



白馬寺羅漢

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Arhats in the White Horse Temple

白马寺罗汉

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白 马 寺 罗 汉

洛阳白马寺元代夹纻干漆十八罗汉造像，是我国古代遗留下来的珍贵文物。

罗汉为梵文“阿罗汉”的省称，是释迦牟尼的护法弟子。原来在印度时，只有十六尊罗汉，随着佛教的传播和发展，后来又增加了两尊，于是便成了十八罗汉。十八罗汉的名字，叫法不一，这里采用了最常用的一种。

白马寺的十八罗汉皆为坐像，但姿态不一，神情各异，或合掌禅坐，虔诚恬静，或怒目圆睁，威风凛凛。青年罗汉，纯真坦率，和蔼可亲；老年罗汉，深沉含蓄，德相巍巍。在造像艺术上是非常成功的。这一组罗汉群像所以塑造得如此生动，是由于艺术家对现实生活中不同年龄、不同经历、不同性格的各种人物的特点有着深刻的了解，所以才能得心应手，刻划入微，使之形神兼备，维妙维肖。通过这组罗汉造像，充分反映出我国古代造像大师们的精绝娴熟的技艺和他们对生活对艺术的深厚感情。

Arhats in the White Horse Temple

The eighteen dry-painted and heshian-lined arhat statues of the Yuan Dynasty in the White Horse Temple in Luoyang are China's precious cultural relics bequeathed from ancient times.

The word "arhat" is derived from Sanskrit. Arhats are believed to be Sakyamuni's dharma-protecting disciples. Originally, there were only sixteen arhats in India; with the spread and development of Buddhism, two more were added later, turning the number into eighteen. The eighteen arhats are named differently, of which the most common are adopted here.

The eighteen arhat statues in the White Horse Temple are all sitting statues with distinct body postures and facial expressions: either sitting in meditation, pious and tranquil; or staring with anger, full of power and grandeur. Young arhats look innocent, candid and kind, while aged arhats look deep, reserved and noble; this is a great skill in moulded arts. The reason why this group of statues is so vividly created is that the artists had a thorough understanding of characteristics of people of different ages, experience and nature in real life. They could thus mould detailed, lifelike and vivid statues with proficiency. This group of arhats fully reflects the superb techniques and the deep feelings of China's ancient statue masters towards life and art.

(Translated by Wan Ming)



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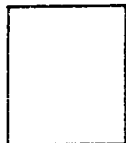
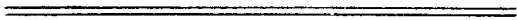
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