

Artist: Anonymous  
Formerly attrib. to: Guanxiu 貫休 (832–912)  
Title: *Luohan Meditating in a Grotto*  
羅漢圖  
*Luohan tu*  
Dynasty/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)<sup>1</sup>

**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.<sup>2</sup>

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

**Outside label slip:** Anonymous (20th century?).  
Ink on paper. Mounted on back of panel.

1 column, clerical script

五代貫休繪《羅漢像》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.<sup>3</sup>

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.<sup>4</sup>

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

**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)<sup>6</sup>

*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:

#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 注茶半託迦. 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> 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).

<sup>2</sup> 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.

<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 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..

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

<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 another undated painting in the set, see F1919.107.



<sup>6</sup> 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.