



Guanyin Culture in Mount Putuo Region : Symbols, Selves, and Society of Zhejiang
People, China

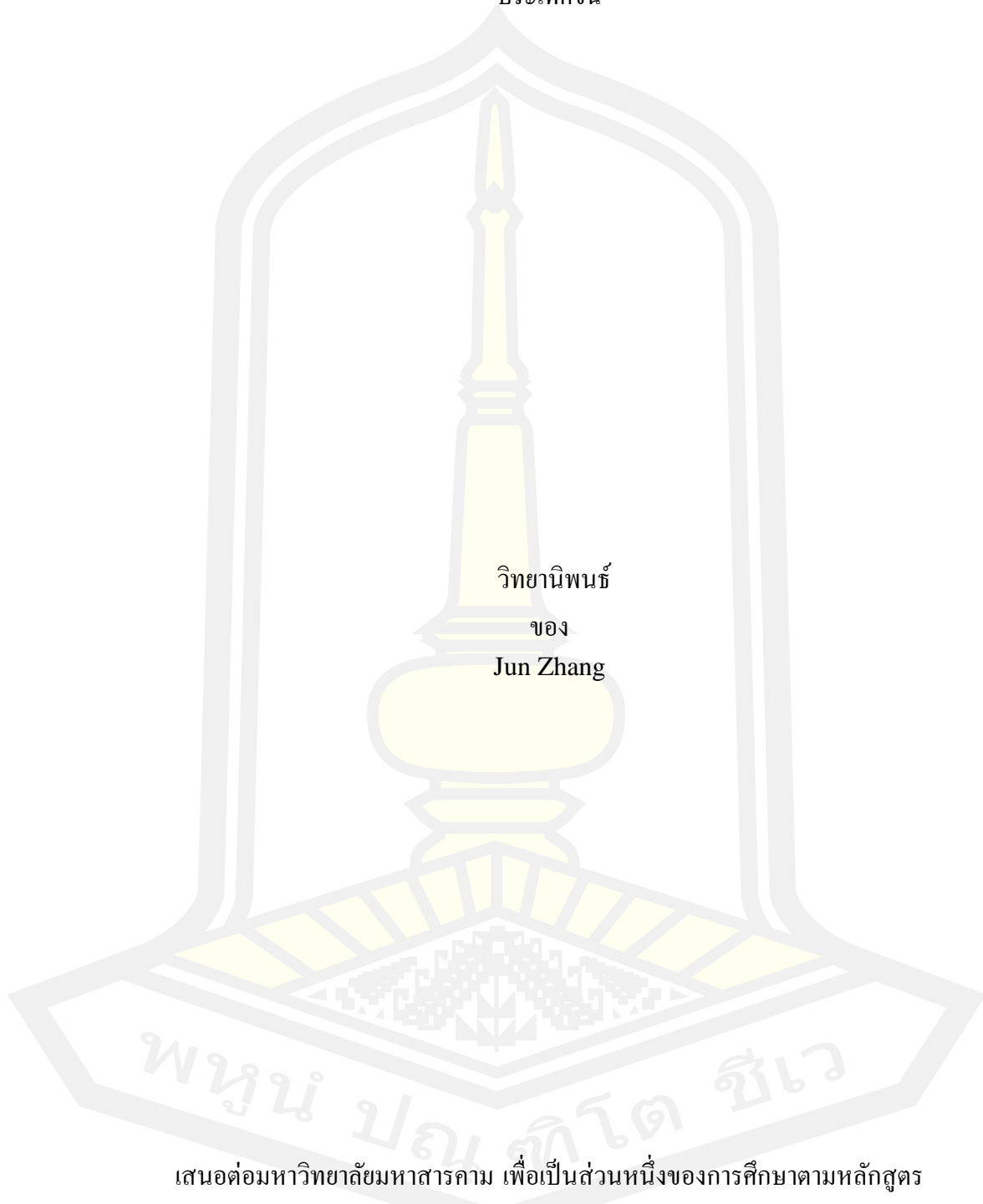
Jun Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation

November 2021

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People, China



Jun Zhang

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

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The examining committee has unanimously approved this Thesis, submitted by Mr. Jun Zhang , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Maharakham University

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ABSTRACT

Putuo Mountain in Zhoushan, Zhejiang Province, China is a global Guanyin Taoist center. As one of the four famous Buddhist mountains, Mount Putuo stands in the East China Sea and has a solid foundation. Since the Ming and Qing Dynasties, it has never wavered. On this basis, the belief of Guanyin Daochang 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 Chinese history, and penetrated into all social strata, becoming 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 local and creative in China, which not only promotes the development of Chinese art history, but also enriches our cultural beliefs and artistic connotation. Therefore, it has the most "discourse power" for the development of Guanyin culture. Starting from the understanding of Guanyin belief, this paper analyzes and studies the artistic style of Guanyin statues, in order to understand the relationship between Guanyin statues and early Chinese Guanyin belief and its statue art. Secondly, it combs the characteristics of Guanyin statue art in Chinese history, and analyzes the characteristics of various forms of Guanyin statue art in Putuo Mountain. Then, after entering the Zhoushan Islands and relying on Mount Putuo, this paper analyzes the various reasons why it became a famous Guanyin Taoist center, and makes an innovative research on its cultural value.

First of all, through the investigation of Mount Putuo, it is found that Mount Putuo is located in Zhoushan City, Zhejiang Province, with a unique ecological environment. After tens of thousands of years of inheritance and development, Mount Putuo and Guanyin culture are intertwined and integrated, and Guanyin culture in Mount Putuo has become an important place of religious culture.

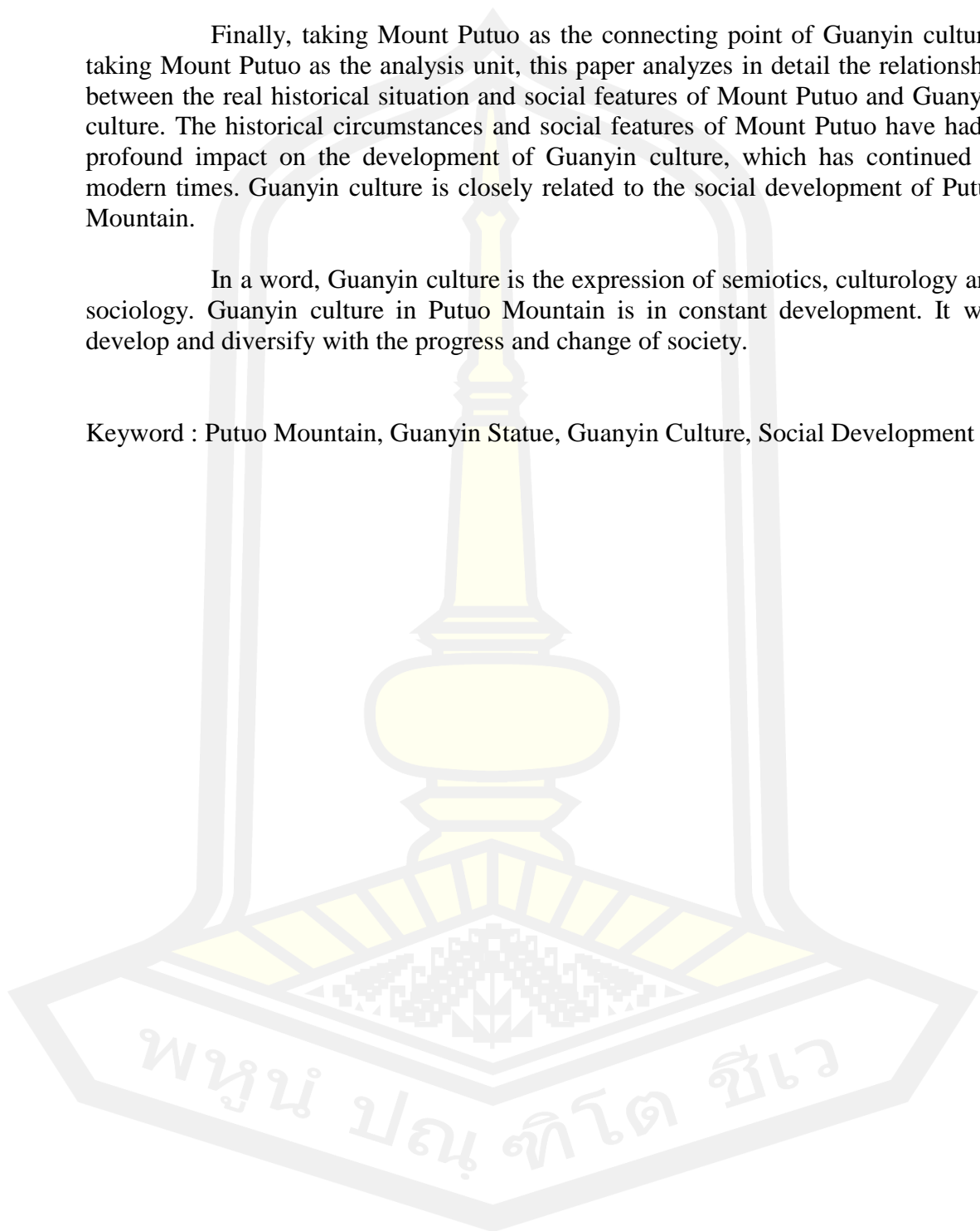
Secondly, the development of Guanyin culture is closely related to the ecological culture of Putuo Mountain. The cultural ecology of Putuo Mountain is the basis of the inheritance and development of Guanyin culture. As an important branch of religious culture, Guanyin culture can not be separated from Mount Putuo. The development of Putuo Mountain marks the historical change of Guanyin culture. In the

symbols of Guanyin culture in different periods, the main line of cultural change is implied.

Finally, taking Mount Putuo as the connecting point of Guanyin culture, taking Mount Putuo as the analysis unit, this paper analyzes in detail the relationship between the real historical situation and social features of Mount Putuo and Guanyin culture. The historical circumstances and social features of Mount Putuo have had a profound impact on the development of Guanyin culture, which has continued to modern times. Guanyin culture is closely related to the social development of Putuo Mountain.

In a word, Guanyin culture is the expression of semiotics, culturology and sociology. Guanyin culture in Putuo Mountain is in constant development. It will develop and diversify with the progress and change of society.

Keyword : Putuo Mountain, Guanyin Statue, Guanyin Culture, Social Development



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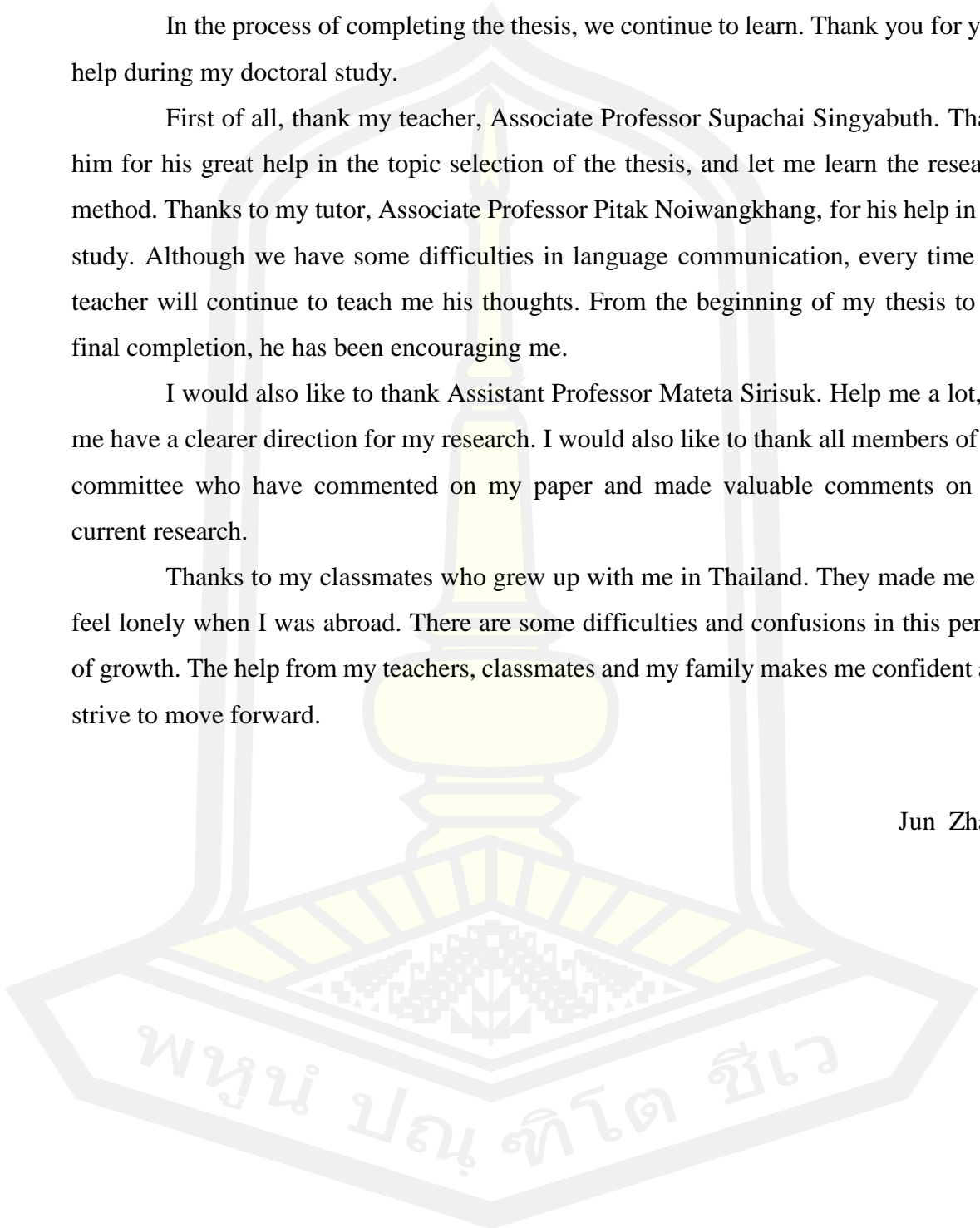


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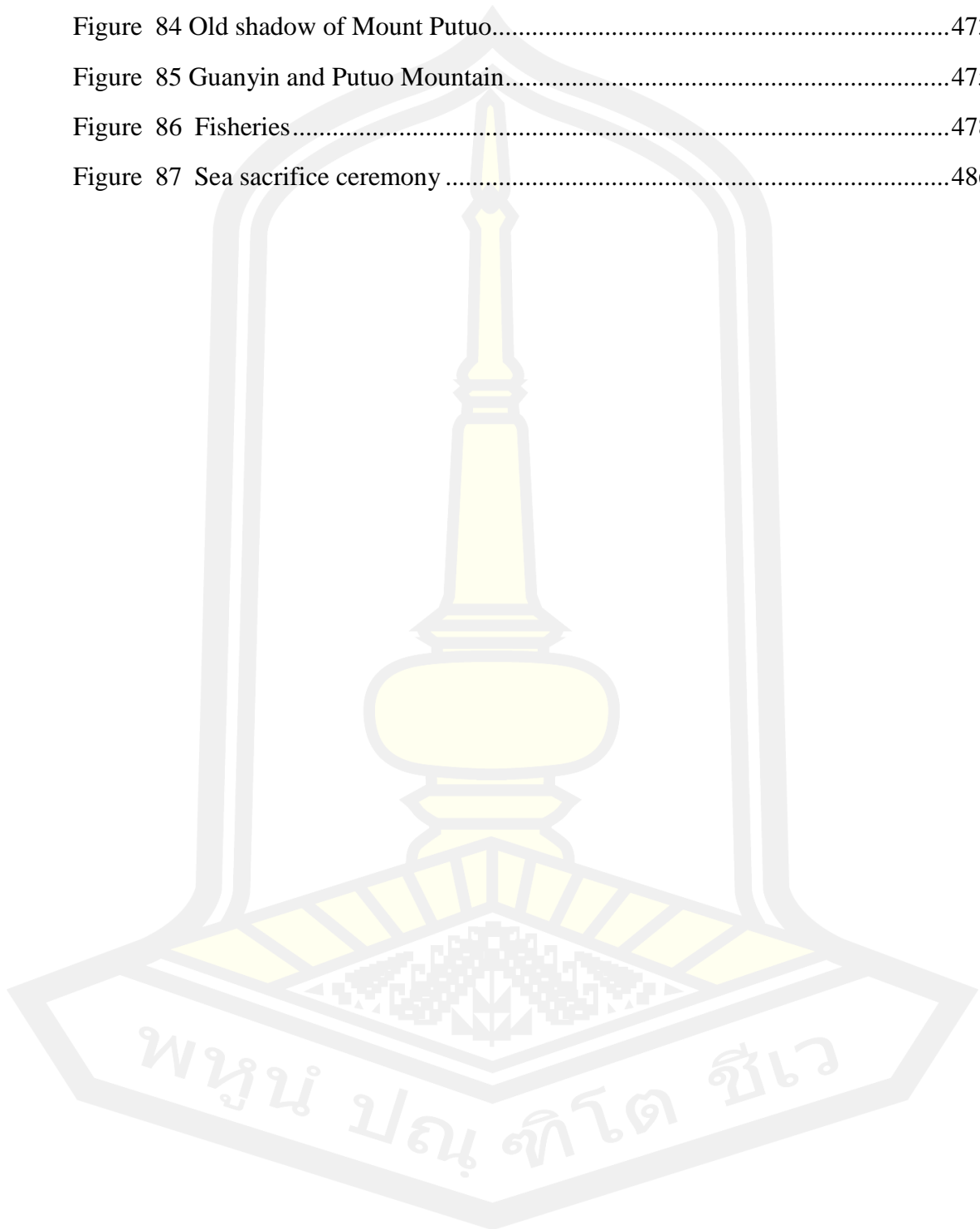
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CHAPTER I

1. Background of Research

The origin of Guanyin culture was in India 2000 years ago.

Guanyin's belief first developed in India more than 2000 years ago. With the prevalence of Mahayana Buddhism, it spread to most of Asia. The biggest characteristic of Guanyin culture is that it has a strong widespread existence among the people. Guanyin culture has become a deeply rooted culture with its own strength and external impetus.

The belief of Guanyin culture is widespread among the masses. In many religious doctrines, there are certain requirements for believers. For example, nationality, status, economy, etc. have certain restrictions on their believers. Guanyin culture is a universal existence without any additional conditions. In ancient times, when productivity was low, the vast majority of people did not give too many production materials. Guanyin's cultural relief of the suffering of the people makes it the spiritual pillar of the masses. Guanyin culture quickly entered the spiritual world of the people.

Moreover, Guanyin has a strong power in Guanyin culture. The earliest principle of Guanyin culture is to save the lives of all people so that people at the lower level can accept it. In the history of China, from King Wu's Zhou Dynasty, Shang Dynasty, and Zhou Dynasty, to the Wuchang Uprising, which overthrew the decadent rule of the Qing Dynasty, all the major wars were the establishment and destruction of one dynasty after another. The social turmoil in history has made people miserable, people need a powerful force to help them live. At the same time, Guanyin culture is in line with people's psychology, so the spread of Guanyin culture in China will be promoted. After being absorbed by pure land thought, Guanyin's belief not only continues the function of "saving the world", but also has the function of "connecting the west". Later, Guanyin's belief combined with Prajna (wisdom). After the middle

of the 7th century, Guanyin became popular. Guanyin Bodhisattva was able to hold the Guanyin mantra to save the suffering. In real life, Guanyin Bodhisattva was also used to ask for rain and eliminate the plague.

Furthermore, the popularity of Guanyin's belief is inseparable from the miraculous deeds of Guanyin, especially the miraculous stories told by some eminent monks in monasteries and Daoists, which widely spread among the people and constantly attracted new believers. The combination of Avalokitesvara belief and spiritual induction gives those who have faced many struggles and variations the power of stability and hope. On the one hand, Guanyin belief reflects the powerful power of Guanyin Bodhisattva, it also reflects the utilitarian thought of the masses. (Zhu Qingfu. 2012: pp23)

Furthermore, The Sanskrit word for Guanyin is Avalokitesvara. In the history of Chinese Buddhism, Guanyin has been translated into different names such as "Lu Lou gen", "Guang Shi Yin", "Guan Shi Yin", "Guan Yin", "Shi Yin". These denotations are the research results of Chinese and Indian believers and scholars on Guanyin's belief. (Li Li'an. 2011: pp2) with the deepening of Guanyin's belief in India, Guanyin's image-making activities also developed. As early as the beginning of Guanyin's belief in the first century, the image of Guanyin Bodhisattva was no different from that of Buddha. But in the later stage of the Mathura¹, the image of Guanyin began to be distinguished from that of other Bodhisattvas and Buddhas (Fu Yunxian. 2006: pp1). In the first century A.D. Guanyin statues in Mathura, India were characterized by a turban on the top, luxurious hair ornaments, luxurious clothes, and holding a carafe of willow branches and manna, presenting the personal characteristics of birth movement, solemnity, nobility and tolerance. (Nandana. 1984:

¹ In the Buddha era (6-4th century B.C.), it is recorded as the surasana, the capital city of madhura, one of the sixteen great powers in the Indian subcontinent, which was later destroyed by the state of Mogadishu.

pp4). Thus, different styles of Guanyin plastic arts are formed, such as 1. Modula statue 2. Gandhara² statue 3. Gupta style³ Guanyin statue 4. Later Gupta style Guanyin statue 5. Pala Dynasty⁴ Guanyin statue. These Guanyin statues have become unique artistic representatives in Indian Buddhist art. (Zhang Zhe. 2013: pp7).

The spread of Guanyin culture.

Although, Guanyin's belief originated in ancient India and was introduced into China in the Han Dynasty. Guanyin's belief has been carried forward 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 Avalokitesvara also became a religious propaganda material flowing into the crowd. The Chinese Guanyin statues in the Han Dynasty are based on the Indian Guanyin statues, and there are basically no major changes. It retains the artistic form of Guanyin statue in India at that time. After the introduction of the Eastern Han Dynasty⁵ into China, the ancient craftsmen basically carved according to the "Gandhara style statues" of India. This kind of sculpture style is influenced by the Greek-Roman style and has the characteristics of Westerners. For example, the face is long, the eyes are deep, the hair is wavy, the

2 Gandhara is a South Asian subcontinent country that existed in the 6th century BC. It is one of the sixteen great powers in the era of the great powers. Gandhara art integrates three elements of Greece, Persia, and India into one art form.

3 The modeling features of Gupta style Buddha: the clothes are thin and transparent, clinging to the body, making the Buddha like a nude statue, and the beauty of the body has been poetic display. The physiological characteristics of the broad shoulders, thin waist, round face, high nose, and big ears are naturally combined to form a noble and elegant verve, emphasizing the inner spiritual quality of Buddha.

4 Bengali means "protect.". An important dynasty that ruled northeast India (now Bangladesh and most of Bihar) from the 8th to the 12th century.

5 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 for eight generations, enjoying the country for 195 years

expression is deep and solemn. There are many folds in clothes and various decorations, reflecting the yearning for wealth. In today's age, Chinese Avalokitesvara statues are more and more obvious on the road of localization. was not too

During the Wei, Jin, Southern, and Northern Dynasties⁶, the spread of Buddhism was not widespread enough, and the influence of Guanyin culture was moderate. At this time, the Guanyin statue is still the main art form of Gandhara statue. The features of Guanyin statues in the Wei, Jin, Southern, and Northern Dynasties are that the faces of Buddha statues are smiling, slightly restrained and restrained, with a mysterious sense of transcendence and secularity, which is also the embodiment of the "show bones and clear faces" in the artistic form of the philosophy of speculation in the Wei and Jin Dynasties when metaphysics⁷ was in charge (Wang Dan. 2003: pp1).

In fact, Speculative philosophy is a philosophy that starts from the concept, carries out pure logical thinking, pushes the whole objective reality, and makes the development of the objective world obey the general law of human thinking. It adheres to the rational thinking to achieve the knowledge or truth of necessity through the concept, with the goal of subletting the subjective and objective opposites and achieving the unity of specific diversity or the unity of opposites.

6 The Wei, Jin, Southern and Northern Dynasties, also known as the Three Kingdoms, the two Jin, and the southern and Northern Dynasties, are the most frequent periods of regime change in Chinese history. They are mainly divided into three kingdoms (Cao Wei, Shu Han, Eastern Wu), Western Jin, Eastern Jin, and the southern and Northern Dynasties. Due to the long-term feudal separatism and continuous wars, the development of Chinese culture in this period is particularly affected. Its outstanding performance is the rise of metaphysics, the input of Buddhism, the rise of Taoism and the introduction of Persian and Greek culture

7 Metaphysics was originally a Taoist term, which refers to a philosophical trend of thought in the Wei and Jin Dynasties with Laozi as the research core.

The culture and art of this period is the combination of foreign and local, and the spread of Buddhism is also affected by the characteristics of this period. Although it is "Gandhara type statue", it has obvious changes compared with the Guanyin statue in Han Dynasty. The statue of Guanyin in this period is still male, with a plump face, long and thin eyes, earlobe to shoulder, crown ornaments on the bun, and noble temperament. Wear long clothes, wreaths, and other decorative items. There are three main forms of artistic expression of the upper garment pattern in the carving technique: one is the Yin line carving method which has been popular since the Han Dynasty. Yin line carving is to sketch the image directly with the Yin line on the stone surface.

Also, the biggest feature of this technique is that the surface of the portrait is not concave and convex, and the object image and Yu Bai are on a composition surface; the other is like a raised line carving method of Gandhara sculpture; the other one is a straight and flat step carving method. In addition to the three common carving techniques mentioned above, Guanyin statues also developed the unique Chinese performance technique of draped shoulder and silk, with two shoulders drooping and crossing between two legs. (Zhang Qinglei. 2001: pp1)

Especially, Since the Tang Dynasty⁸ the belief of Guanyin in Chinese Buddhism has prevailed. The Tang Dynasty was also a period of economic, cultural and political prosperity in Chinese history. Neighboring countries have come to China to absorb advanced ideas. In the middle years of the Tang Dynasty (848 A.D.), there was a Tianzhu⁹ monk who came to Mount Putuo and burned his fingers in front of Chaoyin cave to see the Guanyin Bodhisattva personally... (Wang Liansheng. 1999: pp25).

⁸ The Tang Dynasty (618-907) is the unified Central Plains Dynasty after the Sui Dynasty, with 21 emperors and 289 years of the country.

⁹ Tianzhu: the general designation of ancient China and other East Asian countries for today's India and other Indian subcontinent countries.

Chaoyin cave is located in front of Zizhulin temple in the southeast of Mount Putuo island, at the foot of Longwan. People are not allowed to go to the sea under the Guanyin temple. The cave is half immersed in the sea, with a depth of about 30 meters, and a depth of about 10 meters from the cliff to the cave. The grotesque rocks in the cave are crisscross, with canine teeth, which cannot be tolerated, the coast twists and turns, crags and crags, layers of strange rocks. The bottom of the cave is open to the sea, and the top has two cracks, which are called skylights. In the 38th year of Kangxi's reign (1699), the imperial book "Chaoyin cave" was carved on the wall of the cave.

Moreover, in the fourth year of Xiantong, i.e. 863 A.D. Huie, the apprentice of the ZuiDeng master, The ZuiDeng, the common surname SanJinshou, name Guangye, Japan near Jianguo Zihe Prefecture. He left his hometown as a monk and went to the south to learn the scriptures of Tiantai Sect brought by Jianzhen and Situo. Huie is Japanese Linji monk. Founder of Mount Putuo LuoJia temple in China, birthplace and longevity are unknown. In the early years of Chenghe (834-847), he came to the Tang Dynasty with the order of empress Kojun. Yanmen ascended Wutai Mountain to pay homage to the holy relics. Later, he visited the Qi'an master of lingchi temple in Hangzhou, conveyed the Empress Dowager's purpose, and invited Zen master yikong to go to Japan to promote Zen. From then on, linjizong was spread in Japan. In the first year of Qiheng's reign (854), he came to the Tang Dynasty again, climbed Wutai Mountain, and got the holy statue of Guanyin at the top of the mountain. In the 12th year of the Tang Dynasty (858), on the way back to Japan, by the way of putuoluoJia mountain (the seashore of Guchang, Ningbo), the ship suddenly stopped moving and asked for the holy statue, and the ship could only go, so the division stopped and built the temple statue, No. putuoluoJia mountain temple, which is the first temple in the South China Sea. The ancestor of Tiantai Sect, entered the Tang Dynasty for the third time. He invited a holy statue of Guanyin from Wutai Mountain in Shanxi Province,

went back to China by boat through Mingzhou (now Ningbo)¹⁰ and passed through Putuo ocean. He was unable to move forward in case of strong wind. Huie night dream a monk said: "you but my mountain, will make the wind send." Then he placed it on the side of the cave and prayed. It is the beginning of the worship of the holy image of Guanyin for Mount Putuo. (Wang Liansheng. 1999: pp164)

In the Tang Dynasty, art and culture flourished, and Guanyin statues were also affected. Before the Tang Dynasty, Guanyin statues were basically male, but in the Tang Dynasty, women's rights intensified, and Guanyin statues began to take female characteristics as the main form. At the same time, the rulers of the Tang Dynasty pursued the principle of Confucianism, Taoism, and Buddhism, which pushed the cultural combination of the three religions to the summit. The diversity of culture also makes the culture of Guanyin spread rapidly. The 33 kinds of Avalokitesvara statues are not the embodiment of various images, but the different shapes of Avalokitesvara itself, and are not the changes of Tantric forms but are distinguished by their posture, scenes, and magic tools. For example Willow Guanyin, fish basket Guanyin, Yiye Guanyin, etc.

In addition, the appearance of different Guanyin statues is the result of different stories at that time. Daoxuan, a famous monk in the Tang Dynasty, said: "The statues are of Sanskrit appearance. In song dynasties, they have thick lips, long noses, and long eyes, the statues were quite like men. Since the Tang Dynasty, the brushwork has been strict and soft like a beautiful women's appearance. Therefore, people today praise the palace as a Bodhisattva. You Yun: today, people are created according to

¹⁰ Ningbo is located in East China, southeast coast, the middle of the continental coastline, the south wing of the Yangtze River Delta, with the Zhoushan Islands as the natural barrier in the East. Ningbo is a typical water town and seaport city in the south of the Yangtze River. It is the East departure port of the Henan end of China Universiade and the "maritime Silk Road".

their feelings. If they don't pursue the truth, they have to believe and lose the French style. But in terms of size, all ears and eyes are included. Or for price and profit, considering the thickness of the supply, the price of wine and meat, and the uncleanness of the body. As a result, although the statue is a tree, it has no regaining power... " (Shi Chengdao. 2000: pp288) At this time, the Avalokitesvara statues gave more Chinese native thoughts. Breaking the boundary between the traditional "God" and "man", for example, the Guanyin statue standing in the "s" shape, with slightly closed eyes, calm and serene expression, elegant and intelligent appearance, is to add the feminine tenderness and more emphasis on the feminine curve beauty. The gesture is not a single "saying seal" as the main form, adding more people's daily state in it. The statue of Avalokitesvara has removed the characteristics of westerners and added the politeness of Oriental women, which makes viewers feel cordial, beautiful, happy and full of humanistic atmosphere.

Song Dynasty¹¹ is a highly prosperous era of commodity economy, culture and education, and scientific innovation in Chinese history. The rapid development of the maritime Silk Road has pushed Guanyin culture to the surrounding countries. The Song Dynasty's vigorous development of southern China laid the foundation for the economic center to move southward. China's Buddhism also began to build different sects, Guanyin statues of the original material are pure gold and copper, pure stone statues to reduce the proportion, more wood, cast iron statues become popular in the Song Dynasty. At the same time, because of the rise of Zen thought, the folk statues take Guanyin, Luohan, sushi and other statues as the mainstream. In this period, the Zen statues that emerged from the great prosperity also had more freedom and

¹¹ The Song Dynasty (960-1279) is a dynasty that inherited Five Dynasties, Ten Kingdoms and the Yuan Dynasty in Chinese history. It is divided into two stages: the Northern Song Dynasty and the Southern Song Dynasty, with a total of 18 emperors and 319 years of enjoying the country.

development space in modeling, which to a certain extent got rid of many strict restrictions in the Buddhist doctrine. For example, the image of Guanyin Bodhisattva is not restricted by one pattern, and there are many kinds of styles and images. In terms of artistic modeling, the Buddha statues basically inherited the style of the statues at the end of the Tang Dynasty. Once again, the religious atmosphere of Buddhist statues is reduced, and the aesthetic taste of human beings is more appropriately expressed. More secularization is also the most realistic life interest in the art of Buddhist statues in the Song Dynasty. (Zhang Zhe. 2013: pp13)

In the Yuan¹², Ming¹³ and Qing¹⁴ Dynasties, because of the frequent wars, the statue of Avalokitesvara in people's hearts gave more wishes for peace and tranquility at that time. In poor people's lives, the religious ideas of Guanyin and other Buddhism became the spiritual pillar at that time. The whole statue of Guanyin is close to the public. Craftsmen and artists have joined in their own thoughts and freely played their understanding of the statue of Guanyin. During this period, the folk shaping of Avalokitesvara statues was mainly characterized by the expression of women's "beauty". The lotus throne is a waist bowed lotus seat with broad and thick lotus petals, and the edge of clothes is carved with fine patterns, all of which are standardized and unique features of the Ming Dynasty statues. The artists and

12 During the Yuan Dynasty (1271-1368), the capital of Dadu (Beijing) was established by the Mongols in Chinese history.

13 The Ming Dynasty (1368-1644) was the last Central Plains Dynasty established by the Han nationality in Chinese history. After twelve or sixteen emperors, the country was established for 276 years.

14 The Qing Dynasty (1636-1912), the last feudal dynasty in Chinese history, passed down twelve emperors, ruled by the AiXinjuelu family of Manchuria. Since the foundation of Nurhachi, there have been 296 years in total. Huang Taiji changed the name of the country to the Qing Dynasty, 276 years. It is 268 years since the Qing army entered the customs and established a national political power.

craftsmen have further free space to play in the shaping techniques of Buddha statues. At this time, the Guanyin image is more realistic to show in front of people. Most of them adopt simple and bright techniques to make the statues around and vivid, and their artistic level and artistic value have reached their peak Zhang Qinglei. 2001: pp1)

The founding of the people's Republic of China ¹⁵, arts and crafts began to recover. The traditional craftsmanship is also constantly recovering and developing. The features of Guanyin statues continue the style of Tang and Song dynasties. The concept of the new era has been added, the statues are vivid and vivid, the grasp of aesthetics is more scientific, the structure is more accurate, the posture is beautiful, the details are rigorous, and the inner expression is more pursued. It is mainly standing and falling, but it is bolder to depict the image of Guanyin, for example, half of the body leans out of the lotus seat, the game sits on the lotus seat, etc. No longer confined to the traditional form, more artists to join their own understanding of history and culture.

The population of Guanyin culture in China.

