

Artist: Anonymous

Formerly attrib. to: Wu Daozi 吳道子 (active ca. 710–760)

Title: *Pindola Bharadvaja, the First Venerable Luohan*  
《賓度羅跋羅墮闍尊者像》  
*Binduluo Baluoduoshe zunzhe xiang*

Dynasty/Date: Yuan, 1345

Format: Hanging scroll

Medium: Ink and color on silk

Dimensions: 126.2 x 62.6 cm (49-11/16 x 24-5/8 in)

Credit line: Gift of Ruth Meyer Epstein

Accession no.: F1992.41

Provenance: Mrs. Ruth Meyer Epstein, Scarsdale, New York  
Ex-collection Eugene (1875–1959) and Agnes E. Meyer (1887–1970)<sup>1</sup>

**Painting subject:** Portrait of a *luohan*, identified as Pindola Bharadvaja, the First Luohan, one of the Buddha's main disciples, who is said to dwell with eleven-hundred luohan protogees in the Western Continent of Aparagodaniya. Holding an elaborate, long-handled incense burner in his right hand and with a white rosary wrapped around his left forearm, he is seated below banana leaves and lichen-studded rocks in a chair made of gnarled branches, one of which is shaped like a dragon. He has a prominent nose and jutting chin, which is covered with the stubble of a white beard, and has long white eyebrows and white hair that is streaked with gold. The patches of his robe are decorated with interlocking circles of white dots, while darker strips of fabric bear the repeated symbol of the Wheel of the Law. The folds of his robes, his rumpled leggings, and his

sandals of woven straw are rendered with particular attention. The painting is first in a set of eighteen portraits of *luohan*, four (or maybe five) others of which are in the Freer collection.<sup>2</sup>

**Object description:** One (1) outside label. One (1) superscription, with spurious signature and seals, and three (3) collector seals. One (1) undated inscription. No collector seals on painting.

**Outside label:** Anonymous (early 20th century?)

Ink on paper. On mounting, upper right

1 column, clerical script

唐吳道子繪《羅漢像》真蹟神品，上上

*Portrait of a Luohan*, a genuine painting of the divine category by Wu Daozi of the Tang dynasty, top of the top

**Superscription:** Zha Sheng 查昇 (1650–1707) – spurious

Separately mounted above painting

Dimensions: 25.8 x 62.6 cm

Ink on paper.

5 columns, clerical script; plus signature, standard script

唐吳道子《羅漢像》真蹟。查昇題

*Portrait of a Luohan*, a genuine work by Wu Daozi of the Tang dynasty. Inscribed by Zha Sheng

Signature: 查昇



Zha Sheng

Seals: (2) – spurious (see also Collector Seals, Wang Chen, below)

*Shengshan* 『聲山』 (square relief)

*Zha Sheng zhi yin* 『查昇之印』 (square intaglio)

**Painting description:** The painting is comprised of two sections of silk, joined vertically.<sup>3</sup>

Dimensions: (right): W: 13.0 cm

(left): W: 49.6 cm

A series of painted black dash strokes (probably workshop measurements) run along the left edge of the painting, middle to bottom, and across the middle of the top edge.<sup>4</sup>

At top left, a strip of silk has been replaced; second column of inscription is missing.

**Inscription:** Anonymous

Ink on silk, Upper left.

1 column, standard script. May be replacement silk with more recent inscription; no date.

第一名賓度羅跋羅墮闍尊者，與自眷屬千一百羅漢住西瞿陀尼洲...

The First Venerable, Pindola Bharadvaja by name, who resides together with eleven-hundred *luohan* adherents in Aparā-Godāniya...

Signature: none



Date: none (1345)<sup>5</sup>

Seals: none

**Collector seals:** (3) – all on superscription

1. Wang Chen 王震 (1720–1797) – (1) – spurious

*Pengqiao* 『蓬樵』 (gourd relief) – superscription, upper right

2. Wu Xiqi 吳錫麒 (1746–1818)

*Wu Xiqi yin* 『吳錫麒印』 (square intaglio) – superscription, lower left

3. Xu Lin 徐璘

*Xu Qiucha shangjian yin* 『徐秋槎賞鑑印』 (rectangle relief) – superscription, lower left

**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:

#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

<sup>1</sup> Ruth Meyer Epstein received this painting from her parents, Eugene (1875–1959) and Agnes E. Meyer (1887–1970), close friends of Charles Lang Freer (1854–1919).

<sup>2</sup> Other Freer paintings from the set include: *Panthaka, the Tenth Luohan* (F1919.163); *Ajita (or Asita), the Fifteenth Luohan* (F1917.334); *The Great, or Seventeenth, Luohan* (F1918.6); *Luohan Meditating in a Grotto* (F2002.4); and perhaps, *Seated Luohan* (F1919.107).

<sup>3</sup> 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 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..



<sup>4</sup> Similar black dash strokes are also found on: F1917.334, F1918.6, F1919.107, F1919.163, and F2002.4.

<sup>5</sup> 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 similar reconstructions of the date, see F1917.334 and F1919.163.