

Artist: Anonymous  
Formerly attrib. to: Wu Daozi 吳道子 (active ca. 710–760)  
Title: *Luohan Holding a Fly Whisk, with Attendant*  
《拂塵羅漢像》  
*Fuchen luohan xiang*  
Dynasty/Date: Yuan, 14th century  
Format: Hanging scroll mounted on panel  
Medium: Ink and color on silk  
Dimensions: 148.4 x 76.6 cm (58 7/16 x 30 3/16 in)  
Credit line: Gift of Charles Lang Freer  
Accession no.: F1916.521  
Provenance: Pang Yuanji 龐元濟 (1864–1949), Shanghai

**Object description:** No artist signature or seals. One (1) outside label. Nine (9) collector seals.

**Outside label:** Anonymous

1 column, clerical script

唐吳道玄《釋迦佛像》，希世之寶。

*Portrait of Shakyamuni Buddha*, by Wu Daoxuan of the Tang dynasty; a rare treasure.<sup>1</sup>

**Collector seals:** (9) – 8 spurious

1. Northern Song and Jin imperial seals – (3) – all spurious

Zhao Ji, Emperor Huizong of the Northern Song dynasty 宋徽宗趙佶 (reigned 1101–25) – (2)

Double-dragon seal (circle relief) – painting, upper left

*Xuanhe dianbao* 『宣和殿寶』 (square relief) – painting, top center

Wanyan Jing, Emperor Zhangzong of the Jin dynasty 金章宗完顏璟 (reigned 1190–1208)

*Yufu baohui* 『御府寶繪』 (square relief) – painting, upper right

2. Xiang Yuanbian 項元汴 (1525–1590) – (5) – all spurious

*Xiang Zijing jia zhencang* 『項子京家珍藏』 (rectangle relief) – painting, lower right

*Xiang Molin jianshang fashu minghua* 『項墨林鑑賞法書名畫』 (rectangle intaglio) – painting,  
lower right

*Molinzi* 『墨林子』 (rectangle intaglio) – painting, lower left

*Zijing zhenmi* 『子京珍秘』 (square relief) – painting, lower left

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – painting, lower left

3. Pang Yuanji 龐元濟 (1864–1949) – (1)

*Xuzhai shending mingji* 『虛齋審定名蹟』 (square relief) – painting, lower left

**Traditional Chinese catalogues:** none

**Selected Bibliography:**

Pang Yuanji 龐元濟 (1864–1949). *Tang Wudai Song Yuan minghua* 唐五代宋元名畫 (Antique famous Chinese paintings collected by P'ang Lai Ch'en). Shanghai: Privately published, 1916. Vol. 1, plate 2.

Sirén, Osvald (1879–1966). *Chinese Paintings in American Collections*. Paris and Brussels: G. van Oest, 1928. Part 4, 76–77, plate 145.

Cohn, William (1880–1961). *Chinese Painting*. London: Phaidon Press: New York, Oxford University Press, 1948. Pl. 168.

Lawton, Thomas. *Chinese Figure Painting*. Washington DC: David R. Godine, in association with Freer Gallery of Art, Smithsonian Institution, 1973. Pp. 116–19.

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. Vol. 1, 250 (A21–206).

**Notes**

<sup>1</sup> The identification of the figure as Shakyamuni is manifestly incorrect, and was probably concocted at the same time that the phony attribution to Wu Daozi was manufactured; which is to say, not long before the scroll was acquired by Charles Lang Freer in 1916. Instead, the main figure may be the seventh luohan, Kalika 迦理迦, whose common name is Fuchen luohan 拂塵羅漢, the luohan with the fly-whisk or duster, with which he swats away the tribulations of mankind.

A second known version of this composition can be found in the slightly smaller painting: *Luohan Holding a Fly Whisk, with a Monk* (hanging scroll mounted as panel; ink, color, and gold on silk, 138.5 x 74.8 cm), in the collection of the Museum of Fine Arts, Boston (acc. no. 14.72). Both paintings may derive from the same now-lost original. See Wu Tung, *Tales from the Land of Dragons: 1000 Years of Chinese Painting* (Boston: Museum of Fine Arts, Boston, 1997), 230–31 (no. 144).