

# Eighteen Arhats

十八羅漢

# Arhat

- (P. arahant; C. 阿羅漢／應供)
- In sanskrit, "worthy one"; one who has destroyed the afflictions (klesa) and all causes for future rebirth and who thus will enter nirvana at death
- highest of the four grades of a "noble person" (aryapudgala) recognized in the mainstream Buddhist schools
  - Srotaapanna or "stream-enterer"
  - Sakrdagamin or "once-returner"
  - Anagamin or "nonreturner"
  - Arhat ← FREE from the ten fetters (samyojana)

# In Mahayana context

The Mahayana tradition presumes that they have overcome only the first of the two kinds of obstructions:

1. the afflictive obstructions (klesavarana)
2. the noetic obstructions (jneyavarana)

→ complete, perfect enlightenment (anuttarasamyaksambodhi)

# Arhats

Most arhats are described as renunciative, non-contentious, worldweary, and tranquility-loving. Quite a few of the Buddha's disciples became truly awakened, great arhats. For example, the ten great disciples of the Buddha were each arhats.

Listings of arhats grew to include a group of five hundred arhats, as well as 1,250 arhats. Among the various groups, the most common listing of arhats is a list known as the "eighteen arhats."

# Eighteen Arhats

The sutras contain no such listing of the eighteen arhats as a group. The *Record of Dharma Abiding as Spoken by the Great Arhat Nandimitra* lists sixteen arhats commanded by the Buddha to remain forever in the world and protect the true

Dharma. The names of the sixteen arhats are:

Pindola Bharadvāja, Kanakavatsa, Kanaka Bharadrāja,  
Subinda/Abhedya,

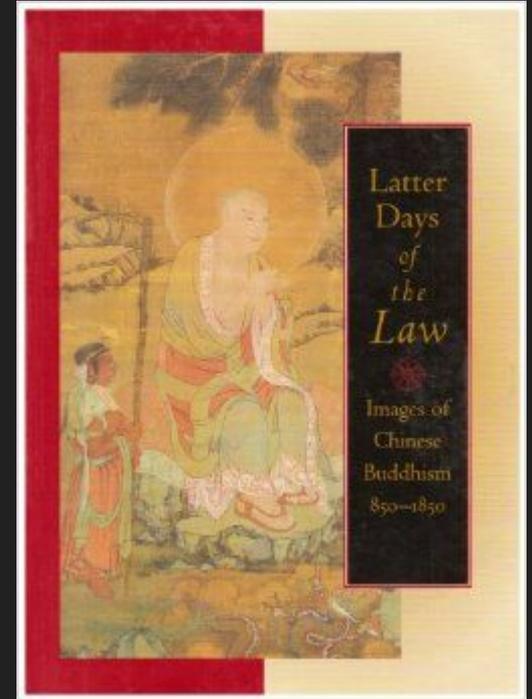
Nakula/Vakula, Bhadra, Kālika, Vajriputra, Jīvaka/Gopaka, Panthaka,  
Rāhula

Nāgasena, Aṅgaja, Vanavāsin, Ajita, Cūdapanthaka

# Origin

The scriptural basis for the worship of a select group of sixteen "great" arhats in China is "A Record of the Abiding of the Dharma Spoken by the Great Arhat Nandimitra (大阿羅漢難提蜜多羅所說法住記)," a short sutra that originated sometime between the third and fourth centuries and was first translated into Chinese in 654.

The sutra's characterization of these sixteen arhats points both to the iconography used to depict them and to the basis for the enduring popular devotion they inspired in China.



# A Record of the Abiding of the Dharma (法住記)

The sutra is spoken by the dying arhat Nandimitra to console his followers, the monks and nuns who have gathered in the capital of the realm of King Prasenajit (ca. 3rd-4th CE), then ruler of what is now Sri Lanka. In the opening portion of the sermon Nandimitra states that eight hundred years before, when the Buddha was approaching his death or nirvana, he had entrusted the protection of the Buddhist law to sixteen great arhats. These arhats, through transcendent powers, could extend their lives and thus keep the law secure until the arrival of the future Buddha Maitreya, at which time they too would be able to enter nirvana.

# A Record of the Abiding of the Dharma (法住記)

As long as the Buddha's law will remain [in the world], they will always protect and maintain it; and [together] with donors they will bring about a genuine field of felicity, enabling [those donors] to obtain the reward of the great fruit [i.e., great enlightenment].

乃至世尊正法應住，常隨護持，及與施主作真福田，令彼施者得大果報。

# First Iconography

Because no historical records detailing how the Luohans looked like existed there were no distinguishing features to tell the Luohans apart in early Chinese depictions. The first portraits of the 16 Luohans was painted by the monk Guan Xiu (貫休) in 891 AD who at the time was residing in Chengdu. Legend has it that the 16 Luohans knew of Guan Xiu's expert calligraphy and painting skills, so they appeared to the monk in a dream to make a request that he paint their portraits.

(Encyclopedia of Buddhist Arts, Painting, pp.840)

## Sixteen Arhats

CHINA: Northern Song dynasty (960–1127): Attributed to Guanxiu; Ink and color on silk; 90 x 45 cm; Museum of the Imperial Collections, Tokyo, Japan

This set of 16 paintings is attributed to Guanxiu of the Five Dynasties (907–960) although they are more likely replicas from the Northern Song dynasty (960–1127). Details of Guanxiu's life and painting achievements are chronicled in the *Records of Famous Paintings in Yizhou*, *Xuanbe Catalog of Paintings*, and the *Song Biographies of Eminent Monks*. According to *Records of Famous Paintings in Yizhou*, Guanxiu was born in Lanxi, Wuzhou (present day Jinhua, Zhejiang). He came to the Former Shu Kingdom (907–925), gained great renown as a poet and artist, and was granted the title "Master Chanyue" by Emperor Gaozu (reigned 907–918) of the Former Shu Kingdom.

Guanxiu's portraits of the Arhats included color and ink paintings on silk and paper, as well as stone carvings. Highly valued since their creation, most of these artworks were later replicated. Among the replicas, these 16 pictures collected by the Imperial Household Agency of Japan are the closest to the originals. Some of them are identical to Guanxiu's original stone carvings in Shengyin Temple in Xihu, and many of the features listed in Su Shi's *Eulogy of Eighteen Arhats by Changyue* are evident. For instance, Vanavasa, the Fourteenth Arhat, is seated in full lotus position inside a cave, seemingly in meditation. His hands are tucked in his sleeves and his eyes are closed. Su Shi's description is fitting: "All six senses have been cleansed, and all physical movements eliminated. The trees and rocks have been destroyed, and the grass has



Arhats: Nakula



Sixteen Arhats: Kalka

grown to block the roads. While chasing animals in the wilderness, one carries the arrows but forgets the bow. Trying to get some water from the stream, there is the sudden encounter."