Moreover, Taoism calls the Avalokitesvara "the true Avalokitesvara". According to the "three religions source search God Daquan", it is said that (wonderful) good, sitting on the Putuo rock, nine years of success, cutting hands and eyes to save the father's disease, holding the pot and dew to live for all the people. Left Shancai is the general picture, and right Longnv is the broad virtue. That my family's cultivation is based on their flesh and bones, and it's universal. When the Jade Emperor saw that his blessings were all over the world and that God should know three realms, he began to play the music of Laojun's, and called it merciful and salvation. Nano had no

inspiration. GuanShiYin Bodhisattva gave the lotus throne as the master of Putuo rock in the South China Sea.(YeDehui, 1368-1644, pp1)

Guanyin culture in Mount Putuo.

The The Guanyin culture in Mount Putuo is a kind of cultural identity with Buddhist religious art as its theme. Guanyin culture in Mount Putuo has become one of the four famous Buddhist Mountains in China because of its unique geographical location. Mount Putuo, located in Putuo District, Zhoushan City, Zhejiang Province, on the south edge of Hangzhou Bay and in the eastern sea area of Zhoushan Islands, is located at $29^{\circ}58'3''$ - $30^{\circ}02'3''$ n, $122^{\circ}21'6''$ - $122^{\circ}24'9''$ e (Zhu Xi et al. 2009: pp708-713). Mount Putuo is one of the first 44 national key scenic spots in China. It is also one among the four famous Buddhist Mountains in China, together with Wutai Mountain, Emei Mountain, and Jiuhua Mountain. The ancients called it the "sea-to-sky Buddhist country". In the Qing Dynasty, Mr. Kang Youwei¹⁶ described Mount Putuo as: "Guanyin would not go there, and the sea is full of mountains. There are two hundred temples in the pavilion and thousands of waves of fish and Dragons roar. " It is famous at home and abroad for its beautiful marine landscape and profound Buddhist culture, and its climate is fresh, mild and pleasant. Mount Putuo is a small island among the 1390 islands of the Zhoushan Islands in the shape of a dragon lying on the sea, covering an area of 12.52 square kilometers. It is 8.6 kilometers long from the south to the north, about 3.5 kilometers wide from the east to the west, and 30 kilometers long coastline. The highest Tiandeng platform in the middle of Funding mountain, with an altitude of 291.2 meters, extends to four sides. It is a tea mountain in the west, Fulong mountain in the north, Qinggulei mountain in the East, Jinping

16. Kang Youwei (March 19, 1858-march 31, 1927), a native of Danzaosu village, Nanhai County, Guangzhou City, Guangdong Province, was called Kang Nanhai, an important politician, thinker, educator, and representative of bourgeois reformism in the late Qing Dynasty.

Mountain, Tiantai mountain and Baihua Mountain in the southeast, and medicine mountain in the southwest. The main peaks are all between 100 and 200 meters, rolling and rolling. Zhu Xi et al. 2009: pp708-713). Due to the development of Guanyin culture, Mount Putuo has become a famous island at home and abroad, and also an important research place of Guanyin culture. The Guanyin culture of Mount Putuo is a kind of cultural identity with Buddhist religious art as its theme. Guanyin culture of Mount Putuo has become one of the four famous Buddhist mountains in China because of its unique geographical location.

In the past, due to the change of sea level, Zhoushan Islands changed constantly. Mount Putuo formed an island from it. The local people commonly referred to the island that highlights the sea level "mountain", so the island is also called "Mount Putuo" rather than "Putuo Island". According to historical records, there were religious activities on Mount Putuo in the Qin Dynasty¹⁷ more than 2000 years ago. With the prevalence of Taoism in China, Mount Putuo has become a place for Taoist practice. The name of Mount Putuo has been changed many times. Qin Dynasty, Ge Hong and so on have come to the mountain to collect herbs and cultivate. China's famous mountains are mostly places for religious activities due to its superior geographical location and convenient transportation. Mount Putuo also became a religious place long ago. Now, some traces of Taoism can be seen on Mount Putuo, such as "alchemy well", "alchemy hole", "Meifu Buddhist temple", etc. Taoism originated in the spring and autumn and the Warring States period of ancient China is a primitive religious form of polytheism that worships many gods. Its main purpose is to pursue immortality, gain immortality and save the world.

Moreover, in Chinese history, many monks and Buddhists established Guanyin culture in Mount Putuo. At the same time, Guanyin culture also has a great impact on

17 The Qin Dynasty (221-207 B.C.) was the first unified dynasty in Chinese history developed from The Qin State in the Warring States period

social life. Mount Putuo, originally a small island in the sea, has developed into the four famous mountains in China and the world Guanyin cultural center. Also, through the study of Guanyin culture in Mount Putuo, it reflects the cultural symbols, cultural self and social interaction of each era. Guanyin culture is an important part of Chinese traditional culture. Guanyin belief has spread to southeast coastal provinces, Taiwan and Southeast Asian countries. In fact, it has become an important part of Chinese spiritual home in the world. In recent years, the Party committee and the government of Zhoushan put forward the direction requirements for the construction and promotion of Mount Putuo Guanyin culture. Zhejiang provincial government also attaches great importance to this work, helping to guide the Mount Putuo Buddhist Association to do a good job in the construction and promotion of Guanyin culture. Putuoshan temple and cultural facilities are interdependent and coordinated in function.

In addition, the Guanyin culture of Mount Putuo shows the integration of regionalism and creativity in China, innovation and artistic charm of the ancient country for thousands of years. It not only promotes the development of Chinese art history but also enriches our cultural beliefs and artistic connotation. From the perspective of Guanyin symbols, this paper analyzes the cultural differences of Guanyin statues in different periods of Mount Putuo. Especially around the end of the Western Han Dynasty, there were Guanyin statues from India to China, from the first male statues with strong Indian statues to the successful localization of China in the Tang and Song dynasties. The feminization of Avalokitesvara statues has gone through many dynasties and has a history of more than 2000 years. In terms of form, stone carving, wood carving, copper casting, mural, and other art forms also reflect the development process of social art skills in China. Starting from the artistic characteristics of Guanyin statues, this study analyzes the different characteristics and changes of the early Indian Guanyin statues and the later Guanyin statues introduced

into China. It reflects the cultural characteristics and social interaction in different periods.

On the other hand, Mount Putuo is located in the east of China, adjacent to the Korean Peninsula, the Japanese archipelago and other Southeast Asian countries. It attracted many Guanyin believers to come to worship. The localization of Guanyin culture in China not only promotes the spread of Guanyin culture but also promotes the localization of Guanyin statue art in China. Also, under the influence of Guanyin culture in Mount Putuo, people pay close attention to and think deeply about it. Believers and tourists from all over the world come to Mount Putuo.

In addition, the unique scenery of mountains and seas and the long Guanyin culture bring an unforgettable experience. After thousands of years of hard construction, development, and protection, especially in recent years, the management of Mount Putuo scenic spot is more standardized and institutionalized, and in fact, the tourism order is in order. It has won the honor of national civilized scenic spot demonstration site, the fourth national ISO14001 demonstration area, national 5A level scenic spot, etc. In this context, it is particularly important to study the Guanyin culture of Putuo based on the analysis of the sea characteristics and cultural beliefs of Guanyin statues of Mount Putuo, this study examines the geographical location, politics, literature, culture and other factors in Zhejiang Province, China.

Furthermore, there are some documents on the research of Guanyin's belief, but there are few studies on Guanyin statues, there is a lack of data. In this research on the development history of Chinese Fine arts, emphasizing on sculptures, the research idea is to explore Guanyin statues. Since Buddhism was introduced into China, it has transformed politics, culture, economy, art and other aspects of our country. Taking the ancient Avalokitesvara in India as an example, this study analyzes the influence of Buddhism in Chinese Arts. Moreover, analysis based on the different characteristics of Guanyin statues in ancient China,

Also, this research attempts to study the relationship between Guanyin's belief and Guanyin statues through on-site investigation of Guanyin statues in Mount Putuo.

2. Purpose of the Research

There are three research objectives:

2.1 To study the history, Cultural identity of Guanyin in Mount Putuo in the context of Social Development.

2.2 To impact of Guanyin culture in the Mount Putuo region on symbols, selves and society of Zhejiang people in China.

2.3 To Study the relationship between Mount Putuo and Guanyin Culture in four aspects: Location, Economy, Literature, and Politics.

3. Research Questions

3.1 What is the relationship between the Guanyin statue and Buddhism?

What are the characteristics of Guanyin? What art group has influenced the appearance of Guanyin statues? What factors have influenced the statue of Guanyin from the past to the present?

What's the impact of the history and cultural identity of Guanyin culture over social development?

3.2 What is the significance of the Guanyin statue?

From the 20th century to the 21st century, what are the social and cultural connections between Mount Putuo and its neighboring countries, and what is the history of Guanyin culture?

What's the impact of the Guanyin culture in the Mount Putuo region on symbols, selves, and society of Zhejiang people in China?

3.3 What is the relationship between Mount Putuo and the Guanyin culture in four aspects: location, economy, literature, and politics?

4. Definition of Term / Concise / More Compact

4.1 Guanyin culture in Mount Putuo

The Guanyin culture of Mount Putuo will be the research text of this study. The Guanyin culture of Mount Putuo is based on the analysis of geographical, political, economic and cultural factors. Guanyin culture in different periods is influenced by different factors, and Guanyin culture in different periods also affects the culture of Mount Putuo. Under this situation, the inherent Guanyin culture of Mount Putuo is formed. This culture is the product of the points in time, which can help us better study the development process of different periods. Also, to develop Guanyin culture.

Geographical factors: Mount Putuo is an island in the East China Sea, which is located in the largest Zhoushan Islands in China. Mount Putuo has a subtropical monsoon climate. The ecological environment of the whole island is good and species diversity is well preserved. Mount Putuo first flourished in Tang Dynasty and became the pure land Buddhism in the Southern Song Dynasty. Mount Putuo is located on the maritime Silk Road, with obvious location advantages, suitable for religious propaganda. After Japanese monks left the statue of Guanyin, they gave the island a mythological color.

4.2 Symbols with regard to Guanyin culture in the Research

The symbol is one of the research concepts in this research. Symbolism refers to iconography. Iconography is to study the essence of things symbols, the law of development and change of symbols, the various meanings of symbols, and the relationship between symbols and various human activities. The application of the principle of semiotics to various specific fields has produced departmental Semiotics

(Zhu Liang, 2008, P3). Alberto Aiko defined it as "the study of all things that can be regarded as signs". Avalokitesvara statues are the embodiment of semiotics. At different times, Avalokitesvara statues show different characteristics of change, among which the changes of gestures, movements, costumes and even gender characteristics reflect the value of iconology in the times.

4.3 Selves with regard to Guanyin culture in the Research

Selves are one of the research concepts in this research. Selves refer to culture. This realm studies the origin, evolution, dissemination, structure, function, and essence of culture, the commonness, and individuality of culture, special laws, and general laws. "culture" in this sentence refers to the knowledge, skills, experience, etc. found, created or accumulated in the process of biological development or growth in the natural environment. The origin of the earliest Guanyin culture in Mount Putuo is the focus of this research, which is influenced by different factors and the spread among different people.

4.4 Society with regard to Guanyin culture in the Research

Society is one of the research concepts in this research. Society refers to sociology. Sociology is a systematic study of social behavior and human groups. Guanyin culture presents different forms in different social fields and different social periods. After Mount Putuo became the Daoist arena of Guanyin culture, it mastered the "East China Sea discourse power" of Guanyin culture. Social groups of Guanyin culture can be divided into monks and believers. After they accepted the Guanyin culture, they brought Guanyin culture into their own lives and became an integral part. The external masses of Guanyin culture are divided into tourists, businessmen, fishermen, government officials and so on. These kinds of people come into contact with this kind of social behavior under the influence of Guanyin culture.

4.5 Society of Zhejiang people in China

Zhejiang is a provincial administrative region of the People's Republic of China. Hangzhou, the provincial capital, is located on the southeast coast of China. The boundary of Zhejiang lies between $118^{\circ} 01' \sim 123^{\circ} 10'$ in longitude east, and $27^{\circ} 02' \sim 31^{\circ} 11'$ in latitude north. It faces the East China Sea in the east, Fujian in the south, and Anhui and Jiangxi in the west. The north is bordered by Shanghai and Jiangsu. The largest river in the territory, the Qiantang River, is called the river because of its tortuous river, also known as Zhejiang. The province is named by the river, referred to as "Zhejiang". The total area of Zhejiang Province is 105,500 square kilometers. The terrain of Zhejiang is inclined from southwest to northeast, and the terrain is complicated. The mountain ranges from southwest to northeast into three roughly parallel branches. Consists of plains, hills, basins, mountains, and islands. Zhejiang Province is located in the middle of the subtropical zone and has a monsoon humid climate with superior natural conditions. Coastal Ningbo, Shanghai and Zhoushan Islands are served by a number of passenger liners every day, forming China's busiest maritime passenger "Golden Triangle". There are still a number of cruise ships departing from the Hangzhou-Suzhou and Hangzhou-Wuxi sections of the Beijing-Hangzhou Grand Canal every day.

4.6 The impact of Guanyin culture on symbols, selves, and society

Guanyin culture itself is a new cultural element that is constantly added in the process of cultural dissemination. This culture has universal symbolic meaning, and understands the process of society by studying iconography. This is a study of culture itself. Guanyin culture is typically developed with the times, space, and crowds.

4.7 The relationship between Mount Putuo and Guanyin culture

Mount Putuo, one of the four most famous buddhist mountains in China -- a 12.5-square-kilometer island in the Zhoushan archipelago -- is the country's most famous goddess of mercy ashram, attracting nearly 2 million incense sticks and

tourists to burn incense, worship and worship in the sacred land of the buddhist kingdom each year. Physical geography - mount Putuo zhong ling yuk xiu suitable for Guanyin living. The first decisive factor is of course the natural factors, one must have certain obstacles but must be able to enter the worship, two if the fengshui treasure, the world fairyland, so as to match with the good image of Guanyin bodhisattva in people's mind. According to the sutra, "there are many sages on the sea... Guanyin bodhisattva should live in a beautiful mountain surrounded by water on the sea, where "all the treasure into a very quiet, all over the field, the Huaru forest, the spring flow pool and marsh...". Cultural conditions - the widespread spread of the Guanyin faith gave birth to the Putuo mountain ashram. The wide spread of Guanyin faith in China has created the necessary social and cultural conditions for the formation and maturation of Putuo mountain ashtray. And the belief in Guanyin bodhisattva in China so widely spread and accepted by people, mainly because India Guanyin from the buddhist culture in the process of localization by Chinese native culture, integration and after modification, the influence of the Guanyin bodhisattva has more accord with the characteristics of Chinese popular culture of many genes. Sino-foreign exchanges -- the "east Asia maritime silk road" led to the Putuo mountain Guanyin ashram. As an important part of the port of departure of China's ancient maritime silk road, mount Putuo has been the only way and the base of communication between Japan, Korea and southeast Asian countries since the tang dynasty. Up to now, there are still some historical relics such as gaoli daotou and silla reef on the mountain. In fact, there are two ways for Buddhism to be introduced into China, one is by land and the other is by sea. Although the former is the main focus, the role of the "maritime silk road" in the spread of Buddhism can't be ignored. In particular, the spread of Guanyin belief, because maritime traders have to deal with the sea for a long time, safety and natural first, the most fear is that in a shipwreck and money.

5. Research Methodology

5.1 Population and Sample

5.1.1 Monks (local monks in Mount Putuo and monks studying in other places)

5.1.2 Believers (Audience of Guanyin Culture)

5.1.3 Tourists (people related to economy, literature, culture, etc.)

5.1.4 Businessmen (Mount Putuo as a commercial point for economic activities)

5.1.5 Fishermen (the earliest native)

5.1.6 Government Officials (Central Government and Local Government)

5.2 Instrumentation

5.2.1 Questionnaires

5.2.2 Field survey records.

5.2.3 A tool for recording audio and video, namely, camera, and camcorder.

5.3 Data Collection (Guanyin, Putuo)

5.3.1 Formal interview.

5.3.2 Informal interview.

5.3.3 Employing audio-visual materials.

5.3.4 Documents and records.

6. Research Data Collection

6.1 Research Tools

- Survey
- Interview form
- Observation
- Documentary studies

Through various channels, using various methods and methods, there are plans and purposeful understanding of the real situation of things. Processing, and gradually understand the nature and laws of objective things.

Interview form is one of the important information collection tools. Based on the research questions formulated in advance, they will be submitted to the interviewees in written form. The interviewees will have a clearer understanding of the research content and make targeted explanations. Researchers can also develop new questions based on the answers given by the interviewees, or consider deeper interviews. At the same time, the question-and-answer form need to make the participants to communicate flexibly and give the interviewees enough time to consider problems. However, during the interview, the interviewer is required to explain the content on the questionnaire form to help the interviewee understand. After the interview, we can consider whether we need to organize more in-depth interviews according to the process and results of the interview. Interviews can be conducted with different people or multiple times with the same person.

The observer is the main test or main test assistant who observes the research object in the observation method. The observer encodes the target behavior according to the definition and rules of the coding scheme. The results can be used for quantitative analysis and comparative research.

The Documentary studies method mainly refers to the methods of collecting, identifying, collating the literature, and forming a scientific understanding of the facts

through the research of the literature. Bibliographic method is an ancient and vital scientific research method.

6.2 Data Collection

- A fieldwork

Fieldwork is a general term used to describe the collection of raw materials. Fieldwork is mainly carried out in the field. The nature of field work will vary depending on whether the subject is alive or dead, and where they exist in a residential habitat or buried beneath the soil. Other processes such as interviewing or observing people to learn their language, folklore, and their social structure are also included. In some situations, especially when the subject of the study is human beings, the work must be designed to avoid the risk of observer effects or over-theorization or idealization of the actual cultural activity. Field investigation can be divided into five phases: preparation phase, start phase, investigation phase, investigation report writing phase, and supplementary investigation phase. Only the first three stages are explained here.

6.3 Data Tabulation and Analysis

Research record can be used as one of the personal data of researchers, and the main content is research objectives, research plan, and time arrangement and so on. You can also set big goals for different time periods. At the same time, it shall also include the list, address and contact information, time arrangement of tasks, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of different work stages, etc. Finally, the record can be stored as auxiliary data.

6.4 Research results presentation

The basic data recording tools are cameras and recorders. Cameras are used to collect image data, and should be used for image data collection of Chinese traditional

painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research. In the scope of a scientific and technological research project or research project that you are engaged in, a series of mental and physical work, such as experimental observations, investigations, and comprehensive analysis, are obtained and reviewed and identified to confirm creative results with academic significance and practical value.

7. Scope of the Research

7.1 Scope of study

This study takes Guanyin statues in different periods as the main research object, and is based on art involving culture, economy, politics and other aspects.

7.2 Research sites

The spatial scope of this study is Mount Putuo. Zhoushan City, Zhejiang Province, is under the jurisdiction of administrative divisions, located at $29^{\circ}58'3'' - 30^{\circ}02'3''$ north latitude and $122^{\circ}21'6'' - 122^{\circ}24'9''$ east longitude. The total area of Mount Putuo is 12.52 square kilometers. It is 8.6km long from north to south, 3.5km wide from east to west, and 30km long coastline.

This research focuses on Mount Putuo, one of the 1390 islands in Zhoushan Island. The surrounding landscape areas of Zhejiang Province will also be involved. The reason for choosing this space scope is mainly to consider the optimal range of the area. It is the core cognitive area of Guanyin culture. Moreover, it has a profound historical and cultural heritage. In the past thousand years, the development of Guanyin culture has basically concentrated in this area. Therefore, this study has certain level of representativeness.

7.3 Unit of Analysis

Mount Putuo as the analysis unit. In 1982, Mount Putuo was rated as a national key scenic spot. In 2004, Mount Putuo was rated as ISO14000 national demonstration

area. On May 8, 2007, Mount Putuo scenic spot in Zhoushan City was officially approved by the former National Tourism Administration as a national 5A level scenic spot. It can reflect the social life, history and humanity around Guanyin culture, so I choose it as my analysis unit.

7.4 Time (Duration and length)

From the perspective of time, it is mainly located in the time range from the beginning of the spread of Guanyin culture in Mount Putuo to the present.

In this research, the overall development of Guanyin culture is studied during the four main periods. It started in the Han Dynasty, developed and flourished in Tang and Song Dynasties, stabilized during Yuan, Ming and Qing Dynasties, and after the establishment of China".

8. Research Framework

8.1 About a conceptual of the study in a broader context

8.2 About conceptual written in diagram form

This research uses the concept of "symbols, selves, and society" to study their impact on Guanyin culture in Mount Putuo. Also, I will use iconography and aesthetics to analyze the shape and significance of Guanyin's image.

Research Conceptual Framework

Context: Guanyin culture in Mount Putuo

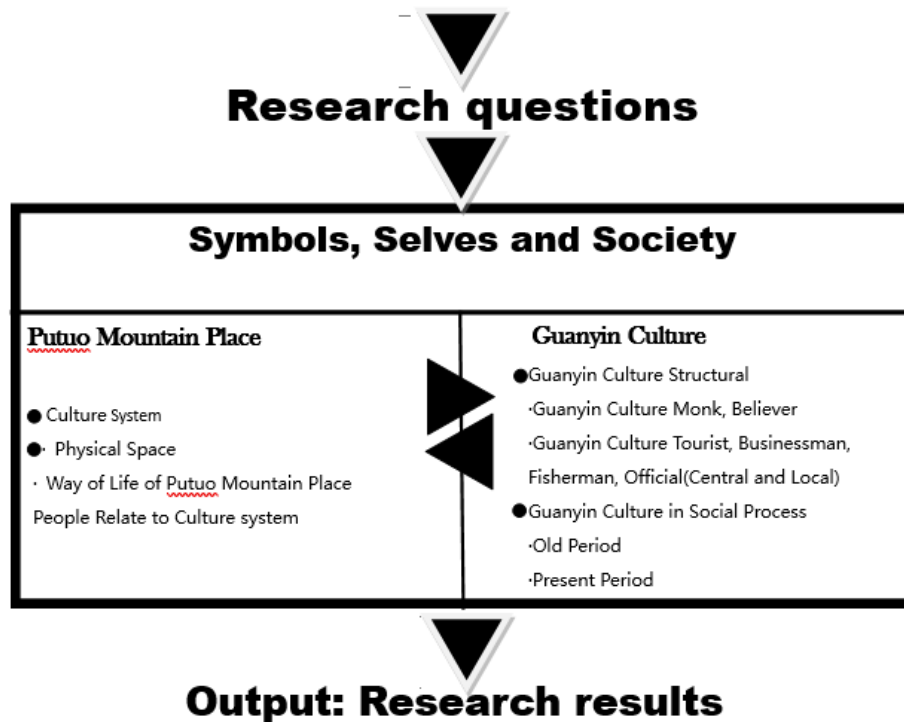


Figure 1 Conceptual Framework

Source:Zhang Jun, 2020,

[Accessed on November 2020]

9. Literature Review

Researcher collected literatures on the topic: Guanyin Culture in Mount Putuo: Symbols, Selves and Society of Zhejiang People, China." and studied and analyzed them.

9.1 Guanyin Culture

Data were collected from literatures, and research works on Guanyin culture about different historical, political, and economic developments. I visited Zhoushan Museum, Ningbo Museum, Zhejiang Museum, and some other museums to collect

historical data and used historical documents to give a preliminary picture of the development of Guanyin culture.

9.1.1 Data and Documentary about Guanyin Culture

In this study, we take the Guanyin culture of Mount Putuo as the research text, so researcher understands distinctly the definition of Guanyin culture. In the related literature, the definition of Guanyin culture includes the belief of Guanyin which is mainly Buddhist culture. Guanyin culture was originally created in India, but in the religion of Chinese Buddhism, the Chinese Guanyin culture becomes the core of the world Guanyin culture. Under the influence of Chinese cultural output, the word Bodhisattva is Kanzeon in Japanese, Kwans'eum in Korean and Quan am in Vietnamese. The belief of Guanyin culture is 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 the migration of Buddhist mages.

Moreover, Buddhism originated in ancient India, so the belief in Guanyin and the art of Guanyin statues also originated in India. Due to the universality and universality of Guanyin's belief, the art of Guanyin statues also flourished and became Buddhist Art (Fu Yunxian, 2006, P1). Guanyin culture can be spread to China from India because its most fundamental presentation is the embodiment of compassion. As a kind of religious propaganda material, the statue of Guanyin is believed to have 108 images in the Indian Buddhist pictorial annals compiled by Bhattacharya published in New Delhi in 1924. In 1914, Oxford University scholar Alice Getty wrote the God of Northern Buddhism (Buddhism) takes the statue of Guanyin as a separate cultural unit, studies the Buddhist images in the two Buddhist systems of Tibetan and Han from the perspective of iconology, and makes an in-depth analysis and research on the characteristics of Guanyin statues in different ages and the cultural significance behind the images (Alice Getty, 1914, p1-14).

Furthermore, In Cornelius Patrick's research on the portraits of Shuiyueguanyin, the paper focuses on the analysis of the statues of Shuiyueguanyin in China since the Tang Dynasty to study the Guanyin belief in different periods in China. Among them, there is a part of the introduction to the statue of Guanyin in Mount Putuo. "Ten faces of Guanyin: its origin and statues" by Ms. Tove Neville, majoring in Oriental Art History at the University of Hawaii, USA, has made deep research on the eleven faces of Guanyin belief in Tantrism. In the book, a total of 67 faces of Guanyin statues are collected This paper systematically combs the origin and evolution of this special form of Guanyin belief from ancient times to the present, and many countries and regions popular in Buddhism, such as South Asia, Southeast Asia, and East Asia.

(Tove Nevile. 1999: pp1)

Nandana Chutiwongs, a scholar of Leiden Museum of nationalities in the Netherlands, made a systematic and in-depth study of Guanyin statues in Southeast Asia. The whole book is divided into six chapters, which respectively analyze the Guanyin culture and Guanyin statues in India, Myanmar, central Thailand, ancient Cambodia, Champa, and other regions, with detailed information and rich content. There are more than 200 figures, which are of great value. (Nandana Chutiwongs. 1984: pp1-100) as an important place of Buddhist culture in East Asia, Japanese scholars also have a more systematic and in-depth study of Guanyin statues. In 1998, a Japanese scholar, Hisashi Qingyao, compiled the GuanShiYin Bodhisattva image book, which traces and analyzes the various images of GuanShiYin Bodhisattva and their sources, and explains the various images of Guanyin. In the relief of eight arms Guanyin in SWAT - the relationship between Dunhuang and India, published in 2000, Mr. Gong Zhizhao, a scholar, elaborated the relationship between relief of eight arms Guanyin in Swat, Pakistan and the artistic characteristics and forms of Guanyin in China (Gong Zhizhao. 2003: pp1).

This research study analyzes the characteristics, casting techniques and techniques of ancient Indian Avalokitesvara statues after they were introduced into China, and the inseparable relationship between Guanyin statues and Guanyin belief in different periods, so as to promote the development of national art. According to the different techniques of Guanyin statues in Mount Putuo, this study lists the Guanyin statues with different characteristics and analyzes them, and shows the core position of Mount Putuo in Guanyin culture combined with Guanyin statues art.

9.1.2 Research works on Guanyin Culture

Guanyin belief is one of the most popular beliefs among Chinese folk religion, with Putuo Mountain in the coastal area of Zhejiang as a typical representative. In the Ming and Qing Dynasties, Guanyin belief completed the apotheosis at sea after being introduced to the coast of Zhejiang and combined with the content of the traditional Guanyin belief. It had an essential impact on the society and culture of the coast of Zhejiang.

The primary study is the specific performance and characteristics of the Guanyin belief in the coastal environment. We observed the position of Guanyin culture in the coastal society of Zhejiang and discuss the feature of the Guanyin belief under the influence of the coastal environment of Zhejiang, and its impact on the social culture of Zhejiang coastal areas by analyzing the transformation of Guanyin culture covered the coast of Zhejiang, the concept and feature of the Guanyin culture, the structure and relationship of the Guanyin cultural group, as well as the connection between Guanyin culture and the local social culture in Zhejiang.

In addition, the Guanyin culture was basically mature during the Ming and Qing Dynasties. The apotheosis at sea of the Guanyin belief has enriched the traditional content, which has a profound and lasting impact on the society and culture of the coastal areas of Zhejiang. This period was also a period when the ancient Chinese folk belief was highly prosperous, and the Guanyin belief occupies a vital position in the

folk belief system. Marine culture refers to the sum of spiritual and material civilizations affected by the marine environment. The Guanyin belief and its ocean-related human landscape, culture, and art, which are included belief system of the apotheosis at sea in the coastal areas of Zhejiang, can be considered as the category of marine culture (Hu Xianzhe. 2018: PP1)

A large-scale professional study of the Guanyin belief in academia began at the end of the last century. The related research relatively got rich results and covered the Guanyin culture in many periods in Chinese history. Such as Xing Li's "Guanyin Belief" and Sun Changwu's "Guanshiyin Yingyanji Sanzhong" as well as Luo Weiguo's "Prevalence of Guanshiyinjin". Most of these research results have deepened the Guanyin culture from different angles, which is the basic academic materials for future researchers. Before the 21st century, the research on Guanyin culture was relatively weak. There was neither more explanation for the concentration of Guanyin culture nor systematic qualitative research of Guanyin culture. After entering the 21st century, systematic works related to Guanyin culture began to appear. Among them, Li Li'an's *The Origin and Dissemination of Guanyin Belief* is the most prominent. This book incorporated the Guanyin belief into a cultural system, which researched and investigated thread of the original India Guanyin belief development and evolution as well as the historical process of its spread to China through the analysis of the classics and archival materials of Guanyin. It pointed out the essential characteristics, types, internal structure, the development and evolution of the Guanyin belief in China.

Simultaneously, it summarizes the basic features after the sinicization of Guanyin belief, and it is an absolute masterpiece that fills academic gaps. Another influential book "*Guanyin-The Evolution and Sinicization of Bodhisattva*" is a thematic and targeted classic written by Yu Junfang's. The author uses historical, sociology, literature, and other interdisciplinary research methods to analyze the

causes and processes of the evolution of Guanyin Bodhisattva in China. The author also conducts an all-rounded discussion and research on the classics, induction records, folklore stories, and statues related to Guanyin. However, this book does not explain the regional Guanyin culture, especially puts qualitative research on Mount Putuo, the core area of Guanyin culture.

Guanyin culture spread within China can be divided into two categories: Tibetan Guanyin culture and Chinese Guanyin culture. Although they share the same roots, they have new connotations in development. Guanyin culture refers to all practices that use Guanyin as their object of worship and belief. Putuoshan Guanyin culture refers specifically to the material, spiritual, and cultural activities related to the Guanyin belief in the coastal area of Zhejiang, studying the Guanyin culture in this specific area as a whole from a macro perspective.

Guanyin is one of the four great Buddhas of Buddhism. In the Tibetan area, Guanyin Bodhisattva is considered to be the Tibetan god of fate, and the OM MANI PADME HUM is the law of the Tibetans. He called the Guanyin Bodhisattva "Kangri Gongbu", which means the protector of the snowy region. After the introduction of Guanyin culture to Tibet, the Tibetans created a cultural content form different from other nations during a long historical process. The Buddhist scriptures and books on Tibetan Buddhism contain a lot of scriptures, mantras, rituals, methods, and maps about Guanyin. There are various forms and materials of Guanyin statues in Tibetan temples, which are comparable to any artwork. The Guanyin culture has had a profound impact on the Tibetan social system, historical culture, social life, philosophical thinking, literature, and art. A series of complex issues such as reality and imagination, past and present, human beings and gods, historical stories and myths, religious classics, and folk belief were intertwining in the formation and development of the Tibetan guanyin cultural landscape. These cultural phenomena

reflect the greatest features of the Tibetan Guanyin belief culture. DangZengzasi, 2010: PP2)

Data collected proved that the Chinese nation is neither a belligerent nation nor a conservative nation. Before Emperor Han Wu, between East and West countries, the communication had blocked for thousands of years. In 183 BC, Zhang Qian spent two years in the Western Regions for 23 years, establishing direct and indirect connections with West Asia, South Asia, Europe, and Africa. Similarly, the Maritime Silk Road has also provided a medium for the spread of Guanyin culture. During the Han and Tang Dynasties, the Maritime Silk Road was initially formed. During the Yuan Dynasty, the golden age of the maritime era came, and maritime trade flourished. The Western currency unearthed at the Zhoushan Museum is the best proof. During the Ming Dynasty, Zheng He's voyages of hundreds of ships became a feat at the time. Zheng He went to the West seven times, exchanging China's advanced technology and culture. Due to the combination of economic, cultural, and other aspects of history, Chinese people also have a variety of skin colors and languages. For example, Hu Xuanwu in the Hu race is more enthusiastic than traditional Chinese songs and dances. The Chinese culture has also experienced a period of great tolerance, and the transformation of Guanyin culture is an indisputable fact. The culture of the Tang Dynasty was a kind of broad-minded.

Furthermore, a large number of foreign cultures were integrated into the self-confidence of free culture, forming its own innovative culture. The marriage of Princess Wencheng to Tubo (old name of Tibet) is a fusion of cultures. In this process of marriage, the sixteen-year-old princess Wencheng brought the dowry seeds, cloth, carpenter, blacksmith, etc. all of which contributed to Tibet's economic development. In the cultural integration, the most important thing is that Princess Wencheng took the historical books and other cultural communication tools, which laid the cultural foundation for the unification of China 500 years later. After 1124, due to the

destruction of the Jin Dynasty, the royal family members of the Liao Dynasty, Yelü Dashi led their subordinates to the west. After many difficulties, they finally settled in the ancient city of Balasatu (modern Kyrgyzstan) and established West Liao. In today's Kyrgyzstan, there are 500,000 Khitan tribes in the population. Although thousands of years have passed, they still maintain many of the same customs as China. For example, worship Guanyin Temple.

9.2 Research Concept

The research concept is symbols, selves and society. These three aspects can systematically analyze the changes of Guanyin culture and its future development. The development of Guanyin culture also gives direction on the historical progress of specific culture.

9.2.1 Research works on Symbols

9.2.1.1 Data and Documentary about concept Symbols

The symbol here refers to iconography. Iconography, as a method of describing and interpreting visual art, can be traced back to ancient Greece. This term is derived from the Greek words of image and writing. Therefore, literally, imagery is "image writing" or "Image description". The interpretation of works of art only really appeared at the end of the 16th century. The first iconographer should be Giovanni Peter Robello, who in the introduction of "Biography of the Artist" declared that he should pay special attention to the content of works of art and noted that Nicolas Poussin also paid close attention to the problem of imagery in painting. In his writings, Bellary tries to identify the subjects of some pictures and investigate their literary origin and deep meaning. In the 18th century, in the archeological study of classical relics, the development of iconography was particularly remarkable.

