Symbols, Selves and Society of Guanyin Art Culture

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Abstract: Putuo Mountain in Zhoushan, Zhejiang Province, China is a well-deserved global Guanyin Dojo. Putuo Mountain, as one of the four famous Buddhist mountains, stands erect in the East China Sea and has a solid foundation. Since the Ming and Qing Dynasties, it has not wavered. On this basis, the belief of Guanyin Dojo in Putuo Mountain was formed. Guanyin belief originated in ancient India and was introduced into China around the Han Dynasty. Guanyin belief has been carried forward and advocated in past dynasties in China, and has penetrated into all social strata and become one of the main beliefs of Chinese people. Guanyin statues show the charm, innovation and artistic charm of a thousand-year-old country under the integration of locality and creativity in our country, which not only promotes the development of Chinese art history, but also enriches our human cultural beliefs and artistic connotations. So it also has the most “right-to-speak” for the development of Guanyin culture. Starting from the understanding of Guanyin belief, this paper analyzes and studies the artistic style of Guanyin statues, so as to understand the relationship between it and the early Guanyin belief and its statue art in China. Furthermore, it combs the characteristics of Guanyin statue art in Chinese past dynasties and analyzes the characteristics of various forms of Guanyin statue art in Putuo Mountain. Then, entering Zhoushan Islands, based on Putuo Mountain (which is also the most famous Guanyin Dojo), this paper analyzes various reasons why it can become a famous Guanyin Dojo, and makes innovative research on cultural value.

[Key words] Putuo Mountain, Guanyin Statue, Guanyin Culture, Social Development

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1. Introduction

This paper analyzes the characteristics, casting techniques and techniques of Guanyin statues and Guanyin statues in past dynasties in China, so as to find the inseparable relationship between Guanyin statues and Guanyin belief, aiming at promoting the development of national culture and art. According to the different Guanyin statue techniques in Putuo Mountain, combined with the unique characteristics of Guanyin statue art in Putuo Mountain. This paper analyzes the location elements, economic elements, literary elements, cultural elements and political elements of Putuo Mountain in an all-round way. We should not only clarify the characteristics of Guanyin culture in Mount Putuo, but also show its advantages.

In this paper, semiotics, cultural identity and sociology are used to study and analyze the Guanyin culture in Putuo Mountain. Symbolism refers to images. Iconology is to study the essence of things, the development and change law of symbols, the various meanings of symbols and the relationship between symbols and various human activities. The application of semiotics principles in various specific fields has produced departmental semiotics (Zhu Liang, 2008, P3). Self refers to culture. This course studies the origin, evolution, dissemination, structure, function, essence, commonness and individuality, special laws and general laws of culture. "Culture" in this sentence refers to the knowledge, skills and experiences discovered, created or accumulated in the process of biological development or growth in the natural environment. The focus of this paper is the origin of the earliest Guanyin culture in Putuo Mountain., which is influenced by different factors and spreads among different groups. Sociology is a systematic study of social behavior and human groups. Guanyin culture presents different forms in different social fields and periods.

Guanyin belief originated in ancient India and was introduced into China in Han Dynasty. In addition, the belief in Guanyin has been promoted and advocated in China, and has penetrated into all levels of society. It has become one of the main beliefs of
our people. (Jia Min, 2016: pp5). The statue of Guanyin Bodhisattva has also become a religious propaganda material flowing into the crowd. Chinese Guanyin statues in Han Dynasty are basically based on Indian Guanyins in statues, with little change. It retains the art form of Guanyin statue in India at that time. The Eastern Han Dynasty (25-220 years) is another unified Central Plains Dynasty after the Western Han Dynasty in Chinese history. It is said that there were 14 emperors with a total of 8 generations. After they were introduced into China, ancient craftsmen basically carved according to Indian carvings. This sculpture style is influenced by Greek and Roman style and has the characteristics of Westerners. For example, the face is long, the eyes are deep, the hair is curly, and the expression is deep and solemn. There are many folds and various decorations on clothes, reflecting people's yearning for wealth. In the future development, Chinese Guanyin statues are becoming more and more obvious on the road of localization.