All the Arhats are portrayed with exaggerated facial features. As described in the second fascicle of *Records of Famous Paintings in Yizhou*, Guanxiu followed the style of Yan Liben and gave the Arhats an unusual appearance, with thick eyebrows, full cheeks, and large noses. They are shown leaning against trees or sitting on rocks. The Twelfth Arhat, Nagasena, has prominent eyebrows and a bulbous nose. His mouth is open as if he is engaged in a fierce debate, and his palms are joined under his chin.



Sixteen Arhats: Cudapanthaka



Sixteen Arhats: Rahula



Sixteen Arhats: Vanavasin



Sixteen Arhats: Nagasena



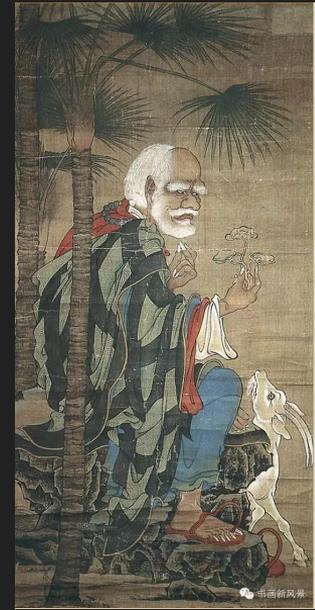
Sixteen Arhats: Ajita

Cudapanthaka, the Sixteenth Arhat, leans against a gnarled tree. He points with his left hand and holds a fan in the right. His forehead, nose, and the back of his head are bulbous

The faces, skin, bone structures, and folds of the clothes are illustrated with smooth, delicate brushstrokes, contrasting with the more angular strokes used to depict the rocks and trees. Washes of pale color add depth to the pictures. Guanxiu was asked where he had received the idea for his depictions of the Arhats, and he answered, "I saw them in my dreams." However, it appears that he used his portraits to demonstrate that the Dharma can be found anywhere, even among individuals who may at first appear strange or eccentric.

# Arhats by Guanxiu

The paintings depicted them as foreigners having bushy eyebrows, large eyes, hanging cheeks and high noses. They were seated in landscapes, leaning against pine trees and stones.



# Arhats by Guanxiu

An additional theme in these paintings were that they were portrayed as being unkempt and "eccentric" which emphasizes that they were vagabonds and beggars who have left all worldly desires behind. When Guan Xiu was asked how he came up with the depictions, he answered: "It was in a dream that I saw these Gods and Buddhas. After I woke up, I painted what I saw in the dream. So, I guess I can refer to these Luohans as 'Luohans in a dream'." These portraits painted by Guan Xiu has become the definitive images for the 18 Luohans in Chinese Buddhist iconography, although in modern depiction they bear more Sinitic features and at the same time lost their exaggerated foreign features in exchange for more exaggerated expressions.

# Arhats by Guanxiu

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[Encyclopedia of Buddhist Arts, Vol. 16 (Painting), pp. 841]

# Guanxiu

Guanxiu was a monk, calligrapher, painter, and poet from Lanxi, Jinhua. Ordained at the age of seven under Chan Master Yuanzhen at He'an Temple in Zhejiang, Guanxiu was known to have photographic memory and would recite 1,000 words of the *Lotus Sutra* daily. After he was fully ordained, he practiced meditation at Wuxieshan for ten years, and studied in various temples around Hangzhou and Suzhou.

Guanxiu set the precedent for the Chan painting style. Known to be an expert in painting arhats, his depictions were usually that of unkempt figures or eccentric Indian monks with thick eyebrows, large eyes, high nose, raised forehead, and slender necks.

# Guanxiu

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# Sixteen Arhats in Japan

Seiryōji Temple, Kyoto, Japan

According to ancient texts such as the *Chronicles of Japan*, these paintings of the Sixteen Arhats were brought to Japan by Chōnen, a monk from Todaiji Temple, in 987. The painting style suggests they date from early Northern Song dynasty (960–1127). They were regarded to be the oldest depictions of the Sixteen Arhats in Japan, and were listed as a National Treasure in 1955.

[Encyclopedia of Buddhist Arts, Painting, pp.842]

## Sixteen Arhats

CHINA; Northern Song dynasty (960–1127); Ink and color on silk; 82.1 x 36.4 cm; Seiryōji Temple, Kyoto, Japan



Sixteen Arhats - Kalika



Sixteen Arhats - Pindolabharadraja



Sixteen Arhats - Ajita

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Each painting is 82.1 cm high and 36.4 cm wide. The paintings of the first fifteen Arhats are numbered chronologically, and the name of the Arhat depicted is written on the side. Only the painting of Mahakasyapa is not numbered. Unlike the other figures, Mahakasyapa is not listed as one of the Sixteen Arhats in the *Records of Nandimitra's Discourse on Abiding Dharma*. It is possible that this picture is a replacement for a missing

painting of Cudapanthaka. Alternatively, the set could be a depiction of the Eighteen Arhats, and the last two pictures might have been lost.

The Arhats are painted within dark, rocky landscapes. They have expressive eyes and exaggerated facial features that bring to mind the paintings of Guanyū. Dressed in a light blue robe, Pindolabharadraja stares straight at the viewer with a stern expression. An attendant stands in the bottom left corner, facing the Arhat and joining his palms in reverence. Kalika is hunched over, resting his right hand on his leg. Vajraputra holds a staff and looks straight ahead with mournful eyes.

The bearded Vanavasin sits facing sideways and has an expression of fierce concentration. He is accompanied by the Dharma protector Skanda, who stands peacefully with joined palms behind a rock on the right. Surrounded by a fluttering



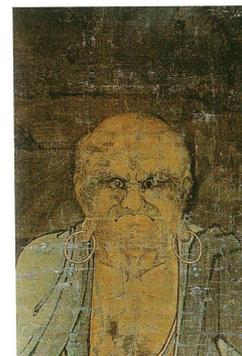
Sixteen Arhats - Vajraputra



Sixteen Arhats - Vanavasin



Sixteen Arhats - Mahakasyapa



Sixteen Arhats - Pindolabharadraja (detail)



Sixteen Arhats - Ajita (detail)

stole, Ajita has a wrinkled brow and wide eyes. The blue-eyed Mahakasyapa sits in full lotus position meditating in a cave.