Moreover, in medieval France, research on medieval iconography was developed. Iconography can be said to be a branch of art history research, which

focuses on the themes and the deep meaning of works in visual art. In the beginning, iconography did not focus on the ownership of works of art, that is, to determine who the author is; nor did it pay attention to the generation of works, that is, to determine the time of works. If a similar problem is encountered, it is usually left to other art historians to solve it. At the same time, the study of iconography also avoids judging the aesthetic value of works of art. The problem of belonging and aesthetics of works is only a matter of attributes. The main goal of the study is to determine what is depicted in the work and explain the deep meaning of the artist.

Also, iconography focuses on direct and indirect materials used by artists, including literature and visual materials, to further investigate the themes of certain drawings and the connotations, traditions, and developments of these themes. (Hang Di. 2012: pp55) In the preface of his book "Research on Imaging: Humanistic Themes of Renaissance Art", Panovsky stated: "The difference between imageology and the 'conventional theme' of imagery is that imagery studies the 'Intrinsic meaning or content'... this meaning is realized by understanding the fundamental principles that reflect the basic attitudes of a nation, a period, a class, a religious or philosophical belief." (Panovsky. 1987: pp36)

In addition, a critical exploration in Imaging edited by W.J.T. Mitchell, a well-known professor in the Department of Art History and the Department of English Language and Literature of the University of Chicago. He is the author of many books, including "What is a picture?," "Landscapes and Power," and "Image Theory." "Iconology: The Meaning and Interpretation of Visual Art" is divided into introductions to the history of image meaning studies and statements on related topics. W.J.T. Mitchell's theoretical research spans multiple disciplines. He is both a literary researcher and an art historian. He is world-famous for his "pictorial turn". He is still a multi-disciplinary person who continues to develop his own ideas. This article

introduces the foundation of iconography and explains how early imagery practitioners established the symbolic relationship of images step by step.

In fact, the core problem of traditional iconography: the boundary between the symbolic meaning and the anthropomorphic image. W.J.T. Mitchell's early research on image theory, that is, the study of image, text, and ideology. W.J.T. Mitchell wanted to address the "What is the difference between image, image, and word" in his "Imageology" book published in the year. He called this book the "Book of Images", discussing pictures, imagination, perception, similarity, and imitation. There are no illustrations in the book except for some brief diagrams. A blind author writes to a blind reader. Such an anthology of imagery, which studies the "rationality" of "images", is a kind of "image rhetoric" in a dual sense. W.J.T. Mitchell discussed the issues of image family, mental image, word image, analogs, and invisible objects, etc. and studied Black's synthetic art, Goodman's semiotic imagery theory and Lessing's poem Also, the theory of painting, Burke's beauty and sublime theory were used to discussing the relationship between image and text, and the dialectics of image text was proposed. Although W.J.T. Mitchell paid attention to image theory, he never defined "image" or "imageability". He used the study of texts as a foil to image studies and an "important other", and used ideology for dual meanings. (Hang Di. 2012: PP5)

Moreover, the term "iconography" originated from the Renaissance pamphlet which provided a reference for artists to describe symbolic images. Panofsky's iconography regards art as a sign of culture or spiritual history and interprets the cultural significance behind the theme. Gombrich revised the concept of iconology, compressed the ambition of iconology, took the author's intention as the object of iconology interpretation, and determined the only verifiable meaning of the work. Iconography has been regarded as the task of the fourth stage of image research by many scholars. It is defined as a branch of cultural history research, which is used to

reveal the cultural, social and historical background of the theme and theme in visual art. W. J.T. Mitchell put forward "critical iconology" by studying Panofsky and Gombrich's iconology, which is different from traditional iconology. Critical iconology is not the same as image theory. It is a theory about the image, which tests the way people use the word image.

In fact, some scholars call it meta-theory. "But W. J.T. Mitchell thinks that" iconology "is not a real philosopher's book, it is a text for writers, artists, and critics. It does not provide a new theory or a writing of image the new method of making is to provide a series of extensive and critical reflections, which will help us to remove some established thinking habits about the image, and let us reexamine it and use it more critically. " This critical use is reflected in the analysis of the relevant theories of Liugongbrishi, Lessing, Burke, and Marx. W. J.T. Mitchell also discusses "meta image", which refers to his relevant articles as "articles about the image", that is, images pointing to himself or other images, to indicate what image is. W.J.T. Mitchell's "biological image" is also a key term of contemporary iconography. The interpretation of this concept is from the perspective of artificial intelligence, genetic genes, bioengineering, digital replication, etc. (Deboracheri, 2010, PP1)

Furthermore, the study of image theory and visual culture theory is interdisciplinary. The study of image and text spans many fields, such as literature, aesthetics, psychology, semiotics, art history, natural science, etc. image science and picture theory play an important role in introducing other aspects into art history. W. J.t. Mitchell's theory of "picture turn" has been widely concerned by the academic circles at home and abroad, and caused a great discussion on the theory of "turn".

Besides, Modern iconography, first of all, takes Panovsky's art as its main axis. It explains Panovsky's Kantian standpoint, his artistic viewpoint, and the iconological method. Methods of iconological interpretation, the development of contemporary iconology and various artistic issues after the turn of iconology. The new art history

and the writing and interpretation of art history after the image turning put forward the principle distinction to the basic trend of iconology, image science, and visual culture. The origin of image interpretation, through two quite classic notes of Kafka, and following a series of questions from Plato, Descartes, Calvino to Heidegger, illustrates the possible challenges of the image to contemporary interpreters. Also, the most influential researcher in Iconology is e Panofsky. In his book the meaning of visual art, he believes that there are three levels in the interpretation of artworks: the first is to explain the natural meaning of images; the second is to discover and explain the traditional meaning of art images, that is, the interpretation of specific themes of works, called image analysis; the third is to explain the deeper internal meaning or content of works This is called iconographic analysis or symbolic meaning.

9.2.1.2 Research studies on Symbols

When Buddhism was introduced into China, it was generally believed that it was the first year of Yuanshou (2 BC) of emperor AI of the Han Dynasty. According to Buddhist believers, it was the 10th year of Yongping (A.D. 67). Buddhism was not accepted by the ruling class in the Han Dynasty. During the Eastern Han Dynasty, Buddhist images had been spread to southwest China and further to the Sichuan Basin. Buddhism was introduced into China from India on the way of Commerce and trade in Southwest China. However, at this time, Buddhism was not different from China's inherent belief in immortals. These Buddha statues, which appear on the money tree, do not have the nature of worship, mainly play a decorative role. During the Three Kingdoms period, "narrow melting and large floating ancestral hall, with copper as people and gold as the body".

Moreover, in the Three Kingdoms period, the earliest kind of Buddhist statues was the bronze Buddha plate unearthed from the Dongwu Tomb of Lianxi temple in Wuchang, which was not a Buddhist statue of worship significance. The bronze Buddha statues from the Eastern Han Dynasty to the Three Kingdoms period are

characterized by decoration rather than worship. The statue of the money tree Buddha is used to decorate the money tree. It often appears in the tree seat, trunk, and top. Bronze Buddha decoration should also be a kind of clothing decoration or small Buddha altar decoration. At this time, the statue of Guanyin was also introduced to China along with Buddhism, but at this time, it was explained by iconology. The statue of Guanyin basically did not add Chinese elements, and it is still the image from India. The image of Guanyin is mainly male, and most of the statues inherited so far are copper products, clothing, and other decorative effects that are more significant.

Furthermore, Due to the chaos of the eight kings, the situation of the unification of the Jin Dynasty was disrupted. The five northern ethnic groups entered the Central Plains, and the Han people of the Central Plains moved south to establish the Eastern Jin Dynasty. During this period, the history was turbulent, the dynasties changed frequently, Buddhism was widely spread, and also accepted by the ruling class and the lower class. In the Southern Dynasty, Buddhism flourished to Emperor Liang Wu. In half of the rivers and mountains in the Liang Dynasty, there were more than ten thousand Buddhist temples and nuns. During the period from the Northern Wei Dynasty to the Northern Qi Dynasty, ethnic minorities such as the Northern Wei Dynasty established political power to worship Buddhism and produced a large number of bronze statues. The Buddhist statues made in the northern and Southern Dynasties, after four campaigns of destroying Buddhism and destroying the Dharma, are few preserved. The bronze statues of the Northern Dynasties are mainly found in the Boxing area of Shandong Province and Xi'an area of Shaanxi Province.

In addition, the Buddhist meditation image and the realistic three-dimensional clothing groove pattern are a basic component of the Gandhara Buddha image. At this time, the face of the Guanyin statue is completely the characteristics of Mongolian people with a round face and big eyes. Obviously, it is no longer the face of Aryan

people with deep eyes and high nose and long round face and half-open eyes. The Buddhist statues in the period of sixteen countries are no longer the pure imitation of Indian statues but have some Chinese style.

In the history of Chinese aesthetics, Sui, Tang and Five Dynasties are usually regarded as a historical period, including several dynasties, but generally speaking, Tang Dynasty is the main body of thought and art in this period. During the Tang Dynasty, the country was unified, the politics were strong, the economy was developed, and the culture was prosperous. Buddhism was in its heyday. After the long-term exploration of the southern and Northern Dynasties, the Buddhist statues became more and more mature. In terms of aesthetic style and performance style, they no longer followed the foreign art, but based on the Buddhist classics, they developed towards a new mode of highly idealized and typified creation. It has shaped many art forms that are not found in foreign art, presenting a new era style. The Sui and Tang Dynasties lasted for more than 300 years, and the development of Buddhist art was not balanced in time.

In fact, there were obvious differences in the characteristics of the style of statues. The Sui and Tang Dynasties were mainly transitional development stages, and the prosperous Tang Dynasty finally ushered in the golden age of Buddhist art, creating a glorious art with countless forms and gods. In the middle and late Tang Dynasty, the magnificent and prosperous art style declined, and the sanctity of Buddhist art weakened. It began to move towards a new aesthetic style. On the one hand, it gradually began to secularize, on the other hand, it emphasized the pursuit of artistic conception and highlighted humanity. In addition to the obvious characteristics and development in artistic style, the Tang Dynasty also developed creatively in artistic form, which is mainly reflected in the conversion of Buddhist texts to Buddhist images.

Moreover, from the middle Tang Dynasty to the Northern Song Dynasty, a series of changes took place in Chinese society. In response to the changes in political and economic structure, Chinese culture has also changed from an open, extroverted and warm Tang culture to a relatively closed, introverted and elegant Song culture. During this period, Buddhism also showed a different atmosphere than before, more in line with Chinese culture, more in-depth Chinese folk, showing the characteristics of secularization, simplicity, belief and so on. The changes in Chinese society and Chinese Buddhism are reflected in the Buddhist statues, and there are also quite obvious changes. Compared with the Tang Dynasty, the statues in this period are no longer brilliant and grand and gradually move towards realism and secularity, with a great discount in sacredness and idealism, thus stepping into the development track of continuous secularization.

Especially, In Ming and Qing Dynasties, Buddhism inherited the trend of development since the Song Dynasty, and went further to the folk, to the secular, and even to decline. For the discussion of the development of Chinese Buddhism, according to Japanese scholar Kaohsiung Yijian, "the focus of Chinese Buddhism has always been on the introduction of Buddhism between the Six Dynasties and the Sui and Tang Dynasties, and the establishment of various sects of Chinese Buddhism. There is a tendency to despise the development of Buddhism in Song, Yuan, Ming and Qing Dynasties." (Kaohsiung Yijian. 1987: pp210)

From ancient times to the present, the artistic behavior from the court aristocracy to the literati, the class characteristics of the main creative body are very obvious, the development of art history has always been controlled in the hands of the social groups that have a monopoly on the production technology. Guanyin statues often have the needs of the time. It reveals the mainstream thought of art at that time. The ancient Chinese integrated literariness, philosophy, and lyricism, which embodied a strong humanistic spirit.

In addition, Mount Putuo worships Guanyin. From the perspective of cultural heritage, the Guanyin worshiped by Mount Putuo is called "Yangzhi Guanyin"; from the perspective of regional culture, the Guanyin of Mount Putuo is also called "Zizhu Guanyin"; after entering the new era, the Guanyin of Mount Putuo has its own image, that is, "Guanyin Buddha". In Mount Putuo, there is a special place to worship Yangzhi GuanShiYin. This is the Yangzi Zen forest. It is also known as Yangzhi temple. In fact, the Yangzhi GuanShiYin monument enshrined by Yangzhi temple is one of the "three treasures of Putuo". However, in Zhoushan's regional culture, Guanyin has another name: Zizhu Guanyin. Because according to the legend, the early Daochang of Guanyin was at the south end of Mount Putuo, that is to say, now Guanyin jumps and refuses to go to Guanyinyuan. There is a special kind of bamboo, called Zizhu. This area is called the purple bamboo forest. Guanyin preached in the purple bamboo forest. So people call Guanyin Zizhu Guanyin. However, in the authentic books, the Guanyin enshrined in Mount Putuo is called Nanhai Guanyin. After entering a new era, a great Guanyin Buddha was built on Longwan hill of Mount Putuo, marking the official establishment of Guanyin's treasure phase in the South China Sea. (Zhou Jin, 2015: pp12)

Furthermore, the iconography of Avalokitesvara images is the result of different needs in different periods, so Avalokitesvara images can also reflect the needs of the society at that time. When it was first introduced to China from India, Guanyin was a belief that people yearned for peace and spread it quickly. In the Tang and Song Dynasties, the society was relatively stable, and people changed the characteristics of Guanyin from male to female, pursuing more artistic creation, at the same time, giving Guanyin culture closer to the definition of human nature. From the analysis of the natural meaning to the traditional meaning and then to the internal meaning, this process is to complete the research of the development stage of the whole Chinese historical iconography.

9.2.2 Research works on Selves

9.2.2.1 Data and Documentary about concept Selves

Selves here refers to the Guanyin culture itself. Huntington has long said: "the debate on national identity and national characteristics is a common feature of our times. The national identity crisis 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 that "in every place ,we are confronted with the discourse of identity .What's more ,people are not only talking about identity ,but also about change :the emergence of new identity , the revival of old identity ,and the change of existing identity .Among all kinds of identities, the identity of their own group is the initial stage of people's self-identity recognition.

Moreover, the first research study on cultural identity in China is Zheng Xiaoyun's monograph "cultural identity and cultural change" published in 1992 .The book is not only theoretical ,but also simple and easy to understand .So far ,it still has a strong inspiration .It is a must-read for the study of cultural identity .Zheng Xiaoyun thinks that the core issue of culture is cultural identity ,which has a great influence on people's cultural creation and personal behavior. People's cultural behavior is dominated by cultural identity. The development of culture largely depends on cultural identity. A culture can only be affirmed and preserved, developed and improved when people agree on its existence significance and development prospects. He proposed that cultural identity includes his own identity to his own national culture and identity to other national cultures. Cultural identity needs to "recognize differences" at the same

time of "identification". Only by identifying their own culture can people have feelings of love for them and try their best to maintain their cultural value. At the same time, people need to identify with something different from themselves, so as to carry out cultural exchanges smoothly, and also absorb the egoistic elements of different cultures to develop their own culture better. At that time An academic and creative view. The book "cultural identity and national identity in the era of globalization" written by Han Zhen, Professor of Beijing Normal University, analyzes various identity problems in the process of globalization, and puts forward the views of promoting national identity and cultural identity, which has certain operability.

In addition, the theory of national cultural identity by Professor Zhan Xiaomei of Sun Yat sen University discusses the level and current situation of Chinese national cultural identity as well as the education of national identity in other countries, and puts forward some opinions on promoting national cultural identity. Based on his doctoral dissertation, Liu Dan, Ph.D. of Beijing Normal University, the book "identity and civic education in the era of Globalization: from the perspective of citizenship" , mainly studies identity from the direction of civic education ,and compares the models of civic education in the United States ,Germany ,France and other countries ,which provides a certain basis for Chinese civic identity education Reference experience.

(Yang Zhenqi, 2018: pp15) Also, there are different definitions of cultural identity from different disciplines and perspectives. Culture and identity are the two key words of cultural identity. Culture in cultural identity refers to the concept of spiritual culture. Identification is the subject's affirmation of the object in rational cognition, acceptance in emotional attitude and practice at the behavioral level. Cultural identity, which expresses the psychological activity of the subject's emotional attribution, is the

recognition, acceptance, attribution, and practice of the object culture in terms of language, customs, values, etc. (Zhang Quanfeng, 2018: pp22)

Moreover, there are also big differences in the definition of cultural identity. Some people have done relevant research and found that about two-thirds of the relevant research does not have a precise definition of cultural identity, and there are different tendencies or perspectives in the relevant definition works. (Zhu Zhixian, 1986: PP1) after a brief review of domestic research works, there are mainly the following views: (1) cultural identity refers to the social psychological process of individuals' sense of belonging and inner commitment to their own culture and cultural groups, so as to obtain, maintain and innovate their own cultural attributes; (Yang Yiyin, 2002: pp408) (2) cultural identity is the expression of human social attributes Form; (Han Zhen, 2010: PP1) (3) cultural identity is formed by the interaction of common language, ethnic origin, religious belief, values, ethics and moral system, historical geography, economic environment and other factors, which is an important basis for the establishment of the legitimacy of the existence of a nation-state; (Zhao Jianying, 2005: PP2) (4) cultural identity is the common between people or between individuals and groups The recognition of the same culture; (Cui Xinjian, 2014: PP4) (5) cultural identity is "the cultural subject's structural process of culture through self-knowledge activities, so as to form a complete ideological awareness and joint efforts, guide and promote people's overall social practice, so as to achieve the people-oriented value goal"; (Xing Yuan, 2018: PP1) (6) some are defined from the perspective of national cultural identity It is "the process of ethnic members' recognition, recognition and approval of their culture, resulting in the sense of belonging, and then obtaining national cultural consciousness"; (Zhan Xiaomei. 2014: pp12) (7) cultural identity is the consensus and recognition of human tendency to culture.

Consequently, this kind of consensus and recognition is the sublimation of human cognition of nature and forms the thinking criterion and value orientation that dominate human behavior. It is the main factor for the existence and development of human culture and the core of culture; (Zheng Xiaoyun. 2018: PP3) (8) cultural identity refers to the sense of belonging to a specific culture or cultural group; (Ren Yuhai. 2015: pp17), etc. The above is just to sort out the different expressions about the connotation of cultural identity category in China. (Zhang Jingying. 2019: PP3) Also, cultural identity is the confirmation of common culture among people. This recognition of common culture includes the use of the same cultural symbols and cultural symbols, following the common cultural concepts and values, adhering to the common way of thinking and behavior norms, and adopting the common way of living and lifestyle, which constitute the basis of cultural identity. (Zhang Jingying. 2019: pp46)

Furthermore, the index of cultural identity is people's cultural attribute, and culture itself is the essence and strength of human objective activities, and it is a system of meaning and values. Cultural concept, thinking mode and behavior norms all reflect certain value orientation. Therefore, the core of cultural identity is the identity of value and meaning. Cultural identity is a sense of the meaning of human beings, which is a kind of value orientation and recognition of community values by individual members. It is the spiritual link that condenses cultural groups and the spiritual basis for the continuation of cultural groups' lives. (Zhang Jingying, 2019: pp46)

9.2.2.2 Research studies on Selves

Cultural identity is a kind of cultural subjectivity and a sense of belonging to a specific culture or cultural group. In terms of behavior, it is reflected in the continuous internalization, maintenance, and development of the value system, spiritual structure, social customs and behavior norms contained in this culture. Cultural identity is the

place of an individual's cultural ownership and value fulcrum, the bond to maintain group order, and the deep foundation of national identity and social identity. (Li Baihe, 2008: PP11) In fact, cultural identity is a dynamic process. As Stuart Hall pointed out, cultural identity includes both the state of being and the process of becoming. Cultural identity is not fixed in the past but is constantly influenced by history, culture, and rights. This dynamic variability of cultural identity shows the optional nature of cultural identity, that is, individuals can choose specific cultural concepts, thinking patterns and behavioral norms. Emigration, religious conversion, and perceptual transformation will affect and change the way of cultural identity. (Ren Yuhai, 2015: pp19)

Moreover, Cultural identity is closely related to people's problems, because the expression form, transmission carrier and Realization Mechanism of culture are all the products of people's practical activities. Even the formation and function of the deep and core thinking mode and values of cultural identity are ultimately determined by people's social practice. The fundamental purpose of cultural identity is to realize the value goal of human's free development. Cultural identity is of great significance to the individual's life activities and the existence and development of cultural groups. Once the commitment and confirmation of common culture are lost, there will be confusion and crisis of cultural identity. Its essence is the loss of the sense of meaning and value of human existence.

In addition, Guanyin culture, as a cultural identity, covers a wide range of research content and scope, including not only cultural research of different races and nationalities but also the research of different disciplines. Guanyin culture also crosses the boundaries of national culture and cultural types. The cultural types of cultural studies are representative or typical, which can be explained by Hegel's theory about universality and particularity, individuality and generality. As a kind of representativeness, there are differences among different nationalities, which are not

opposites, let alone confrontations. Whether the cultures can understand and communicate with each other depends on whether the characters and languages of different nationalities can be translated and communicated with each other. This kind of negation is different from the incommensurability of various cultures in history. The former opponents gathered under the banner of rationality, but the post-modernism theorists have the nature of anti-rationality. The aim of postmodernists is not to deny translation completely. Because translation itself cannot be denied, just as writing, research and other specific behaviors cannot be denied, which is formed by social needs and does not take personal will as a transfer. The purpose of postmodernists is to negate the rational center, but in their unique way of thinking, they have gone to the total negation. (Taylor, 2005, P1)

Furthermore, the explanation of Ding Fubao's Buddhist dictionary is as follows: believe in three treasures and admire them. According to the fourteenth book of the Huayan Scripture of the Tang Dynasty, "people and nature share similar beliefs." According to the biography of Tang monk (Huipeng Biography), "Qin Xin's faith (Ding Fubao, 1991, P2)". The articles on Guanyin's belief are as follows: "the religious belief that takes Guanyin Bodhisattva as the object of worship. According to the records of the Dharma Sutra, when all living beings encounter difficulties, as long as they recite their names, Avalokitesvara will immediately observe their voices and go to save them. Among the twenty-five saints, GuanShiYin Bodhisattva has the most unique ear root and is also very popular in our country. " Guanyin culture includes Guanyin belief. As Li Li'an said, "Guanyin culture first takes Guanyin belief as to the basic premise (Li Li'an, 1997, P2)", which is the sum of Buddhist cultural activities with the relatively complete system and rich content formed in the long-term development of Guanyin belief. He broadly divides Guanyin's culture into two parts: Guanyin's religious culture and Guanyin's secular culture. Guanyin culture refers to the reference of Guanyin's belief at the government level. In addition, Guanyin's culture does cover more content than Guanyin's belief itself and Guanyin's belief.

9.2.3 Research works on Society

9.2.3.1 Data and Documents about concept Society

The definition of sociology can be divided into three types: the first one focuses on the whole society. The main representatives of such views are Comte, Spencer, Durkheim and so on. In the study of the whole society, Comte and Spencer emphasized the general social phenomenon, while Durkheim emphasized the special social phenomenon, namely "social fact". This view forms the positivist line in sociology. The second category focuses on individuals and their social actions. The main representatives of such views are Weber and others, forming the anti-positivist line in sociology. These two kinds of views have a deep influence on later generations, many of which are mostly the deformation or mixture of these two kinds of views. Also, among the sociologists of Marxism, there are both those who advocate the first type of view and those who support the second type. But they are all guided by the unity of society and individuals, and they all agree with Marx's following views: individuals are the existence of society, so we should avoid the opposition of "society" as an abstract thing and individuals; on the contrary, society is the product of people's interaction and the sum of social relations that each person produces. As for other sociological definitions that do not belong to these two categories, they can be regarded as the third category. Some of them have great influence, but they have not become the mainstream of sociological development.

From the perspective of sociology, identity can be divided into two levels: individual identity and social identity. On the social level, identity refers to the sharing

of certain beliefs and emotions among members of the social community, which is the internal power 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 refers to the rational confirmation of one's social role or identity, which is the source of the lasting power of one's social behavior. Giddens' self-identity belongs to this level. (Zhan Xiaomei.2014 : PP7(

Moreover, in the Guanyin culture of Mount Putuo, the development of tourism is the most important factor in sociology. This is one of the important because it promotes the local economy. In the interaction between people, the individual level of society gets spiritual support from belief, when the number of individual members reaches a certain amount members of the community have a deeper sharing of this belief, that is, Guanyin culture can spread rapidly at the social level, affecting the development of local society, and this common awareness affects the surrounding environment and also extends to other regional cultures. Also, Rinschede pointed out that religion promotes the development of tourism to a large extent, but due to the differences of religious beliefs, tourism activities and religious activities in some areas are difficult to integrate, which has a negative impact on tourism. (Rinsehede, 1992: pp51-67) in his book *tourism and religion*, Vukonic points out that tourism and leisure activities provide an excellent platform for enriching people's spiritual life and personal development, and the great influence of religion on tourism activities cannot be denied. Taking the historical development as the mainline, Nguyen Teng Qing's research on Buddhist temple gardens of bamboo forest in Vietnam has analyzed and summarized the characteristics of temple gardens in different periods and regions from the perspective of inheritance, development, protection, and innovation, enriching and penetrating the research contents of each department.

Some scholars agree that "tourism is equal to religious activities". For example, Smith believes that in contemporary Europe, with the increasing popularity of religion, there is no substantial difference between religious pilgrims and tourists. (Smith, 1992: p1-17) but this was opposed by many scholars. Robinchaud pointed out that religious festivals in Rome should be different for whether the main participants are tourists or pilgrims. (Robinchaud, 1999: pp18-25) Shalinisingh believes that there is an essential difference between a secular pilgrimage and secular tourism. (Shalinisingh, 2005: pp215-233) Cohen, through a case study of some college students, believes that the differences in tourism activities are affected by religious beliefs. (Cohen,1981: pp1)

In recent years, the upsurge of developing religious tourism all over the country has provided a good opportunity for the vigorous development of religious tourism, but also exposed many problems. Domestic scholars put forward many countermeasures for the scientific development of religious tourism on the basis of analyzing the shortcomings. Some scholars put forward all-round development suggestions according to the existing problems and contradictions, such as Cao Huicha's opinion that there are many problems in China's religious tourism, such as the vulgarization of the development of religion, blind development of projects, confusion in the internal management of some projects, and the difficulty in straightening out the relationship between scenic spots and religious venues. (Cao Huicha, 2002: pp48-51) Zhang Qiaogui and others pointed out that the development of religious tourism should be based on the guidance of high-quality religious resources and healthy activities, and the promotion of tourism, religious culture and the overall and coordinated development of people. (Zhang Qiaogui, 2008: pp128-139) Peng Diefei and others proposed the development strategies of reasonably integrating resources, determining ecological capacity, strengthening ecological moral education, building religious brands and selecting target markets. (Peng Difei, 2006: pp135-139) Cai Chaoshuang used the fuzzy comprehensive evaluation method as the

quantitative method to evaluate the religious and cultural tourism resources and took the Shizhu mountain Taoist cultural resources as an empirical study. (Cai Chaoshuang, 2011:135-139)

9.2.3.2 Research studies on Society

Guanyin culture can't be separated from social development. For example, the formation of Mount Putuo Guanyin Daochang can't be separated from the "maritime Silk Road". At that time, because of the trade exchanges between South Korea, Japan, and Southeast Asia, many Zen masters and monks who came to China to study Buddhism were engaged in the dissemination and exchange of Buddhist culture. The dissemination and development of Mount Putuo Guanyin Daochang benefited from the "maritime Silk Road" The opening of the road. Now as the Guanyin Daochang, Mount Putuo must take the establishment of the Zhoushan Islands New Area as a favorable condition to promote Mount Putuo as the core area of Guanyin culture to internationalization. This is the result of social activities.

Mount Putuo is an island among all Zhoushan Islands. It looks like a dragon lying on the sea. It covers an area of nearly 13 square kilometers. It faces Shenjiamen of the Zhoushan Islands across the sea. It is known as the "sea heaven Buddha country" and "holy land of the South China Sea". It is one of the first batches of national key scenic spots and national 5A tourist scenic spot. Mount Putuo is a famous Buddhist holy land at home and abroad. Its religious activities can be traced back to the Qin Dynasty. By the end of the Qing Dynasty, the whole mountain had formed a great temple, a Buddhist temple, a Mao Peng, and thousands of monks. Every February 19, June 19 and September 19 of the lunar calendar are the three incense periods of Guanyin Bodhisattva's birthday, becoming a monk and gaining enlightenment. The whole mountain is full of people, the temple is surrounded by cigarettes, and there are a sea and heaven Buddhist scene.

In addition, the beautiful natural scenery of Mount Putuo is an important embodiment of the combination of Taoism, Buddhism, and Confucianism. From the time of ancient sea myth, Mount Putuo has been endowed with religious culture. They cultivated the surreal culture in the early days of Mount Putuo. The introduction and root of Buddhist culture since the Tang Dynasty finally made Mount Putuo become the Taoist field of Guanyin and a real religious resort. Within the Guanyin culture of Mount Putuo, the communicators of Guanyin culture are divided into monks and believers. While learning Guanyin culture, they also spread Guanyin culture, so that Guanyin culture has a stable foundation at the social level

In the study of social groups, tourists, local fishermen and businessmen become an important part of tourism. According to the survey results, the distribution of the domestic tourist market in Mount Putuo is decreasing in the East, middle and West, following the law of distance attenuation. Among them, about one-quarter of the province's domestic tourists come from the province and about two-thirds from East China. Due to the large space distance and economic distance, the visit rate of northwest, southwest and Northeast China is very low. Although the coastal Bohai Bay Economic Circle and the Pearl River Delta economic belt are the regions with developed domestic economy and strong travel capacity, there are relatively few tourists to Mount Putuo, which may be related to the formation of spatial block of passenger flow and insufficient promotion of tourist destinations, such as Dalian, Qingdao, Xiamen, Beihai and other coastal tourist destinations near the two regions. The tourists from Shanxi, Sichuan, and Anhui, where the four famous Buddhist mountains are located, are relatively high compared with the surrounding provinces, which may be related to the religious connection between the four famous Buddhist mountains and the promotion of tourist source travel agencies.

In the development of religious culture in Mount Putuo, the government is also an important part of the society. It is mainly divided into central government and local

government. The support and guidance of the central government also play an important role, especially in the policies and policies and the management level of the management departments. However, there is no unified opinion on the development direction of Mount Putuo. There are serious differences within the government on the ownership of Mount Putuo. Some people believe that Mount Putuo is national and support the application for world intangible cultural heritage. Another group of people thinks that Mount Putuo belongs to Zhoushan mountain because of its serious local protection. Either the application of the intangible cultural heritage of Mount Putuo is regarded as a kind of political achievement, or the application of the intangible cultural heritage of Mount Putuo is devoted to the acquisition of economic interests and the pursuit of the maximization of economic interests. Mount Putuo is a project with commercial development value, which is convenient to transform into a tourist attraction and is conducive to Zhoushan's economic development. However, for the protection of the religious and cultural resources that are imparted orally, it is believed that those projects that do not have commercial value are labor-intensive, and most of them are in a state of self-destruction. The government has put a lot of energy into image projects such as tourism development and foreign investment.

10. Research Presentation

Chapter 1

This first chapter introduces the Guanyin culture of Mount Putuo. The change process of Mount Putuo from natural area to cultural area is that Guanyin Bodhisattva, as a kind of cultural identity, gives different spatial significance to Mount Putuo. At the same time, Guanyin culture is influenced by the geographical factors of Mount Putuo, thus expanding the scope. The combination of space and culture is an interaction.

Chapter 2

The second chapter introduces the social development direction of Mount Putuo's historical identity of Guanyin culture. In the process of history, Buddhism culture has been combined with Chinese native culture to form a specific cultural phenomenon. As a part of Buddhist culture, Guanyin culture has been fused in different periods of Chinese social history to form the Guanyin culture that we are familiar with today. This identity is to guide the social development direction of Guanyin culture, and Mount Putuo, as the Guanyin Daochang, is the key area of social research.

Chapter 3

The third chapter analyzes the symbols of the Guanyin statue in Mount Putuo under the influence of society. From the earliest natural formation of Mount Putuo to now it has become a Buddhist resort of Guanyin Bodhisattva. The history of Mount Putuo and Guanyin culture cannot be separated. Among them, the characteristics of Guanyin statues are the important cultural development context of each Chinese change. So this chapter will analyze the Guanyin statue to reflect Chinese society.

Chapter 4

The fourth chapter analyzes the self of Guanyin culture, which is cultural identity. One kind of culture originated from India is the belief culture in people's minds through the change of communication mode. In China, whether it is Buddhist believers or not, they all know the existence of Guanyin culture. This kind of cultural identity is the result of the continuous development of Guanyin culture in Mount Putuo. It also affects the surrounding countries through economic and trade.

Chapter 5

The fifth chapter is mainly about the role of Guanyin culture in society. Society is a complex structure, in which Guanyin culture has a profound influence, which is

worth studying. In the course of social development, Guanyin culture also forms inclusive culture in different periods with the development of history.

Chapter 6

The sixth chapter studies the relationship between Mount Putuo and Guanyin culture from geographical location, economy, literature, culture, politics and other aspects. Mount Putuo, as the Taoist center of Guanyin Bodhisattva, naturally has the absolute "discourse right" of Guanyin culture. The relationship between the two is commendatory.

Chapter 7

Chapter seven summarizes the research characteristics of Guanyin culture in Mount Putuo. For the future development of Guanyin culture to give a certain role.

11. Benefit of Research

11.1 This study uses the three research concepts of "iconology", "culturology" and "sociology" to make an academic interpretation of "Guanyin culture of Mount Putuo" and to explain Guanyin culture in different periods. Also, study the social and historical changes to find the impact of Mount Putuo in the development of Guanyin culture,

It is studied from different perspectives to understand the development prospects of contemporary Guanyin culture. Also, to provide us with a new perspective and position not only the development of Guanyin culture but also provides a theoretical basis for the government or folk cultural organizations.

11.2 From the perspective of social humanism, this study further analyzes the value of Guanyin culture, helps people to deeply understand the human society of Mount Putuo and the research and development of Guanyin culture of Mount Putuo,

so as to break the barriers of Guanyin culture research in the ecological background of Mount Putuo and enrich the information of future research in this area.

11.3 This study can be used as a "model" of cultural research. The relationship among "Symbols, Selves and Society" in this study, as well as previous research studies, is not only a study of social life and culture in Mount Putuo, Zhoushan City, Zhejiang Province, China, but also a model for studying other art forms in the world.

In fact, there are few studies on the Guanyin culture of Mount Putuo from the perspective of "symbols, selves and society". In this respect, this study attempts to provide us with a new research perspective and a systematic scientific research method, so as to facilitate the understanding and research of the Guanyin culture of Mount Putuo.

The research method used in this study is interdisciplinary. Based on the introduction of the general background of Guanyin culture, this research makes a qualitative study from the perspective of iconology. In the research process, the author uses the research concept of "symbols, selves and society" to make an academic discussion on "Guanyin culture". This study takes "symbol" as the starting point, Guanyin culture as the background examines the relationship between people, society, art, and culture, and reveals the influence of "self" of Guanyin culture on "society" through the study of Guanyin statues and their development in different periods.