The research objectives of this study are as follows. One is to study the social development direction of Guanyin culture in Putuo Mountain. The second is to analyze the symbol, self and social changes of Guanyin statue in Putuo Mountain under the influence of society. The third is to study the relationship between Putuo Mountain and Guanyin culture from four aspects: geographical location, economy, literature, culture and politics.

2. Literature Review

2.1 Guanyin Culture

This study takes Guanyin culture in Putuo Mountain as the research text, and researchers should first clarify the definition of Guanyin culture. In relevant literature, the definition of Guanyin culture includes Guanyin belief, which is mainly Buddhist culture. Guanyin culture originated in India, but in Chinese Buddhist religion, Chinese Guanyin culture has become the core of Guanyin culture in the world. Influenced by the export of Chinese culture, the word Bodhisattva is Kanzeon in Japanese, Kwanse'um in Korean and Quan am in Vietnamese. The belief in Guanyin
culture exists not only in Southeast Asia, but also in Asia as a whole. Even in Europe and America, people know Guanyin culture, which is the result of feminism and Buddhist mage immigration.

Buddhism originated in ancient India, so Guanyin belief and Guanyin statue art also originated from India. Due to the universality of Guanyin belief, Guanyin statue art also flourished and became Buddhist art (Fu Yunxian, 2006, P1). Guanyin culture can spread from India to China, because of its most basic manifestation: sympathy. As a religious propaganda material, Guanyin statue is believed to have 108 images in the Yearbook of Indian Buddhist Pictorial published by Bhacharya in New Delhi in 1924. In 1914, Oxford University scholar Alice Getty took Guanyin statue as an independent cultural unit, studied Buddhist images in Tibetan and Chinese Buddhist systems from the perspective of iconology, and conducted in-depth analysis and research on the characteristics of Guanyin statues in different times and the cultural significance behind them (Alice Getty, 1914, P1-14). In Cornelius Patrick's research on the portrait of Shuiyue Guanyin, this paper focuses on the analysis of the portrait of Shuiyue Guanyin in China since Tang Dynasty. So as to study the belief of Guanyin in different periods in China. Among them, the Guanyin statue in Putuo Mountain is partially introduced. " Ms. Toff Neville, a major in Oriental Art History at the University of Hawaii in the United States, has made an in-depth study on eleven aspects of the Tantric Guanyin belief. This book has collected 67 images of Guanyin, systematically combed the origin and evolution of this special form of Guanyin belief from ancient times to the present, as well as many countries and regions where Buddhism is popular such as South Asia, Southeast Asia and East Asia. (Toff Neville, 1999: p. 1)

2.2 Symbolism

Symbolism here refers to portraits. Iconology, as a method of describing and explaining visual arts, can be traced back to ancient Greece. The word comes from Greek (images and words). Therefore, iconology literally means "image writing" or "image description".
Panovsky's book Iconology Research: Humanistic Theme of Renaissance Art "pointed out in the preface: "Iconology school district is different from iconology, which distinguishes" traditional themes ". Iconology studies the" intrinsic meaning or content "of works of art. This meaning is the basic principle that reflects the basic attitude of a nation, a period, a class, a religion or a philosophical belief through clarifying" traditional themes. " (Panovsky, 1987: p. 36)

2.3 Self

The self here refers to the Guanyin culture itself. Huntington said long ago: "The debate about national identity and national characteristics is the common feature of our time. The crisis of national identity has become a global phenomenon. Modernization, economic development, urbanization and globalization make people rethink their identity (Samuel Huntington, 1998: pp11-12) Richards Jenkins pointed out: "Everywhere, we are faced with the discourse of identity. More importantly, people are talking about not only identity, but also change: the emergence of new identity, the revival of old identity and the change of existing identity. " (Nie Liqing, 2010: PP5) Among all kinds of identities, the identity of one's own group is the initial stage of people's self-identity. The earliest study of cultural identity in China was Zheng Xiaooyun's monograph Cultural Identity and Cultural Change published in 1992. This book is not only theoretical, but also easy to understand.