Each Arhat has a distinct appearance that reflects their personality. They are painted with intricate lines and bright colors that make them stand out from the dark backgrounds. Delicate shading gives the faces a rough, realistic appearance. Some of the robes are painted with jagged “iron-wire” lines, while others are depicted with more fluid strokes. The Arhats are placed in middle of the pictures, differing from the usual Song dynasty practice of placing the central figure at the bottom of the image. The carefully painted rocks in the background are more typical of Northern Song dynasty art.

# Eighteen Arhats

A more spectacular borrowing of imagery from the Daoist theme of immortals concerns two of the four directional animals worshiped from the Han period on as agents capable of averting evil:

the Green Dragon and the White Tiger, cosmological symbols of east and west.



# Eighteen Arhats

The dragon and the tiger, often paired, became common motifs in arhat painting by the end of the tenth century, around the same time two more arhats, always shown with one of the cosmological beasts, were added to the original roster of sixteen mentioned in the *Record of the Abiding of the Dharma*.

[Encyclopedia of Buddhist Arts, Vol. 14 (Painting), pp.213]

## Eighteen Arhats

CHINA: Northern Song dynasty (960–1127); Attributed to Lu Lengqie; Ink and color on silk; 30 x 53 cm; Palace Museum, Beijing, China

These six illustrations were originally part of a set of pictures depicting the Eighteen Arhats. The other 12 images have been lost. During the Tang dynasty (618–907), the Sixteen Arhats were painted according to descriptions in the *Records of Nandimitra's Discourse on Abiding Dharma*. Beginning in the Northern Song dynasty (960–1127), the Tiger-Taming and Dragon-Subduing Arhats were sometimes added to the group. The presence of these two figures suggest that the illustrations date from this time. Thus, the signature of the Tang dynasty painter Lu Lengqie on the artworks is thought to be fake.

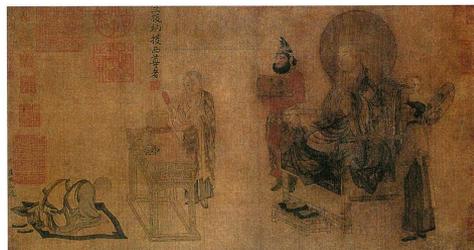
Each page is 30 cm high and 53 cm wide. They are each marked with several inscriptions and seals. The name of each Arhat is written in Tibetan at the top of each picture. There is a Northern Song dynasty "Xuanhe" (1119–1125) seal, a Southern Song dynasty "Shaoxing"



Eighteen Arhats - Vajrapani (detail)



Eighteen Arhats - Kanakabharadaja



Eighteen Arhats - Vanavasa



Eighteen Arhats - Cudapanthaka



Eighteen Arhats - Gobaka



Eighteen Arhats - Dragon-Subduing Arhat



Eighteen Arhats - Tiger-Taming Arhat

(1131–1162) seal, and a Yuan dynasty (1271–1368) seal reading "Collection of the Imperial Sister" stamped at the top of the images. Emperor Qianlong (reigned 1736–1795) wrote the name of each Arhat and inscribed his praises in black ink.

The six Arhats are seated on large chairs, rocks, or angular thrones. They are accompanied by disciples, attendants, and devotees who join their palms in reverence, present offerings, or stand carrying banners, fans, or staffs. The Dragon-Subduing Arhat is depicted frowning, with wide eyes and pursed lips. He holds a staff with both hands and subdues the fearsome dragon below him. The Tiger-Taming Arhat has a thoughtful expression and is seated on a rock. His right hand holds a monk's staff, his body leans slightly forward, and he gazes intently at a crouching tiger.

The illustrations are meticulously drawn with fine, careful lines. It appears that much thought was put into the placement of the tables, chairs, vases and objects of offering. The figures are portrayed in traditional Northern Song style, appearing both elegant and realistic.

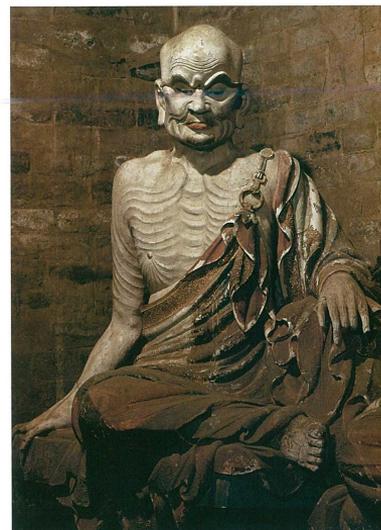
# Eighteen Arhats sculptures

[Vol. 10 (Sculpture), pp.258]

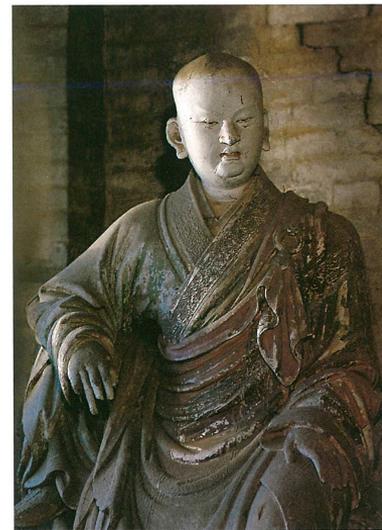
- Dated 1079 (Northern Song dynasty)
- Clay
- Chinese features

## Chongqing Temple Hall of the Three Great Bodhisattvas: Eighteen Arhats

CHINA, Shanxi, Changzhi; Northern Song dynasty (960–1127), dated 1079; Clay

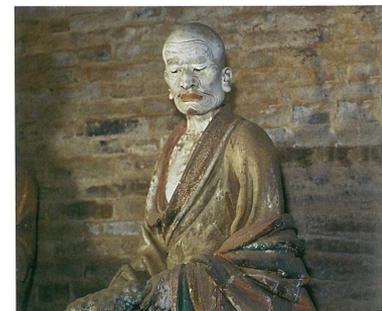


Chongqing Temple Hall of the Three Great Bodhisattvas:  
Eighteen Arhats - Arhat; H: 157 cm



Chongqing Temple Hall of the Three Great Bodhisattvas:  
Eighteen Arhats - Arhat (detail); H: 155 cm

These life-size statues are along the side-walls of the Hall of the Three Great Bodhisattvas. They vary greatly in appearance: some are young, while others are middle-aged or old; some look Chinese, while others have other ethnic origins. They all wear monastic robes and some cover both shoulders, while others cover only the left shoulder. There is a great variation in their facial characteristics: some have wrinkles, while others have smooth skin; some are clean-shaven, while others are bearded; some have thin, hollowed cheeks, while others have rounded cheeks. The artist has shown great skill and creativity in depicting the individual character of each Arhat.