Chapter II Mount Putuo's historical identity of Guanyin culture

This chapter aims to study the Guanyin culture and social development in the history of Putuo Mountain in Zhoushan City, Zhejiang Province. Putuo Mountain is a significant development area of modern Guanyin culture. It has a pivotal cultural position and many unique ecosystems. Therefore, it has become a pilgrimage area for people to Guanyin. Putuo Mountain is one of the four famous Buddhist mountains in China, and it is also an island along the coast of Zhejiang Province that believes in marine culture. According to historical records, as early as 2,000 years ago, Mount Putuo was the place that Taoism was practiced. The name of Mount Putuo has undergone many changes. Putuo Mountain, as a Guanyin Dojo, is said to have started in the Tang Dynasty. Through the inheritance and development of history, Mount Putuo has formed a distinctive Guanyin culture.

This chapter consists of two parts. The first part mainly introduces the social development in the Putuo Mountain area. The second part is to introduce the development history of Guanyin culture in Mount Putuo.

This chapter uses the research methods of field investigation, literature review, and data collection to study the ecological and social development of Putuo Mountain. The above methods are of great significance to studying the historical development of Guanyin culture and is also the necessary foreshadowing for this study.

Part 1 The spatial location of Putuo Mountain area.

1.1 Geographical location of Mount Putuo

1.2 Main Environment of Mount Putuo

1.2.1 Geological environment of Mount Putuo

1.2.2 Natural characteristics of climate and hydrology in Mount Putuo

1.2.3 Animal and plant resources of Mount Putuo

Part 2 The human culture of Mount Putuo.

2.1 Putuo Mountain Architectural Culture

2.1.1 Monasteries

2.1.2 Supporting Facilities

2.2 Belief Culture in Mount Putuo

2.2.1 Folklore

2.2.1.1 Monk groups in Mount Putuo

2.2.1.2 Local Literati and Non-genetic Carriers in Zhoushan Area

2.2.1.3 Experts and Scholars Engaged in Academic Research on

Guanyin Belief in Mount Putuo

2.2.1.4 Residents of Putuo Mountain Regional Society

2.2.2 Religion

2.2.2.1 Belief in Guanyin of Mount Putuo in Jin Dynasty

2.2.2.2 Guanyin Belief in Mount Putuo in Tang Dynasty

2.2.2.3 The Guanyin Belief in Mount Putuo in the Period of Later

Liang (Five Dynasties)

2.2.2.4 The Guanyin Belief in Mount Putuo during the Song

Dynasty

2.2.2.5 The Guanyin Belief in Mount Putuo during the Yuan

Dynasty

2.2.2.6 The Guanyin Belief in Mount Putuo during the Ming

Dynasty

2.2.2.7 The Guanyin Belief in Mount Putuo during the Qing

Dynasty

Part 3 Cultural Identity of Guanyin

2.3.1 Establishment of Guanyin Culture

2.3.2 Recognition of Guanyin Culture in Chinese Values

2.3.3 Recognition of Guanyin Culture in Different Regional Cultures

Part 1 The spatial location of Putuo Mountain area.

This part is the geographical location and main environment of Mount Putuo, introducing the physical space environment of Mount Putuo becoming Guanyin culture. Among them, the main environment expounds the advantages of Putuo Mountain from two parts: geological environment and natural resources.

1.1 Geographical location of Mount Putuo

Putuo Mountain, located in Putuo District, Zhoushan City, Zhejiang Province, on the southern edge of Hangzhou Bay and in the eastern sea area of Zhoushan Islands, is located at 29 58 '3 "-30 02' 3" north latitude and 122 21 '6 "-122 24' 9" east longitude (Zhu Xi; Wang Qingliang; Zhan Yinbo; Han Fu; Jiang Hongyun; Zhou Wen; He Yubo, 2009, pp. 708-713) is said to be the Avalokitesvara's Ashram for educating all living beings. Facing Shenjiamen of Zhoushan Islands across the sea; It is Mount Putuo, which has been burning incense all the year round. Specifically, Mount Putuo is 6.5 kilometers southwest of Shenjiamen Fishing Port, 2.5 kilometers south of Zhujiajian Island and bordering the sea to the east.



Figure 2 Location Map of Mount Putuo

Source: <https://www.earthol.com/fun-1-pts.html>, 2020, online

[Accessed on November 2020]

The Putuo Mountain is in the shape of a rhombus. It is one of the 1390 islands in the Zhoushan Archipelago. It looks like Black Dragon lying on the sea and covers an area of 12.52 square kilometers. It faces Shenjiamen in Zhoushan Archipelago across the sea. It is known as "the Buddhist Kingdom of Sea and Sky" and "the holy land of the South China Sea". It is 8.6 kilometers long from north to south, 3.5 kilometers wide from east to west, and 30 kilometers along the coastline. In the middle of the Foding Mountain, the sky lampstand is the highest, with an altitude of 291.2 meters. It extends in all directions. In the west is Tea Mountain, in the north is Fulong Mountain, in the east is Qinggulei Mountain, in the southeast are Jinping Mountain, Liantai Mountain and Baihua Mountain, and in the southwest is Meicen Mountain. The prominent peaks are all between 100 and 200 meters, with continuous ups and downs. (Zhu Xi; Wang Qingliang; Zhan Yinbo; Han Fu; Jiang Hongyun; Zhou Wen; He Yubo, 2009, pp:708-713)

In 1982, Mount Putuo was named a national key scenic spot. In 2004, Putuo Mountain was rated as ISO14000 National Demonstration Zone. (Website of Putuo District People's Government, Zhoushan City, Zhejiang Province, 2019, pp:1) On May 8, 2007, Putuo Mountain Scenic Area in Zhoushan City was officially approved by the former National Tourism Administration as a national 5A tourist scenic area. Putuo Mountain is located in Putuo District, Zhoushan City, Zhejiang Province, China. Among the 1390 islands in Zhoushan Islands, there is a diamond-shaped island shaped like Black Dragon lying on the sea.

1.2 Main Environment of Mount Putuo

1.2.1 Geological environment of Mount Putuo

Putuo Mountain's geology belongs to the coastal zone of eastern Zhejiang in the ancient Cathaysian fold belt. It developed in Jurassic-Cretaceous 150 million years ago. The intrusive granite in the late Yanshanian movement forms the rock foundation. Affected by the intermittent crustal rise of Tertiary neotectonic movement and marine erosion of Quaternary glacial and interglacial periods, its geomorphology can get divided into four types: mountain, marine erosion marine terrace, marine accumulation land, and marine erosion land. (Jin Kaicheng, 2010,pp:2) The mountainous area above 200 meters above sea level and the low mountainous area is about 0.24 square kilometers. It accounts for 2% of the island's total area, and the rest is hilly land below 200 meters above sea level. Hard granite has been weathered and eroded in a long geological period, developed along vertical high-angle shear joints, and the surrounding mountains collapsed, forming many landscape landforms with isolated peaks and sharp peaks.



Figure 3 Zhoushan Islands Landform 70,000-35,000 Years ago

Source: Zhang Jun, 2019, Photography

[Visit on July 7, 2019]

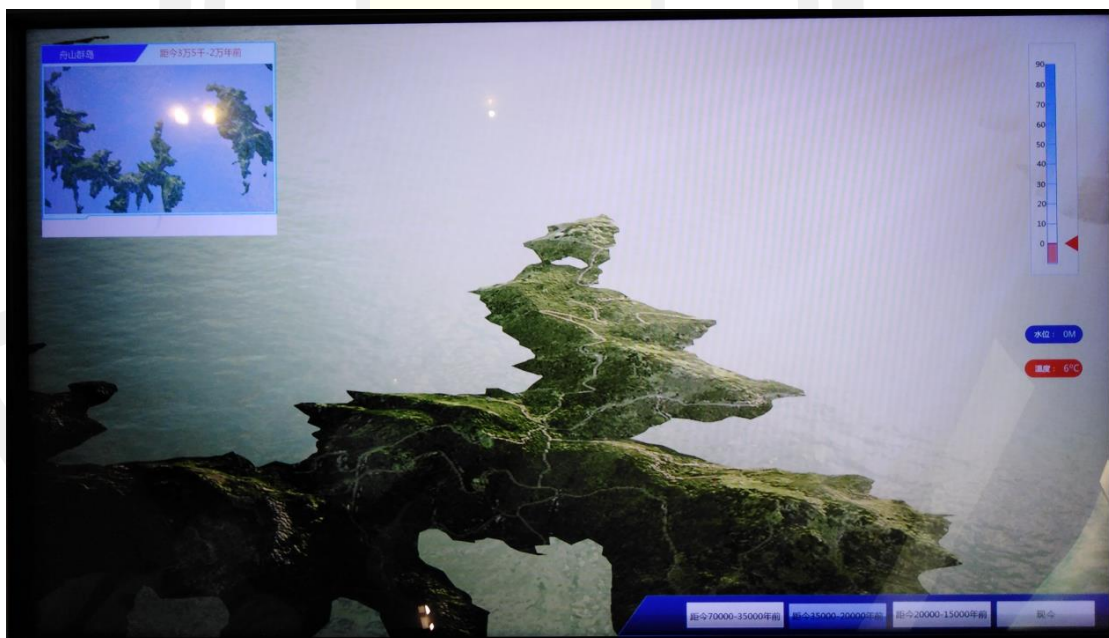


Figure 4 Zhoushan Islands Landform 35,000-20,000 Years ago

Source: Zhang Jun, 2019, Photography

[Visit on July 7, 2019]

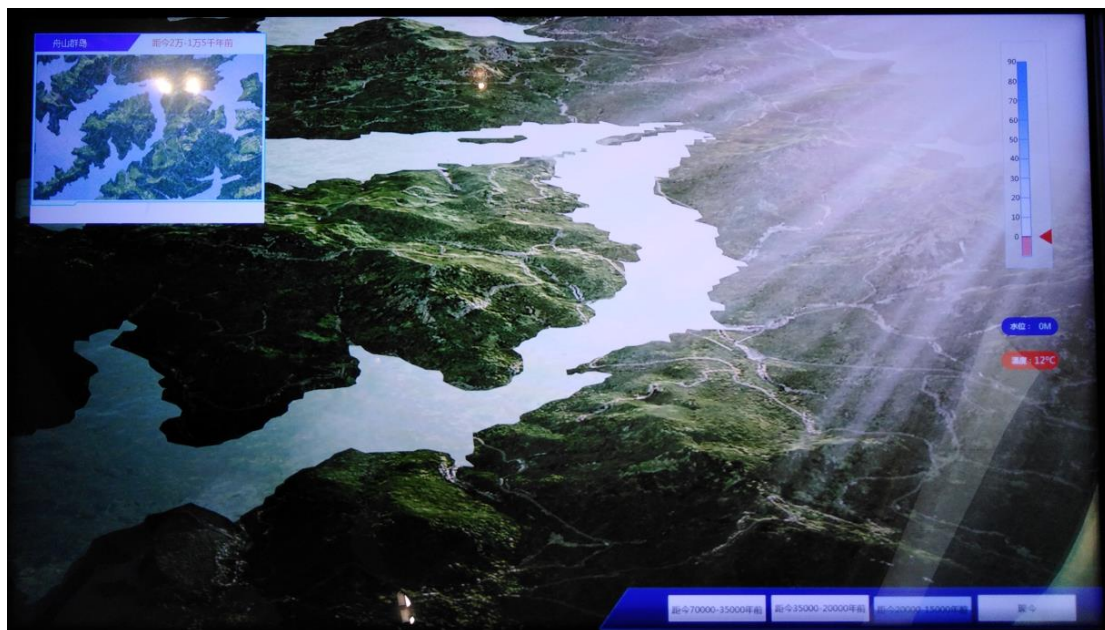


Figure 5 Zhoushan Islands Landform 20,000-15,000 Years ago

Source: Zhang Jun, 2019, Photography

[Visit on July 7, 2019]



Figure 6 Landform of Zhoushan Archipelago

Source: Zhang Jun, 2019, Photography

[Visit on July 7, 2019]

The whole island is wholly preserved with five-level marine erosion terraces and three-level marine erosion terraces, accounting for 90% of the island's total area, of which the four and five-level marine erosion terraces are round and form the prominent ridges on the island. The first-class marine erosion and marine terraces are scattered along the coast near the headland, with an altitude of about 5 meters. Marine terraces are distributed between coastal plains and harbors, such as the marine terraces of Siji Bay in the west of the island, Qianbu Sand and Baibu Sand in the east of the island, etc. The height of the secondary marine erosion and marine terrace is 10 ~ 18m, which is typically found on both sides of Jinsha Bay along the island's southeast coast. Fayu Temple-Longsha Temple and Mahayana Temple are located in the area. The third-level marine erosion, the height of marine terraces is 40 ~ 50 meters, and the marine erosion terraces are distributed at Jibaoling and Jinsha's headland Mountain-Qinggulei coast. Feisha Ao, Dashuilangsha Bay, and Longwan have complete marine terraces, which are ancient bay sedimentary bodies. The four-level sea erosion terraces are 60-80m high and widely distributed around the island, forming round ridges such as Baihua Mountain and Jinsha Mountain-Qinggulei. The relative height of the five-level sea erosion terraces is 95 ~ 140 meters, forming the main body of the Meicen Mountains. Due to the difference in hydrodynamic and sediment distribution around Haiji Island, the northeast coast has strong hydrodynamic and surges close to the beach surface. Sand beaches and gravel beaches dominate the coast. The southwest coast is weak in hydrodynamics,

The intertidal zone accumulates a large amount of silt supplied by the Yangtze River, forming a vast mudflat. The beach's total length is about 5.17 kilometers, accounting for 22% of the coastline of the whole island. It is distributed in the northern part of the island, such as Houao Sand, Shahu Sand, Feisha Sand in the eastern part of the island, Ganbu Sand, Baibu Sand, Jinsha in the southern part of the island, etc. Sand changes from shore to sea from coarse to fine and from below intertidal zone to muddy.

The gravel beach's total length is about 3.23 kilometers, accounting for 14.3% of the whole island's coastline. It is distributed in the northwest of the island, along the north coast of Gangdun and along the coast of Xianghui'an in the southeast of Feisha Ao, and is embedded in the bay band shape. The gravel beach in the southeast of Feisha Ao and opposite the small cave in Fulong Mountain is 20-30 meters wide, and the rest are several meters wide. The gravel diameter is generally between 0.05 and 0.5 meters, with a maximum of 1.5 to 2 meters. Due to the impact of swell and torrent, the gravel is rubbed into a muddy circle. The total length of mudflats is about 4.2 kilometers, accounting for 20% of the whole island's total coastline. It is distributed in areas with weak wave and tidal currents, such as the short Gu Daotou to the wind tunnel mouth in the south of the island and the wind tunnel mouth to Liujiao Mountain mouth in the west of the island. It is formed by silting and depositing suspended substances in the tidal current along the Yangtze River Estuary and Zhejiang coast in the wave hidden area. The intertidal zone extends 400 ~ 1000 meters in width and has a 2 ~ 3 degree slope. Under the action of tides, tides, and waves, the sea erosion land formed sea erosion caves, which gradually expand into sea erosion roadways, sea erosion niches, sea erosion cliffs, and sea erosion platforms, forming bedrock coastline with a total length of 9.9 kilometers, accounting for 44% of the total coastline of the whole island. Sea Erosion Cliff, Sea Erosion Platform- Distributed around the island, with more developed in the north and east, with a cliff height of more than 10 meters. It is said that ancient sea erosion cliffs such as Taishi and Xinzi Stone can be seen by comparison and are still well preserved. Marine erosion platforms are distributed on the edge of some marine terraces with rock pillars standing upright. Sea erosion caves and sea erosion roadways are distributed at the foot of sea erosion cliffs. Due to the impact of swell, sea erosion caves gradually expand into sea erosion roadways. Chaoyin Cave, Fanyin Cave, and sea erosion roadways in front of Western temples are typical representatives. (Wang Shengsheng, 1999,pp:55-56)



Figure 7 The gravel beach

Source: http://blog.sina.com.cn/s/blog_8de6a5bb0102wq1e.html, 2020, online

[Accessed on November 20th, 2020]

Foding Mountain dominates the northwest of the island. Its eastern peaks are Bodhisattva Peak and Baihua Peak, with an altitude of 288.2 Metres. It is the highest peak in the whole mountain. It built a Tiandeng Tai and is often shrouded in clouds and mist. The western foot is dozens of acres in coverage, with lush trees and shaded by springs. The old stone pavilion is built here for stone Buddhas. Overlooking the whole island from Tiandeng Tai, the mountains stretch, the water and sand twinkle with gold, and the temple houses are scattered at random. The "sea and sky Buddhist kingdom" has a panoramic view. The blue waves are vast from a long distance, and thousands of hectares and thousands of islands are looming. Nanxiangyun Road and West Cement Road go up the mountain. There are scenic spots such as "Knife Splitting Stone", "Chaoque Yuzhu" and "Shilin" at the foot of the mountain. "Huading Yuntao" is one of the twelve sights in Putuo.

Guanyin Jumping Mountain is located in the southwest of Chaoyin Cave, with an altitude of 53.1 meters. There are western temples at the foot of the mountain, with

huge rocks inclined along the sea and a large footprint on the top. Legend has it that Guanyin Bodhisattva jumped from Luoja Mountain. Also known as "Guanyin overlooking the mountain". In 1997, an open-air bronze statue of Guanyin in the South China Sea was built on the southern hill.

The Eight Immortals Rock is located on the west side of Xianghui Temple. The mountain is green and steep. There are eight bare rocks scattered in Gangfu. It seems that they are immortals and lie drunk on the high hills. Qing Li Ding (Eight Immortals Rock) Luan Yu stopped together, and Yun Payment listened attentively. The Eight Immortals crossed the sea together, and the Buddha's eyes hung down for a long time to wish the Eight Immortals (Eight Immortals Rock). The Green Drum Rock gathered the Eight Immortals in the west. Since year after year, Penglai High School has followed the Dragon Lady to listen to the Dharma and fire on the lotus instantly.

Pan Tuo Stone is located at the west top of Meicen Peak. The two stones are as tired as a plate. The lower stone is high and sharp, which can accommodate 20 or 30 people. The upper stone is 2.7 meters high and has a volume of more than 40 cubic meters. The surface is wide and the bottom is sharp. It is diamond-shaped. The two stones connection is only one point. It looks like hanging in the air from far away, and being about to fall down like the eggs roll when you get close. There are inscriptions such as "Pan Tuo Stone" and "No.1 Stone in the World". The setting sun is setting and the glow is shining. The "Pan Tuo Evening Sun" is one of the twelve scenes.

The tortoise listening method stone is on the 53 ginseng stone. The huge rock stands tall with two stone tortoises on it. One crouches on the top of the rock, with its head held high and its neck extended. The other edge of the rock wall is full of fascia and arrogance. It is said that it is developed by Guanyin.

Heart Character Stone is under the western gate of heaven, the stone slope is more than 100 square meters wide, inscribed with a large character-"heart", 5 meters high and 7 meters wide. The whole character can accommodate more than 100

people. Contemporary Zhang Xingchu's "Heart Character Stone" seamount is famous in the Western Heaven, with a red heart dazzling first. Constant doing of human merits and virtues means that the heart is the Buddha and there is no front.

Guanyin Jumping Stone is located on the southeast coast of the Western Temple. A huge rock is inclined on the coastal bedrock with a large footprint on the top. It is said that Guanyin Bodhisattva jumped from Luojia Mountain, hence its name. There are inscriptions such as "Guanyin Dance" on the rock wall.

Lion Stone is located on the side of the Grand View awning at the Southern Gate of Heaven. It occupies a corner along the sea with more than 80 square meters. It has eyes to store water, nose to spread foam, and springs to the bottom. The water often does not dry up. It has inscriptions such as "Longhua Conference" and "Dust and Empty Everywhere". Climbing the stone, you can see the islands of Loga and Baisha.

Luohan Stone is located on the north side of Fairy Ping. A stone hangs alone on the cliff rock. It stands in the air and is inscribed with the word "Luohan Rock", which is inscribed for the early Qing Dynasty.

Outside Zizhulin Temple in the southeast of Chaoyin Cave Island, the cliff on both sides is about 10 meters high and more than 30 meters deep. The cave foot is inserted into the sea, wide outside and narrow inside. There are caves on the top of the rock, which are called "skylights". The huge waves resounded day and night, The sound like a thunder. In case of strong winds, the waves splash out of the window, like whales spraying water. The cave wall is inscribed with the word "Chaoyin Cave", which is a royal pen in the 38th year of the reign of Emperor Kangxi of the Qing Dynasty. It is said to be the present place of Guanyin Spirit. Dashi Bridge is built on the top of the cave. Ying Ying Pavilion. "Ancient Cave Tide Sound" is one of the twelve scenes.

There are two places in the East Tianmen. One is on the top of Fahua Cave and on the side of Tiger Rock. The protruding two rocks seem like gates, with a total height of more than 30 meters. The top is slightly flat. The slopes are cut with dozens of stone steps. The caves are deep, the trees are covered and the terrain is steep. The other one is in the east of Guangxi Peak, the cracked stone is like a door, more than 2 meters high, with stones on the door, more than 3 times high, embedded in the shape of lotus.

From Chaoyang Cave in the east of Shaqianbu Sand Island to Wanghai Pavilion, it stretches for nearly 3 miles. It looks like a golden blanket spreading across the coast. The tide surges and roars like a waterfall and recedes like a drag. In case of strong winds, the sand stands on the wall like a dragon coming out of the water. The roar is loud, the snow is surging against the stones, and the droplets are splashing into the air. It is like "ten thousand horses break through the sky and the drums are broken, and the six Ao churns over the snow mountain". "Thousand Steps Golden Sands" is one of the twelve sights in Putuo. The small silkworm reef is near Shancai Reef and looks like a silkworm. Because Shancai Reef is a silkworm reef, it is named. The Great Wild Boar Reef is located more than 100 meters south of Fanyin Cave. It looks like a wild boar. It was even more famous in 1983 because it is larger than the reef of the same name in Zhujiajian Island Town. Longnan Reef is about 50 meters south of Longtou Mountain at the northern end of Putuo Mountain Island.

Tiger Roaring Reef is about 200 meters west of Liujiao Tsui in the northwest of the island, covering more than 10 mu. The wave is beating and the sound is like tiger roaring. The flat reef is more than 100 meters west of the wind tunnel in the west of the island. The altitude is 2.4 meters, which is relatively flat.

Feisha Ao is located in the west of Qinggulei. It was originally a bay and was still docked at the beginning of the Ming Dynasty. After that, the flying sand accumulated day by day and gradually became sand dunes, spanning more than 1,000

meters from south to north. The sand is soft and sunken, the sea breeze blows, the gold chips dance, and the mound rises and falls, as if it were in the desert. Sand dunes were dug before and after the "Cultural Revolution" and the landscape was destroyed.

1.2.2 Natural characteristics of climate and hydrology in Mount Putuo

With no extreme summer heat and no severe cold winter, Putuo Mountain has four distinct seasons: a humid climate, an obvious monsoon, abundant rainfall, and sufficient light. It belongs to a subtropical marine monsoon climate zone. According to Putuo Mountain Meteorological Station's actual measurement over the years, the annual average temperature is 16.1 °C. The hottest in August, and the coldest is January. The average monthly maximum temperature is 27 °C, and the average monthly minimum temperature is 5.5 °C. The annual precipitation is generally between 900 mm and 1300 mm. Precipitation in spring and summer accounts for 60% ~ 65% of the annual precipitation. Precipitation is generally concentrated in the spring rain period from March to April and the plum rain period from May to June. Precipitation is also more from August to September due to typhoons. Monsoon is obvious, changing from northerly wind to southerly wind in April, easterly or southeasterly wind in May to August, southerly to the northerly wind in September, and northerly or northwest wind in October to March of the following year. Mirages¹⁸ are unique

¹⁸ Mirage is a natural phenomenon formed by refraction of light, referred to as mirage for short. It is a virtual image formed by the refraction of light reflected by objects on the earth through the atmosphere. Calm sea surface, great rivers, lakes, snow plains, deserts or the Gobi and other places, occasionally in the air or on the ground, high buildings, city walls, trees, and other illusions, called mirages. Mirages often occur at sea and in deserts. Mirages are the result of the refraction of light

wonders of Mount Putuo and have appeared many times in history. The ancients often mentioned in their poems, such as: "The building is stained with mirage, the air is completely suspected of being wet, the sand marks are half incomplete when the tide falls," "the sound of the tide is far away, the bell is broken, and the mirage is frivolous and the treasure and tin fly", etc. (ShiGuang, 2014, pp:7-8)

There are also records of mirages in history: on October 16 of the 7th year of Tang Tianbao (748), monk Jian Zhen crossed Japan for the fifth time and passed through Lotus Ocean. Suddenly he saw a mountain in the southeast. When he arrived in Japan and China, the mountain disappeared again, and it suddenly dawned on him that it was a mirage. In the 9th year of Yongzheng's reign in the Qing Dynasty (1731), the Tin Hau Pavilion built by Faze, the abbot of Fayu Temple, was completed. At dusk in the field, "suddenly there was a colorful boat with ceremonial flags, colorful purge, left and right feather fans covered, and two headlights in the front palm, which shone brightly from the Oriental sea until thousands of steps of sand. The supervisors and the monkey workers saw each other at the same time." On 28 April 1981, Overseas Chinese from the Philippines, Singapore and other countries headed for the mountain to pass through Qianbusha. Suddenly, I saw that "layers of emerald green peaks emerge in the vast sea and air, the temple with yellow walls on the Ryukyu roof is located in the dense jungle, a winding mountain path emerges from the mist, and cars come and go to the market below the mountain..." In April 1993, Writer Zhao Lihong climbed the Buddha Mountain in the thick fog when he suddenly saw "rippling blue waves, patches of brocade sails, islands haunting, pavilions and

through gas layers with different densities in a straight direction. There are many kinds of mirages.

pavilions, faintly visible" in the air. Soon, it turned into a blue sky, with three golden eagles soaring high and low... "Climbers all saw it. (Wang Shengsheng, 1999, pp:61)

Putuo Mountain is surrounded by the sea. Most of the surface water flows into the sea. The stratum is rich in water and the groundwater resources are limited. The runoff coefficient of surface water is 0.43, with an annual runoff of 5.79 million cubic meters, averaging 489,000 cubic meters per square kilometer. Groundwater resources are stored in Quaternary loose rock strata, of which the coastal sand and silt water strata have good water-bearing property, with water depth of 1 ~ 3 meters, seeping out from the cut near the sea.

Groundwater occurs in Quaternary loose rock strata, of which the coastal sand and silt water strata have good water-bearing property, with a water depth of 1 ~ 3 meters, seeping out from the cutting near the sea. Bedrock fissure water only exists in Upper Jurassic pyroclastic rock and volcanic lava massive rock strata. Water abundance is related to fault structure, and water abundance conditions are good in northwestern offshore and northeastern fault extensional zones, intrusive rock influence zones and dike interspersed areas. Xianrenjing, Meifujing, Xileiyuan Huoyan Spring and Fusaiji Bodhisattva Spring all belong to this kind of groundwater.

Mount Putuo is luxuriant in trees, the surface water is free from impurity pollution, and the groundwater tastes sweet. Mountain groundwater resources are 1.0252 million cubic meters. According to the "Master Plan of Putuo Mountain Scenic Area", the whole mountain's water consumption will reach 988,300 tons by 2000, including 59.3800 million tons for tourism, 19.163 million tons for residents, 10.950 million tons for industry, and 9.329 million tons for other purposes. This mountain can build six reservoirs with a catchment area of 2.46 square kilometers and an annual water storage capacity of 1.0439 million cubic meters after investigation. According to a survey conducted in the 13th year of the Republic of China (1924), there are 7 pools, 2 pools and 10 springs in the whole mountain. There are 1-3 wells

in each temple and maopeng, of which 8 are Baihua temples. After liberation; Hundreds of meters of agricultural rivers have been dug in the area of Siji Bay in Qianshan and Hexing Village in Houshan. Temples, hotels, and residents have dug wells and built 138 water storage tanks (towers) with a volume of nearly 15,000 cubic meters. After that, reservoirs such as Waifan, Hexing, and Tianzhu were gradually built with a total storage capacity of 1.124 million cubic meters. From 1970 to 1997, another 28 tunnels were excavated with a volume of nearly 47,000 cubic meters. If surface water and groundwater can be fully utilized, the short-term water use can basically be solved. In the long run, freshwater resources are insufficient. Water quality Mount Putuo is verdant with trees, surface water is free from impurity pollution, and groundwater tastes sweet. Source water used by Benshan Waterworks. According to the determination of Zhoushan Water Supply Company's central laboratory, its water quality is better than the national standard and fully meets the water quality requirements of tourist scenic spots. (Wang Shengsheng, 1999, pp:61)

Putuo Mountain not only has excellent water quality, but also is extremely rich in soil types. The total land area of the island is 12.76 square kilometers, of which the soil area is 12.73 square kilometers, accounting for 97.3%. According to the classification of the second soil survey in Zhejiang Province, the whole island soil belongs to 4 soil types of red soil, fluvo-aquic soil, saline soil and paddy soil, and 8 subtypes of red soil, yellow red soil, erosive red soil, fluvo-aquic soil, coastal saline soil, infiltration paddy soil, retention paddy soil and saline paddy soil, with 13 soil genera and 18 soil species. (ShiGuang 2014, pp9)

The total land area of the whole mountain is 19,735 mu, of which 19,209 mu is soil, accounting for 97.3%. Monasteries and residential housing bases are 430 mu, the water surface is 24 mu, and the roads are 73 mu. According to the classification of the second soil survey in Zhejiang Province, the soil in the whole mountain belongs to 4 soil types of red soil, fluvo-aquic soil, saline soil, paddy soil and 8 subtypes of red

soil, yellow red soil, eroded red soil, fluvo-aquic soil, coastal saline soil, infiltrated paddy soil, retention paddy soil and saline paddy soil, with 13 soil genera and 18 soil species, which are described as follows. Sandy clayey laterite (one soil species of sandy clayey laterite) covers an area of 8,330 mu and covers the whole island, accounting for 43.36% of the whole island's total soil area. The parent material is coarse-grained granite weathered body, with high and prominent quartz sand content, with 20-40% of sand particles larger than 1mm and 10-15% of fine soil. The soil is deep, providing sufficient nutrients for plants and making plant roots deeply rooted, presenting a lush and luxuriant style. Ancient and famous plants such as Putuo *Cinnamomum camphora*, Zhoushan New Mujiang Zi, Hongnan, and Putuo Narcissus all grow on this soil species. Yellow clay soil (divided into two soil species of yellow clay and yellow gravel clay):) covering an area of 2235 mu, mainly distributed in Yangzhi'an and Fanyin Cave. The parent material is a weathered forest of crystal debris vitrified tuff, with a soil thickness of 40 ~ 60cm, a clay content lower than that of red soil subclass, obvious graveliness, poor development of particulate bodies and poor vegetation growth. Baiyan sandy soil (one soil species of Baiyan sandy soil) covers an area of 2004 mu and is distributed on steep slopes. The soil thickness is more than 30 centimeters. The lower layer has deep semi-weathered parent rock with obvious sand concentration. Red clay soil (including 4 soil species of red clay, Korean pine clay, red clay sand soil and red clay covered with sand head) covers an area of 1779 mu. Red soil is distributed around Mahayana Temple, Korean pine mud is distributed in the northern end of Foding Shandong, red silt soil is distributed in the northern part of Foding Shandong and near Guangfu Temple, and red soil covered with sand head is distributed in the gentle slope mountain west of Chaoyin Cave. The parent material is fine-grained granite and rhyolite weathered body, with deep soil and no or little quartz sand. The soil-coated soil belongs to 996 mu (divided into 2 soil species of soil-coated soil and salt white land), of which 927 mu is salt white land. The parent material is coastal sediment and is formed by enclosure. The texture is

silty sandy heavy loam-light clay with salt content of 1.5%. Used in mariculture and salt drying. Stone sand soil belongs to (one soil species of stone sand), with an area of 463 mu, mainly distributed on steep slopes of gangdun. The parent material is various volcanic rock weathered residual slope accumulation, the soil layer is less than 30cm, and the gravel is semi-weathered.

More than 30% of parent rock fragments, Coastal sandy soil genus (1 soil species of coastal sandy soil) is distributed above the high tide lines of Feisha Ao, Qianbu sand and Baibu sand. Sand-coated soil genus (1 soil species of coastal clear water sand) is distributed on beaches submerged by high tide level such as Qianbu sand. The coastal Shatin soil genus (one soil species in the coastal Shatin) covers an area of 120.5 mu and is distributed on the coastal sand cover's inner side. The parent material is the coastal sand cover and the re-accumulation of red soil flood wave deposits. The soil layer is thick and the tillage property is good. Yellow mud field soil (sandy yellow mud field soil 1 soil species) covers an area of 112 mu, mainly distributed in the back mountain area of Foding Mountain, and is mostly terraced at the mountain's foot. Mud-coated soil (1 soil species of slurry, powder and mud soil) covers an area of 110.5 mu and is distributed in the company. (Wang Shengsheng, 1999, pp62-63)

1.2.3 Animal and plant resources of Mount Putuo

In the past, wild animals' living environment was tough because Putuo Mountain Island was small and the mountain was not high, and many tourists were visiting the mountain every year. However, in recent years, the Putuo Mountain Administration and the Forest Department have attached great importance to the protection of the scenic environment and wild animals, resulting in an increase in wild animals such as wild cats, squirrels and birds in Putuo Mountain year by year. According to field observation, There are 12 species of animals in the island, including roe, musk deer, wild cat, yellow weasel, squirrel, otter, bat, pangolin and other 5 orders. There are 52

species of birds in 11 orders, including eagles, egrets, kingfishers, swallows, terns, magpies, turtledoves, woodpeckers, square pigeons, Chinese kites, red-bellied eagles, etc. There are 8 species of snakes in 1 order, including Red Snake, *Bungarus multicinctus*, *Zaocys*, Cobra, White Snake, Wang Jin Snake, Green Snake, etc. Insects in 9 orders, 27 species of termites, dragonflies, cicadas, snails, *Pieris rapae*, *Cinnamomum camphora*, etc. Aquatic species in 1 order, 5 families, 7 species of river shrimp, river eel, ricefield eel, loach, carp, etc. Amphibians in 3 orders, 5 species of giant salamander, rain frog, tortoise, etc. These wild animals create an environment of harmonious coexistence between human beings and nature. Some of them are as bold as tigers. They are not afraid to run away when seeing tourists and see what is going on. They have become a beautiful scenery of Mount Putuo, the "Sea and Sky Buddhist Kingdom", increasing tourists' interest.

