

[Project overview](#)

[Table of contents](#)

[View images](#)

Artist: Anonymous  
Formerly attrib. to: Qian Yi 錢易 (active early 11th century)  
Title: *Panthaka, the Tenth Venerable Luohan*  
《半託迦尊者像》  
*Bantuojia zunzhe xiang*  
Dynasty/Date: Yuan, 1345  
Format: Hanging scroll  
Medium: Ink and color on silk  
Dimensions: 121.9 x 62.5 cm (48 x 24-5/8 in)  
Credit line: Gift of Charles Lang Freer  
Accession no.: F1919.163  
Provenance: Seaouke Yue (You Xiaoqi 游篠溪), Shanghai

**Painting subject:** Portrait of a *luohan*, identifiable as Panthaka, the Tenth Luohan, seated on swirling clouds and holding one elongated earlobe in one hand while making a mudra with the other; clouds in background. The painting is tenth in a set of eighteen portraits of *luohan*, four (or maybe five) others of which are in the Freer collection.<sup>1</sup>

**Object description:** Hanging scroll. Ink and color on silk. Cloth wrapper, with three (3) labels. One (1) outside label. One (1) inside label. One (1) dated inscription. Five (5) collector seals.

**Wrapper labels:** (3) – One (1) label slip, and two (2) end labels

Label slip: Anonymous (19th/20th century); same as outside and inside labels below

Ink on silk; mounted on fitted brocade wrapper

Five characters, standard script

宋錢易《羅漢》

*Luohan*, by Qian Yi of the Song dynasty

End labels: (2) – Anonymous (19th/20th century)

1. Ink on silk. Four characters, standard script

錢易《羅漢》

*Luohan*, by Qian Yi

2. Ink on silk. Eight characters, standard script

□□□捌百零柒号

??? No. 807

**Outside label:** Anonymous (19th/20th century); same as above and below

Ink on brown paper.

1 column, standard script

宋錢易《羅漢》

*Luohan*, by Qian Yi of the Song dynasty

**Inside label:** Anonymous (19th/20th century); same as both above.

Ink on paper. On mounting, upper right.

1 column, standard script

宋錢易《羅漢》

*Luohan*, by Qian Yi of the Song dynasty

**Painting description:** The painting is comprised of two sections of silk, joined vertically.<sup>2</sup>

Dimensions: (right): W: 14.1 cm

(left): W: 47.1 cm

A series of painted black dash strokes (probably workshop measurements) run along the left edge of the painting, top to bottom.<sup>3</sup>

Top right section of silk has been replaced; top portion of inscription is missing.

**Inscription:** Anonymous (mid-14th century)

Ink on silk. Upper right.

2 columns, standard script. Top portion missing.

□□□□□□尊者，千三百眷屬住三十三天。□□□□□□乙酉歲二月己卯朔十九日甲戌吉。

The venerable [Panthaka, the Tenth Luohan], who resides with one thousand three hundred disciples at Trayastrinsa... on auspicious *jiaxu*, the nineteenth day of the second lunar month, with *jimao* as its first day, in [the cyclical year] *yiyou* [March 23, 1345].<sup>4</sup>

Signature: none

Date: 乙酉歲二月己卯朔十九日甲戌  
... on auspicious *jiaxu*, the nineteenth day of the second lunar month, with  
*jimao* as its first day, in *yiyou* [March 23, 1345]

Seals: none

**Collector seals:** (5)

1. Zhao Mengfu 趙孟頫 (1254–1322) – (1) – spurious

*Zhao* 『趙』 (circle relief) – upper right, on replaced silk

2. Zhu Zhanji, Emperor Xuanzong of the Ming dynasty 明宣宗朱瞻基 (1399–1435; reigned 1426–1435) – (1) – spurious

*Xuande yuti* 『宣德御題』 (square relief) –top center

3. Unidentified – (3)

*Zisun chuan shi jia chuan zhi bao* 『子孫傳世家傳之寶』 (rectangle relief) – lower left

*Taiyuan jun tushu yin* 『太原郡圖書印』 (rectangle relief) – lower left

?? *shuhua changshou* 『□□書畫長壽』 (square relief) – lower right

**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 (A21–284).

### 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).

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### Notes

<sup>1</sup> Other Freer paintings from the same set include: *Pindola-Bharadvaja, the First Luohan* (F1992.41); *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>2</sup> A similar vertical join, averaging around 13.5 cm from the right edge, can also be found on: F1917.334, F1918.6, 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.

<sup>3</sup> Similar black dash strokes are found on: F1917.334, F1918.6, F1909.107, F1992.41, and F2002.4.



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<sup>4</sup> Although the name section is missing from column one of the text, the depicted *luohan* can be identified as Panthaka, the Tenth Luohan, from the remaining text that gives his habitation as Trayastrinsa (Thirty-third Heaven) and the number of his followers.

The missing portion of the date in column two can be surmised from intact inscriptions on other paintings in the set, such as F1918.6: 「峇大元至正五年...」 (dated the fifth year of the Zhizheng reign period in the Great Yuan dynasty [1345]). For similar reconstructions of the date, see F1917.334 and F1992.41.