

Artist: Anonymous
Formerly attrib. to: Wu Daozi 吳道子 (active ca. 710–760)
Title: *Seated Luohan*
《羅漢像》
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

唐吳道元繪《羅漢像》真蹟神品，上上

Portrait of a Luohan, painted by Wu Daoyuan² 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.

唐吳道元繪《羅漢像》

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

唐吳道元繪《羅漢像》真蹟

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

Inside label: Anonymous Ink on
paper.

1 column, clerical script

唐吳道元繪《羅漢像》真蹟精品

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 (Comprehensive Illustrated Catalogue of Chinese Paintings). 5 vols. Tokyo: University of Tokyo, 1982–83. Vol. 1, 258 (A21–283).

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 (*Hu1*–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 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.

² 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.

³ 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.

⁴ Similar black dash strokes are found on: F1917.334, F1918.6, F1909.107, F1992.41, and F2002.4.

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 F2002.4.