The whole mountain vegetation takes Foding Mountain as the center. According to the investigation of vegetation resources in 1991, the whole island covers 12,972 mu, with a coverage rate of 70.2%, and is one of the islands with the richest natural vegetation and plant resources in Zhejiang Province. The hillside is surrounded by shrubs and herbs, coniferous forest, evergreen broad-leaved forest and deciduous broad-leaved forest in some parts, salt plant communities in sand dunes and water beaches, and seaweed communities in coastal rock walls. The whole island's vegetation can be divided into ten first-class, 17 second-class, and 36 third-class taxonomic units. The first-class classification units are as follows: coniferous forest covers an area of 9,816 mu, with black pine forest being the most widely distributed, covering the hills and mountains of the whole island, and being combined with dominant species of shrub and grass. In addition, there are nearly 1,000 mu of Masson Pine and *Cunninghamia lanceolata* forests, which are distributed at the eastern foot of Wang Feng and Xuelang Mountain, of which Yangzhi'an is the oldest Masson Pine forest in Zhoushan. Broad-leaved forest covers an area of 1011 mu and is the most characteristic vegetation in Putuo Mountain. Among them, 468 mu of evergreen

broad-leaved forest has 4 forest species: *Cyclobalanopsis glauca*, *Cinnamomum camphora*, Mosquito Mother Tree and *Cinnamomum camphora*. Evergreen deciduous broad-leaved forest covers 228 mu, with 3 formations of *Phoebe japonica*, *Liquidambar formosana* and black pine forest. *Phoebe japonica*, *Liquidambar formosana* and *Sabrina formosana* are mixed with *Cyclobalanopsis glauca*, *Cinnamomum camphora* and *Liquidambar formosana*. There are 315 mu of deciduous broad-leaved forest, mainly including *Liquidambar formosana*, Shapu forest and Huanglianmu. Bamboo forest covers an area of 180 mu, with mixed four-season bamboo forest as the largest number, *Pleioblastus amurensis* and a small amount of artificially planted green tangerine peel bamboo and purple bamboo. The shrub area is 429 mu, with white oak sprouting shrub, Japanese wild tung sprouting shrub and peach wood forest shrub, which are distributed on Liujiao hillside and coastal steep slope. The grass covers an area of 429 mu, with white thatched grass and five sections of Yun grass, which are distributed on the northern slope of the island. Halophytic vegetation covers an area of 13.5 mu, and there is only one kind of saline grass with alkaline awning and alkaline awning in saline land, which is distributed in saline dykes and weirs. Sandy vegetation covers an area of 133.5 mu, with three communities, namely, *Carex*, Kidney Leaf Bowl Grass and Creeping Bitter Sand Grass, which are all distributed on the upper side of Ganbu Sand and Baibu Sand Beach. Biogas and aquatic vegetation cover an area of 67.5 mu, with reed community, *Alternanthera philoxeroides* community, and lotus community growing in the inner side of saltworks, rivers, and ponds. Woody cultivated vegetation covers 169.5 mu (excluding black pine forest), with tea gardens, *Camellia oleifera* forests, *Casuarina equisetifolia* forest belts, or orange orchards and peach orchards, all planted on hillsides and gentle slopes at the foot of the mountain. Herbaceous cultivation vegetation covers 723 mu. There are three dryland crops on sloping land, dryland crops on flat land, and vegetable crops. After the whole island stopped reclamation in

1985, herbaceous cultivation vegetation was changed to woody cultivation vegetation except for a small number of vegetable crops.

Putuo Mountain is known as the "Island Botanical Garden" because of its mild climate, abundant rainfall, warm winter, cool summer, rich vegetation, and a forest coverage rate of 80%. According to the general survey, nearly 900 species of wild vascular plants belonging to 128 families on the whole island. There are 50 species of ferns in 19 families, 14 species of gymnosperms in 7 families, and more than 800 species of angiosperms in 102 families. There are also 118 species of bryophytes belonging to 41 families. There are 1315 ancient and famous trees on the whole island, belonging to 27 families, 42 genera, and 56 species, including 12 first-class ancient trees (over 500 years old), 106 second-class ancient trees (300 ~ 499 years old), and 1197 ancient third-class trees (100 ~ 299 years old). The tree species' distribution is mainly Pu Shu, mosquito mother tree, camphor tree, juniper, Luohan pine, Putuo camphor tree, *Phoebe Liquidambar formosana*, *Pistacia chinensis*, *Ilex fortunei*, *Ilex fortunei*, and *Camellia japonica*. Among the national key protected tree species are: *Carpinus putuo*¹⁹ (first-class protection), *Zingiberis zhoushan* (second-class protection) and *Cinnamomum putuo* (third-class protection).

19 The ancient and famous trees in Mount Putuo are the "only son of the earth"-Putuo Crane *Carpinus*. This precious tree species grow on the west side of the back door of Huiji Temple in Foding Mountain. It is 13.5 meters high, with double branches, 63.7 cm diameter at breast height, and 12.9 × 11.5 meters crown width. Monks, nuns, and people on the island call it the "husband and wife tree". In 1930, Chinese botanist Zhong Sightseeing discovered the tree when he visited Mount Putuo for a plant survey. In 1932, the famous botanist Mr. Zheng Wanjun identified the tree as a new tree species, with more than 200 years and the only one globally. It was also named Putuo Ear *Carpinus* and listed as a national first-class protected tree species. *Carpinus Putuo* is monoecious with unisexual flowers. The male flowers open at the first leaf in

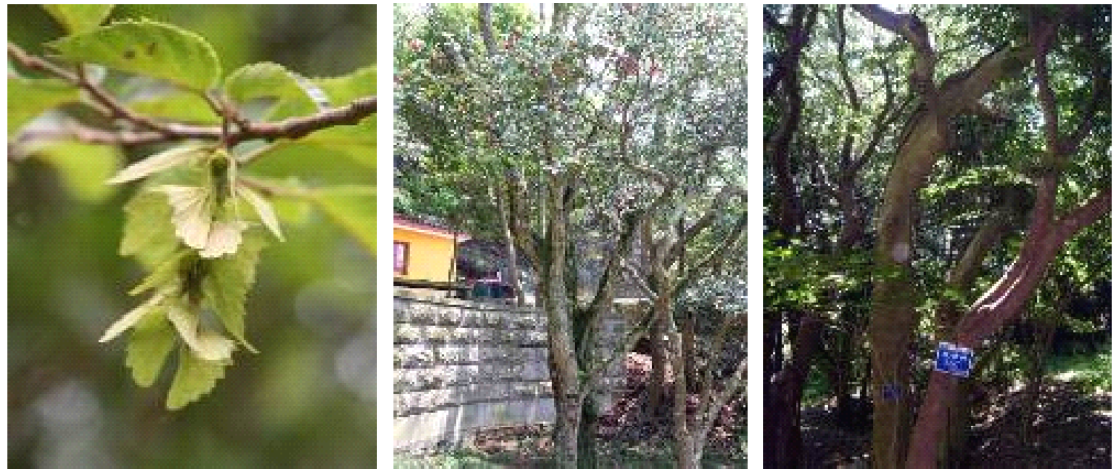


Figure 8 Putuo Crane Carpinus

Source: Study on plant landscape planning of scenic spots, 2011 pp:22

[Accessed on March 5th, 2020]

Putuo Mountain also has a special luminous sea creature-sea fire. In the area of thousands of steps of sand and hundreds of steps of sand, the tide comes like a waterfall and recedes like a pearl. Every spring and summer night, the dark sea surface is full of waves, and rows of waves sparkle as if lighting countless magic lamps. The waves poured up on the beach, and like countless pearls rolling and jumping in the sand, dazzling. The ancients said in a poem: "Jiao Ren weaves waves as canopies, while the dragon lady holds beads and presents treasure buildings." People call this "sea fire". In the 13th year of the reign of Emperor Kangxi of the Qing Dynasty (1674), there were "dozens of small boats, moored with thousands of steps of sand, and watched the fire touch the sky at night." Believers think that "divine fire" is also called "colored glaze world". This is a phenomenon of marine bioluminescence. There are countless plankton and fungi containing phosphorus in the seawater. Due to the rising water temperature and high density in spring and summer, the luminescence

early April, while the female flowers open simultaneously as the new leaves. The fruit ripens in October.

is also strong. Geographically, it is called "diffuse luminescence". They are like shining fire dragons, adding extraordinary splendor to the night scene of Mount Putuo.

Part 2 The human culture of Mount Putuo.

The human culture of Mount Putuo is the foundation of Guanyin culture. In history, the culture of different periods has also developed the human culture of Mount Putuo. The second part starts from two parts: the material architectural culture of Mount Putuo and the belief culture of Mount Putuo. There is a humanistic research foundation 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 of our country. The architectural style is exquisite and occupies an essential position in the architectural history of our count

2.1 Putuo Mountain Architectural Culture

2.1.1 Monasteries

Putuo Mountain is one of the four famous Buddhist mountains in our country and is the Ashram of Guanyin Bodhisattva. Legend has it that during the reign of Jin Taikang, some believers regarded Putuo as a holy place for Avalokitesvara. In the first year of Tang Dazhong (847), Sanskrit monks came to pay their respects to Chaoyin Cave. In the fourth year of Xiantong (863), Japanese monk Hui E invited Guanyin to be like a statue from Wutai Mountain and returned to his country from Lotus Ocean. In the face of the wind and waves, I thought Bodhisattva did not want to cross the east, so I landed. For example, Zhang's surname was in his residence, saying that he "refused to go to Guanyin". In the second year of Hou Zhenguan (916), he

built a "refusal to go to Guanyin Hospital" in Zhang's residence. In the second year of Song Yuanfeng (1079), the imperial edict changed "refusing to go to Guanyin Hospital" to "Baotuo Kannonji". Putuo Mountain officially entered the stage as Guanyin Dao Center.

Since the foundation of Putuo Mountain founded in the Tang Dynasty, it has left behind rich material and cultural heritage through past dynasties' ups and downs. No matter the tangible culture or intangible culture, it has become an essential cultural landscape in Mount Putuo. Together with the natural landscape, it shapes the cultural and artistic image of the Haitian Buddhist State.

Buddhism specializes in feng shui, and Mount Putuo also has an exquisite layout when building temple patterns. There are three temples, 88 temples, and 128 Maopeng in the whole mountain, which are historically called "the first Buddhist country in Sinian". Puji, Fayu and Huiji are also called "Qiansi" because they are located near the traditional human mountain dock in the south. Fayu Temple is also called "Housi" because it is located in the middle of the mountain on the north side. Huiji Temple is also called "Foding Mountain Temple" because it is located on the top of Foding Mountain. The whole mountain has the form of "Galand Seven Halls", a traditional Chinese temple. Puji and Fayu temples are typical. According to the trend layout of Mount Putuo, which is related to the central axis, it finally reaches Foding Mountain Temple. In the political elements of "Analysis of East China Sea Elements of Guanyin Statue Art", it is mentioned that Mount Putuo is the imperial Guanyin Dao Center of emperors of all dynasties. Since the beginning of the Yuan Dynasty, the temple's construction style has integrated Chinese palace buildings' aesthetic thoughts in past dynasties. Its architectural style is mainly composed of palace-style and courtyard-style patterns. Most of them take the central axis of architecture as the center line and the temple gate as the center, with side halls or squatters symmetrically arranged on both sides. Its architectural style and decorative

features are resplendent, magnificent, and solemn, all imitating the palace's style, hence the name palace style. Courtyard pattern, the temple is smaller in scale, shape, decoration, structure, etc. are relatively simple, the layout is mostly the same as that of ancient nobles and ministers. Putuo Mountain plays a unique role in the architectural pattern. The architecture and structure of Buddhist temples, halls, monks, houses, and their environment are very particular in Buddhism. With a long history, the ancient temple buildings not only have the traditional temple pattern but also combine the garden space combination, landscape layout, and Putuo's natural environmental factors to build the "pure land on the earth" that people yearn for, reflecting exquisite and beautiful endowment and revealing traces of traditional gardening. Because it combines the traditional style of ancient architecture, The architectural style system integrated with Buddhist culture and marine culture, the solemn temple architectural structure, the natural island garden landscape in Tsinghua, Shui Mu, and the solemn, profound, elegant and free from vulgarity of the Guanyin belief culture with a long history have made a brilliant contribution to the traditional Chinese Buddhist temple architecture and carvings. The symbolic meaning caused by these two formats has resulted in lofty beauty, deep beauty, and space beauty that is coordinated with the surrounding environment of the temple and has a particularly mysterious atmosphere. (Wu Bei, 2009, pp:1) Temples are characterized by "majesty". The temple is built on Mount Foding, the highest peak of Mount Putuo, and has a commanding power. The temples characterized by "beauty" are Zizhu Temple. The mountain on the back of the temple faces the sea, and the trees are shaded by it. It is quite impressive. The Fayu Temple on the mountain is characterized by "depth". The temple was built in the ancient trees and forests at the northern end of Qianbusha and the foot of Guangxi Peak, creating a beautiful scenery of deep hiding of the ancient temple and dense forests covering the temple. (Wang Zhiwen, 2012, pp:3-6)

As a famous Buddhist mountain, Mount Putuo has a rich historical and cultural heritage. Fayu Temple and Duo Pagoda are national critical cultural relics protection

units, while Yangzhi Guanyin Monument is a provincial cultural relics protection unit. Temples, temples, Maopeng, and the fragrant lotus road connected with them are a relatively complete Haitian Buddhist Guanyin cultural landscape system since the Ming and Qing Dynasties. It is a natural and cultural heritage with unified style, integration with nature, characteristics, and high value. (Guo Hao, 2011, pp:21)

Temple gardens have been an essential part of Chinese gardens since ancient times. As a famous Buddhist mountain, Mount Putuo has temple buildings everywhere. There are 70 temples in a tang and more than 500 monks in the whole mountain. The three major temples of Puji Temple, Fayu Temple, and Huiji Temple govern Buddhist activities across the entire mountain. Putuo Mountain's long history and culture have added rich historical connotations to this famous Buddhist mountain, and its temple gardens have become a significant feature in the scenic spot. Putuo Mountain has a long history. Monks of all dynasties have planted many plants around their temples since the temple was built, which witnessed Putuo Mountain temples' development. Through on-the-spot investigation, Putuo Mountain temples are divided into four types according to different geographical locations: mountains, cliff banks, peaks, and caves: temples are located among mountains, usually backed by mountains, with one or three sides unobstructed. In the mountains and valleys, the light is soft, the air is fresh and luxuriant, elegant and quiet, which can be used as the temple's environmental background. Such temple attractions mainly include Puji Temple, Fayu Temple, Yangzhi Temple, Longquan Temple, Mahayana Temple, Yinxiu Temple, etc.

Puji Temple, also known as the former temple, is the largest temple in the Buddhist country and is the main Guanyin Ashram that receives believers from all directions and holds major Buddhist activities. Its predecessor was the Guanyin Hospital, built in the second year of Zhenming in the late Liang Dynasty and refused to go to the temple. Now the temple was rebuilt during the reign of Kangxi and Yongzheng in the Qing

Dynasty. Puji Temple is under Lingjiu Peak, facing Fan Mountain southern and sitting northern, located in the eastern part of Meicen, surrounded by mountains on three sides and flatly connected to the east's sea, surrounded by mountains and rivers. There is flat land in a deep area, where the temples in every five steps, and a pavilion in every ten steps. Ancient trees are among the temple, and sunshine censer gives birth to violet smoke for the magnificent momentum.



Figure 9 Puji Temple

Source: <https://you.ctrip.com/travels/putuoshan16/2097459.html>, 2020, online

[Accessed on September 7th, 2020]

The Hai Yin Pool is the center of the landscape space outside the temple, surrounded by pavilions, bridges, pagodas, towering ancient trees, and lush jungles. The Hai Yin Pool covers an area of about 10,000 square meters. There are three bridges above the pool, with Ping Bridge in the middle, Northern connected with Puji Temple's main entrance, and Yubei Pavilion in the south. There is an octagonal

pavilion in the bridge, Yongshou Bridge in the east, and Yaochi Bridge in the west. East of Yongshou Bridge is a Duobao pagoda in the Yuan Dynasty and the south of a Bodhisattva wall built in the second year of Yongzheng, where inscribed with character means "Bodhisattva of View at Freedom" and "The Heart Of Prajna Paramita Sutra" beside it. The water in the Hai Yin pool is original from mountain springs. It is as clear as jade, just like a natural mirror. Two rows of ancient camphor trees in the north of the pond stand proudly and hold their heads high in the sky. in the south of the pool, green trees are lush, shadow cover everywhere for the elegant environment and quiet atmosphere. Every summer, the pool is full of lotus flowers, lining the reflection of ancient trees, Buddhist temples, arch bridges, and pagodas, forming a wonderful picture.

In the south of the Hai Yin Pool, the Imperial Garden is in Puji Temple and Fan Mountain's junction. There are Luxurious vegetation and towering ancient trees, but the landscape is scattered and lacks the focus. The plant collocation around the Hai Yin Pool has mostly covered in the form of the arbor plant. The space is transparent, breaking the area that is too closed, and received an excellent outcome.

The construction area in Puji Temple is more than 15,000 square meters. The main building built on the mountain and gradually increases the altitude. The plane layout adopts the left-right symmetrical method of the central axis. From south to north, there are Zhengshan Gate (Royal Monument Hall), Tianwang Hall, Yuantong Hall, Sutra Depository Building, Abbot Hall, Inner Altar and Pu Xian Hall, Manjusri Hall, Di Zang Hall, Pumen Hall, Bell and Drum Tower, Hall and Guest Room on both sides. The scale is large, and the structure is rigorous.

The front hall of Puji Temple (Mountain Gate-Heavenly King Hall-Yuantong Hall) is the main pilgrimage part, and its space environment mainly reflects the solemn and quiet atmosphere. The courtyard in front of the Temple of Heavenly Kings is dominated by conifers and cypresses, accompanied by Cinnamomum

camphora and *Sophora japonica*. The middle and lower layers are neatly trimmed hedges and ophiopogon. The symmetrical and regular plant configuration form is adopted to form a solemn, quiet, and elegant atmosphere.

The courtyard in front of Yuantong Hall is the central position of the whole temple. The main hall serves Guanyin Bodhisattva, and pilgrims gather here for Buddhist activities. In front of the main hall is a regular symmetrical flower bed. The plants are tall, evergreen, long-lived, and have Buddhist cultural color types, such as camphor, Luohansong, camellia, cycad, etc. In front of the side halls on both sides, peacock fir, golden corral, and large-leaf poplar are used for symmetrical configuration.

The Bodhisattva Hall, Luohan Hall, The Hall of Sangharama Palace, and other side hall buildings are decorated with neat and symmetrical bonsai, including water lily and cycad sparrow plum, pomegranate, Nantian bamboo, Bodhi tree, hammer elm, Nanyang fir, plum, etc. Most of the temples are paved with hard materials. Due to land restrictions, to create a holy Buddhist cultural atmosphere, a "bonsai" plant landscape has appeared. Most of these bonsai are plants related to Buddha's life or plants loved by monks. Walking in various courtyards in Puji Temple, you can see all kinds of bonsai, giving people a fresh and elegant feeling.

The courtyard in front of the Dharma Hall (Sutra Depository) is the transitional area between the backyard and the front yard. From the architectural form perspective, the main hall is dedicated to Bodhisattvas and a guest hall for pilgrims to live in, adding a little flavor of life. Although it is still a regular flower bed, the configuration forms are naturally diverse in terms of plant configuration.

Due to the narrow space in the back hall of Puji Temple, the plant configuration is mainly bonsai, with an elegant environment and smooth space. Natural plant configuration is made in the corner of the courtyard wall. The plant community level is apparent. The upper layer includes *Cinnamomum camphora*, Luohansong, *Sabina*

Chinensis, Sabina Chinensis, etc. The middle layer includes Zhoushan Xinmu Jiangzi (Buddha Light Tree) and Osmanthus fragrans. The lower layer is cycads and orchids. The building is built on the mountain and the terrain is getting higher and higher. The natural scenery is also incorporated into the courtyard. The whole environment is dense, with the actual situation living in harmony, quiet and elegant, just like in a painting.

The overall plant landscape in Puji Temple is lush and luxuriant in the upper layer and messy in the middle layer. The front hall is affected by pilgrims and air pollution, and the vegetation in the middle and lower layer is not growing well. There are many kinds of plants in the middle temple, but their growth is messy, and their maintenance and management are not yet in place. The back hall is dominated by bonsai, but there are too many decorations occupying the activity space. The care and management of plants in the flower pond are also low, with more weeds and less tidiness.

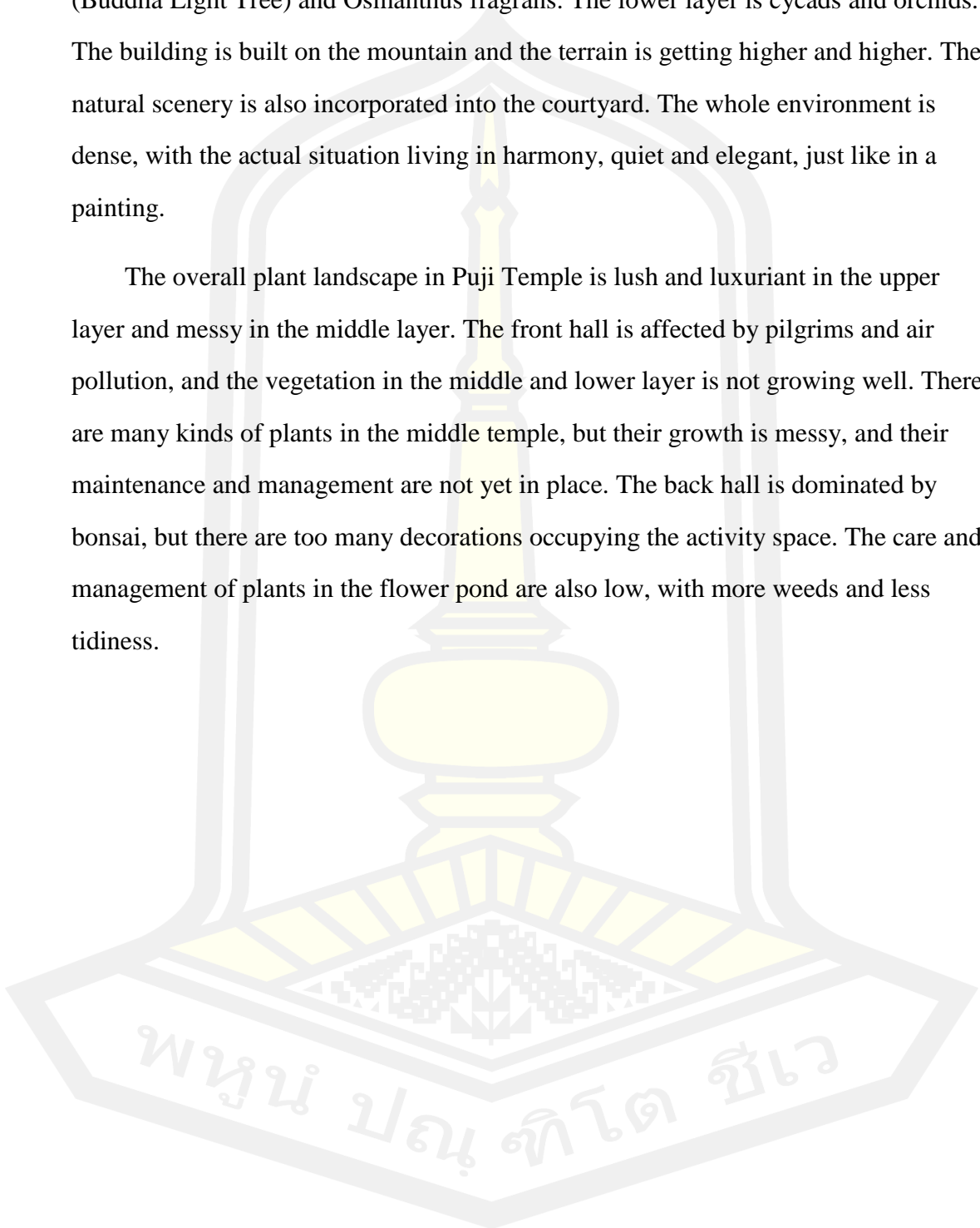




Figure 10 Fayu Temple

Source:

<https://baike.baidu.com/item/%E8%88%9F%E5%B1%B1%E7%BE%A4%E5%B2%9B/727883>, 2020, online

[Accessed on September 7th, 2020]

Fayu Temple is also called Housi. Founded in the 8th year of Wanli in the Ming Dynasty (1580 A.D.), it was initially named "Haichao Temple". In the 22nd year of Wanli's reign (1594 A.D.), temples were expanded. In the 38th year of Emperor Kangxi's power (1699 A.D.), the "Fayu Monastery" was granted. Fayu Temple leans against Jinping Mountain on its back and faces thousands of steps of sand. It faces south in the north and is surrounded by mountains on three sides; the other side encounters water. There is flat land in a deep area. The temple is on the mountain, rising in groups and magnificent. The temple is hidden among the ancient trees in the mountain forest, with a quiet and solemn atmosphere.

Fayu Temple is close to the driving road. The temple's front adopts tortuous and hidden treatment to process the natural environment space and form a landscape prelude with fatty levels. At the entrance is a stone memorial arch of the "Haitian Buddhist Kingdom", which faces Qianbu Sand. There are artificial green spaces on both sides of the entrance, but there is a lack of sense of space and hierarchy, and the theme of plant landscape is not prominent enough. After the memorial arch, ancient trees swarmed, hidden and quiet, and the release pool opened a space where heaven and earth merged. The pool water is original from mountain springs, which is clean and clear. The Haihui Bridge spans it. *Cinnamomum camphora*, *Pu Shu*, *Quercus acutissima*, *Pistacia Chinensis*, and Huangshan Luan trees are dense and prosperous around it, echoing the reflection in the pool. In autumn, *Pistacia Chinensis* leaves, and the fruits of Huangshan Luan trees emit golden light, forming an auspicious and harmonious scene. In front of the temple, the wall is clamped into a tunnel to astringe and brew emotions. Space here twists and turns upward, with ancient camphor trees and *Liquidambar formosana* lined the road. The shade is like a cover, and the branches bend upward, just like a dragon, achieving a profound and profound effect. After a bend, an open space appeared in front of us. The gate of Fayu Temple came into view. Two camphor trees were arranged on both sides of the gate. The two stone lions and camphor trees on the left and right sides of the steps were neatly arranged, echoing each other back and forth, with regular form and solemn atmosphere.

There are more than 380 temples in the courtyard space of Fayu Temple, which are located on the mountain. From the Temple of Heavenly King, the Temple of Jade Buddha, the Hall of Jiulong, the Hall of Daxiongbao to the Hall of Abbot, they rise layer by layer with great momentum. At the entrance of the mountain gate, the ancient camphor trees in the upper layer block out the sun, and the two rows of bamboo and cypress in the middle layer are neat and symmetrical. Entering the temple is a courtyard space, with several ancient camphor trees scattered in the large flower pond in the middle, and two rows of cypresses planted side by side against the wall. The

ancient trees in the temple and the ancient trees outside the temple crisscross each other, making the whole space covered with green shade and quiet and solemn. The disadvantages are the lack of plant landscape in the middle and lower layers and the bare soil. The space in front of the Temple of Heavenly Kings is symmetrically decorated with potted plants on the left and right. The potted flowers on the display not only form a solemn and quiet atmosphere, but also reduce the space occupation and facilitate pilgrims to worship. The road from Heavenly King Hall to Jade Buddha Hall is a step. Potted plants are arranged in a symmetrical way outside the hall. Several ancient camphor trees and Luohansong trees in the pool are camellia in the middle layer and poplar trees in the lower layer are hedged. The landscape level is clear, neat and beautiful. There are two symmetrical cypress trees on both sides of the Jade Buddha Hall, which are located on one side of the Bell Tower and Drum Tower, forming an opposite view. The Jade Buddha Hall is the Jiulong Hall, where dragon, phoenix, ancient cypress, husband and wife ginkgo trees, etc. form a unique landscape. In addition, plants such as *Magnolia grandiflora* and Luohansong are symmetrically distributed in the courtyard, forming a prosperous plant landscape and setting off the solemn glory of the main hall. Behind the Jiulong Hall is the Daxiongbao Hall, which is surrounded by potted plants and two symmetrical cypresses in front of the side hall. Generally speaking, the plant landscape in the courtyard of Fayu Temple is solemn, quiet and unsophisticated. Vigorous ancient trees, elegant bonsai and magnificent buildings combine to form the style and atmosphere of royal temple gardens. However, the amount of green plant landscape is insufficient, some spaces are too bare, and there is a lack of exquisite plant landscape to increase the harmonious and natural environment atmosphere. The plant theme of Buddhist culture color is not obvious, and the plant species in the middle and lower classes need to be increased.

The temple is located on the cliff bank, with high and upright terrain and steep walls. It featured an artistic conception of "dangerousness", "peculiarity" and

"fantasy" for people's fear and worship. This kind of landscape has a higher multi-viewpoint, larger vertical viewpoint, and can be tilted up and down. This type of scenic spots in Mount Putuo includes Fanyin Cave Temple-Zhansheng Pavilion, Western Temple, Dagan Peng, Chaoyang Pavilion, etc.



Figure 11 Fanyin Cave

Source: http://image.fooooooot.com/footprint/2019/03/03/153507_92AE3.jpg-.gallery,
2020, online

[Accessed on September 7th, 2020]

At the easternmost end of Mount Putuo, Fanyin Cave is more than 80 meters high and has steep walls that look like a gate against each other. A huge rock is embedded in the middle, just like the giant clam contains falling beads. There is Zhan Shengge built on the building. The cave's foot extends to the sea, the tide is surging, and the waves are surging into the cave. The sound is like a dragon chirping and a tiger roaring. Together with the tide sound cave, it is called "the tide sound of the two caves" and is one of the twelve sights in Putuo.

Above Fanyin Cave, Fanyin Cave Temple is on the cliff. After entering the mountain gate, there is a cloister and a folded tunnel. The tunnel wall is symmetrically placed with flower beds planted with "Haitong, oleander, and Ophiopogon". With Buddhist inscriptions and ancient walls of flower windows, the landscape is quite impressive. The entrance to the main hall of Fanyin Cave Temple is inscribed with the words "Fan Yin Liao Liang". The place facing the cliff is Fanyin Cave, with two symmetrical doorways on the left and right. One is round, saying "Jue Lu" and the other is arched, saying "Xing Hai", rendering a rich Buddhist atmosphere.

On both sides of the cliff edge of the Fanyin Cave, there are awns, red tibia scattered, Putuo narcissus, cactus, curly pills, thick-leaved stone spotted wood, haitong, shore eurya, etc. with a unique landscape. There is an artificially built stone step flower pond on the side of the road leading to Zhansheng Pavilion. There are no plants in the pond for the time being, and there are wild herbs around it, which is full of nature.

Above the Guanyin Jump, The Western Temple is on the east side of the Nanhai Guanyin Giant Buddha. It was founded in the late Qing Dynasty and rebuilt in 1990. In front of the western temple, there is an isolated rock on the cliff's edge, as big as a house, inscribed with the word "Guanyin Dance". There is a footprint 42 cm long and 12 cm wide on the top of the rock. It is said that Guanyin Bodhisattva jumped from Luoja Mountain to Putuo Mountain and left this footprint when stepping on the stone.

Leading to the Guanyin Jumping Scenic Spot, there is a way of stone ladders around the mountain. There are many rock plants such as thick-leaved *Rhaphiolepis indica* and *Eurya muricata* along the road. Outside the Western temple, there is a retaining wall around the cliff. Around the wall, there are large-leaf poplar and cypress, and rock vegetation is distributed. The whole landscape is clear and clean, simple and elegant, natural and solemn.

The space in the temple enters from the gate of the mountain. First in our sight is the Heavenly King Hall, the Yuantong Hall in the middle, the White Marble Guanyin Statue in the main hall, and the "Nanwu Amitabha Buddha" statue wall is on the opposite. These courtyards are all paved with hard materials, and only palced plants such as cycad, cypress, sparrow plum and *Populus euphratica* are arranged around the main hall.

On the right side of Yuantong Hall, there is a Buddhist chanting hall with seven treasures of lotus pond embedded in front of the hall. Bonsai, rockeries and lawns are arranged around the pond. The pond spans a white marble arch bridge. On the right side of the hall is the "Twenty-Four Jing Guan" Qingshi Wall Carved Gallery. The whole environment is intended to reflect the pure and elegant taste of Buddhism, but the plants are too numerous and messy. Big trees such as Nanyang fir and juniper are thin and fragrant. Shrubs such as camellia are fluffy and messy. The lawn is overgrown with weeds. The whole landscape is in a dirty and unmanaged state. The back hall of the temple is the place where monks live in daily life. The space here is relatively open. Walking through a long corridor is a rectangular platform. A row of "dragon cypress plus rose" is neatly planted around the wall on the platform, and a row of "yew plus eight immortals plus chrysanthemum" is under the stage. The landscape here is intended to render a solemn and natural atmosphere.

The temple is on peaks or hills, which is intended to highlight the landscape features of "height", "dangerousness" and "fantasy". In terms of site selection, or

facing the sea, the space is open and easy to visit and overlook, or in the mountain forest hillock, convenient to stay higher overlooking the mountain fantasy scene and the four seasons scenery. Such temple attractions mainly include Huiji Temple and Nanhai Guanyin, Bukequ Guanyin Temple, Zizhulin Monastery, Lingshi Temple, Yuantong Monastery, etc.



Figure 12 Huiji Temple

Source: <https://xlhc.net/831.html>, 2020, online

[Accessed on September 7th, 2020]

Huiji Temple is the third largest temple in the mountain. It is located in the misty green bushes of Foding Mountain, which is 286.3 meters of altitude. According to the local condition and exquisite design, several main halls are lined up in a unique way. The colorful glazed tile roof is very spectacular under the sunshine. Landscape Space Outside the Temple Huiji Temple is full of ancient tree communities, including ancient Hongnan community, ancient *Distylium gracile* tree community, national first-class protected plant Putuo Ear Carpinus, and a lush shade outside the temple. The top of the mountain is often filled with clouds and mist, just like a fairyland, overlooking the vast expanse of blue waves and thousands of islands.

There is an open space outside the temple, placed wooden platforms planting with *Ilex integra* Thunb and *Neolitsea sericea*. There are wild phoenix trees and fairy fruits planted around, and elegant branches and leaves spread on both sides of the road. After passing through this platform, it bypasses a forest path and has an open space. There is a Zhansheng pavilion here, which can overlook Mount Putuo's southeast. Starting from the stone archway, the temple follows the seven-step and one-lotus stone slab forward the road. Along the way, *Neolitsea sericea* are covered with green shade. Cliff carvings are found at each corner. After several twists and turns, the temple can be in front of you. The leading space here is tortuous and deep, with a right sequence, and there is no lack of Buddhist Zen, which plays a role in meditation.

Huiji Temple covers an area of 13,000 square meters and has 204 halls and pavilions. Due to the restriction of environmental conditions, the building extends to both sides with the Heavenly King Hall and the Daxiongbao Hall as the center. There are buildings on the left and right, such as the Great Sadness Hall, the Sutra Depository, the Abbot Hall, the Bell Tower and the Wing Room. Huiji temple is the smallest of the three major temples.

