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Trad. attrib. to:	Wuzhun Shifan 無準師範 (1178–1249)
Title:	<i>Portrait of Bodhidharma</i> 《達摩圖像》 <i>Damo tuxiang</i>
Dynasty/Date:	Southern Song-Yuan, 13th–14th century
Format:	Hanging scroll mounted on panel
Medium:	Ink on silk
Dimensions:	90.7 x 49.3 cm (35-11/16 x 19-7/16 in)
Credit line:	Gift of Charles Lang Freer
Accession no.:	F1906.261
Provenance:	Bunkio Matsuki (Matsuki Bunkyō 松木文恭, 1867–1940), Boston

Painting subject: The Indian monk Bodhidharma arrived in China around 475 c.e., teaching meditation as the pathway to enlightenment and founding the Chan (Zen) school of Buddhism. He cut off his eyelids to prevent falling asleep while meditating and once spent nine unbroken years in a trance.¹ In this depiction, the monk's massive head emerges from the bulk of his partially robed body. Lidless, bulging eyes, down-turned mouth, and the fine straight hairs on his head and chest, give him a formidable bristling appearance. Broad strokes suggest rather than define the folds of his robe—in the middle, one thumb pokes through, sporting a tapered uncut nail grown long over years of meditation.

Wooden box: inscribed lid, outside and inside, and an inscribed paper label attached to the end of the box

Lid (outside): 《達摩》, 無準筆

Bodhidharma, painted by Wuzhun [Shifan]

Lid (inside): 典信誌

Authenticated by [Kanō 狩野] Michinobu (1730–1790)

End label: 無準筆

Painted by Wuzhun [Shifan]

Artist Inscription: none

Colophons: none

Collector seals: none²

Traditional Chinese catalogues: none

Selected Bibliography

Munsterberg, Hugo (1916–1995). *Zen and Oriental Art*. Rutland & Tokyo: Charles E. Tuttle, 1965. P. 52.

Lawton, Thomas. *Chinese Figure Painting*. Washington DC: David R. Godine, in association with Freer Gallery of Art, Smithsonian Institution, 1973. Pp. 108–09.

Suzuki Kei 鈴木敬 (1920–2007), 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. P. 250 (A21–211).

Lester, Gerd. “Zen Philosophy in the Japanese Tea Ceremony.” In *Arts of Asia* 22.1 (January–February 1992): 78–86, esp. 78 (fig. 2).

Notes

¹ On Bodhidharma’s life and teachings, see *The Zen Teaching of Bodhidharma*, translated and with an introduction by Red Pine (San Francisco: North Point Press, 1987).

² While there are no inscriptions, colophons, accompanying documents, or collector seals associated with this scroll, a note preserved among the Charles Lang Freer Papers provides its Japanese ownership history, presumably supplied by Bunkio Matsuki (Matsuki Bunkyō 松本文恭, 1867–1940), the Boston dealer of East Asian art from whom Freer purchased the painting (Voucher No. 9, November 9, 1906, \$4,000.00). See the Charles Lang Freer Papers, in the Freer Gallery of Art Archives (Art inventories Box 4, Paintings Kakemono). On Freer and Bunkio Matsuki, see Thomas Lawton and Linda Merrill, *Freer: A Legacy of Art* (Washington, DC: Freer Gallery of Art, Smithsonian Institution, in conjunction with H. N. Abrams, 1993), 100–110. For a biography, see Murakata Akiko 村形明子, “Nichibi hōsi – Matsuki Bunkyō no koto” 日美法師—松本文恭のこと (Bunkio Matsuki: the connoisseur priest who dedicated his life to introducing Japanese Art to America), in *Ukiyo-e geijutsu* 浮世絵芸術 (Ukiyo-e Art) 66 (1980): 3–17.

According to the note, the painting—which is identified in romanized Japanese as a Song-dynasty depiction of Daruma (Bodhidharma) by Bujun (Wuzhun Shifan 無準師範, 1178–1249)—was “once in the collection of Ishkaga Yoshimasu,” most likely a misspelling of the

name Ashikaga Yoshimasa 足利義政 (1435–1490), who reigned from 1449 to 1473 as the eighth shogun of the Muromachi period. The painting passed “eventually in[to] the possession of Kano Motonobu,” or Kanō Motonobu 狩野元信 (1476–1559), a highly regarded painter who fulfilled many commissions for the Ashikaga court. Motonobu’s descendent, the great Edo-period painter Kanō Tan’yū 狩野探幽 (1602–1674)—who in turn provided works for the Tokugawa shoguns and was a respected connoisseur of Chinese painting—“gave it to Tsunenobu”, who can be identified as Tan’yū’s nephew and pupil Kanō Tsunenobu 狩野常信 (1636–1713). During the late nineteenth century, Marquis Hachisuka, or Hachisuka Mochiaki 蜂須賀茂韶 (1846–1919), the fourteenth and final *daimyo* 大名 of Tokushima Domain 徳島藩, Awa Province 阿波国, and an important military and political figure, “obtained it from [the] Tsunenobu family at the time of the Imperial restoration [1867–68].” Some years later, Bunkio Matsuki purchased the painting from Marquis Hachisuka, probably just a short time before selling it to Freer in 1906.