2.4 Society

From the perspective of sociology, identity can be divided into two levels: individual identity and social identity. At the social level, identity refers to the sharing of certain beliefs and emotions among members of the social community, which is the internal driving force to maintain the survival of the social community. Durkheim's "collective consciousness" or "common consciousness" belongs to this level of identity. At the individual level, identity is the rational confirmation of one's own social role or identity, and it is the source of lasting motivation of social behavior. Giddens' self-identity belongs to this level. (Zhan Xiaomei, 2014: PP7)
3. Research methodology

This study adopts qualitative research method, and the writing method adopts descriptive analysis. In this research process, researchers collect data through field investigation and literature review. First of all, in the practical investigation, the researcher interviewed some scholars who studied Guanyin culture and related groups. The interview mainly includes the development process of Guanyin culture, the area of Putuo Mountain, the degree of recognition, etc. On the other hand, according to the collected literature, this paper summarizes and analyzes the development of Chinese society and the formation and development of Guanyin culture in Putuo Mountain. Based on the above information, this study is completed.

4. Human Culture in Mount Putuo

The human culture of Mount Putuo is the foundation of Guanyin culture. In history, the culture of different periods has prompted the human culture of Mount Putuo. The second part starts from the material architectural culture of Putuo Mountain and the belief culture of Putuo Mountain. There is a humanistic research basis for Mount Putuo. The superior geographical location of Mount Putuo not only created the Guanyin Ashram, but also left precious material and cultural heritage for later generations in the Buddhist temple architecture in our country. The architectural style is exquisite and occupies an important position in the architectural history of our country.

4.1 Putuo Mountain Architectural Culture

Putuo Mountain is one of the four famous Buddhist mountains in China which is the Ashram of Guanyin Bodhisattva. Legend has it that during the reign of Taikang in Jin Dynasty, some believers regarded Putuo as a holy place for Avalokitesvara. In
the first year of Tang Dazhong (847), Sanskrit monks came to visit Chaoyin Cave; In the fourth year of Xiantong (863), Japanese monk Hui E invited a statue of Guanyin from Mount Wutai and returned to his country from Lotus Ocean. In case of accounting wind and waves, he thought Bodhisattva didn’t want to cross the eastern sea, so he landed, put statue on Zhang surname residence, named "Refused to Go to Guanyin". In the second year of Houzhenguan (916), "Refuse to Go to Guanyin Hospital" was built and named in Zhang's residence. In the second year of Song Yuanfeng's reign (1079), the imperial edict changed "refusing to go to Guanyin Court" to "Baotuo Kannonji". Putuo Mountain officially appeared as Guanyin Dojo.

As a famous Buddhist mountain, Putuo Mountain has rich historical and cultural heritage. Fayu Temple and Duobao Pagoda are national key cultural relics protection units, while Yangzhi Guanyin Monument is a provincial cultural relics protection unit. Temple, nunnery, Maopeng and its connected Lotus Fragrance Road are relatively complete cultural landscape systems of Guanyin in Haitian Buddhist Kingdom since Ming and Qing Dynasties. It is a natural and cultural heritage with unified style, natural integration, characteristics and high value. (Guo Hao, 2011, pp21)

Figure 1: Distribution map of monasteries on Mount Putuo.

4.2 Belief Culture of Mount Putuo

The folk culture elite of Mount Putuo is first of all the abbots of the whole
mountain, the supervisors of the monasteries and Buddhist forests, the mages, and other eminent monks. The foregoing describes that the Putuo Mountain Buddhist Association has done a lot of work in promoting Buddhist culture and Guanyin belief, such as the establishment of the International Guanyin Culture Research Center to study Guanyin belief culture academically; The Putuo Mountain Buddhist Culture Research Institute located in Yinxiu Lecture Institute was established, and so on. Specifically, the monks' groups in Mount Putuo mainly promoted the development of pilgrimage tourism from the following aspects.

These induction stories written in classical Chinese by different people in different dynasties are more ancient and Austrian. However, most of the current Buddhist learners, readers, especially young people, cannot understand the difficult ancient prose and the wonderful contents of these induction stories. This has formed a big obstacle to the acceptance, recitation, promotion and dissemination of the Quan Yin Method. Therefore, I compiled and revised the contents of the book and renamed it "Compilation of Guanyin's Inspiration Stories" in my humble opinion. I hope that those who are predestined friends will hold this book and all benefit from the law. I will get the compassion and grace of Guanyin Bodhisattva as early as possible and jointly prove the method of Yuan tong.

