Artist: Anonymous
Formerly attrib. to: Wu Daozi 吳道子 (active ca. 710–760)
Title: Seated Luohan
Title: 《羅漢像》
Title: *Luohan xiang*
Dynasty/Date: Yuan, 1345 (?)
Format: Hanging scroll
Medium: Ink and color on silk
Dimensions: 124.9 x 61.8 cm (49-3/16 x 24-5/16 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1919.107
Provenance: K.T. Wong, Shanghai

**Painting subject:** Portrait of an unidentified seated *luohan*. Judging from strong similarities of style and dimensions, this painting may belong to a set of eighteen portraits of *luohan*, five others of which are in the Freer collection.¹

**Object description:** Hanging scroll. Ink and color on silk. Cloth wrapper, with two (2) labels. One (1) outside label. One (1) inside label. No inscription. Two (2) collector seals.

**Wrapper labels:** (2) – label slip and end label
Label slip:Anonymous (early 20th century)

Ink on silk. Mounted on fitted silk wrapper (blossoming orchids on yellow ground).
1 column, standard script
Portrait of a Luohan, painted by Wu Daoyuan of the Tang dynasty, a genuine painting of the divine category; best of the best.

End label: Anonymous (early 20th century)
Ink on silk. Mounted on end of wrapper.
    Standard script.

Portrait of a Luohan, painted by Wu Daoyuan of the Tang dynasty

Outside label: Anonymous (early 20th century?)
Ink on paper.
    1 column, standard script

Portrait of a Luohan, a genuine painting by Wu Daoyuan of the Tang dynasty

Inside label: Anonymous Ink on paper.
    1 column, clerical script

Portrait of a Luohan, a genuine painting by Wu Daoyuan of the Tang dynasty; refined category
**Painting description:** The painting is comprised of two sections of silk, joined vertically.³

Dimensions: (right): W: 49.4 cm

(left): W: 12.4 cm

A series of painted black dash strokes (probably workshop measurements) run along the left edge of the painting, top to bottom.⁴

**Inscription:** none

**Date:** none (1345)⁵

**Collector seals:** (2)

1. Unidentified – (2)

   Jin Zijian □『金子鑑』 (square intaglio) – painting, lower left

   □ sheng xinshang 『□生心賞』 (square relief) – painting, lower left

**Traditional Chinese catalogues:** none

**Bibliography**

Suzuki Kei 鈴木敬 (1920–2007), ed. *Chūgoku kaiga sōgō zuroku* 中國繪畫總合圖錄
Related works

Seven other paintings from the set are known. Each is closely similar to the six Freer works in dimensions, materials, painting style, and compositional detail. Each also has an inscription similar to those found on four of the Freer paintings (Luohans #1, #10, #15, #17), bearing the same 1345 date and providing the identity of the particular luohan portrayed:


#13. Anjida (or Ingada) 因揭陀. Dated 1345. 125.6 x 61.6 cm. The British Museum. See Roderick


**Notes**

1 Other Freer paintings belonging to the set include: *Pindola-Bharadvaja, the First Luohan* (F1992.41); *Panthaka, the Tenth Luohan* (F1919.163); *Ajita (or Asita), the Fifteenth Luohan* (F1917.334); *The Great, or Seventeenth, Luohan* (F1918.6); and *Luohan Meditating in a Grotto* (F2002.4). The current painting bears no identifying inscription, as do four of the other five.
The third character of in the name of Wu Daozi 吳道子 (active ca. 710–760) is written here as yuan 元, instead of xuan 玄, in order to observe the taboo against using a character that appears in the name of an emperor of the current dynasty; in this case, the Kangxi 康熙 emperor (reigned 1661–1722) of the Qing dynasty, whose given name was Xuanye 玄業.

While F1919.107 is comprised of two widths of silk vertically joined, the narrower width of silk is on the left, unlike the other five paintings in the set—F1917.334, F1918.6, F1919.163, F1992.41, and F2002.4—where the narrower width is on the right.


Judging from dated inscriptions on other paintings in the set, such as F1918.6, the same date corresponding to March 23, 1345, would apply here. For another undated painting in the set, see F2002.4.