



Artist: Anonymous
Formerly attrib. to: Guanxiu 貫休 (832–912)
Title: *The Great Luohan, the Venerable Seventeenth*
《大阿羅漢尊者像》
Da'e luohan zunzhe xiang
Dynasty/Date: Yuan, 1345
Format: Hanging scroll
Medium: Ink and color on silk
Dimensions: 125.8 x 63 cm (49-1/2 x 24-13/16 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1918.6
Provenance: K.T. Wong, Shanghai

Painting subject: Portrait of the seventeenth luohan, known as the Great Luohan. The painting is seventeenth in a set of eighteen portraits of *luohan*, four (or maybe five) others of which are in the Freer collection.¹

Object description: Cloth wrapper, with two (2) labels. One (1) outside label. One (1) inside label. One (1) dated inscription, unsigned. No collector seals.

Wrapper labels: (2) – One (1) label slip and one (1) end label

Label slip: Anonymous (early 20th century)

Ink on silk. Mounted on fitted cloth wrapper (butterflies and orchids on grey ground)

1 column, standard script

唐僧貫休《羅漢圖》真蹟

Picture of Luohan, a genuine work by the Tang dynasty monk Guanxiu

End label Anonymous (early 20th century)

Ink on silk. Mounted on end of wrapper.

Standard script.

僧貫休《羅漢圖》

Picture of Luohan, by the monk Guanxiu

Outside label: Anonymous (early 20th century)

Ink on paper.

1 column, standard script

唐僧貫休《羅漢》真蹟，元僧溥光題

Luohan, a genuine work by the Tang dynasty monk Guanxiu. Inscribed by the Yuan dynasty monk Puguang.

Inside label: Anonymous.

Ink on paper. On mounting, upper right.

1 column, clerical script and standard script

唐僧貫休《羅漢》真蹟，元僧溥光題

Luohan, a genuine work by the Tang dynasty monk Guanxiu. Inscribed by the Yuan dynasty monk Puguang.

Painting description: The painting is comprised of two sections of silk, joined vertically.²

Dimensions: (right): W: 14.2 cm

(left): W: 48.8 cm

A series of painted black dash strokes (probably workshop measurements) run along the left edge of the painting, top to bottom, and also across the top edge, middle to right.³

Inscription: Anonymous — spuriously attributed in labels to Puguang 溥光 (14th century)

Ink on silk. Upper right.

3 columns, standard script

第十七大阿羅漢，與五百眷屬住南嶽車轍靈川方廣聖寺。皆大元至正五年乙酉歲二月己卯朔十九日甲戌吉。

The seventeenth Great Luohan, who resides with five hundred disciples at Fangguangsheng Temple on the Jucheling River at [Mount] Nanyue.⁴ Dated on auspicious *jiaxu*, the nineteenth day of the second lunar-month, with *jimao* as its first day, in the cyclical year *yiyou*, fifth year in the Zhizheng reign period of the Great Yuan dynasty [March 23, 1345].

Signature: none



Date: 皆大元至正五年乙酉歲二月己卯朔十九日甲戌吉

Dated on auspicious *jiaxu*, the nineteenth day of the second lunar month, with *jimao* as its first day, in the cyclical year *yiyou*, fifth year in the Zhizheng reign period of the Great Yuan dynasty [March 23, 1345].

Seals: none

Collector seals: none

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 (Comprehensive Illustrated Catalogue of Chinese Paintings). 5 vols. Tokyo: University of Tokyo, 1982–83. Vol. 1, 259 (A21–281).

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:

#3. Kanaka Bharadvaja 迦諾跋釐墮闍. Dated 1345. 124.5 x 61.0 cm (49 x 24 in). See Sotheby's,

Fine Chinese Works of Art and Paintings, auction catalogue, New York, Friday, June, 4, 1982, Sale #4882Y, Lot 114; and Michael B. Weisbrod, *Weisbrod, Tenth Anniversary Exhibition, Selected Chinese Works of Art* (New York: Michael B. Weisbrod, Inc., 1986), 86–87 (no. 42).

#4. Subhinda 蘇頻陀. Dated 1345. 128.3 x 62.8 (50-1/2 x 24-3/4 in). See *Kokka* 國華 337 (June 1918):260 and 264 (plate); and Osvald Sirén, *Chinese Painting: Leading Masters and Principles*, 7 vols. (New York: The Ronald Press Company, 1956–58), vol. 6, plate 8.

#6. Bhadra 跋陀羅. Dated 1345. Metropolitan Museum of Art, New York (47.18.103).
Unpublished.

#8. Vajraputra 伐闍羅弗多羅. Dated 1345. 127.7 x 62 cm. University of Nanjing. See Hong Yinxing 洪銀興 and Jiang Zanchu 蔣贊初, eds., *Nanjing daxue wenwu zhenpin tulu* 南京大學文物珍品圖錄 (Beijing: Kexue chubanshe, 2002), 113 (plate 5).

#13. Anjida (or Ingada) 因揭陀. Dated 1345. 125.6 x 61.6 cm. The British Museum. See Roderick Whitfield, —The Luohan in China, in William Watson, ed., *Mahayanist Art After A.D. 900*, *Colloquies on Art & Archaeology in Asia*, No. 2 (London: Percival David Foundation of Chinese Art, 1972), 96–100, and 123 (plate 19a).

#16. Cuda-Panthaka 注荼半託迦. Dated 1345. 123.7 x 61.7 cm. Shanghai Museum of Art. See *Zhongguo minghua ji* 中國名畫集, vol. 40 (Shanghai: Youzheng shuju, 1926), plate 10; and Zhongguo gudai shuhua jiandingzu 中國古代書畫鑒定組, eds., *Zhongguo gudai shuhua tumu* 中國古代書畫圖目, vol. 2 (Beijing: Wenwu chubanshe, 1987), 129 (*Hu*1–270).

#18. Nandimitra 慶有. Dated 1345. 127.3 x 62.8 cm. Shanghai Museum of Art. See *Zhongguo meishu quanji bianji weiyuanhui* 中國美術全集編輯委員會, *Zhongguo meishu quanji, huihua bian*

5, *Yuandai huihua* 中國美術全集, 繪畫編 5, 元代繪畫 (Beijing: Wenwu chubanshe, 1989), 119

(plate 138); and *Zhongguo gudai shuhua tumu*, vol. 2, 129 (*Hu1*–269).

Notes

¹ Other Freer paintings from the same set include: *Pindola-Bharadvaja, the First Luohan* (F1992.41); *Panthaka, the Tenth Luohan* (F1919.163); *Ajita (or Asita), the Fifteenth Luohan* (F1917.334); *Luohan Meditating in a Grotto* (F2002.4); and perhaps, *Seated Luohan* (F1919.107).

² A similar vertical join, averaging around 13.5 cm from the right edge, can also be found on: F1917.334, F1919.163, F1992.41, and F2002.4. In addition, F1919.107 has a similar vertical join with the narrower width of silk on the left side, instead of the right..

³ Similar black dash strokes are found on: F1917.334, F1919.107, F1919.163, F1992.41, and F2002.4.

⁴ Fangguangsheng Temple 方廣聖寺 is located in Hunan Province at the base of Lianhuafeng 蓮花峯 (Lotus Blossom Peak) on Hengshan 衡山 (also known as Nanyue 南嶽), one of the five sacred mountains of ancient Chinese tradition, and an important Buddhist center as



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Completed: 31 July 2007

F1918.6

Updated: 12 May 2009 (format/bibliography)

well. See *Zhongguo mingsheng cidian* 中國名勝詞典 (Shanghai: Shanghai zishu chubanshe, 1981), 803–04.