In addition, there is a "Compilation of Modern Inspiration Stories of Guanyin" which combines the "Guanyin Inspiration Record" written by Buddhist publisher Mr. Ding Fubao (1874-1952) and the inspiration deeds of modern and contemporary Guanyin Bodhisattva. These stories have been compiled into printed copies and circulated in Guanghua Temple in Fujian before.

4.3 Local literati and non-genetic inheritors in Zhoushan area

Folk culture elites also include writers and literati who actively participate in local cultural undertakings, as well as representative inheritors of intangible cultural heritage projects. A considerable part of Putuo Mountain's historical geography and

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4 See Zhan Kong. Postscript to the Compilation of Guanyin's Inspiration Stories, printed and sent by Putuo Mountain College of China Buddhist Institute.

Guanyin belief tradition are written by Zhoushan folk culture elites, such as various tourist guides and brochures. According to the Records of Luojia Mountain in Putuo edited by Wang Liansheng in 1999, Zhu Defeng, a Qiantang native, wrote Putuo Complete Victory as early as the light year of Qing Dynasty, which was the earliest "tour guide" book for Putuo Mountain. From the period of the Republic of China to before liberation, a number of tourist guide materials were published one after another, such as Jiang Weiqiao's "China's Scenic Spot-Mount Putuo" (Commercial Press, 1915); Sheng Shu's Guide to Putuo Mountain (Lotte Poetry Society, 1918); Hu Qufei's Guide to Putuo Mountain (Commercial Press, 1926), Lai Yunzhang's Guide to Putuo Scenic Spots (1926), Zhou Xingyu's Guide to Putuo Mountain Tour (Dadong Bookstore, 1930), and so on. Hu Qufei wrote in his book that Burning Half Incense Before Luojia" is still used as a slogan for major tourism management departments, tourism enterprises and tour guides to promote tourism in Luojia Mountain, inspiring tourists to make pilgrimages.

5. Guanyin Culture in Mount Putuo

Guanyin Bodhisattva has become attached to all over the world. There is a saying called "Amitabha for all and Guanyin for every household". Guanyin Bodhisattva was originally a male figure and gradually became a female figure after being introduced into China. It has a dignified image, great mercy and great compassion to save the suffering. All living beings will give whatever they want as long as they sincerely pray Guanyin Bodhisattva. This "ritual salvation method" is the most important and popular one of the Quan Yin methods. Compared with other methods, there is neither profound theory nor complicated problems of methods. Instead, it is purely based on faith, thus directly communicating the feelings and responses between all living beings and Bodhisattvas. Therefore, it can be popularized among the broad masses of believers, making Guanyin Bodhisattva a well-known "fearless person". Guanyin belief has been called "half-world belief" by scholars.
5.1 Belief in Guanyin in Putuo Mountain in Jin Dynasty

In the early belief of Guanyin in Mount Putuo, the eminent monks of the Ming Dynasty had a tendency to trace back to history. It is clearly stated in the Monument of the Buddha's True Stupa in Yin'an, The earliest belief in Guanyin in Mount Putuo appeared in the Jin Taikang period (280-289), but people did not associate the belief in Guanyin with Mount Putuo at that time. The belief in Guanyin in Mount Putuo during this period was the same as that in other places, and there was nothing special about it, and Mount Putuo was not regarded as the Ashram of Guanyin Bodhisattva. During the reign of Jin Taikang, there was a belief in Guanyin on the mountain.

Puci Temple, built in the Eastern Jin Dynasty, is also related to Guanyin belief, while the temple is located in Changguo County, Southern Song Dynasty, that is, the territory where Putuo Mountain belongs, this clue can be known that Putuo Mountain as early as the Eastern Jin Dynasty has prepared the conditions for the spread of Guanyin belief, but the Guanyin belief in this period does not seem to have much to do with Mount Putuo. The belief in Guanyin in Putuo Mountain in the Southern Song Dynasty seems to have had a certain social influence, so that according to this content, people in history need to trace back to the source of Guanyin belief in Mount Putuo.