Chongqing Temple Hall of the Three Great Bodhisattvas:  
Eighteen Arhats - Arhat (detail)

## Zijin Temple: Arhat

CHINA, Jiangsu, Suzhou; Song dynasty (960–1279);  
Clay: H: 31 cm; Palace Museum, Beijing, China



Zijin Temple: Arhat

The Arhat has a large, flat nose and is bearded and mustached. The figure has shoulder-length hair. The collar of the monastic robe hangs down low to reveal the chest and the inner garment underneath. The figure is seated at ease on a rock with ankles crossed and hands placed naturally on the knees, a posture not normally seen.

## Zijin Temple Main Hall: Sixteen Arhats

CHINA, Jiangsu, Suzhou; Southern Song dynasty (1127–1279);  
Attributed to Lei Chao Husband and Wife; Clay: H: 120 cm

The figures of the Sixteen Arhats are located along the walls of the main hall. Each individual figure is said to be the work of the famous sculptor Lei Xiang and his wife but have been renovated several times. They were painted using the lek powder technique. The clothing has been meticulously portrayed. The stele of Jinyin Hall praises them for being realistic.

Pindolabharadaja gestures with his hands while he looks sideways. He is generally depicted with long eyebrows that hang to the ground. Kanakabharadaja is confined by a meditation belt on which he places his hands and an animal cub clings to his shoulder. The youthful Jivaka wraps his arms around his raised knee and glances upward. Rahula has white eyebrows and laughs open-mouthed as he sits with legs astride. Nagasena, also known as the Dragon-Subduing Arhat, lifts his hands and right leg as he glares at the dragon above him on a column. Vanavasin leans back in the position of royal ease with both legs on the seat and his shoes on the floor before him.



Zijin Temple Main Hall: Sixteen Arhats - Kanakabharadaja



Zijin Temple Main Hall: Sixteen Arhats - Pindolabharadaja

Zijin Temple



Zijin Temple Main Hall: Sixteen Arhats - Jivaka



Zijin Temple Main Hall: Sixteen Arhats - Rahula

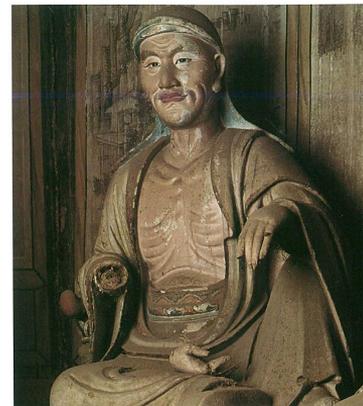


Zijin Temple Main Hall: Sixteen Arhats - Vanavasin

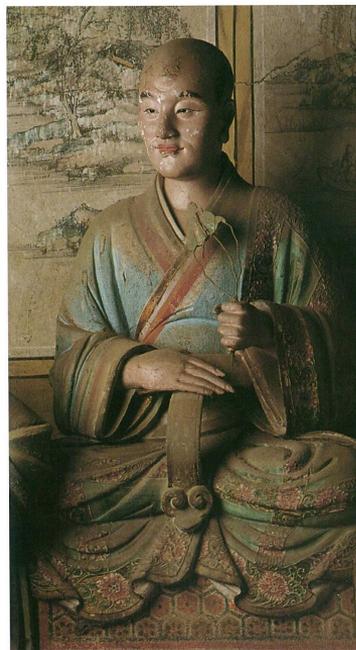
## Zishou Temple Arhat Hall: Sixteen Arhats

CHINA, Shanxi, Jinzhong; Ming dynasty (1368–1644); Clay; H: 110–127 cm

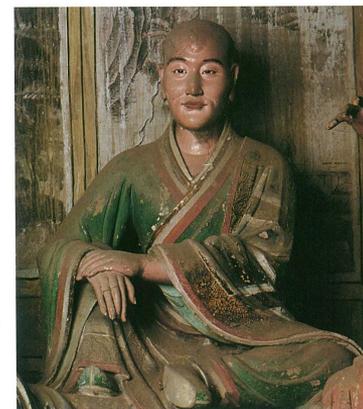
These Sixteen Arhats are located within the Arhat Hall at Zishou Temple. They date to the Ming dynasty (1368–1644). In general, there is no established iconography for Arhats so artists are often left to their own devices when portraying them. In some cases, they are almost similar to caricatures or have folk elements incorporated into them, while in others it has been suggested that monastics were used as models. The aim has always been to show variety. All the heads of the statues were stolen in 1993, but were acquired by the Aurora Foundation six years later and donated back to the temple.



Zishou Temple Arhat Hall: Sixteen Arhats - Arhat



Zishou Temple Arhat Hall: Sixteen Arhats - Arhat



Zishou Temple Arhat Hall: Sixteen Arhats - Arhat

# Buddha Memorial Center



[Encyclopedia of Buddhist Arts, Vol. 1 (Architecture), pp.302]

## Fo Guang Shan Buddha Memorial Center

TAIWAN, Kaohsiung



Fo Guang Shan Buddha Memorial Center

The Buddha Memorial Center is located next to Fo Guang Shan Monastery. Its construction started in 2003 and was completed in 2011. When Master Hsing Yun held the Bodhgaya International Full Ordination in India in 1998, he encountered Kunga Dorje Rinpoche, a Tibetan lama who was impressed with the long-term efforts of Fo Guang Shan in promoting Humanistic Buddhism and the cultural interactions between Chinese and Tibetan Buddhists. Fo Guang Shan had also headed the Chinese Han-Tibet Culture Association and organized the World Sutra and Vajrayana Buddhist Conference. The formation of the Buddha's Light International Association widely promoted the practice of Humanistic Buddhism. Kunga Dorje Rinpoche decided to entrust Fo Guang Shan a Buddha's tooth relic, which he had kept in secret for nearly 30 years. He expressed his wish that a memorial be built to house the sacred relic, as a symbol of the continuation of the Dharma. This gesture of goodwill marked the origins of the Fo Guang Shan Buddha Memorial Center.