The space in Huiji Temple is mainly paved with hard materials, and the courtyards of Heavenly King Hall and Daxiongbao Hall are decorated with potted plants.

Luohansong is planted in the tree pond in the courtyard of the Hall of Daxiongbao, and potted plants, mainly cypress, Nanyang fir, camellia and cypress, are placed in front of the surrounding cloisters and beside the pillars. The whole atmosphere is solemn and quiet, simple and elegant.

There is a garden in the temple backyard. The courtyard is centered on the lotus pond and surrounded by the flower pond. The upper layer has cypress, cedar, cypress, ginkgo and Luohan pine, which are symmetrically arranged left and right. The middle

layer has osmanthus, citrus, etc. The lower layer has cycas, dahlias, hydrangeas, *Ophiopogon japonicus*, etc. There is a folding bridge on the lotus pond, lotus flowers are planted in the pond, and a greenhouse in the north of the pond is built with Buddhist plants for flowers. Bonsai is arranged around the greenhouse to set off the elegance and special interest of the greenhouse. The whole environment is simple, elegant and quiet. During the misty rain season, the clouds cover the fog cage, just like a fairyland.



Figure 13 Nanhai Guanyin

Source: https://dp.pconline.com.cn/photo/list_381443.html, 2020, online

[Accessed on September 7th, 2020]

The Nanhai Guanyin Giant Buddha was completed in 1997. It is 33 meters high and weighs more than 70 tons. Zhao Puchu, former president of the China Buddhist Association, wrote "Nanhai Guanyin". The Nanhai Guanyin Buddha Ritual Square covers an area of more than 5,000 square meters and is surrounded by statue walls, memorial archways and inscriptions. It is a wonderful work. This Nanhai Guanyin Giant Buddha has become one of the symbols of Mount Putuo.

There are stone retaining walls on both sides and flower ponds around the wall at the entrance of the scenic spot. The flower ponds are hedged with large-leaf poplar

and contain bauhinia and osmanthus flowers. Before entering the square, there is a winding incense road, which is built on the mountain. The surrounding vegetation is slightly modified on the basis of nature. *Cinnamomum camphora* is the backbone tree species in the upper layer, with *Sapindus mukapindus*, *Cyclobalanopsis glauca*, etc. In the middle layer, coral trees are the main trees on the seaside, and peacock fir and gardenia are the main trees on the backer side. The upper layer of the whole landscape is covered with green shade, while the middle layer is neat and fresh, natural and solemn. There are an opening and closing space in the middle of the road. As a panoramic view, tourists can see the South China Sea Guanyin Giant Buddha standing in the mountains. Lifo Square is located on the top of the mountain, facing the East China Sea. The Nanhai Guanyin Giant Buddha is in the highest section, surrounded by square platforms and colonnades, decreasing layer by layer, setting off the tall and solemn bronze statue of Guanyin. The whole square is solemn and magnificent. The disadvantage is that the entire environment is completely hard paved and lacks a soft landscape.

The cliff caves in Mount Putuo are the landscape landforms often used to construct scenery in temple gardens. The cave is in the cliff, with peculiar space, narrow horizon, dark and cool in the cave, strong contrast with the surrounding scenery, and strange and mysterious characteristics. Caves are either integrated with the temple or located around the temple, an essential part of the temple environment. Such scenic spots in Mount Putuo include Shancai Cave, Chaoyang Cave, Guanyin Cave, Fahua Cave, Chaoyin Cave, Lingyou Cave, etc.

Shancaidong Temple is hidden in the jungle. The surrounding ancient red camellia group grows naturally and is covered with thick shade. During winter and spring seasons, Dan Pa fills the valley like smallpox rain, a symbol of Buddha's light. The space outside Shancai Cave Temple is long and narrow, with pilgrims coming in an endless stream. Commercial facilities and tourist activities have a serious impact

on the surrounding ancient tree communities. There is more garbage outside the temple and there is a lack of service facilities. Although the plant landscape is natural, it is dirty and messy. The plant configuration at the gate of the temple is not well-designed, destroying the overall artistic conception.

Shancai Cave Temple surrounds Shancai Cave. Shancai Cave is shaped like a dragon's head, and its entrance is a dragon's mouth. A raised rock in the cave is like a dragon's tongue, and the two stones on the top of the cave rise like dragon's horns. The whole environment is artificially combined with natural interests, full of mystery. The entrance from the mountain gate is a tunnel with small space and messy layout. Yuantong Hall has strong incense and small space, with only a few potted plants. There is a winding space around the cave behind Shancai Cave, where ancient red camellia and Pu Shu are naturally distributed. Several groups of potted flowers are arranged beside the rock. The landscape is not delicate enough and lacks green. The plant landscape of Shancaidong Temple has not been integrated with the rugged and changeable natural space, and the overall environment needs to be improved.

2.1.2 Supporting Facilities

There are many kinds of decorative themes in Buddhist buildings of Puji Monastery in Putuo Mountain, including animals, plants, figures, etc. There are many different forms of expression in various categories, such as patterns and sculptures. However, when faced with a variety of themes and forms of expression, the architectural decoration of Puji Monastery in Putuo Mountain only selects the decorative themes and forms of expression that can reflect the Guanyin belief, and pays attention to the relationship between its decorative structures and Buddhist buildings, to increase the aesthetics of its Buddhist buildings. For example, lotus flowers in plant decorative themes, dragons in decorative animal themes, and decorative themes of characters are mostly narrated through stories, expressing various events of Guanyin Bodhisattva in the form of comic books. It can be seen

from this that all kinds of decorative themes revolve around the graphical interpretation of the "Guanyin Belief" of Puji Monastery in Mount Putuo, promoting the Buddhist's happiness and contentment world.

Application of Lotus in Buddhist Architecture in Decorative Theme of Puji Monastery in Mount Putuo. Since ancient times, the lotus flower has been loved by people for its white, graceful, and unstained image. Besides, according to lotus' homophonic expression, people have given various meanings based on lotus homophonic "Lian" or "Lian", making it gradually related to Buddhist culture and becoming the carrier of Buddhist spirit. Just as literati and scholars used the image of "plum, orchid, bamboo, and chrysanthemum" as the four gentlemen to metaphor their unyielding self-improvement, Tsinghua was indifferent to it and did not flatter the world. "All of them are transformed into lotus flowers in the Seven Treasures Pool" and "After Sakyamuni Buddha was born, he went down to the ground seven steps and gave birth to lotus flowers step by step". In Buddhist culture, lotus flowers are symbols of holiness, truth, goodness, and beauty. The Lotus Pond in Puji Monastery, also known as the Release Pond, is the largest release pond in China and is set up around Guanyin culture. The pool is full of lotus flowers, which makes people linger in the lotus ocean. "On the winding lotus pond... among the layers of leaves, scattered dotted with some white flowers, graceful open, shy in the flowin flower breeze passed by, sending wisps of fragrance, as if the distant high-rise song. The leaves were tightly next to each other side by side, and now there was a condensed blue ripple mark."

In addition, Miaosolemn Road in Puji Monastery is another "lotus" scenic spot. Miao solemn road is winding and quiet, paved with stone slabs carved with lotus flowers, which is an interpretation of "lotus growing step by step" in Buddhist culture. However, the lotus flowers on the stone slabs of Miaosolemn Road have different shapes, and each one is different. Apart from the lotus slabs decorated on Miaosolemn

Road, the same is true of other stone slabs located in front of the temple in Qianshan District. Application of Dragon Image in Decorative Theme of Puji Monastery in Mount Putuo. Puji Monastery in Mount Putuo made full use of the dragon's decorative theme to decorate its Buddhist buildings. For example, the carvings on doors and windows, the carvings on ceilings and caisson, the drawing of dragon patterns in colored paintings, etc. are refined in carving knife methods, and the image of dragons is vivid and lifelike. The extensive use of dragon themes to decorate Puji Monastery in the architectural decoration process of Putuo Mountain has become a bright spot in the architectural decoration of Puji Monastery. Dragon is an ideal animal image of the ancients, with a mysterious and dignified temperament. According to the description of the image of the dragon in Erya Wing: "The horn is like a deer, the head is like a camel, the eyes are like ghosts, the neck is like a snake, the abdomen is like a lip, the scales are like fish, the claws are like eagles, the palms are like tigers, and the ears are like cattle." The image of the dragon is a combination of various animals and a manifestation of the king's spirit. The doors and windows on the front facade of Yuantong Hall are carved with a dragon's image. The style is gorgeous and cumbersome, which complements the position of Yuantong Hall. In addition, the image of a large number of applied dragons in Puji Monastery is related to its geographical location and reflects the regional culture. Puji Monastery is a Buddhist island temple. The extensive application of dragons to Puji Monastery's decoration reflects the close relationship between Puji Monastery and the sea and has become a decoration method with regional characteristics. Application of Guanyin Story Theme in Decorative Theme of Puji Monastery in Putuo Mountain. Yuantong Hall is the main hall dedicated to Guanyin Bodhisattva in Puji Monastery and is also the main place for Buddhist activities. The Guanyin Bodhisattva statue in the temple is 6.5 meters high, with its legs folded, its head wearing a treasure crown, its face kind, its eyebrows slender, its eyes slightly closed, and its hands placed on its legs to apply meditation marks, showing a state of meditation. The workmanship is exquisite

and magnificent. On both sides of the temple, Guanyin 32 should be incarnated with poise, some with strong movement, others with dignity and beauty. From these Guanyin statues, we can read the aesthetic basis at that time and people's artistic understanding and pursuit of Buddhist statues. In addition to the Yuantong Hall's round carving of the image of Guanyin, there are also relief works carving the image of Guanyin on wood boards.

The color of architectural decoration is the "highlight" of the architectural decoration of Puji Monastery in Mount Putuo. Puji Monastery in Mount Putuo is a wooden frame building. Therefore, it is restricted by the color of wood, which is mainly dark brown. It belongs to dark color system in color classification and is visually dark. Its roof color is also mainly cyan gray and yellow. Yellow glazed tiles are mostly imperial palaces or the main halls in Buddhist buildings. In addition, there are black, purple, blue, red, etc. which are mainly used as foil. The roof of Yuantong Hall of Puji Monastery in Mount Putuo is paved with yellow glazed tiles. The Buddhist True Word Sect believes: "All sentient beings and non-sentient beings have six seeds, namely, knowledge, earth, water, fire, wind and air. Among them, the great true word of earth is a, which is square and yellow." Obviously, yellow is advocated as a sacred symbol in Buddhism. Therefore, yellow glazed tiles are laid on the roof of Yuantong Hall of Puji Monastery in Mount Putuo to show its temperament as the main hall of Puji Monastery and create a mirage situation in Buddhist fairyland. Compared with the golden roof of Yuantong Hall, the blue-gray roof of Tianwang Hall shows a low-key and primitive atmosphere, which is commensurate with the Buddhist architectural status of Tianwang Hall. In short, Yuantong Hall and Tianwang Hall of Puji Monastery in Mount Putuo are both Buddhist buildings on the central axis, with similar architectural types, but Yuantong Hall is the main hall of Puji Monastery in Mount Putuo, while Tianwang Hall is one of the main buildings on the central axis dedicated to the Four Heavenly Kings and Wei Tuo. In order to highlight the Buddhist architectural status of Yuantong Hall, the different Buddhist

architectural status of the two was distinguished through the decoration of different colors on the roof. In addition to the use of yellow on the roofs of important Buddhist buildings in Mount Putuo's Puji Monastery, yellow is also used on the walls of Mount Putuo's Puji Monastery, which has become the symbolic color of Mount Putuo's Puji Monastery and even Buddhist buildings. In short, the yellow color of Puji Monastery in Mount Putuo collides with and merges with the blue color of the sea, creating a quiet and verdant green visually, which makes people feel more and more deep and solemn in Puji Monastery, the main Ashram of Guanyin. Among the Buddhist buildings of Puji Monastery in Mount Putuo, the most colorful building components are Liang Fang and caisson. For example, the caisson in the Royal Monument Hall is taken as an example. The caisson on the top of the Ming Dynasty in the Royal Monument Hall has a bright color pair, and the color is in strong contrast with the previous color, such as red, cyan, yellow, blue, etc. Red is a common color used in Buddhist buildings. It can be seen in halls, beams, doorframes and other parts, often giving people an eye-catching and enthusiastic visual enjoyment. The gray-white buildings show more elegance and concealment. Cyan means "emptiness" and "emptiness" in Buddhist culture, giving people a profound and rational feeling, as opposed to red. Blue symbolizes eternity, purity and wisdom in Buddhist culture. The caisson in the Royal Monument Hall naturally blends these colors through the changes in volume and shape of hue. When people look up at it, it is like a brilliant starry sky, mysterious and quiet. The color paintings on the beams and beams of the Imperial Monument Hall are light in tone. Therefore, by decorating its Buddhist buildings with bright colors. In addition, color is a natural result that reflects the structure and status of Buddhist architecture and is of great significance.

The roofing materials of the main buildings on the central axis of Puji Monastery in Mount Putuo include glazed tiles and green tiles. Therefore, the top is mainly green. Its quiet and cold tone is like the shadow under the eaves, making the initially selected roof more prominent visually and more solemn.

In a word, the caisson or beam of the Royal Monument Hall is properly applied to the wooden structure of Buddhist buildings according to the moral represented by different colors in Buddhist culture. The external Buddhist architectural images of yellow walls, yellow tiles, and green tiles, combined with the reasonable collocation of indoor colors such as red, white, please, and blue, fully show Buddhism's solemn architectural features and a simple traditional Chinese aesthetic thought.

Puji Monastery in Mount Putuo has been thousands of years from its establishment to its development and has profound historical and cultural values. However, in addition to the historical importance of Buddhist architecture itself, Puji Monastery in Mount Putuo is also the material carrier of "Guanyin Belief". Generally speaking, when a spirit or belief merges with the object, the spirit or belief will often become a symbol of its life. Therefore, the designer must be thoughtful and unique in the process of architectural decoration design of Puji Monastery in Mount Putuo, closely following the theme of "Guanyin Belief". This theme is taken as a thread of the whole Buddhist architectural decoration structure, connecting all the decoration contents in series to form a whole. In a word, the architectural decoration of the Puji Monastery in Putuo Mountain organically integrated with its architectural framework. Combined with carving decoration techniques, on the premise of not damaging practical functions, it fully expresses the beauty of architectural form and the connotation of spiritual culture, which is the distinctive feature and essential feature of its architectural decoration. The theme of the architectural decoration of the Puji Monastery in Mount Putuo is closely related to the functional needs of Buddhist architecture itself and the expression of regional culture. First, Puji Monastery in Mount Putuo is a place to pray for peace, good weather, and prosperity. People usually regard Buddhist architecture as a "platform for communication" between the human and the Buddhist world. In this platform, people abide by the rules of Buddhist rituals and accept the baptism from the Buddhist world with a devout attitude.

Second, the building's interior space in the architectural decoration content of Pujichan in Mount Putuo has played a decorative role. It not only expresses the solemn and solemn atmosphere of Buddhist architectural space but also embodies the characteristics of Guanyin culture in Mount Putuo.

Puji Monastery in Mount Putuo has been continuously integrated and innovated in the process of Buddhist architectural decoration. Buddhist architecture's decorative art is integrated with the overall architecture, forming a unique and straightforward architectural decoration style. By analyzing the typical Buddhist architectural decoration of the Puji Monastery in Mount Putuo, we can find that the Buddhist architectural decoration focuses on the overall effect, based on combining regional culture and era characteristics, and mainly focuses on highlighting Buddhist culture and Buddhist architectural functions. As for that expression of Buddhist culture, Puji Monastery in Putuo Mountain closely follows the theme of "Guanyin Bodhisattva's Main Ashram" and fully excavates the decorative elements related to "Guanyin Belief". It has vivid expression and depiction on the facade, inner facade, and even details of Buddhist buildings, which not only grasps the overall atmosphere of Buddhist buildings but also deepens the elements of Buddhist buildings. It thoroughly considered the relationship between decoration and the building's structure in terms of Buddhist architectural functions. The symmetry of proportion and scale should be emphasized to increase the appreciation of Buddhist architecture.

Buddhist architectural decorative art makes the characteristics of official architecture in Qing Dynasty more brilliant. It makes Buddhist culture extend and develop in decorative art, adding rhythm and rhythm to the whole Buddhist architectural space, with extremely high artistic achievements. (Feng Yanhua, 2015, pp48-53)

Most of the West's ancient buildings use large and strong stone materials as the primary raw materials, such as ancient Greek temples or Byzantine churches, so

they are relatively monotonous in appearance and color. Ancient Chinese architecture is more creative in color use, with various moral and function. In summary, the ancient buildings in Putuo Mountain have the following rules in color selection and use:

One is to highlight the doctrine. Putuo Mountain is quite different from that of Fujian and Guangdong (such as the red tile roof of Kaiyuan Temple in Quanzhou) on the roof color of the ancient buildings, although they belong to the south. and is closer to the color of Han Buddhist temples in the north, especially in Wutai Mountain in Shanxi. The tiles' color was strictly limited in feudal society, while yellow glazed tiles were limited to palaces, tombs, and high-grade temples. A few main halls use yellow glazed tiles because it is "built by the emperor". On the whole, the roof of the ancient buildings in Putuo Mountain is still made of cyan-gray glazed tiles and local specialty small green tiles because of the convergence of doctrines, profound origins, and close exchanges between the Zen temples in Mount Putuo and Mount Wutai in history. Among the many ancient buildings in Mount Putuo, there is a particular case on the Tianhou Pavilion of Fayu Temple with yellow tiles and red walls. Solely Looking at the wall body alone, it is like a Taoist building with green tiles and red walls on Wudang Mountain. Obviously, when the Tianhou Pavilion was built, it was a compromise because of Taoist figures but in Buddhist temples. This scarce phenomenon stems from Zhoushan's location on the East China Sea route of the Maritime Silk Road, with frequent maritime traffic and trade. Tianhou Pavilion is built in the southeast of Fayu Temple. Mazu is backed inland and overlooks the sea. It embodies the good wishes of believers and merchants to pray for peace and smooth progress.

The second is to show the grade. As mentioned earlier, many ancient buildings on Mount Putuo were built under the emperors' order. In terms of color treatment, a large number of royal chartered colors such as gold and yellow were used. For

example, the roofs of the main halls of the three major temples in Mount Putuo are all covered with yellow glazed tiles. The Yuantong Hall of Fayu Temple even uses the Jiulong Zaojin removed initially from the Ming Palace Museum in Nanjing. Emperor Kangxi sent a presentative to give 2,000 currency of money during his southern tour, giving him the plaque written "Tianhua Fanyu" and granting him "sending the glazed tiles in Nanjing City, and transferring the old temple of Jiulong to Yuantong Hall". This is rare in ordinary temples or even in other buildings within the same temple.

The third is to pay attention to practicality. Except for the fire, the main threats to ancient wooden buildings in the eastern coastal areas are biological destruction (termites, etc.) and wind and rain erosion. High salt, strong wind, and humid environment significantly impact wooden components such as beam frame and bucket arch. Therefore, dark red paint, which is widely used in ordinary residential buildings, has come in great use as a simple and accessible anti-corrosion material in ancient times. In Putuo Mountain ancient buildings, dark red paint is widely used for wooden materials such as beams, columns, purlins, rafters, and beams, regardless of specifications and uses. Such treatment has not only achieved the actual effect of corrosion resistance and salt prevention but also set off the artistic conception of primitive simplicity and solemnity.

In the world, ancient Chinese architecture is the most extensive and good at matching and using colors. If there is gold and yellow everywhere, it will appear secular and flattering. However, only green and gray are used, which is too monotonous and dim. The ancient buildings in Putuo Mountain are quite artistic in color treatment. Through colors with different religious meanings, hierarchy, and aesthetic images, the organic unity of religion, etiquette, aesthetics, and practicality is achieved, and the solemn and elegant beauty is displayed as a whole.

Since the Tang and Song Dynasties, religion's development has cultivated the society's aesthetic view of famous mountains and great rivers and its consciousness of

protecting and building famous mountains. The role of proper ancient buildings in famous mountain landscapes is not only to highlight religious doctrines but also to make culture take root and spread its branches and leaves. Temple in Wutai Mountain and Putuo Mountain, Taoist Temple in Wudang Mountain and Huashan Mountain... are all closely related to the local folk customs. Buddhism has played an irreplaceable role in the development and construction of Mount Putuo. It protects the natural landscape and ecological environment and creates the cultural landscape and merges with each other and coexists harmoniously. The beauty of Mount Putuo is based on natural beauty, and artificial beauty is its soul. What makes Mount Putuo famous worldwide and overseas is undoubtedly the rich types and massive volume of ancient buildings hidden in the sea and sky scenery and the compassionate and world-saving Guanyin culture contained therein. These ancient buildings show the beauty of their layout, structure, and color and play a role in refining themes and sublimating artistic conception with their profound cultural details, forming an inseparable and harmonious beauty together. (Warring States Hui, 2015, pp86-87)

2.2 Belief Culture in Mount Putuo

2.2.1 Folklore

2.2.1.1 Monk groups in Mount Putuo

The elite of Putuo Mountain's folk culture is the abbot of the whole mountain, the prison of the monasteries and Buddhist forests, the mages, and other eminent monks. The previous described that Putuo Mountain Buddhist Association had done much work in promoting Buddhist culture and Guanyin belief. For example, it has set up an International Guanyin Culture Research Center to study Guanyin's belief culture academically. The Putuo Mountain Buddhist Culture Research Institute, located in

Yinxu Lecture Institute, was established, etc. Specifically, the monk groups in Mount Putuo mainly promoted pilgrimage tourism development from the following aspects.

(1) Compilation of compelling stories of Guanyin handed down from ancient times

A few years ago, the Putuo Mountain College of the Chinese Buddhist Institute set up a Guanyin Literature Compilation Committee for the Putuo Mountain Buddhist Series. With the strong support of Zhoushan City, the United Front Work Department of Mount Putuo, the People's Affairs Bureau, the Buddhist Association, and other government departments, as well as Guanyin research scholars and experts, the compilation work was carried out by mages from the International Guanyin Culture Research Center and Mount Putuo College of China Buddhist Institute. This set of "Guanyin Literature Integration" is composed of classics, annotations, repentance, compilation, induction, treasure, historical records, inscriptions; the compiled results include "Collection of Goddess of Mercy Research", "Collection of Goddess of Mercy Inspiration Stories", "Collection of Goddess of Mercy Cilin Collection of Goddess of Mercy Holding Records", "Collection of Goddess of Mercy Opera" and "Annotations to Goddess of Mercy Sutra". They provide thread-bound support books for Buddhist disciples (becoming monks and being at home), and hardcover printed books for experts and scholars. These materials are presented to the public for reading as free affinity products in monasteries and provide online reading platforms for the public through cyberspace such as "Learning Buddhism Network" and public micro-signals.

The compilation of "Guanyin Literature Integration" by the wizards is a centralized integration and re-narration of all kinds of Guanyin efficacious records and inspiration records handed down from ancient times. For example, if we re-edit "Guanyin Cilin Collection" and "Guanyin Chiyan Records", Master Hui Xian stated in the preface: "The greatest significance of sorting out these two efficacious records lies in making the efficacious stories of Guanyin widely spread and making readers

feel the compassionate characteristics of Bodhisattva's belief in rescuing difficulties." This work is obvious to promote the efficacy and power of Guanyin Bodhisattva. "Compilation of Guanyin Inspiration Stories" originates from the compilation of Xu Zhijing, a converted disciple of Master Yin Guang during the Republic of China. Master Yin Guang's appraisal of "Ode to Guanyin Bodhisattva's Trace Induction" tells each story in a first-person tone, with specific characters, time, place and events. The book was published and distributed in 1926 and has been widely disseminated at home and abroad. Master Zhan Kong's narration reflects the religious mission and academic responsibility of Mount Putuo Mages and contains a kind of cultural consciousness:

The induction stories written by different people in classical Chinese in these different dynasties are relatively old and vague to understand. However, most Buddhist learners and readers, especially young people, are unable to understand the difficult ancient Chinese 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 did some compilation and revision of the contents of the book, and renamed it "Compendium of Guanyin Inspiration Stories". I hope that people who are predestined friends will benefit from when they hold the book, and will receive the compassion and favor of Guanyin Bodhisattva as early as possible to prove the method of fulfillment.

In addition, there is the Compendium of Modern Inspiration Stories of Guanyin, which is a collection of "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 and sent to Guanghua Temple in Fujian Province for circulation before.

Led by Putuo Mountain College of China Buddhist Institute and edited by government departments, experts and scholars, Guanyin Literature Integration is a

contemporary inheritance and re-narration of Guanyin's efficacious record handed down from ancient times. It comes down in one continuous line with the traditional narrative text and has great academic significance. The greatest feature of this set of documents lies in its clear classification, combined with the context of the times, and adopting a modern and colloquial narrative method, which provides a convenient channel for the general public to get close to Guanyin Bodhisattva and understand Guanyin belief.

(2) Carry out Guanyin's effective narration in the form of lectures, etc.

For Buddhists, preaching Buddhism is a basic work and a career goal is the benefit for lives. Lecture is the most important way to preach Buddhism and benefit for lives. Master Dao Ci stressed: "The reason why Buddhism can live in the world for a long time depends on the spread and promotion of Buddhism. Only when the public believe in Buddhism, it will be make the Buddhism career consolidated and prosperous." Many contemporary monks, out of the standpoint of protecting Buddhism and publicizing Buddhism, consciously undertake the mission of telling and spreading the belief in Guanyin. They set up forums, based on the stand of believing in Buddhism, to openly promote the spiritual power of Guanyin Bodhisattva to the monks and laymen on many occasions and to guide the public's belief value orientation. Buddhist lecture halls will be set up in temples such as Puji Temple and Yinxiu Lecture Hall. Master Jing Min told the story of Guanyin inspiration experienced by famous performing artist You Benchang in a lecture:

Teacher You Benchang, when he was a child, he and his father converted to the old Master Xing Ci of Shanghai Fazang Temple. He grew up in a Buddhist family. Once in the VIP building of the Beijing Hotel, he took his son and told me personally that in 1996, his wife had a gynecological tumor and it was found to be advanced. Under such circumstances, the whole family was shocked. What should I do? Then hurry to the hospital. As for Mr. You, he read the Great Sadness Mantra and later

taught his wife to read the Great Sadness Mantra. After reciting the Great Sadness Mantra, the first step must be to carry out the operation immediately because it is already in the late stage. The operation's signal was that the operation was successful, which gave him the first confidence and started very well. Next, the whole family read the "Great Sadness Mantra" to pray for their mother. After she woke up from the operation, the doctor suggested Dolantin for pain, severe pain and uncontrollable pain. However, Mr. You's wife is a medical worker, and her wife is a medical student. She knows very well what kind of harm and side effects Dolantin will have, so she actually said rationally, "I don't hit this thing." But what if you don't fight in such pain? The two men held hands and read aloud the "Great Sadness Mantra" and Guanyin Bodhisattva's name. Therefore, there is a subtext here. I estimate that his wife is a medical worker. The hospital may have something to do with it. She must live in a single ward. She can read these aloud without affecting other patients. She can hear them from his speech. Soon after reading, his wife fell asleep, not in a coma but asleep. If you fall asleep, you will have the effect that Dolantin can have, and there will be no pain. Otherwise, people will not be able to sleep under such circumstances. If you fall asleep, you will wake up with pain. She actually fell asleep while reading, just like Bodhisattva gave her an injection. Since then, the situation has been getting better and better. Now the whole family is studying Buddhism. Then he converted to Master Jingkong in Singapore. Master Jingkong named him "Daoji". So he said to me, "I used to play Jigong as a fake" Daoji ", but now I am a real" Daoji. " This is his original words, "Master is really wise. He named me Daoji". Therefore, he returned to the path he followed with his father when he was a child, began to read the Great Sadness Mantra, and began to worship Guanyin. Including our Abbot Dao Ci this time, the great monk of Puji Temple was promoted to the throne. He also came from Beijing especially to attend. Why is this? It is precise because Avalokitesvara's induction of "responding to every request" has actually befallen his family members.

He is a beneficiary and a witness, so he is very, very firm. What he told me was such a natural induction.

The Baotuo Lecture Temple (known as the fourth largest temple in Mount Putuo) built in 2010 has a Pumen Lecture Hall, which is the main venue for the large-scale lecture activities of the Buddhist Association of Mount Putuo. On the 8th of April 2011, Baotuo Lecture Temple held a grand ceremony to complete the temple. In 2012, Baotuo Lecture Temple set up a lecture office to have two large-scale lectures every month. The collection of lectures was published as "Collected Works of Pumen Lecture Hall" and a CD-ROM was produced for dissemination among monks and laymen. There is no lack of inspiration from Guanyin. Master Mensu told a story from the 1990s:

In the early 1990s, there was an old layman in Singapore. Her son's car overturned and his life was in danger. The old layman was very worried. At this time, lay people remembered a master of Mount Putuo (this master has now left Mount Putuo). She said to the master, "My son has an accident. He is undergoing surgery in the hospital. Please give me the Buddha and chant sutras before Bodhisattva." The mage recited "Pumen Pin". As a result, the doctor sentenced the lay man's son to lifelong paralysis, that is, his son would become a vegetable. However, he gradually recovered after the operation. This is really great!

Based on the standpoint of protecting Buddhism and spreading true faith, Mount Putuo's wizards narrate the belief in Guanyin in various ways. In addition to telling Buddhist classics, they also highlight the importance of Guanyin's inspirational deeds in promoting faith. Both the restatement of the tradition and adding some contemporary paranormal stories where all took place in Mount Putuo, continuously producing and spreading the inspiration narration of Guanyin belief, repeatedly improving the tourism image of Mount Putuo and stimulating the tourism motivation of pilgrims.

2.2.1.2 Local Literati and Non-genetic Carriers in Zhoushan Area

Folk cultural elites also include writers and literati who actively participate in local cultural undertakings and representative inheritors of intangible cultural heritage projects and other groups. A considerable part of Putuo Mountain's historical geography and Guanyin belief tradition are written by Zhoushan folk cultural elites, such as various travel guides and brochures. According to the 1999 "Records of Putuo Luoja Mountain" edited by Wang Shengsheng, Zhu Defeng, a Qiantang native, wrote "Putuo Quansheng" as early as the light-year period of the Qing Dynasty, which was the earliest "tour guide" book for Putuo Mountain. From the period of the Republic of China to before liberation, many tourist guide materials were published one after another, such as Jiang Weiqiao's "Mount Putuo, China's Scenic Spot" (Commercial Press, 1915); Sheng Shu's Tour Guide to Mount Putuo (Lotte Poetry Society, 1918); Hu Qufei's "Putuo Mountain Guide" (Commercial Press, 1926), Lai Yunzhang's "Putuo Scenic Spots Guide" (1926) and Zhou Xingyu's "Putuo Mountain Tour Guide" (Dadong Book Company, 1930), etc. Hu Qufei's book "Less than Luoja Burns Half Incense" is still used by major tourism management departments, tourism enterprises, and tour guides as a slogan to promote Luoja Mountain tourism, inspiring tourists to make pilgrimages.

In modern and contemporary times, especially since the 1980s, there have been many tour guide books, picture albums, and tour guide maps about Mount Putuo. For example, Xia Ganlin and Wang Liansheng's "Putuo Scenic Spots" (issued by Putuo Mountain Administration, 1981); Zhu Hongbin's Putuo Mountain (China Tourism Publishing House, 1981) recorded the legend of Princess Miaoshan. It is described as a "story of great compassion Bodhisattva". The book also records legends such as "short Gu Dao Tou Shows Guanyin", "You Putuo Great Man Meets Saints",

"Immortal Well Immortal Stay Well", "Bodhisattva Top Buddha Light Shines", "Hala Arrow and Fanyin Cave", "Why There is This Stone in Western Heaven", "What Is Two Turtles Turned into Stone", "Plum Is Really Eliminating Pests for the People", "Wen Zong Eats Clams to See Guanyin" and "Thirty-three Kinds of Guanyin". There is also "Putuo Mountain Tour Guide" (Zhejiang People's Publishing House, 1985); Gong Liefei and Wang Daoxing's "Mount Putuo, Haitian Buddhist Kingdom" (issued by Zhoushan Federation of Literature and Art, 1987). Fang Changsheng once edited a set of "Putuo Mountain Series", including "Putuo Mountain Travel Guide" (Zhejiang Photography Publishing House, 1992), "Putuo Mountain" (Contemporary China Publishing House, 1998), etc. In "Mount Putuo", Fang Changsheng stressed that Mount Putuo is "the only island-type national key scenic spot featuring famous Buddhist mountains in our country" and is a "Taoyuan Xianxiang". In recent years, Xu Rongmu's "Free Mount Putuo" (Ningbo Publishing House, 2015) has been called "the first book to understand Mount Putuo" and is a "cultural treasure book and self-help tour guide on Mount Putuo". Some of these written materials were written spontaneously by scholars, Buddhists, folk artists, and other groups. In contrast, official organizations wrote others to promote Mount Putuo to the outside world in a planned and conscious way.

Guanyin legend is a widely circulated folk narrative in the Zhoushan area, spread and continued in ordinary people's production, life, and daily communication. However, with the change of social and cultural context, the Guanyin legend has gradually lost its original inheritance basis. Driven by the three sets of integration of national folk literature and the intangible cultural heritage protection movement, local literati in Putuo Mountain and Zhoushan region have investigated and sorted out the Guanyin legend in Putuo Mountain and published it. The collators are Guan Wenzu, Fang Changsheng, Li Shiting, Zhang Jian, Zhou Hexing, Ye Huanran, Ding Haichen, Dong Liangyi, etc. They are all local folk cultural elites, and some have become

representative inheritors of the national intangible cultural heritage project "Guanyin Legend", such as:

Guan Wenzu, born in 1930 in Shenjiamen Town, was once vice-chairman of Zhoushan Folk Artists Association. Shenjiamen is only separated from Putuo Mountain by water. Guan Wenzu has been influencing since childhood. He passed on many Guanyin legends from his parents. Later, he took part in the collection and collation of Zhoushan folk stories and sorted out a large number of rich Guanyin legends such as "The Origin of Refusal to Go to Guanyin Hospital", "Meifu'an and Liandan Cave" and "Xinzi Stone".

Fang Changsheng, born in 1929, is a deputy research librarian. He served as the Zhejiang Folk Artists Association executive director and the chairman of Zhoushan Folk Artists Association. He is currently the honorary chairman of Zhoushan Folk Artists Association. Fang Changsheng has been engaged in news and cultural work for a long time and has undertaken the compilation of local annals such as Zhoushan Annals and Putuo Mountain Annals, creating folk literature and folk customs such as Zhoushan Folk Guanyin Belief and Folklore.

He has learned more than 100 works. Years of research have enabled Fang Changsheng to know all the legends and stories of Guanyin recorded in history.

