Artist: Anonymous
Formerly attrib. to: Guanxiu 貫休 (832–912)
Title: Luohan Meditating in a Grotto
Dy
na
sty/Date: Yuan, 1345(?)
Format: Hanging scroll mounted on panel
Medium: Ink and color on silk
Dimensions: 125.6 x 62.2 cm (49-7/16 x 24-1/2 in)
Credit line: Bequest of Mrs. Katharine Graham
Accession no.: F2002.4
Provenance: Katharine Graham (1917–2001), Washington, DC
Ex-collection Eugene (1875–1959) and Agnes E. Meyer (1887–1970)

Painting subject: Portrait of an unidentified luohan seated and meditating in a grotto. Based on strong similarities in dimensions and style, this painting may belong to a set of eighteen portraits of luohan, four (or maybe five) others of which are in the Freer collection.

Object description: One (1) outside label. Three (3) collector seals.

Outside label slip: Anonymous (20th century?).
   Ink on paper. Mounted on back of panel.
五代贯休绘《罗汉像》真蹟精品

*Portrait of a Luohan*, a genuine painting of the divine category by Guanxiu of the Five Dynasties

**Painting description:** The painting is comprised of two sections of silk, joined vertically.

Dimensions: (right): W: 12.5 cm  
(left) W: 49.7 cm

A series of painted black dash strokes (probably workshop measurements) run along the lower left edge of the painting.

**Inscription:** none  
**Date:** none (1345)

**Collector seals:** (3)

1. Shitao 石濤 (1642–1707) – (1) – fake

   *Xia zunzhe*『瞎尊者』(rectangle relief) – painting, lower right corner

2. Du Wenlan 杜文瀾 (1815–1881) – (1)
Du Xiaofang cang shuhua zhi yin 『杜小舫藏書畫之印』 (rectangle relief) – painting, lower right

3. Unidentified – (1)

Tiedi waishi 『鐵笛外史』 (square relief) – painting, lower left corner

Traditional Chinese catalogues: none
Selected Bibliography none

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:


#4. Subhinda 蘇頻陀. Dated 1345. 128.3 x 62.8 (50-1/2 x 24-3/4 in). See *Kokka 國華*


#18. Nandimitra 慶有. Dated 1345. 127.3 x 62.8 cm. Shanghai Museum of Art. See Zhongguo meishu quanjishu bianji weiyuanhui 中國美術全集編輯委員會, *Zhongguo meishu quanjishu* quanjii, huihua bian 5, *Yuandai huihua* 中國美術全集，繪畫編 5, 元代繪畫 (Beijing:

Notes

1 Katherine Graham (1917–2001) received this painting from her parents, Eugene (1875–1959) and Agnes E. Meyer (1887–1970), close friends of Charles Lang Freer (1854–1919).

2 Other Freer paintings from 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 perhaps, Seated Luohan (F1919.107). The current painting lacks an inscription as found on four of the other paintings.

3 A similar vertical join, averaging around 13.5 cm from the right edge, can also be found on: F1917.334, F1918.6, F1919.163, and F1992.41. In addition, F1919.107 has a similar vertical join with the narrower width of silk on the left side, instead of the right.

4 Similar black dash strokes are found on: F1917.334, F1918.6, F1919.107, F1919.163, and F1992.41.

5 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 F1919.107.
For another impression of this rectangle-relief seal reading *Du Xiaofang cang shuhua zhi yin* 『杜小舫藏書畫之印』, together with that of the following unidentified square relief seal reading *Tiedi waishi* 『鐵笛外史』, see the documentation for F1919.119 (esp. note 13), elsewhere in this website.