The layout is extremely grand with the majestic main hall at its center, the elegant Eight Pagodas at the front, the imposing



Big Buddha at the rear, the sacred Vulture Peak in the south, and the beautiful Jetavana Grove in the north. Along the central axis from east to west there are the main temple gate, front hall, main hall, and Fo Guang Big Buddha. Between the front and main halls, there is the Great Path to Buddhahood and

Grand Photo Terrace, and the covered walkways along the north and south sides. The Eight Pagodas are erected along the Great Path to Buddhahood. Sculptures of the Eighteen Arhats line the north and south edges of the Bodhi Wisdom Concourse, while statues of the Patriarchs of the Eight Schools are displayed in front of the main hall. There is the Information Tower to the south in front of the main temple gate, while the south and north sides of the symmetrical complex are occupied by Vulture Peak and Jetavana Grove.

The architecture of the Buddha Memorial Center blends the old with the new, and mixes Chinese and Indian traditional styles with modern styles. The main hall has the appearance of a grand stupa. It is in the form of a square pyramid and is influenced by Borobudur in Indonesia. With the four small stupas at the corners, the layout resembles the Mahabodhi Temple at Bodhgaya in India. These four stupas are called

the Four Noble Truth Stupas and are dedicated to the Four Great Bodhisattvas: Avalokitesvara of Great Compassion, Manjusri of Great Wisdom, Ksitigarbha of Great Vows, and Samantabhadra of Great Practice. Therefore, they are also known as Avalokitesvara Stupa, Manjusri Stupa, Ksitigarbha Stupa, and Samantabhadra Stupa. Underneath the hall, there are 48 underground palaces, which contain mementos and objects from the present era. These underground palaces are time capsules, which will be opened in the future, once in every hundred years, so that future generations can see the culture of people in the past. In the spire of the main hall there is a sutra repository, which contains copies of the *Heart Sutra* written by a million people.

The main hall consists of three shrines, four museums, the Great Enlightenment Auditorium, and art galleries. The three shrines are the Avalokitesvara Shrine at Mount Potalaka,



Fo Guang Shan Buddha Memorial Center: Reliefs of Chan Art and Stories



Fo Guang Shan Buddha Memorial Center



[Eighteen Arhats @ BMC](#)

# Eighteen Arhats @ BMC

- In 2008, Venerable Master Hsing Yun came up with the idea of sculpting the Eighteen Arhats.
- These statues are located along the sides of the Bodhi Wisdom Concourse.
- They were designed by the Taiwanese sculptor Wu Jung-Tzu under the guidance of Venerable Master Hsing Yun.
- The set is unique in that it includes three female Arhats not previously seen in any set of Eighteen Arhats: Mahaprajapati, Bhadra Kapilani, and Utpalavarna.
- Venerable Master Hsing Yun requested their inclusion, not only **in recognition of their contributions to monastic development**, but also to **highlight gender equality in Buddhism**.

# Eighteen Arhats @ BMC

The Eighteen Arhats proposed by Venerable Master is a new, unconventional roster comprising of the

- Ten Disciples,
- Dragon-Subduing Arhat, Tiger-Taming Arhat,
- Kalodayin, Cudapanthaka, Pindola, and
- Mahaprajapati Bhiksuni, Bhadra Kapilani Bhiksuni, and Utpalavarna Bhiksuni.

# Eighteen Arhats @ BMC

[Encyclopedia of Buddhist Arts, Vol. 10 (Sculpture), pp.334]



## Fo Guang Shan Buddha Memorial Center: Eighteen Arhats

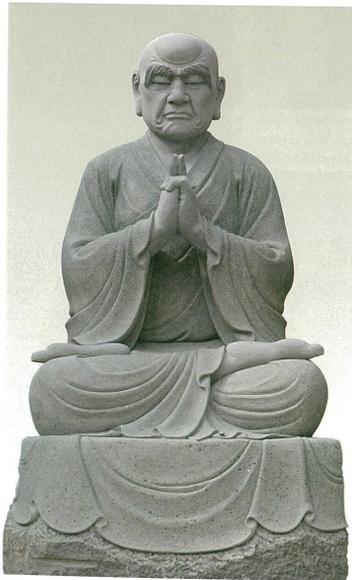
TAIWAN, Kaohsiung; Dated 2011; By Wu Jung-Tzu; Stone

These statues are located along the sides of the Bodhi Wisdom Concourse. They were designed by the Taiwanese sculptor Wu Jung-Tzu under the guidance of Master Hsing Yun. The Arhats along the right are led by Mahakasyapa, who is followed by Sariputra, Subhuti, the Dragon-Subduing Arhat, Katyayana, Cudapanthaka, Pindola, Rahula, and Mahaprajapati Bhiksuni. The nine figures on the left are led by Aniruddha and followed by Ananda, Purna, the Tiger-Taming Arhat, Kalodayin, Maudgalyayana, Upali, Bhadra Kapilani Bhiksuni, and Utpalavarna Bhiksuni.

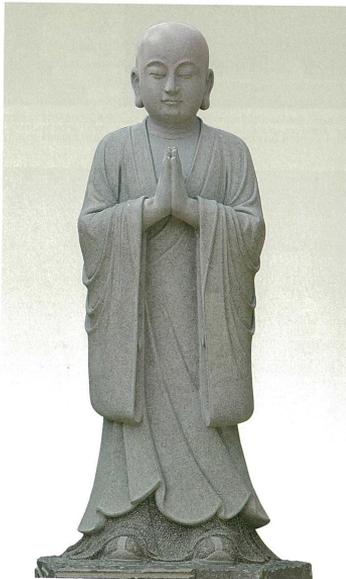
They include the Ten Great Disciples of Sakyamuni Buddha, some Arhats mentioned in the *Amitabha Sutra*, as well as the well known but unnamed Dragon-Subduing and Tiger-Taming

Arhats often mentioned in Chinese Buddhism. The set is unique in that it includes three female Arhats not previously seen in any set of Eighteen Arhats: Mahaprajapati, Bhadra Kapilani, and Utpalavarna. Master Hsing Yun requested their inclusion, not only in recognition of their contributions to monastic development, but also to highlight gender equality in Buddhism.

The expressions on each statue vary, from compassion to sternness, while their poses also vary. Some sit, some stand, some hold objects in their hands while others are in action. Subhuti, for example, sits in contemplation, while the Dragon-Subduing Arhat battles with a dragon, Cudapanthaka is sweeping the floor, and the Buddha's attendant, Ananda, holds an alms bowl.