Li Shiting, born in 1939, is an associate research librarian. He once served as vice chairman of Zhoushan Folk Artists Association. Li Shiting was initially engaged in education, then took part in collecting and collating folk legends and stories, and has been involved in folk literature research for a long time. The representative works collected and sorted out about the tale of Guanyin include dozens of articles such as "The Story of Short Gu Daotou", "Guanyin Receiving King Kong" and "Bamboo Zen Painting Zhang Er Guanyin".

Zhang Jian, born in 1946, is a research librarian and is currently the executive director of the Zhejiang Folk Artists Association and chairman of Zhoushan Folk Artists Association. He has been engaged in collecting, collating, and researching folk literature for a long time. His works include "Historical Words of Mount Putuo" and so on. He also edited "Zhoushan Customs Grand View" and other folk literature and folk books. The representative works collected and sorted out about Guanyin legends include more than 20 articles such as "Guanyin Xingshan Moving Red Snake" and "Guanyin and Good Wealth Boy".

Writers and literati in the Zhoushan region tell local cultural traditions and construct local tourism images in literary and artistic works. Non-genetic carriers are the carriers and inheritors of local customs, continuing the local context. They are all elites of local folk culture in Mount Putuo and have promoted pilgrimage tourism in Mount Putuo.

2.2.1.3 Experts and Scholars Engaged in Academic Research on Guanyin Belief in Mount Putuo

The folk culture elite of Mount Putuo should also include experts and scholars committed to studying Guanyin belief and Mount Putuo culture, intangible cultural heritage protection and industrial development, folk culture tourism, and other fields in major universities, scientific research institutes, and Buddhist institutes. They have become a think tank for pilgrimage tourism in Mount Putuo by publishing academic papers, research monographs, and undertaking research topics. At the same time, they have also publicized the Guanyin belief and tourism image in Mount Putuo.

For example, Wang Liansheng, a laymen from Putuo Mountain Buddhist Culture Research Institute, Not only did they compile annals for Mount Putuo, But also published "The Formation of Putuo Guanyin Ashram and the Eastern Spread of

Guanyin Culture" (Journal of Zhejiang Ocean University, No.3, 2004) in academic journals. Papers such as "Overview of Mount Putuo Temple", "Tracing to the Source of Mount Putuo", "Haitian Buddhist Kingdom-Mount Putuo", "Mount Putuo Scenic Spots", "Mount Putuo Historical Figures" and "Mount Putuo Religious Legend" (above published in "Buddhist Culture") comprehensively and deeply publicize the Guanyin belief culture in Mount Putuo; There are also "Guanyin Belief" (Xueyuan Publishing House, 1994) and "Guanyin-Sacred and Secular" (Xueyuan Publishing House, 2001) by Professor Xing Li of the Central University for Nationalities. Xu Hongtu of Zhejiang Art Research Institute published "On the Historical Influence of Putuo Guanyin Belief" (Journal of Zhejiang Ocean University, 2004); Bei Yiwen of Zhoushan Museum published "On the Formation of Guanyin in the South China Sea of Mount Putuo" (Journal of Zhejiang Ocean University, 2003); Han Bingfang's "Guanyin Belief and Legend of Miaoshan-Also on the Birth of Xiangshan Treasure Scroll, the Earliest Treasure Scroll in China" (Research on World Religions, 2004); Professor Li Lian of Northwestern University has published dozens of papers on Guanyin culture in various journals. Such as "Analysis of the Basic Structure of Chinese Guanyin Culture" (Philosophy Research, 2000), "Guanyin Belief System of Chinese Han Buddhism" (Philosophy of Religion, Volume 4, Issue 1), "Basic Characteristics of Chinese Guanyin Culture" (Zhengfa Research, 1999), He also published "Biography of Guanyin Bodhisattva" (Sanqin Publishing House, 1994), etc. He also undertook the collection, compilation, and publication of "Guanyin Literature Integration" together with Putuo Mountain College of China Buddhist Institute's mages. Experts and scholars in the academic circle participate in the research of Guanyin belief culture, which is the spread of Guanyin culture, also academically guides the public, and provides academic support for the administrative departments of Mount Putuo to develop pilgrimage tourism.

The folk culture elites' narration and dissemination of local traditions and their theoretical research and exploration of local culture embody Fei Xiaotong's "cultural

consciousness" consciousness. They reflect on their culture, form cultural identity, and show cultural pride, which is a kind of "self-construction". The elite of Putuo Mountain's folk culture consciously undertakes the mission of inheritance, protection and publicity, and naturally becomes the constructor of pilgrimage tourism. (You Hongxia, 2018, pp95-102)

2.2.1.4 Residents of Putuo Mountain Regional Society

The local people in Putuo Mountain are no longer living on the island, and the island is more people who take tourism as their economic carrier. The tourist destination's regional society is composed of personnel from various local groups, mainly discussing the resident groups of the tourist destination. Some researchers also call them "destination residents" or "tourists". The development of local tourism has promoted the flow of people. Foreign tourists entering the local area will have different degrees of contact with residents, which will inevitably lead to certain changes in residents' social identity, living conditions, production methods and other aspects, thus affecting the economic form, social relations, production-consumption structure and other aspects of the tourist destination. Faced with such a situation, some residents of the destination resist. Some accept it silently, and some groups actively participate in the construction of local tourism, becoming a link in the chain of tourism interests. The attitude of regional society towards tourists and local tourism is an essential factor in developing local tourism.

In the context of mass tourism and "World Heritage Era", the modernization of traditional culture is irresistible. It is also impossible for the regional society of the tourist destination to escape this problem. As a result, with local tourism development, tourism residents have been given a new identity. Generally speaking, the change of identity has more advantages than disadvantages, such as Guo Shaotang. "Tourism deprives tourists of their cultural identity, and at the same time, it

often repaired them of their cultural identity in some way. For example, when tourists' culture is sold as a commodity, the real economic benefits will strengthen their cultural identity and make them have a stronger sense of cultural belonging. In this way, identity and belonging, tourism will produce an unexpected cultural restoration function." (Guo Shaotang, 2005, pp70). This kind of cultural identity and cultural belonging is a kind of collective unconsciousness, which is highlighting when external forces such as tourism are injected. Especially in the intangible cultural heritage protection movement, residents of tourist destinations were born and raised here and are witnesses, holders, and practitioners of local traditional culture and tourism resources. Some of them even become representative inheritors of intangible cultural heritage projects. They gradually realized the value of their own culture and took the initiative to speak the language.

Putuo Mountain is located in Zhoushan Archipelago, one of China's four major fishing grounds. It belongs to the marine cultural area and most local residents who is mainly live in fishing, has long been living on the sea full of all kinds of dangerous things. There is a popular saying among the people that "inside the three-inch board is the home, outside the three inches board will see the hell" describes the islanders' living conditions. Therefore, they often turn to for help and pray for Guanyin Bodhisattva, who has "settled down" in Mount Putuo in Zhoushan Islands and has the status of "Poseidon".

Can be safe and smooth, even death into auspicious. In the three sets of integration of folk literature that began in the 1980s, there are more than 110 Guanyin legends collected and recorded in various parts of the mountain, 28 of which have been incorporated into four counties (districts). Among the collection, such as "Burning Baique Temple", "Barefoot Guanyin", "Choushou Guanyin", "Yang Zhi Guanyin", "Giving a birth Guanyin", "Guanyin Jumping", "Guanyin Borrowing Putuo", "Guanyin Collecting Luohan", "Guanyin Collecting Jingang", "Guanyin

Collecting Weituo", "Guanyin Collecting Aoyu", "Guanyin Collecting Red Snake", "Guanyin Collecting Dragon Lady", "Guanyin Collecting Luoyang Bridge", "Guanyin Collecting Red Snake", "Guanyin Collecting Dragon Lady", "Guanyin Collecting Luoyang Bridge", "Guanyin Collecting Luoyang Bridge", "Guanyin pouring water to collapse Dongjing", "Guanyin pouring water to flood Penglai", "HuiE inviting the Guanyin ", "Bukengu Guanyin". Therefore, the residents of Mount Putuo and the whole Zhoushan area have a high degree of approval of the Guanyin belief. Almost "temples are built on the island, monks and nuns are found in the villages, Mituo is read everywhere, and every household worships Guanyin". They are themselves practitioners of the Guanyin belief. The cultural recognition of Guanyin belief in Putuo Mountain regional society enables local residents to actively spread and construct Guanyin belief and becomes the driving force of pilgrimage tourism in Putuo Mountain.

Tourism is the "intruder" of regional society, which will break the original production and living conditions and social and economic form, and the status of local residents will also change. However, on the whole, tourism and cultural industries will be more or less bring income to the local economy and solve the employment problem of idle labor force of local residents. Residents of Mount Putuo, some have moved to Shenjiamen and Zhujiajian Island outside the island, and leased their own properties to migrant workers and transferred them to shops, hostels or restaurants, engaged in tourism business activities. According to Mr. Zhao, a tour guide of a local agency in Mount Putuo: "The inns in Mount Putuo provide the service of checking luggage for tourists, regardless of size, distance, volume of goods, duration of time, it will be 10 yuan/piece. ". The people left behind on the island have basically abandoned fishing and started business. Surrounding the pilgrimage tourism economy of Mount Putuo they provided tourists with food, housing, transportation, tourism, entertainment, shopping and other aspects of commerce service. They can act as scenic spot interpreters, some as "brokers" to woo pilgrims for businesses, and some

as "brokers" to woo pilgrims for businesses. Some residents stayed to work as construction workers, transportation drivers, etc. Generally speaking, between love and the economic benefits of pilgrimage tourism, most residents in the local community will choose the latter. The islanders who depend on the sea for their livelihoods are passive and obedient in the face of nature. After accepting the "break-in" of the local tourism industry, they gradually grasped the initiative and began to use the advantages of the local society to become a part of the pilgrimage tourism industry chain. Therefore, the residents of the Putuo Mount community have become a part of the main body of pilgrimage tourism, and they are also the builders of pilgrimage tourism.

Firstly, the commercial behavior of residents in tourist destinations conforms to the development of local tourism. With the intervention of tourism forces, residents of tourist destinations must make timely responses. The most effective method is to change their status and consciously participate in the construction of tourism. This will not only change their original living conditions, but also adapt to the needs of tourists.

Secondly, the regional society participates in the business activities of tourism business, which directly improves the income of the destination residents. For example, in the former mountain village of Putuo Mountain, most of the Xishan District 1 and Xishan District 2 under its jurisdiction have been converted into shops, restaurants or commercial kiosks, signs such as "Impression Bodhi Farm" and "Warm Farmhouse Inn" can be seen everywhere. Qianshan Village has gradually become the economic and cultural center of Putuo Mountain Scenic Area and the window for opening to the outside world. The village collective economic income mainly comes from the Baihua Villa, Qianshan Hotel and numerous commercial kiosks within the jurisdiction, which have been identified as a well-off village by the superior

administrative department. This is the positive impact brought about by the participation of local residents in the construction of local tourism.

Finally, the commercial behavior of the regional society has promoted the development of pilgrimage tourism. For example, a shop boss in front of Fayu Temple is in order to sell fish food better, often tells tourists the auspicious thing of "feeding fish in front of Fayu Temple, with more than enough every year". The speech can satisfy tourists' pilgrimage psychology of seeking good luck and blessing. The author met a local woman selling peaches and singing her own ballads to attract buyers on Xiangyun Road leading to Foding Mountain: "On February 19, Guanyin Bodhisattva's birthday comes peaches, March comes peach blossoms, March comes peach blossoms, and on May 6, fragrant flowers for a hundred years that you can eat peaches, giving you a good day every day. On September 19, Guanyin Bodhisattva's birthday came to collect peaches, giving you happiness every day and comes to success.

This kind of narration closely follows the theme of Guanyin belief, on the one hand, it reflects the cultural awareness and cultural identity of local tradition on the residents of the tourist destination; on the other hand, also stimulated the pilgrims' desire for consumption, thus boosting the promotion of Putuoshan pilgrimage tourism economy. Residents of Mount Putuo will also tell some stories of Guanyin inspiration to construct the holy land's belief authority further. As we all know, the Chinese women's volleyball team won the 2016 Rio Olympics. Before that, coach Lang Ping and the women's volleyball team's girls made a pilgrimage to Mount Putuo on April 15, 2016. When the good news of the successful gold medal came, the local people regarded the news as a unique book of modern myths of Guanyin belief. This expresses the local residents' cultural pride in the belief in Guanyin. Residents of tourist destinations are the "masters" of the regional society, and their attitudes will inevitably have a great impact on tourists and local tourism. Especially in the context

of the intangible cultural heritage protection movement, the residents of tourist destinations should keep in line with the government's words, consciously undertake the mission of non-genetic inheritance, protection, and development, and make traditional culture a tourism resource for "viewing", "experiencing" and "consuming", otherwise it will become an obstacle to local tourism. Therefore, the residents of Putuo Mountain regional society are the interest subjects of pilgrimage tourism, and are also important constructors and practitioners. In belief, on the one hand, it reflects the cultural awareness and cultural identity of local tradition on the residents of the tourist destination, on the other hand, also stimulated the pilgrims' desire for consumption, thus boosting the promotion of Putuoshan pilgrimage tourism economy.

National and local administrative departments, folk cultural elites, commercial forces of pilgrimage tourism, and regional society of tourist destinations have jointly constructed the modern pilgrimage tourism in Mount Putuo. Their narration is also a discourse expression representing their respective positions. The top-level leadership and top-level design of national and local administrative forces is a political discourse that embodies national ideology. The folk culture elite in Putuo Mountain represents the academic discourse centered on Buddhist culture and Guanyin belief. The commercial power of pilgrimage tourism is an economic discourse. Based on the identity of Guanyin belief, it directly aims at prospering the tourism market and promoting economic growth. Under the impact of modern tourism, the tourist destination's regional society participates in the construction of pilgrimage tourism to varying degrees. It becomes one of the main stakeholders, representing the discourse of ordinary people. The pilgrimage tourism in Mount Putuo is constructed by multiple forces, with Buddhists and their administrative departments' participation in the belief circle and the presence of relevant interest groups and their executive departments in the tourism circle. Therefore, the construction process of pilgrimage tourism is also the production and consumption of faith. Faith and tourism run through the whole

process of pilgrimage tourism. The two are interwoven and entrapped in each other. (You Hongxia, 2018, pp111-115)

2.2.2 Religio

Goddess of Mercy is connected all over the world. There is a saying that "everyone is Amitabha and every family is Avalokitesvara". Goddess of Mercy Bodhisattva was initially a male and gradually became a figure of female after introducing into China. It is dignified in an image, merciful and helps the poor and the needy. As long as all living beings earnestly read Guanyin Bodhisattva, they will do whatever they want. This "Linian Jiudu method" is the most critical and popular Quan Yin Methods. Compared with other methods, there is neither profound theory nor complicated problems of methods. Instead, it is purely based on belief, thus directly communicating the feelings and responses between all living beings and Bodhisattvas. Therefore, it can be popularized to the vast number of believers and make Guanyin Bodhisattva a well-known "fearless". Guanyin belief has been called "the belief of half the world" by scholars.

Every year on February 19th Guanyin Birthday, June 19th Guanyin Success day, and September 19th Guanyin Ordination day in the lunar calendar, Believers from all over the country gathered here, Mount Putuo is shining with lights, chanting sutras and rituals, and ritual activities are held all night. Its great scene is impressive. Whenever there is a Buddhist event, there is a recurring appearance. Buddhist activities that have lasted for more than a thousand years have made Putuo Mountain, a pure land with a magnificent bell and grace, accumulated a profound Buddhist cultural heritage. (Guo Hao, 2011, pp21)

2.2.2.1 Belief in Guanyin of Mount Putuo in Jin Dynasty

In the early Guanyin belief in Mount Putuo, eminent monks in the Ming Dynasty had a tendency to trace back to history. It is clearly stated in "Fanyin Temple Buddha's Real Body Relic Tower monument" that, The earliest Guanyin belief in Mount Putuo appeared in the reign of Jin Taikang (280-289). However, people at that time did not associate Guanyin belief with Mount Putuo. The Guanyin belief of Mount Putuo in this period was the same as that in other places, and there was nothing special about it. And Putuo Mountain is not regarded as the Dao Center of Guanyin Bodhisattva. During the reign of Jin Taikang, the belief in Guanyin already existed on the mountain.

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

In the first year of Longxing (1163), Wang Cunzhi, the head of Changguo County in the Southern Song Dynasty wrote, "There is a Puci Temple in the county, overlooking the sea by the mountain, and it was the Dao Center of Shao Chanshi in the Eastern Jin Dynasty. Every time there are young monks passing by Haili Baotuo and Jiufeng Wanshou, they will definitely stay there." In terms of Puci Temple, according to Dade changguo County Pictorial Record written in Yuan Dynasty: "There is Puci Monastery in the county, which overlooks the sea from the mountain. It is the Buddhist monk Shao Dao Center in the Eastern Jin Dynasty. The fine disciples pass through Haili Baotuo. Jiu Feng will live forever and will stay in Xiyan."

As for Puci Monastery, the Yuan Dynasty's "Records of Dadechang State" contains: "Puci Temple was built in the Eastern Jin Dynasty when it was only a small temple. It was named because of Guanyin." According to the above historical data, Puci Temple, which still existed at North Gate Feng Long Mountain's foot in the early 1950s, was founded in the Eastern Jin Dynasty and was named Kannonji. (Zhang Jian, 2000) Perhaps this is a sign of the popularity of Guanyin belief, but at that time, it was not unique to Mount Putuo.

2.2.2.2 Guanyin Belief in Mount Putuo in Tang Dynasty

During the Tang Dynasty, the Guanyin belief in Mount Putuo was still could find in historical records. However, it was still not explained that the Dao Center of Guanyin Bodhisattva was Mount Putuo. The reality of the statement of "Master Qinjian" can only confirm that the Guanyin belief at that time was already widely recognized among Buddhists. However, it could not explain its extensive influence among believers. Therefore, the earliest record of Guanyin Bodhisattva's manifestation on Mount Putuo was in the Tang Dynasty.

The earliest connection between Putuo Mountain and Guanyin Dao Center could date back to the "Bukequ Guanyin" encountered by Hui E, a Japanese monk on a diplomatic mission to the Tang Dynasty. As the Zuicheng apprentice of the ancestor of Japanese Buddhism Tendai, he had extensive influence in Japan at that time. He once made three long voyages to Datang in China. He also made pilgrimages to China's Wutai Mountain and Tiantai Mountain in the first year of Huichang (841), the first year of Dazhong (847), and the third year of Xiantong (862) in the Tang Dynasty, respectively. In the spring of the fourth year of Xiantong (863), when he entered the Tang Dynasty for the third time for seeking dharma, inviting Guanyin Bodhisattva's statue in Wutai Mountain. and he carried it to Kaiyuan Temple in Mingzhou (now Ningbo, Zhejiang Province), afterward, returned home by boat. Hui E passed through

the vicinity of Chaoyin Cave in Meicen Mountain (now Putuo Mountain). When the sea breeze suddenly broke out, it was difficult for the boat to travel. He thought that the Bodhisattva did not want to cross the east, so he placed the statue on the side of the cave to pray for worship.

Zhang, a resident of the island, saw this paranormal and thought it was Guanyin Bodhisattva's manifestation. He invited the holy image to his own house in the following time, called "Bukenu Guanyin". The belief in Guanyin Bodhisattva started from this. Through the evolution of history and the development of Putuo Mountain Buddhism itself, Putuo Mountain gradually passed official recognition in the late Ming Dynasty and have become the four famous Chinese Buddhist mountains and the Lecture Dao Center of Guanyin Bodhisattva.

It can be seen that the formation of the Dao Center of Guanyin on Mount Putuo is inseparable from the fact that Hui E left behind "Bukenu Guanyin". On the one hand, this fact provides an identifiable factual basis for Guanyin Bodhisattva to say that the Ashram has settled in Mount Putuo. At the same time, As a start, with the continuous strengthening of the fact that Guanyin belief has fixed in the island, the original name of "Mount Meicen" has been changed to "Mount Putuo" in general cognition and has been widely recognized.

2.2.2.3 The Guanyin Belief in Mount Putuo in the Period of Later Liang (Five Dynasties)

Although Hui E of the Tang Dynasty left "Bukenu Guanyin", after returning to Japan, the eminent Buddhist monk who returned to Japan from the east will certainly spread this kind of experience as proof of the manifestation of Guanyin Bodhisattva.

Besides, Zhang has the same experience. He will leave the legend of Guanyin Bodhisattva fulfillment in Mount Putuo and keep the manifested Bodhisattva image as the basis in Mount Putuo. The Guanyin belief in Mount Putuo in the Houliang period has been fully developed and has received the government's support and many believers so that the "Bukenu Guanyin" built on the former site of Zhang's house.

In the fourth year of Xiantong (863), Japanese monk Hui E invited a statue of Guanyin in Wutai Mountain and carried it back to his own country. When the boat reached Lotus Ocean, encountered wind waves, he thought that the Bodhisattva did not want to cross the sea since he left the statue on the cave side. Zhang, an island resident who witnessed the process, later invited the statue to be enshrined in the house and named "Bukenu Guanyin"

It can be seen from this that for Zhang's family, the manifestation of "Bukenu Guanyin" results from Guanyin Bodhisattva's embodiment. At this time, as the Ashram of Guanyin Bodhisattva, Mount Putuo has not been generally recognized by monks and laymen for two times. At most, it is the personal subjective speculation of some believers or the worship of miracles. Later, in the second year of Liang Zhenming (916), he built a "Bukenu Guanyin" at the Zhang residence in Mount Meicen. Since the establishment of Buddhist temples requires much workforce and material resources, and the establishment of temples on the island is also inconvenient, the establishment of "Bukenu Guanyin" indicates the formal establishment of Guanyin belief in Mount Putuo. This can reflect the depth of Guanyin belief in Mount Putuo and can also be considered the beginning of the Guanyin Ashram's formal establishment in Mount Putuo.

2.2.2.4 The Guanyin Belief in Mount Putuo during the Song Dynasty

Hui E initially established a connection between the Guanyin image and Mount Putuo. In the later era, Guanyin Bodhisattva manifested itself 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, all ships traveling by sea are expected to worship the tradition of praying for peace. On the other hand, it is the compassionate spirit of Guanyin Bodhisattva recorded in Buddhist classics, which "prays for a thousand places and responds to a thousand places". With the development of foreign exchanges and the expansion of the coastal economy, the belief in Guanyin in Mount Putuo developed rapidly in the Song Dynasty. Therefore there were many manifest records in different periods of the Song Dynasty.

Most of the recorded legends and stories are directly related to Guanyin Bodhisattva. Whatever believers encounter and see the fact of their testimony or some accidental religious-related events, the recorded manifestations continue to reinforce the fact that Guanyin Bodhisattva's dojo is on Mount Putuo, thus attracting more and more believers and eminent monks. A miracle was found here.

With the increasing influence of Mount Putuo, more and more people are worshipping Buddha on the mountain. Mount Putuo needs to receive more people to live and board here. However, at this time, Mount Putuo is inhabited by fishermen and monks, and Worshippers. Not all of them are monks and believers. This is inconsistent with the requirement of Mount Putuo as a clean place for Guanyin Bodhisattva Ashram. Changing the Zen ancestor of Mount Putuo, Zhenxie, not only changed the Buddhist sect on the mountain into Zen, but also attracted many Zen monks to practice in Mount Putuo (this was not only due to the significant influence of Zen at that time, but also due to the effect of Zen master Zhenxie's charm as an eminent monk). At the same time, he also educated more than 700 original fishers on the mountain and made them leave. Only at this time did Mount Putuo become the

"Yilv Weichan" in reality. At the same time, it also started a new stage of development of Mount Putuo.

As the ancestor of Zen Buddhism in Mount Putuo, Zhen Xie (1091-1151) was a descendant of Cao Dongzong, a Chinese Buddhist. At the age of 11, became a monk in Shengguo Temple. he went to Chengdu Daci Temple to learn the scriptures and listen to the precepts. After traveling to Wutai, Hanjing, and Zhenzhou (now Yizheng County, Jiangsu Province), he was ordered to be an assistant.

In the fifth year of Xuanhe in the Northern Song Dynasty (1123), he inherited the traditional convention, and 800 scholars across the nation gathered together. At the end of Jianyan, he traveled to Siming (now Ningbo). In the first year of Shaoxing (1131), floating across the sea to Putuo, a temple was built on the back mountain of Baotuo Temple with the title "The Coast is Solitary". Later, it was reported to the imperial court that the Buddhist doctrine of Mount Putuo was changed to Zen, and the Buddhists and Elieen were affiliated with it. More than 700 fishermen on the mountain were educated, and all left. Putuo became the "Pure Land of Buddhism". Then, he moved to Taizhou Tianfeng Temple and Fuzhou Xuefeng Temple. In the sixth year of Shaoxing, he was detached to take charge of Yuwang Temple in Mingzhou, and he mastered Wenzhou Longxiang Temple in the eighth years and Hangzhou Jingshan Temple in the fifteen years. He built the Gaoning chonggong Temple under Queen Cining's orders. In August of the 21st year, when there was a slight weakness, the Queen Mother gave money to build an amphibious law society with a vast scale.

On the west of Chonghua Temple, Zhenxie Tower stands on the Huatong Island, named "Master Wukong". Author of "Hua Yan Endless Lights", which integrates Hua Yan's thoughts into Zen Buddhism. There is also a "Pure Land Collection", which advocates "high achievement and easy progress, and Buddhism is the first", combining Zen, purity and teaching ideas of various factions. The mantle tower is on the fearless stone of Mount Butuo. Putuo Mountain Buddhism's unification into Zen

Buddhism is a significant transformation he has made to Putuo Mountain in the Buddhist field.

During the Song Dynasty, Mount Putuo realized its transformation due to Zen Master Zhenxie's statement of Zhuxi. It not only changed the law to Zen, but also educated Mount Putuo into a pure land of Buddhism, laying a good foundation for eminent monks to visit and communicate in the future and the development of Guanyin Ashram itself. At the same time, due to the numerous travels and extensive knowledge of eminent monks and their good relations with the rulers, Mount Putuo, represented by eminent monks, has been widely spread among believers, Buddhist groups and ruling classes, paving the way for the rulers to support the construction of Mount Putuo.

2.2.2.5 The Guanyin Belief in Mount Putuo during the Yuan Dynasty

After the construction and development of Mount Putuo in the Song Dynasty, the statement 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, It supports 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 Guanyin belief in Mount Putuo also became more and more popular because more and more people saw the manifestation of great scholars.

Among the many events of Bodhisattvas manifesting themselves in Mount Putuo in the Yuan Dynasty, It is often related to various characteristics of Guanyin

Bodhisattva recorded in Buddhist scriptures. The people who found these signs were often not ordinary people or Buddhist monks. However, the government officials or local bureaucrats and squires with certain social status are the main body. Under such circumstances, the Guanyin belief in Mount Putuo has been continuously spread and enlarged through various forms. What they see as materials gradually enriches the fact that later generations construct the Guanyin belief in Mount Putuo with personal understanding.

2.2.2.6 The Guanyin Belief 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 Tibetan Buddhism less and supported Han Buddhism more. At this time, Putuo Mountain, as the traditional Buddhist center of the Han Dynasty, was not only the Ashram of Guanyin Bodhisattva, well-known in the Buddhist circle, but also among the believers. As a well-known Chinese Buddhist mountain in the sea and one of the four famous mountain centers, Mount Putuo's belief in Guanyin at this time was jointly recognized by monks and normal people.

The support of Ming emperors and ruling classes for the Guanyin belief in Mount Putuo was reflected in a series of imperial grants and orders. For example, Ming Shenzong's support and concern for Mount Putuo during the Wanli period, coupled with the tendency of monks and normal people to worship famous mountains together during this period, made the belief in Guanyin and Mount Putuo widely known as the Ashram of Guanyin Bodhisattva, and eventually became one of the four famous mountains of Chinese Buddhism.

At this time, the Guanyin Dao Center in Mount Putuo, Famous across the nation, it has not only won the reverence of believers, but also been recognized by the ruling

class. During the Wanli period of Ming Shenzong alone, it has given Buddhist classics and money many times and supported the reconstruction of temples. When Emperor Chongzhen encountered difficulties, he also thought of "holding royal incense and praying for Putuo." From this point of view, the Guanyin belief in Mount Putuo at that time was not only a place for believers and people to pray for disaster relief, but also a way for rulers to seek disaster solutions. Moreover, from the perspective of emperors, at least praying in Mount Putuo was recognized by the people.

Due to the support of the supreme ruler of the imperial court for the belief in Guanyin in Mount Putuo, local bureaucrats at all levels often follow the behaviors. The number of people who come to Mount Putuo to donate money, pray for disaster relief and pray for children to worship Buddha is increasing day by day. At this stage, Buddhism in Mount Putuo has also achieved rapid development.

As Mount Putuo is an isolated island located on the seaside, its geographical location is on the edge of the mainland and it is difficult to defend. Therefore, whenever bandits invade, it often becomes a stronghold for the enemy to harass the coastal inland. During the Ming Dynasty, there were many border troubles and the sea border was not peaceful. Therefore, Mount Putuo will become the center of separatist regimes of various forces during this period. Especially in the Ming Dynasty, when there were many sea bandits and the frontier was difficult to manage. the fact that Mount Putuo is the Ashram of Guanyin Bodhisattva has been widely known and deeply rooted in the hearts of the people, it also provides psychological security support for monks and ships.

But for those who are not Buddhists and the bureaucrats who guard against them, Putuo Mountain is a place that is "easy to be a thief's nest". The development of Putuo Mountain was affected to some extent during this period. However, it is precisely because the Guanyin belief in Putuo Mountain has been widely spread and developed

in the Han Nation that more and more Buddhists have been attracted to climb Putuo Mountain illegally and revive Putuo Mountain in ruins. As a result, Buddhism in Mount Putuo rose and fell several times.

As an eminent monk, Ming Dynasty Master Mingchan understanding represented the mainstream view in the Buddhist circle at that time. This passage not only shows that the Three Bodhisattvas and the Three Great Bodhisattvas, which were famous across the nation at that time, had a high popularity, It was also widely recognized by the society. Meanwhile, it also explained the situation of Mount Putuo at that time. Pirate often invaded. When he vowed to cast the three bronze halls, one of them had to be sent to Mount Putuo. However, the monk of Mount Putuo avoided "Haikou mistook gold for robbery." And "every Putuo monk refused". Zen Master Miaofeng was an eminent monk in the Buddhist circle at that time. It can be seen that the external environment of Mount Putuo was not conducive to develop at that time. At the same time, the trend of banning and supporting the construction of Mount Putuo was repeated. Because of this, although Putuo Mountain has suffered many hardships, it has revived many times. Putuo Mountain has experienced ups and downs in history and eventually developed into a famous Buddhist mountain, which cannot live without the persistence and support of Buddhist monks.

Especially during the period when Mount Putuo was banned by the government, they did not fear the government's ban and constantly support the continuation and revival of Mount Putuo Buddhism in order to make the Buddhism prosperous. According to historical records, there are several eminent monks conquered the forbidden to climb Mount Putuo for rebuilding temples to form the boom of Mount Putuo.

2.2.2.7 The Guanyin Belief in Mount Putuo during the Qing Dynasty

Since Kangxi, the emperors of the Qing Dynasty have not been threatened by too many sea bandits due to the increasingly stable sea border, don't like in the Ming Dynasty. In addition, the emperors of the Qing Dynasty believed in Buddhism, and the emperors frequently ordered the construction of Buddhist holy places and famous mountains. A famous Buddhist holy place like Mount Putuo, which has a long history at home and abroad, naturally has a special weight in the minds of emperors. At the beginning of the Qing Dynasty, The two temples of Putuo highlights among them, the two famous temples that can represent Mount Putuo refer to the Puji Temple and Fayu temples with 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 terms of policies, but also directly helped by rulers in the construction of Buddhist temples.

As for Mount Putuo, during the development of the Qing Dynasty, the rulers of the current dynasty paid more attention to it, especially in terms of the construction of Buddhist temples and the resettlement of monks in Mount Putuo, it is pretty considerate and targeted. Moreover, throughout the Qing Dynasty, the rewards given to the front and back temples of Mount Putuo were similar each time. Therefore, for Mount Putuo, the most important thing in the Qing Dynasty was the Puji Temple and Fayu temples, which have the longest history. "This temple is specially built by order and don't like the others." Therefore, it also shows once again that the establishment of the Putuo Mountain Guanyin Bodhisattva Dao Center is related to the cultivation of the Putuo Mountain Guanyin Bodhisattva belief.

The rulers attached great importance to the belief in Guanyin, which was reflected in their support and grant to the Ashram. The development of Mount Putuo is also related to the benign interaction between the abbot and eminent monks, the rulers and local officials. In this process, Mount Putuo not only obtained the material foundation needed for construction, but also provided convenient conditions for the

life of monks and the support of believers. Therefore, throughout the Qing Dynasty, Mount Putuo showed a trend of prosperity and development. (Chen Chi, 2014, pp250-254)

Part 3 Cultural Identity of Guanyin

2.3.1 Establishment of Guanyin Culture

Buddhist culture has exerted a wide and profound influence on people's thoughts and social life since its emergence. Buddhist culture with Chinese characteristics is not only an organic part of Chinese culture, but also shows the role and achievements of cultural exchanges and mutual learning between the East and the West. So, what is the significance of Buddhism to Chinese culture? Explore the Buddhist exploration and life practice of Chinese scholars, and establish social institutions specializing in this kind of culture. Goddess of Mercy Culture and Buddhism Origin of Mount Putuo. Putuo Mountain is one of the four famous Buddhist mountains and the Ashram of Guanyin Bodhisattva. It plays an important role in the Buddhist circle and attracts extensive attention from the public. Putuo Mountain has a very long history, but it blended with Buddhist culture in Datang. In 863 (the fourth year of Xiantong), Japanese monk Hui E came to China for the third time to visit Buddhist holy places. This year, he visited Manjusri Bodhisattva in Wutai Mountain, and went to China and Taiwan to give up a statue of Guanyin Bodhisattva, which was wonderful and solemn, and wanted to bring it back to China to support its citizens. Tao Jing Siming (now Ningbo) went out to sea and sailed through the Lotus Sea in Shiniu Port, Maqin Mountain (now Zhoushan), Changguo (now Zhoushan). He could not move when he met the reef. E and his colleagues looked at Chaoyin Cave and prayed, "If the chance of respecting Yu Haidong is not ripe, please stay on this mountain." After that, the boat floated, so Hui E placed the Guanyin statue in Zhang's house on the side of the

cave. Zhang's house dedicated the holy statue, which was called "refusing to go to Guanyin Court". It was the beginning of offering Buddha to Putuo Mountain.