5.2 Guanyin Belief in Putuo Mountain in Tang Dynasty

During the Tang Dynasty, the belief in Guanyin in Mount Putuo was recorded in historical materials, but at that time it was still not explained that Mount Putuo is the Dojoof Guany Bodhisattva The reality of the statement of "seeing a great scholar in person" can only proved that the belief in Guanyin was widely recognized among Buddhists at that time, but it did not explain its extensive influence among believers. It is exactly recorded in the historical records of Mount Putuo in the Yuan Dynasty, Volume 1 of Mount Tuoluojia, Tang Dazhong. A Buddhist monk burnt his fingers in front of the cave, finger out. Great scholar method. Give them seven stones. Feel it. " Therefore, the earliest record of Guanyin Bodhisattva's appearance on Mount Putuo was in the middle of the Tang Dynasty.
The fact that Mount Putuo was first linked to the Guanyin Ashram began with the "refusal to go to Guanyin" encountered by Hui E, a Japanese monk who was on a diplomatic mission to the Tang Dynasty. As theclearest apprentice of the ancestor of Tiantai Sect of Japanese Buddhism, he had extensive influence in Japan at that time. He have sailed three times to Datang in China. And paid homage to Wutai Mountain and Tiantai Mountain in China in the first year of Huichang (841), the first year of Dazhong (847) and the third year of Xiantong (862) in Tang Dynasty, And in the spring of the fourth year of Xiantong (863), when he entered the Tang Dynasty for the third time to seek the law, I got a holy image of Guanyin Bodhisattva in Wutai Mountain. After I took it with me to Kaiyuan Temple in Mingzhou (now Ningbo, Zhejiang Province), I took a boat to return home nearby. I passed through the vicinity of Chaoyin Cave in Meicen Mountain (now Putuo Mountain). When the sea breeze suddenly rose, the boat was difficult to sail. Hui E thought the Bodhisattva did not want to cross the east, so he placed the holy image on the side of the cave to pray for worship.

5.3 Belief in Guanyin in Putuo Mountain during the Houliang Period

Although Hui E of the Tang Dynasty left behind "refusing to go to Guanyin", After returning to Japan, the Buddhist monk who returned to Japan in the east will certainly spread this experience widely as proof of the manifestation of Guanyin Bodhisattva. In addition, Zhang's family in China has the same experience. He not only left behind the legend of the fulfillment of Guanyin Bodhisattva in Mount Putuo, but also kept the manifestation of Bodhisattva in Mount Putuo as the basis. The belief in Guanyin in Mount Putuo during the Houliang period has been fully developed and supported by the government and a considerable number of believers. Only in this way can the "Guanyin Hospital" be built on Zhang's former site.

5.4 Belief in Guanyin in Putuo Mountain in Song Dynasty

Hui E initially established a connection between the Guanyin statue and Mount Putuo. In later times, Guanyin Bodhisattva appeared here many times. Its increasing
influence depends on two aspects. On the one hand, the island is located in the stormy waves and is the main traffic route leading to Japan and South Korea; Therefore, ships traveling by sea all hope for mountains and worship the tradition of praying for peace; On the other hand is Guanyin Bodhisattva's compassionate spirit of "praying for thousands of places and responding to thousands of places" recorded in Buddhist classics. With the development of foreign exchanges and the expansion of coastal economy, the belief in Guanyin in Putuo Mountain developed rapidly in Song Dynasty, so there were many records of manifestation in different periods of Song Dynasty.

5.5 Belief in Guanyin in Putuo Mountain during Yuan Dynasty

After the construction and development of Mount Putuo in the Song Dynasty, the saying that Mount Putuo in the Yuan Dynasty was used as the Ashram of Guanyin Bodhisattva has been widely accepted by people. In addition, through the promotion and dissemination of the Song Dynasty generation, it has also attracted the attention of Chinese believers. The rulers of the Yuan Dynasty took Tibetan Buddhism as their state religion, Support the development of Tibetan Buddhism. However, Guanyin Bodhisattva plays an important role in Mahayana Buddhism and Tibetan Buddhism in the Han Dynasty. Therefore, Mount Putuo, as the Ashram of Guanyin Bodhisattva, attracted many believers in the Yuan Dynasty. At the same time, the belief in Guanyin in Mount Putuo has become more and more spiritual due to more and more people seeing the manifestation of that great God.

5.6 Belief in Guanyin in Mount Putuo during the Ming Dynasty

The emperors of the Ming Dynasty also supported Buddhism. Different from the Yuan Dynasty, the Ming Dynasty supported less Tibetan Buddhism than Han Buddhism. At this time, Mount Putuo, as the traditional Buddhist center of the Han Dynasty, was not only the Ashram of Guanyin Bodhisattva, but also famous in the Buddhist circle and among believers. As a well-known Buddhist mountain in China and one of the four famous mountain centers in the sea, Mount Putuo's belief in
Guanyin has been recognized by monks and laymen two fields.