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Mahakasyapa; H: 312 cm



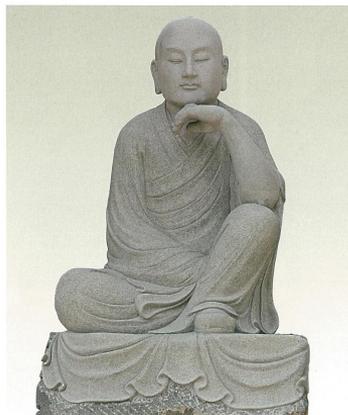
Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Sariputra; H: 335 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Katyayana; H: 283 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Cudapanthaka; H: 325 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Subhuti; H: 280 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Dragon-Subduing Arhat; H: 400 cm

## Fo Guang Shan



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Pindaka; H: 309 cm



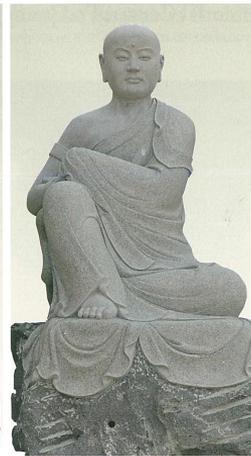
Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Ananda; H: 340 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Punna; H: 278 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Tiger-Taming Arhat; H: 325 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Bhadra Kapilani Bhiksuni; H: 283 cm



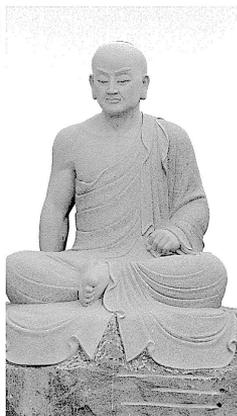
Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Utpalavama Bhiksuni; H: 332 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Rahula; H: 340 cm



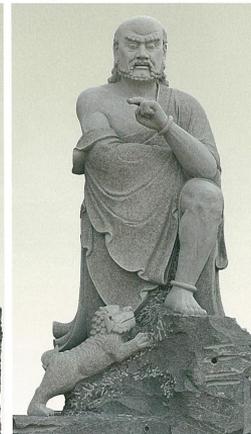
Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Mahaprajapati Bhiksuni; H: 335 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Anuruddha; H: 280 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Kalodayini; H: 283 cm

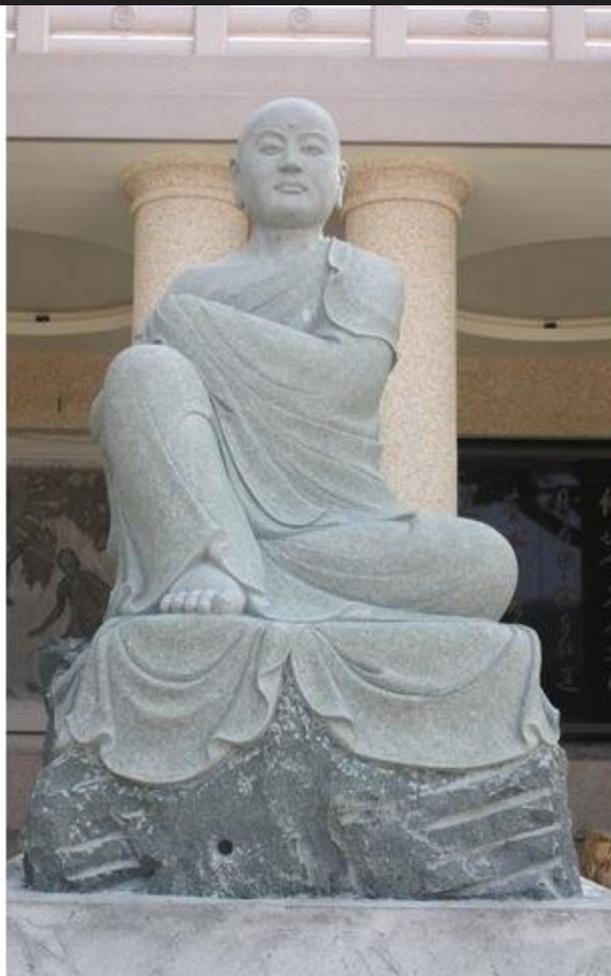


Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Maudgalyayana; H: 340 cm



Fo Guang Shan Buddha Memorial Center:  
Eighteen Arhats - Upali; H: 332 cm

# Female Arhats



# Mahaprajapati Bhiksuni

- Buddha's aunt
- First bhiksuni to enter the sangha, where she remained humble and diligent, strictly obeying the rules
- Leader of the bhiksunis. Conferred precepts for full ordination on new bhiksunis, all of whom complied with her guidance.
- After Mahaprajapati entered nirvana, the Buddha carried her coffin.



# Uppalavannā

- born in Sāvatti as the daughter of a banker
- received the name of Uppalavannā because her skin was the color of the heart of the blue lotus.
- foremost in supernatural powers amongst the bhiksunis.
- Return from Trayastrimsa Heaven
- Murdered by Devadatta



【蓮華色比丘尼】  
此尊蓮華色比丘尼造像，出家後不久即證得聖果，在比丘尼中以神通第一著稱，始終持戒嚴謹，尊如比丘，舉動正嚴，在眾僧團中如無外相事件，突由他日神通力降魔波旬，對一文、僧尼界有利天為其說法，並入其界，後由佛轉輪王迎請歸國，蓮華色比丘尼為其說法，即當面得阿羅漢果，後因起引誘諸婆羅門婦女墮入阿羅漢道。

【Uppalavannā】  
Uppalavannā achieved every Bhikkhuni in the entire Saṅgha a 1st Abhaya and attaining arahant. Preceded to be honored in supernatural powers among the bhikkhunis, she achieved entry to the Anāpāyika club and was respectful towards the Buddha. She was incorruptible and rigorous, and used her powers to settle cases of brawls of the bhikkhunis. Once occasion, when the Buddha returned from Trayastrimsa Heaven, when he got heading to the rock, Uppalavannā disguised herself as a charioteer to receive the Buddha, when when Devadatta identified and wanted to harm the Buddha, Devadatta was reprimanded by Uppalavannā, who in turn was reprimanded by Devadatta.



# Teaching Queen Maya

- Stayed three months in the Trayastrimsa Heaven
- First image of the Buddha

# First image of Buddha

[Encyclopedia of Buddhist Arts, Vol. 13  
(Sculpture), pp.1269]

- Commissioned by King Udayana
- Rippling lines
- Sandalwood statue

## Udayana Buddha

CHINA: Northern Song dynasty (960–1127), dated 985; Commissioned by Chonen;  
By Zhang Yanjiao and Zhang Yanxi; Cherry wood; H: 160 cm;  
Seiryōji Temple, Kyoto, Japan

According to an inscription found on the back of the statue, the piece was commissioned in China by Chonen, a Japanese monk from Todaiji Temple, in 983. It was carved by Zhang Yanjiao and Zhang Yanxi after the Udayana model, and was made more lifelike by the inclusion of internal organs made from silk. The statue was carved in four segments and the hollow back contained more than 200 artifacts, including wooden scriptures, bronze mirrors, pearls, jades, and engraved paintings. The statue was listed as a National Treasure of Japan in 1955.

The Buddha is dressed in clinging robes and has the right hand in the abhaya (fearlessness) mudra. The left hand is in varada (wish-granting) mudras. The urna is a thin silver inset, the usnisa is inlaid with a pearl, and the eyes with black stones, while there are crystals in both ears. The flocciated mandorla surrounded by eleven seated Buddhas was carved from cherry wood. Enclosed within the mandorla is an openwork nimbus. A four-layered lotus on a circular base composes the pedestal.



Udayana Buddha

## Udayana Buddha

CHINA: Ming dynasty (1368–1644);  
Gilt copper alloy; H: 116.2 cm;  
Detroit Institute of Arts, Michigan, USA



Udayana Buddha

It is recorded in Buddhist text when Sakyamuni Buddha visited Trayastriṃśa Heaven for three months to teach his mother the Dharma, King Udayana missed him and commissioned a sandalwood sculpture. This story is the origination of the legendary Udayana Buddha image, an iconographic form that endured in China through to the Ming dynasty (1368–1644).

The figure wears a monastic robe that covers both shoulders and clings to the body. The distinctive folds descend concentrically to the waist, and divide vertically over the thighs. The robe falls to the feet in triple overlapping layers. The right hand is raised in the abhaya (fearlessness) mudra, while the left hand opens downwards in the varada (wish-granting) mudra.



# Subhuti

- Birth and young age
- Conversion to Buddhism (Assaji 馬勝比丘)
  - Of all those things that from a cause arise,
  - Tathagata the cause thereof has told;
  - And how they cease to be, that too he tells,
  - This is the teaching of the Great Recluse.
- In Mahayana context
- Foremost in understanding emptiness



【馬勝尊者像】  
從小解慧人，但學無歸據，後聽佛說四無量的法，悟道  
成佛，成為弟子中第一人學論比丘五，作通解空理，能覺為解空  
第一，佛於鹿野園初次為佛說法，諸人難解，馬勝比丘在鹿野  
園為第一，得佛讚揚，後，但覺空理之重要，故以空理為宗，  
以下所說，平著佛的方式先因佛說法，

【Subhuti】  
At a young age, Subhuti was wise beyond his years, but had a bad teacher. After  
listening to the Buddha, who spoke about the horror of being angry, he reported  
and became a bhikkhu in order to escape and anger. He was known for his  
understanding of emptiness. Once, when the Buddha was teaching from Trayastrims  
mucra, where he took the theme about the Chakras, Subhuti asked about the  
historical events and became the first to receive the Buddha's physical body.  
However, Subhuti was always the first to receive the Buddha's Dharmic body of a Vajra  
Pala and a counterpart of his understanding of non-ability and emptiness.



# Impartiality

Mahakasyapa - never sought alms from the wealthy.

Subhuti - never sought alms from the poor.

“Although the world is filled with discrimination, our own mind must abide in equanimity in order to benefit ourselves and others.”

# Mahakasyapa

- Foremost in ascetic practice
- First Buddhist council
- Flower sermon
- Remain at Mt. Kukkutapada until Maitreya arrives
- often depicted in statuary together with Ananda



【大迦葉尊者】

出身貴族家庭，卻少欲知足，於佛陀成道後第三年出家，是佛弟子中修持最苦者。有一次，佛陀大講佛法，他因真年修持，感到驚駭莫測，衣重如擔，比丘們見狀，紛紛以輕薄的袈裟，於佛陀座前呈給他，以讚歎其修行的功德。佛陀入滅後，繼承佛陀的衣鉢，並在第一次經典結集，後以法輔付阿羅漢，他入雞足山入定，以待彌勒出世。

【Mahakasyapa】

Mahakasyapa was born into a rich family, but he was content with little desire. He renounced three years after the Buddha had attained enlightenment and was foremost among the disciples in ascetic practice. On one occasion, when the Buddha was teaching, he was moved by what he saw and felt. When the Buddha saw him, they looked down upon him; however, the Buddha offered him half of his robe and praised him. After the Buddha entered parinirvana, he inherited the Buddha's robes and area bowl and organized the First Buddhist Council. Afterwards, he entered the Samadhi and resided in Kukkutapada Mountain, where he entered samadhi to wait for the arrival of Maitreya Buddha.



## Flower sermon

I possess the true Dharma eye,  
the marvelous mind of Nirvana,  
the true form of the formless,  
the subtle Dharma Gate that does not  
rest on words or letters but is a  
special transmission outside of the  
scriptures. This I entrust to  
Mahakasyapa.

# Bhadra Kapilani Bhiksuni

- Born with beauty & virtue
- Married to Mahakasyapa
- Foremost in recalling past lives



**【妙婁比丘尼】**  
天竺釋迦族文真賢德，長大後嫁配太子迦摩為妻，然夫妻  
年復年行，顯妻後亦空居清淨修業，十二年後分途修學  
道，妙婁比丘尼於外道為師，財帛無幾而後返還，不棄次等  
修業，不棄其師而求道，亦常與諸僧相見，不以其夫，亦不  
色緣而受諸人勸，於千餘為其師外心正法，而發起真  
婆之心，專心向道，俱使證得聖果。

**Bhadra Kapilani Bhiksuni**  
Bhadra Kapilani Bhiksuni was born with natural beauty and grace, and her husband  
in marriage was destined to be a prince. The couple married and lived in  
company for many years, but she longed for a life of solitude. Twelve years later, she sought  
to attain the truth through various paths. Bhadra Kapilani was the first of many who sought  
truth, and she experienced a moment of realization. She returned to her family, but she sought  
enlightenment in the Buddha's teachings. She did not abandon her husband, but she  
found a way to practice the Dharma. She was the first to receive the teachings, and she  
dedicated herself to the path. She did not let her husband's influence sway her, and she  
achieved enlightenment through her own efforts.