5.7 Guanyin Belief in Putuo Mountain in Qing Dynasty

Since Kangxi, the emperors of the Qing Dynasty have not been threatened by too many sea bandits as they did in the Ming Dynasty due to the increasingly stable sea border. In addition, most emperors of the Qing Dynasty believed in Buddhism, and the emperors gave orders to build Buddhist holy places and famous mountains frequently. A famous Buddhist holy place like Mount Putuo, which has a long history at home and abroad, naturally has a special weight in the eyes of emperors. At the beginning of the Qing Dynasty, the emperor "used the magic weapon of King Kong in imperial books to engrave pears and dates, and promulgated the world's Brahma Yu. The two temples of Putuo are fortunate to be among them." Among them, the two famous temples that can represent Mount Putuo refer to Fusaiji and Fayu Temple, which have a long history. The development of the two temples in the Qing Dynasty is often almost synchronous. They are not only supported by emperors in policy, but also directly helped by rulers in the construction of Buddhist temples.

6. Symbols of Guanyin Statue in Putuo Mountain

Putuo Mountain, as the Ashram of Guanyin Bodhisattva, is an important area of Guanyin culture. Guanyin statues are not only the carrier of Guanyin culture dissemination, but also respected and worshipped by Guanyin believers. They are also unique works of art. The art of Buddha statues in China is extensive and profound. From the Eastern Han Dynasty to the Ming and Qing Dynasties, the art history of Chinese Buddha statues spanned nearly 2000 years. With the spread and development of Buddhism, a large number of colorful Buddha treasures have been handed down to this day through the shaping of statues of past dynasties. Their artistic expressions are rich and have high cultural value and artistic appreciation value. This chapter studies the origin and development of Guanyin statues, the modeling features and artistic expressions of Guanyin statues, and analyzes the characteristics of Guanyin statues,
so as to appreciate the beauty of Chinese Buddha statues.

6.1 Introduction and Development of Guanyin Statues in China

Guanyin is the embodiment of wisdom and compassion in Buddhism, and its spirit of great compassion is regarded as the foundation of Mahayana Buddhism. Avalokitesvara can adapt to the needs of all living beings, manifest different bodies for different living beings, and say different methods. In India, its image is male, while in China, Guanyin has evolved different life experiences and images, which is closely related to the translation and research of Buddhist scriptures in China. The belief system of Guanyin in China is based on the classics of Guanyin in Indian Buddhism and the expansion of Guanyin in Indian Buddhism under the basic teachings of Mahayana Buddhism. At the same time, it gradually promoted a variety of Guanyin images unique to Buddhism in the Central Plains. The evolution of belief and image is reflected in two aspects: the worship of Guanyin character and the practice of Dharma. The former is divided into Guanyin before becoming Taoist and Guanyin after becoming Taoist, while the latter is divided into enlightenment of righteousness, thorough enlightenment and achievement accumulation. What ordinary believers can see is Guanyin’s life experience, appearance, inspiration, Dojo, etc. These four belief factors not only permeate every level and every part of Guanyin belief system, but also are interrelated to form the whole Guanyin belief system.

6.2 Posture of Guanyin Statue

First of all, the posture of Guanyin statue is roughly composed of sitting posture, standing posture and lying posture. Among them, sitting posture is the most common posture in Guanyin statues, and it is also the most representative posture with the most changes, and its metaphorical connotations are also different. Among the Chinese Buddhist artistic images we have seen so far, the following sitting postures are most frequently used: full-legged sitting, half-legged sitting, wheel throne (comfortable sitting), good-legged sitting (leaning), cross-legged sitting and game sitting.
6.3 Pedestal and Costume of Guanyin Statue