# Cudapanthaka

<http://www.fgsbmc.org.tw/en/TalesFables.aspx?TFNO=201512003>



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# Gender Equality

- 100 most influential people in 2016 listed by [Time Magazine](#)
  - Hillary Clinton, Oprah Winfrey, Angela Merkel, Aung San Suu Kyi
- Female Buddhist leaders
  - [Outstanding Women in Buddhism Award](#)
  - [Notable Buddhist Nuns](#)
- Venerable Master Hsing Yun
  - Tasks & chores
  - Bhiksuni order
  - References in Mahayana scriptures
    - Lotus Sutra - Naga Girl vs Manjusri
    - Vimalakirti Sutra - Goddess vs Sariputra

# Ten Great Disciples

- 《十大弟子傳》 by Ven. Master Hsing Yun
- *Great Disciples of the Buddha: Their Lives, Their Works, Their Legacy* by Nyanaponika, Hellmuth Hecker
- *Vimalakirti Sutra* (Chapter on the Disciples' Reluctance to Visit Vimalakirti)

# Ten Disciples

- Humanistic Buddhism - harmonizes Early Buddhism & Mahayana Buddhism
  - Better relation to the general public
  - Contribution to Buddhism
- Arhats in Mahayana context
  - Sariputra - Heart Sutra, Lotus Sutra
  - Subhuti - Diamond Sutra
  - Aniruddha - Eight Realizations of a Great Being
  - Mahakasyapa - Chan school

# Prophecies as the future Buddhas

Lotus Sutra [H. Kern (trans.)]

- Sariputra as Padmaprabha (Chap.3)
- Mahakasyapa as Rasmiprabhâsa (Chap.6)
- Subhuti as Sasiketu (Chap.6)
- Maudgalyayana as Tamâlapatrakandanagandha (Chap.6)
- Katyayana as Gambûnada-prabhâsa (Chap.6)
- Purna as Dharmaprabhâsa (Chap.8)
- other arhats including Aniruddha and Kalodayin as Samantaprabhâsa (Chap.8)



**Buddha Memorial Center**

Published by Lü Shi [?]  
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Mahaprajapati Bhiksuni  
Mahaprajapati was the Buddha's aunt. Queen Maya, the Buddha's mother, passed away seven days after giving birth, so the prince was raised by Mahaprajapati. She became the first bhiksuni to enter the sangha, where she remained humble and diligent, strictly obeying the rules. She led the bhiksunis with enthusiasm and friendliness. She conferred the precepts for full ordination on new bhiksunis, all of whom complied with her guidance. After Mahaprajapati entered nirvana, the Buddha carried her coffin, a gesture of gratitude for the one who had nurtured him.

(Source: <http://www.fgsitc.org/the-eighteen-arhats/>)  
— at 📍 Buddha Memorial Center.

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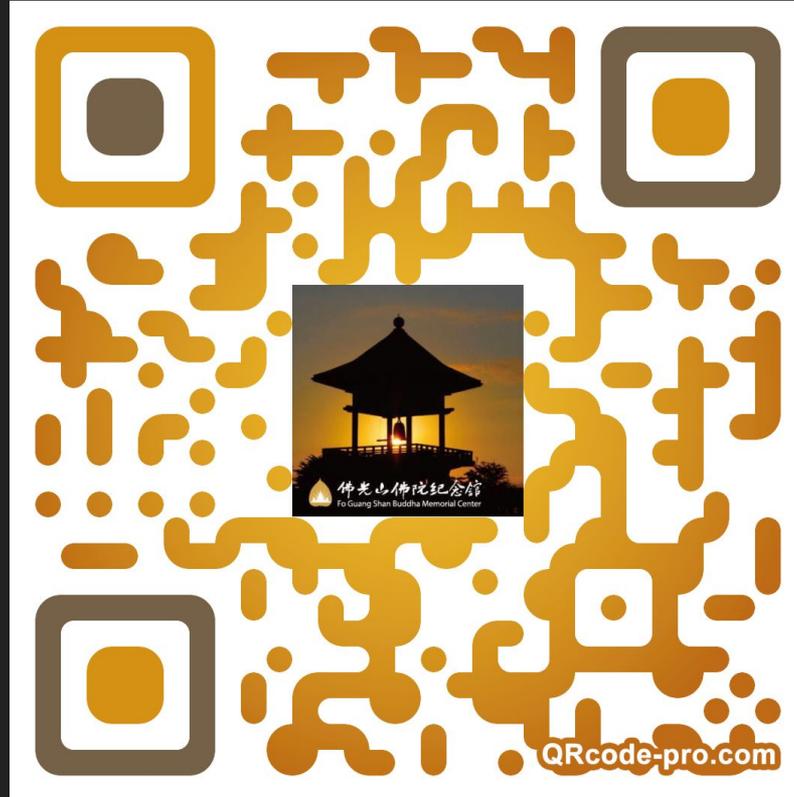
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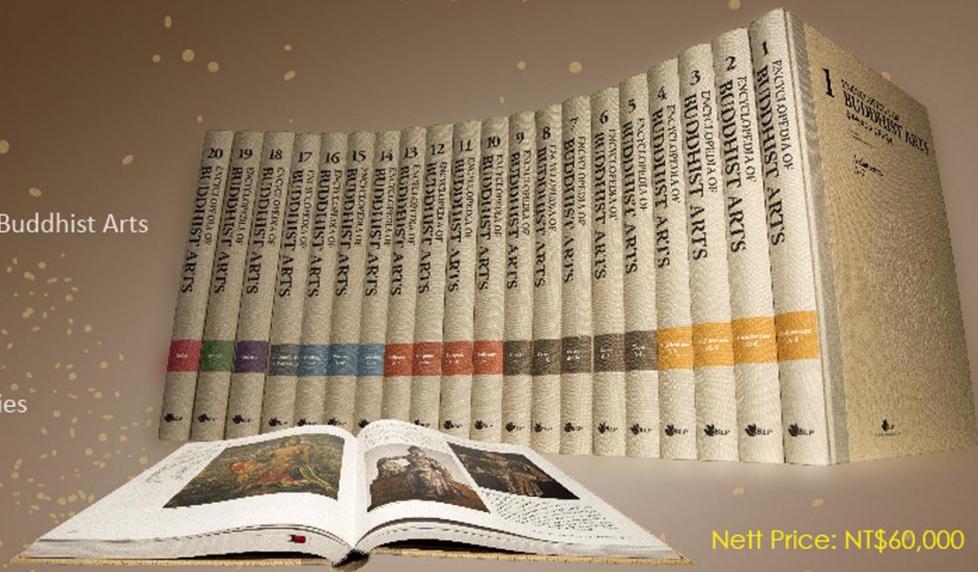


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