The costumes of Buddha statues vary greatly according to the identities of various Buddha statues. Generally speaking, it can be divided into the following kinds of costumes: Buddha: Buddha's costumes are simple and simple, and Indian Buddha statues have many thin robes. Later, Buddhism was introduced into China and gradually localized, but it still retains the simple costume style. On different occasions, the clothes worn by the Buddha are also different, but generally speaking, the Buddha wears "monk only branch" (meaning "armpit covering garment" and "shoulder covering garment") on the upper part, which is a long piece of garment worn from the left shoulder to the lower part of the waist, and a skirt garment (Sanskrit called "mud binding some that") on the lower part of the body. The skirt has no mattress belt and is pleated with a bunch of cloth. When Buddha teaches precepts in public gatherings, or goes in and out of towns, villages and palaces, he wears a coat outside the monk's branch (Sanskrit is called "Sinhala pear", which means "clothes when people gather"); There are two ways to wear the coat; One is the "right topless" type, that is, the right shoulder is exposed; This method is more formal and serious; The second is the "shoulder-through" type, that is, after favoring the right shoulder, try to cover the left shoulder.

6.4 Significance of Guanyin Cultural Statues

China not only has a long history and profound and rich traditional culture, but also has a strong ability to assimilate heterogeneity. Most foreign cultures are
combined with Chinese culture and melted and absorbed. After the development and evolution from the Southern and Northern Dynasties to the Tang Dynasty, "Cao, Zhang, Wu, Zhou and Sijia", Chinese Buddhist art has become increasingly localized (Zhuo Wen, 2004, pp79-80) Guanyin in the Tang and Song Dynasties has been shaped into a Chinese-style Guanyin image with Chinese national characteristics. The large number, fine quality and high level of Guanyin statues in this period reflect that Guanyin belief is more deeply rooted in the hearts of the people. Its common feature is "empty and bright lines and brilliant colors", showing the magnificent atmosphere of ages. The characters are completely modeled by Chinese aristocratic women, with straight nose bridge and cherry mouth; the posture is full of beautiful and abundant muscles, and it is bright and fat; Dressed in Chinese ornaments, curved eyebrows and abundant cheeks (Wang Bomin, 1996, pp81) have the style of elegance and manners.

7. Discussion and conclusions

This study uses three research concepts of "iconology", "culturology" and "sociology" to making an academic interpretation of "Putuo Mountain Guanyin Culture" and explaining the different social life of Guanyin Culture in different times. At the same time, looking for the influence of Putuo Mountain on the development of Guanyin culture in the social and historical changes, thinking about the development prospect of contemporary Guanyin culture from different angles, filling the blank of Putuo Mountain's core position in the evolution of Guanyin culture, and providing us with a new perspective and position. It not only provides a theoretical basis for the development of Guanyin culture, but also provides a theoretical basis for the government or folk cultural organizations.

From the perspective of social humanism, an in-depth study of the value of Guanyin culture will help people to deeply understand the human society of Mount Putuo and the research and development of Guanyin culture in Mount Putuo, thus breaking the barriers of Guanyin culture research under the ecological background of
Mount Putuo and enriching the humanistic connotation of Mount Putuo. Inrich the information for future research in this field.

7.1 Research Significance

The research method of this paper is interdisciplinary. On the basis of introducing the general background of Guanyin culture, this paper makes a qualitative study of Guanyin culture from the perspective of iconology. In the research process, the author uses the research concept of "symbol, self and society" to make an academic discussion on "Guanyin Culture". This article takes "symbol" as the breakthrough point, takes Guanyin culture as the background, investigates the relationship between man and society, art and culture, and reveals the influence of Guanyin culture's "self" on "society" through the study of Guanyin statues and their development in different periods.

7.2 Limitations and Future Research Directions

This paper can be used as a "model" for cultural studies. The relationship between "symbol, self and society" in this study, as well as the recorded research perspective, is not only a study of the social life and culture of Putuo Mountain in Zhoushan City, Zhejiang Province, China, but also a model for studying other art forms in the world.

There is little research on Guanyin culture in Putuo Mountain from the perspective of "symbol, self and society". In this respect, this paper attempts to provide us with a new research perspective and systematic scientific research method, so as to facilitate the understanding and research of Guanyin culture in Putuo Mountain. However, there are still some limitations in the research process. First of all, in the process of practical investigation, due to geographical restrictions in different areas of this study, there is a limitation of interaction with other schools of art forms, and there is insufficient understanding of the details of the relationship between Guanyin cultures. Therefore, in future research, more attention should be paid to the connection and interaction between groups.
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