In the 20th century, the first person to revive Mount Putuo was Elder Miaoshan. The elders have worked hard for decades to standardize Mount Putuo's meditation and chanting Buddha, teach and observe the legacy of the rooftop, and purge Samana's clean and dignified Taoist style; Standardize the Buddhist system, land and water and other housework Buddhist activities, including important law meetings to open altars and release precepts; Three major temples and more than 20 temples have been repaired, Founded Putuo Mountain Buddhist Nursing Hall, Putuo Mountain Buddhist Institute, Putuo Mountain Buddhist Culture Research Institute, Putuo Mountain Buddhism Magazine and Zhengfa Research Academic Annual, He took over the Putuo Mountain Cultural Relics Museum, advocated the repair of Putuo Luojia Mountain Records, created the South China Sea Guanyin Bronze Statue, Puji Hospital, Zhengfaming Tathagata Bronze Hall and Luojia Mountain Miaozhan Pagoda, and built the Banshan Monastery, Yuantong Monastery, Fayu Temple Daxiong Hall and other projects. Elder Miaoshan loved his country and religion all his life. He shared cloth, vegetables and food with little help. All his support income was used to build temples and educate people, relieve disasters and the needy, and benefit the local area.

Since 1984, he has also visited the United States, Japan, the Philippines, Singapore and other countries as well as Taiwan and Hong Kong regions of China. With his position and influence in the Buddhist circles at home and abroad, he has made outstanding contributions to the promotion of Buddhist culture and the reunification of the motherland. He can be called a great master. After that, Tao Changlao inherited the wishes of the old monk Miaoshan and hosted the first World Buddhist Forum, which made Mount Putuo attract the attention of Buddhist circles all over the world.

At present, under the leadership of the great monk Tao Ci, the Buddhist cause in Mount Putuo is improving from traditional incense to cultural education. Guanyin belief is being recognized by the public in cultural form. The times and society are calling for the return of belief, cultural prosperity and moral reconstruction. The belief in Guanyin meets the requirements of mankind for peace, progress and development, and the construction of the "Guanyin Dharma Realm" project in Mount Putuo conforms to this great historical change. "Guanyin Dharma Realm" is a Guanyin Expo Park with the theme of displaying Guanyin culture, integrating pilgrimage, experience and enlightenment functions, and integrating Guanyin Bodhisattva belief and Guanyin culture.

Mount Putuo has long been an important symbol and symbol of Guanyin culture. Mount Putuo College of China Buddhist Institute has also set up an international research center on Guanyin culture. As the Ashram of Guanyin belief, Mount Putuo's cultural feature and highlight is Guanyin culture. As mentioned earlier, it has a long history, superior geographical location and influence all over the world.

Nowadays, people should integrate the three major language families-Pali, Chinese and Tibetan to learn from each other. If we can't achieve and help each other, we will always attack each other and find other people's shortcomings, which will only lead to contradictions between people and social disharmony. The spirit within Buddhism is tolerance, to discover the beauty and strengths of each other, and then learn these strengths, so that everyone can shine and be full of positive energy, which is the original intention of Buddhism. Buddhism formulates various precepts to protect itself, such as not killing animals, not killing others, not hurting animals, which in turn is to protect itself. Because if you don't kill animals, animals won't attack you; If you don't steal from others, others won't steal from you. That's the reason. In fact, if you protect yourself through self-discipline, you will live a safer life. Guanyin culture hopes to let more people open their hearts, stand at a higher

level, do their part for social harmony and the spread of Chinese culture, and let foreigners see the essence of Chinese culture.

Confucianism, Buddhism and Taoism" are the core representatives of Chinese traditional culture. In this hot land, these three cultures have had a profound impact on our ancestors in terms of thought, spirit and life, and have influenced us so far. For example, elders often tell us to be kind and respect the old and love the young, which is influenced by Confucian culture; If you want to open up and let nature take its course when you encounter setbacks, it is influenced by Taoist culture; People should be merciful and help others more, which is influenced by Buddhist culture. This shows that the three cultures have been integrated into the blood of our nation. However, there is no denying the fact that in many people's ideas, there are deviations in their understanding of these three cultures, such as the idea that "Confucianism is a member of the WTO and Buddhism is born" mentioned here.

First of all, this concept has its rationality. Confucianism talks about "cultivating one's morality, keeping one's family together, governing the country and leveling the world" and has its social and political ideals. For example, when a student asked Confucius about his ambition, Confucius replied: "The old man is safe, the friends believe it, and the few are pregnant." Here can also show the Confucian feelings of entering the WTO. So you see, he did enter the WTO. And Buddhism? Living in the mountains, meditating and realizing the truth, knowing the heart and reaching the book, and not asking the world, he was indeed born. However, it is too simple to understand it only in this way.

Secondly, what is the premise of Confucianism to "govern the country and level the world"? It's self-cultivation. Self-cultivation means that when ordinary people think that the world's "treasures" (such as wealth, life, etc.) conflict with the Confucian concept of self-cultivation, they will not hesitate to discard it. For example, Confucius once said, "Unjust and rich and expensive are like floating clouds to me".

For ordinary people, his spirit of treating wealth as floating clouds can be described as having the spirit of being born. Therefore, it cannot be simply said that Confucianism entered the WTO. Let's look at Buddhism. The teachings of Buddhism are divided into five times, namely, man-heaven times, voice-hearing times, fate-feeling times, Bodhisattva times and Buddha times. Among them, man-heaven times are entered into the world, voice-hearing times and fate-feeling times are born, while Bodhisattva times are born and entered into the world, and Buddha times are successful in entering and leaving the world. Therefore, it cannot be simply said that Buddhism was born.

Thirdly, this concept still has its merits. From the point of view of Bodhisattva, it was born and entered the WTO, that is, it did things to enter the WTO in the spirit of being born. As the Sixth Patriarch Huineng said, "Buddhism is in the world and cannot be separated from the world. Looking for Bodhi after death is just like seeking rabbit horns." This is the reason. Therefore, Confucianism and Buddhism can be reconciled: to cultivate the heart of being born with Buddhist teachings, and then to do Confucianism's accession to the WTO with the heart of being born. Therefore, when we look at it at a higher level, we will find that this concept has a new artistic conception.

2.3.2 Recognition of Guanyin Culture in Chinese Values

Guanyin culture, as a ceremony inherited by traditional culture in the folk, has a certain sense of age and soil, There is a coupling between the two and the socialist core values in terms of basic essence, substantive core, value orientation, mode of communication, etc. Excavating the coupling between the two will have a certain reference for practicing and carrying forward the socialist core values.

The basic essence of Guanyin culture includes two aspects, namely, Guanyin religious culture and Guanyin secular culture. Among them, the religious culture of

Guanyin is the belief in the power of Guanyin, the certification of good men and women to obtain the divine power of Guanyin, and the monastic system and practice put forward on this basis. In short, it is the basic principle and practice ritual of Guanyin belief, which is mainly manifested in the form of local Guanyin and fruit Guanyin, and is spread by the dust through manifestation and induction. Its external form is wisdom like the sea, boundless compassion and responsiveness. The practice ritual of Guanyin religious culture is manifested in six forms, namely: First, the "name salvation type". It has the "power of convenience" of "observing its sound" and the "power of power of God" of showing its appearance along with the fate; The second is the "wisdom liberation type", which makes progress from seeking sound to saving suffering to "feeling him". Through Prajna wisdom, all living beings are educated and freed from "consciousness" to "feeling him". The third is the "secret instrument holding mantra type", which realizes self-improvement by reciting various Guanyin mantras attentively. The fourth is the "Pure Land Death Type", that is, putting down the butcher's knife, becoming a Buddha on the spot, and realizing self-harmony. The fifth is the type of "doing good deeds and rewarding blessings", believing in the function of following happiness, the dual holding of wisdom and Xiu De, and the coexistence of cause and effect of world blessing and holy blessing. The sixth is the "type of resolving doubts and doubts", which seeks guidance through Guanyin signs and other means. Guanyin secular culture means that good men and women artistically reproduce Guanyin belief in a secular way through literary works.

From the conciseness of socialist core values to Guanyin culture, there is a coupling between the two in basic essence, emphasizing that the realization of personal self-worth must be practiced through practice, and it must be through self-awakening to reach the other side of happiness, and there is a gradual process from ego to ego.

Engels once pointed out that "modern socialism", as far as its theoretical form is concerned, was initially manifested as a further and seemingly more thorough development of various principles put forward by great French enlightenment scholars in the 18th century. Like any new theory, it must first start from the existing ideological materials, although its roots are deeply rooted in the material and economic facts. "" . [Selected Works of Marx and Engels (Volume III) [M]. Beijing: People's Publishing House, 1995: 719] Guanyin Culture advocates knowing kindness and showing kindness. One should always be grateful and emphasize the process of learning love from "he feels, consciously to him", that is, to love oneself, relatives, others, society, motherland and all living beings. It is not a kind of love in a narrow sense, but a kind of great love and fraternity. This is essentially consistent with patriotism emphasized by socialist core values. Lenin said: "Patriotism is the deepest feeling for one's motherland that has been consolidated for thousands of years." Deng Xiaoping once said: "I am the son of the Chinese people, and I deeply love my motherland and people." Xi Jinping emphasized that "at any time, we must stick to the socialist core values formed and developed in China, make contributions in the tide of the times, and achieve our precious life".

In English, there are four words representing a country: state, nation, country and mother. State, mainly from the perspective of the national system, mainly refers to the nature of the country; Nation, from the perspective of the national composition of the country, mainly refers to the people; Country, from the perspective of the country's territory, mainly refers to the country's geographical location; Mother, mainly from the perspective of citizens' emotions, pays attention to citizens' emotions towards the country. Therefore, patriotic interpretation not only refers to all the people, but also includes mountains and rivers, social attributes, legal system and institutional mechanisms, etc. It is also a great love with extremely broad connotation and extension, which is the great rejuvenation of the Chinese nation and the realization of the Chinese dream at this stage.

Guanyin culture emphasizes compassion. Advocate saving the suffering, doing good deeds and accumulating virtues, being merciful, being kind and sailing, and Purdue; Pay attention to the Ten Commandments and advocate not killing, not stealing, not committing adultery, not talking nonsense, not drinking alcohol. The Forty-two Chapters Sutra says: "It is a great blessing to see people give way and help... For example, hundreds of thousands of people are divided into torches, and cooked food is removed from the ghost. This torch is the same, and the blessing is the same." What we advocate is to push people's thoughts, and the two kinds of "goodness" are completely consistent in essence, both of which come from the heart and origin, which is also consistent with the common goodness advocated by General Secretary Xi Jinping to build a community with shared future for mankind.

All men are created equal. People have both natural and social attributes. People are high and low. As Marx said, "People are not abstract objects of a single person. In reality, they are the sum of all social relations." People live in different groups, and maintaining self-esteem and dignity is the most basic requirement for people to be human. Therefore, protecting equality and pursuing equality are the most basic rights for everyone to be human, and are also the cornerstone of building a benign social order.

Harmony includes the harmony between people's own psychology and physiology, and also refers to the harmony between people, people and society, and people and nature, all of which require peace, kindness and tolerance, and are consistent in understanding, concept and pace. In the excellent culture of the Chinese nation, it is emphasized that harmony is the most important, harmony is the same, and each can have its own beauty, beauty, beauty and beauty, harmony but difference. At the same time, it emphasizes learning tolerance and compromise, seeking common ground, reserving minor differences, fighting without breaking, and reaching agreement in harmony with beauty, happiness and harmony. And, refers to everyone

has food to eat; Harmony means that everyone has something to say, advocates people's empathy and pursues deliberative democracy. Guanyin culture and socialist core values cultivate the generation process of human virtue cultivation, which refers to the process of human practice. Suhomlinski believes that "people can only make achievements with people", Everyone in the real society, They are all ordinary people, There are mortal troubles, How to achieve one's own harmony in life practice, To achieve harmony with people, society and nature, we need the process of virtue generation, cultivation and cultivation, which is manifested in the main forms of state, society and individual in different groups and levels. Only when everyone is the best of himself can we build the strongest team and realize the long-cherished wish of a well-off society in an all-round way.

Mount Putuo was listed as an intangible cultural heritage by the Ministry of Culture in 2008, but from a cultural point of view, Mount Putuo Ashram in Zhejiang is still making continuous efforts as a rising star; For example, Director Zhang Yimou was invited to create a special performance of "Impression Putuo", which tells the idea of learning to give up in Guanyin culture; In China's Putuo Mountain Buddhist Institute in Zhujiajian Island, its magnificent buildings and the spread of Buddhist culture are still only among the middle and deep boudoir; The World Buddhist Culture Festival did not exert its endurance as a brand activity; The Guanyin Altar located in Zhujiajian Island is still under construction; Guanyin Cultural Festival, sponsored by Putuo Mountain Management Committee, is also being held frequently. However, due to the lack of high-tech creative team and planning team operation, the radiation and influence of the activity are not particularly large. Comparatively speaking, Suining City in Sichuan Province, jointly named "Hometown of Guanyin in China" by the China Federation of Literary and Art Circles and the China Folk Artists Association in the same year, has accumulated a series of achievements through a series of cultural protection and rescue work in the past ten years. From a theoretical point of view, by entrusting famous celebrities to sort out and inherit the words; In

practice, the era value of Guanyin culture is excavated through folk collection and recitation; Moisturize the people by holding festivals such as Suining Xianghui Festival from the carrier of cultural communication; From the perspective of city influence, establish city alliances and friendly cities with Huzhou City in Zhejiang Province and Changji City City in Xinjiang; From the perspective of external expansion, it has established communication channels at home and abroad and established good relations with Hong Kong, Macao and Taiwan, the United States, Japan, South Korea, Sri Lanka and other Buddhist organizations at home and abroad; From the perspective of operation mode, giving full play to the professional functions of the cultural industry and jointly operating with famous universities have achieved good results.

2.3.3 Recognition of Guanyin Culture in Different Regional Cultures

Putuo Mountain is not only the Ashram of Guanyin Bodhisattva, but also a national natural scenic spot with beautiful scenery. Sightseeing and Buddha worship is the main purpose for the majority of believers to come to Putuo Mountain, and it is also the most important form and venue for communication among Guanyin believers on both sides of the Taiwan Strait. Judging from the number of Guanyin cultural exchanges between the two places, the number of Taiwanese Buddhist cultural teams and believers visiting and worshipping in the mainland is increasing year by year. In September 2010, the abbot of Puji Monastery, Monk Daoci, led 108 monks and nuns and 218 laymen to escort 1,000 statues of Guanyin in the South China Sea to Taiwan and held Buddhist cultural exchanges with religious figures in Taiwan. In 2012, about 70,000 Taiwan compatriots visited the mainland to worship Buddha. Data survey shows that in recent years, the number of Taiwanese Buddhist cultural figures and believers coming to Mount Putuo is also increasing year by year, with about 100 communication teams each year and increasingly frequent communication. In

September 2015, about 100 people, headed by the president of Taiwan's Dagang Mountain Yiyong Famai Association, Chuan Zheng Da Monk, formed a pilgrimage group entitled "Taiwan's Dagang Mountain Yiyong Famai Putuo Mountain Root-Seeking Tour" to visit Putuo Mountain.

From the region where the believers of cross-strait Guanyin cultural exchange are located, in Taiwan, there are both northern and southern ones, which basically cover every region of Taiwan. In recent years, the scale of cultural exchange activities between Guanyin and Buddhism held on both sides of the Taiwan Strait has gradually expanded, and the number and degree of participants have also been increasing. The scope of communication has developed from only communicating with Taiwan's four major hills or a few key monasteries in the past to basically maintaining comprehensive contacts with Taiwan's Buddhist cultural circles. In particular, through the activities of Guanyin Cihang Treasure Island in the South China Sea, Mount Putuo has established contacts with more than 1,000 folk monasteries in Taiwan, making the scope of communication basically cover every region of Taiwan.

Compatriots on both sides of the Taiwan Strait are an important new force to promote the development of both sides of the Taiwan Strait. Apart from blood ties and social ties, there is also a kind of "Buddhist ties" that maintain the relations between compatriots on both sides of the Taiwan Strait. For compatriots on both sides of the Taiwan Strait, "Buddha's fate" has developed to this day and has become a brand-new and normalized social relationship. This relationship is not only a cognitive, cultural and spiritual connection, but also a developing and mature connection. After 36 years of reform and opening up, after continuous accumulation and precipitation, this relationship is now showing new characteristics. As a result, the role and influence of Guanyin culture on cross-strait integration will also enter a "new normal".

Guanyin culture exchanges not only cultural knowledge, but also cultural cognition. It is not only the foundation for warming and even strengthening people's emotions, but also the driving force for transcending utilitarianism. Through the cultural exchange of Guanyin with super-ideology and regional culture, compatriots on both sides of the strait are not only no longer unfamiliar, but also jointly hold various activities and interact in various ways, so that more Taiwan compatriots can experience the cross-strait feeling of "blood is thicker than water". Many Taiwan compatriots have also returned to the mainland through religious and folk belief cultural exchange groups and other channels to carry out activities such as "mothering relatives", paying homage to ancestors, visiting relatives, and revising music. Its Guanyin cultural exchanges have gradually gone beyond the connotation of religion to reach the level of cultural extension, eliminating the misunderstanding and estrangement between the two sides in the past, cultivating mutual trust and love, increasing Taiwan compatriots' sense of identity with the motherland and deepening Taiwan compatriots' love for the motherland.

Conclusion

Guanyin culture is a social and cultural phenomenon with a long history, which contains profound Buddhist connotation. It is a comprehensive cultural system about outlook on life, world outlook and values. It has a broad social foundation in the world, especially between mainland China and Taiwan. With the development of Guanyin cultural exchange, how to guide the development of humanities and social sciences, and how to correctly guide people to understand and treat various problems in reality have become topics of common concern to scholars. Experts and scholars discuss the historical origin, current ties and future development trend of Guanyin culture. It has been paid more and more attention and recognized by the society.

Chapter III Symbols of Guanyin Statues in Putuo Mountain

This chapter mainly introduces the symbols of Guanyin statue in Putuo Mountain. Symbolic graphics are image marks produced by means of drawing, writing, engraving and printing. They are explanatory pictures and images. They are visual forms different from words, words and languages. They are reconstructed and created into new forms according to certain purposes. Symbolic graphic language uses point, line and surface basic elements to combine into concrete or abstract forms, characters and colors as basic words to coordinate the relationship between these elements such as size, reality and space, and to spread and communicate among different cultures, languages and countries. Guanyin statue is a symbol of culture. Through the analysis of various changes in statues, the use of semiotics to understand the important language meaning.

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. Therefore, this chapter will reflect the partial process of Chinese society by analyzing the image of Guanyin. This chapter is mainly divided into three parts to explain:

Part 1 Comparison of Guanyin Statues in Han Dynasty with Statues in Tibet, India and Southeast Asia

1.1 Characteristics of Guanyin Statues in Han Dynasty

1.2 Features of Tibetan Guanyin Statues

1.3 Features of Indian Guanyin Statues

1.3.1 Guishuang Dynasty (1st century BC-3rd century AD)

1.3.2 Gupta-style Guanyin statue (4th-6th century)

1.3.3 Post-Gupta Style Guanyin Statue (6th-7th Century)

1.3.4. Goddess of Mercy statues of the Para Dynasty (8th-12th centuries) and medieval northern India

1.3.5. Goddess of Mercy in Post-Gupta and Medieval Southern India

1.4 Goddess of Mercy Statues in Southeast Asia

1.4.1 Goddess of Mercy in Sri Lanka

1.4.2 Goddess of Mercy in Myanmar

Part 2 Overview of Guanyin Statue

2.1 Introduction and Development of Guanyin Statue into China

2.2 Artistic style of Guanyin Statue

2.2.1 Posture of Guanyin Statue

3.2.2.2 Pedestal and costumes of Guanyin Statue

3.2.2.3 Hand prints and Hand-held Objects of Guanyin Statue

Part 3 Artistic Expression of Guanyin Statue

3.1 Manufacturing Technology of Guanyin Statue

3.1.1 Clay gold color paint process

3.1.2 Sculpture gilding process

3.1.3 Gold gilding process

3.1.4 Manufacturing technology of metal Buddha statues

3.2 Artistic Forms of Guanyin Statues

3.2.1 Cave Temple Statues

3.2.2 Cliff carvings

3.2.3 Temple statues

3.2.4 Pagoda Sculpture

3.2.5 Stone carvings

3.2.6 Statue tablet

3.2.7 Thousand Buddha Statues

3.2.8 Line image

3.2.9 Gold and bronze Buddha statues

3.2.10 Shanye clay statue

3.2.11 "Wipe" statues

3.2.12 Small statues

3.2.13 Water and land painting

Part 4 Cultural and social symbolic significance of Guanyin statues

4.1. Symbols of life

4.2 Symbol of beauty

4.3 Symbol of kindness

Part 1 Comparison of Guanyin Statues in Han Dynasty with Statues in Tibet, India and Southeast Asia

1.1 Characteristics of Guanyin Statues in Han Dynasty

Since Buddhism was introduced into China during the Han Dynasty, Chinese people began to believe in and worship Guanyin Bodhisattva. During the Wei and Jin Dynasties, Zhu Fahu and Kumarajiva translated Guanyin classics of Zhenghokkekyo and Miaohokkekyo respectively. By the time of the Southern and Northern Dynasties, the folk belief in Guanyin had become very common, and various forms of Guanyin statues appeared, such as the Guanyin statues in the Northern Wei Dynasty on the right wall of Cave 76 and the left wall of Cave 115 in Maijishan Grottoes, and a large number of exquisite bronze Guanyin statues. (Xu Jianrong, 1998, pp12) The clothing patterns of these images are all in the style of "Cao Yi Out of Water", retaining obvious foreign characteristics.

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 Chinese (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 a 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 the times. 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. For example, in Dunhuang Tang Dynasty murals, Guanyin is plump and soft in shape, round in face, elegant in treasure, flying in sky clothes, colorful in wreaths, colorful in costumes, graceful without losing dignity, stable and rich in connotation. Stone carvings or bronze statues of Guanyin in Tang Dynasty also have these characteristics, such as Guanyin statues in Longmen Grottoes, Guanyin statues in Dunhuang Grottoes, and stone carvings of Guanyin statues in University of Pennsylvania Museum in the United States.

The statue of Guanyin in Song Dynasty inherited the legacy of Tang Dynasty in shape and costume, and is increasingly developing towards sinicization and secularization. The image of Bodhisattva tends to be feminized in the middle and lower classes, Pay attention to authenticity and vividness, There are a large number of Guanyin images, such as White Guanyin, Yulan Guanyin, Shuiyue Guanyin, Malang Fu Guanyin, etc. which take women's images in daily life as the expression objects, These statues are simple, clear and pure in style, thick and powerful, full in shape, thick and healthy. They are kind and easy, but they are dignified and beautiful. They have both the style of Tang Dynasty and the characteristics of the times and local characteristics of Song Dynasty. (Wang Bomin, 1996, pp282) For example, the Guanyin statue of Song Dynasty on the left wall of Cave 165 in Maiji Mountain, the woodcut Guanyin statue of Song Dynasty collected by Boston Art Museum and Cleveland Art Museum respectively, the Guanyin statue painted in white by Jia Shigu in Song Dynasty, and the Guanyin statue painted in Shui Yue by Song Dynasty. The Beishan Guanyin of several pearls, Shuiyue Guanyin and Riyue Guanyin of Dazu

Stone Carvings seems to be charming girls, gentle, quiet, noble and pure, leaving a deep impression on people.

1.2 Features of Tibetan Guanyin Statues

The modeling characteristics of Guanyin in Tibet (Tubo) before the 10th century can be seen from the Biography of Nanzhao. The statue of Avalokitesvara first appeared in the late Nanzhao period, that is, before the production of the Biography of Nanzhao (898), which was in the pre-prosperity period of Tibetan Buddhism. Since Buddhism was introduced to Tibet in the 7th century when Tubo Zhanpu Songzanganbu (609-649) (Ren Jiyu, 1991, pp335), Tubo has begun to worship Guanyin. Songzanganbu believes in Guanyin very much. The first Buddha statue in Tibet is the eleven Guanyin statues built in Songzanganbu. (Zaya Nodansirao, 1989, pp86) Tibetans generally believe that the French king Songzanganbu is the embodiment of Guanyin, and his residence Potala Palace is the residence of Guanyin, Putuo Luoia. (Gu Zhengmei, 2000, pp199-200) Tibetan Buddhist art in the pre-Hongqi period was influenced by Han art because a group of Han artists who came to Tibet with Princess Wencheng brought Han art. (Zaya Nodansirao, 1989, pp80) However, its main artistic techniques, styles and ideas are influenced by India, especially the Kashmiri School and the Parra-Shena School. (Heather Garne, 2001, pp2) These Indian art schools were first introduced into Nepal, so Nepalese Buddhist art was deeply influenced by Parra-Shena style. (Li Yumin, 1986, pp233) With Nepal's princess Chi Zun entering Tibet as a princess, a large number of Nepalese artists went together, bringing Indian and Nepalese artistic styles to Tibet and incorporating Tibetan art. (Zaya Nodansirao, 1986, pp79) Tibet was also influenced by Nepalese Buddhist art, thus forming Tibetan-Nepalese Buddhist art. This style of Buddhist art shows Pala's artistic style in modeling, decoration and costumes. However, when shaping the faces of Buddhas and Bodhisattvas, living Tibetan

handsome men and women are used as models, with thin lips and small mouth, broad forehead and slightly flat face in the circle, showing the true colors of the nation.



Figure 14 Tibetan Bodhisattva Statue

Source: Identification and Collection of Buddha Statues, 2009, pp137

[Accessed on March 8th, 2021]

The shape of Guanyin in the pre-Hong period of Tubo has the characteristics of Tibetan-Nepalese style, the specific performance is: most of them are gold-plated with red copper, wearing a three-leaf crown, covered with jewelry, long hair shawl, exposed upper body, thin skirt, close to the body, boat-shaped flame backlight, slender figure, wide shoulders and thin waist, soft body, fine lines, and some images also make three curved postures, which shows the influence of Para Buddhist art on Tibetan Buddhist art. Although the posture and costumes are foreign, the appearance is Tibetan, which shows that Tibetans have incorporated their own national factors when absorbing foreign art at the beginning.

In 978 AD, the post-Hongqi period of Tibetan Buddhism began. The Guanyin modeling in the early post-Hongqi period still maintained the style of the pre-Hongqi period, with obvious Para and Nepalese styles. After the 14th century, the modeling became rough and simple, showing the local characteristics of Tibet and gradually forming a unified local style (Jin Weinuo, Luo Shiping, 1995, pp231), thus forming Tibetan Buddhist art. (Fu Yunxian, 2005, pp13-14)

1.3 Features of Indian Guanyin Statues

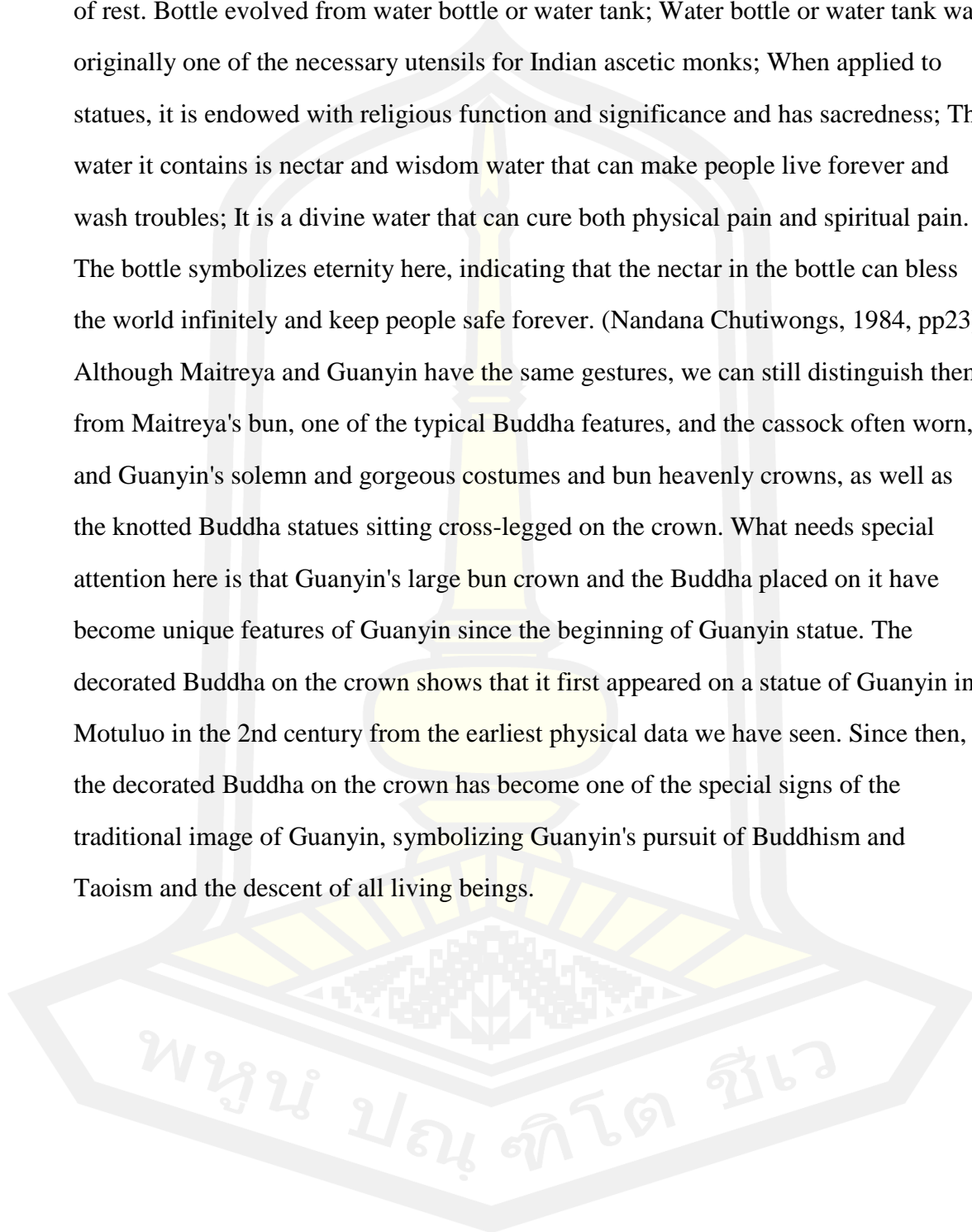
1.3.1 Guishuang Dynasty (1st century BC-3rd century AD)

During the Guishuang Dynasty, Buddhist statues rose almost at the same time in Gandhara and Motuluo, which was the formation and establishment of Buddhist statue art. At first, there was no clear and definite expression mode for the shape of Bodhisattva. Buddha and Bodhisattva looked very similar in hand prints and clothing, but there was still an image sign to distinguish Bodhisattva in local details.

MoTuluo is the Winter Palace of the Guishuang Dynasty, and fine arts are very prosperous. In the statues of Mo Tuluo, Maitreya Buddha and Guanyin are both dressed in heavy robes, with many folds, rough lines and some decorations on their bodies. The hairstyles and facial expressions of the two are slightly different; The former's hair is curled up in a knot on the top of the head, and its face is cold, solemn and deep, with the appearance of an ascetic; The latter wears a crown with high hair, which is called Jatamukuta. His face is dignified, noble, kind and has the style of a king. Their gestures are the same, with their right hand making Abhaya-mudra and their left hand hanging down to hold a small clean bottle (kalasa). (Nandana Chutiwongs, 1984, pp24) The fearless seal means: "The virtue of doing nothing is clear from the seal of fear, which symbolizes the seal of happiness and fearlessness for all sentient beings. When making this seal, raise your right hand, stretch your five fingers forward, palm outward, make a fist with your left hand, and hold the two corners of the cassock and settle on your navel." The gesture of raising the right hand can be traced back to the statue of rest in the second century BC. In the West Asia and the Mediterranean world, raising the right hand has been a manifestation of religion since ancient times, when modeling arts are enshrined in temples, which are specially used for statues of monarchs and nobles. The raised right hand means swearing to God to make a covenant; It also expresses loyalty, power, courage, martial arts and

friendship. The gesture of fearless seal in Buddhist statues is influenced by the statue of rest. Bottle evolved from water bottle or water tank; Water bottle or water tank was originally one of the necessary utensils for Indian ascetic monks; When applied to statues, it is endowed with religious function and significance and has sacredness; The water it contains is nectar and wisdom water that can make people live forever and wash troubles; It is a divine water that can cure both physical pain and spiritual pain. The bottle symbolizes eternity here, indicating that the nectar in the bottle can bless the world infinitely and keep people safe forever. (Nandana Chutiwongs, 1984, pp23)

Although Maitreya and Guanyin have the same gestures, we can still distinguish them from Maitreya's bun, one of the typical Buddha features, and the cassock often worn, and Guanyin's solemn and gorgeous costumes and bun heavenly crowns, as well as the knotted Buddha statues sitting cross-legged on the crown. What needs special attention here is that Guanyin's large bun crown and the Buddha placed on it have become unique features of Guanyin since the beginning of Guanyin statue. The decorated Buddha on the crown shows that it first appeared on a statue of Guanyin in Motuluo in the 2nd century from the earliest physical data we have seen. Since then, the decorated Buddha on the crown has become one of the special signs of the traditional image of Guanyin, symbolizing Guanyin's pursuit of Buddhism and Taoism and the descent of all living beings.



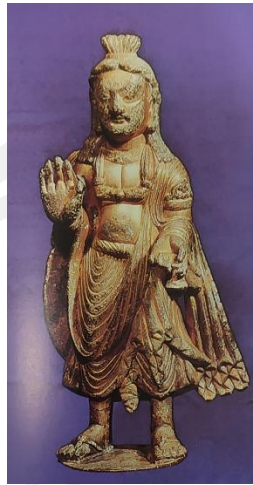


Figure 15 Motuluo Bodhisattva Statue

Source: Identification and Collection of Buddha Statues, 2009, pp89

[Accessed on March 8th, 2021]

Indians have the custom of wearing headscarves, but wearing huge crowns. This habit is not common in ancient India and may have been introduced from Iran. Indians combine the two and skillfully create a unique tall crown with a pointed round cone. In the early style of Indian art, Gao Guan has the characteristics of nobility, solemnity and divinity. This style has continued and has been expressed in Shan Qi and Gandhara art. For Buddhists, wearing hair tightly tied to the top of their heads in a bun (or bun) is also a symbol of asceticism (Piriya Krairiksh, 1980, pp243). Therefore, bun is often used in Buddha statues to express the spirit of asceticism of Buddha. Guanyin, a noble and solemn Bodhisattva, also appears in the image of wearing a high crown in the art of precious frost. After the Guishuang Dynasty, the official image of Guanyin was only with Buddha and bun crown, which undoubtedly became an important fixed sign to confirm Guanyin's identity.



Figure 16 Gandhara Bodhisattva Statue

Source: Identification and Collection of Buddha Statues, 2009, pp86

[Accessed on March 8th, 2021]

Ceylon art archaeologist Gumara Shiwami believes that the Bodhisattva image of Moutuluo in Guishuang Dynasty was absorbed and changed from an ancient Yaksa prototype. The Sanskrit Yaksa of Yaka, whose root is Yaks, means respect, sacrifice, agitation, etc. It refers to a group of demigods and demigods. In Shinhwa, India, the hag is a demigod, and Indian folk often worships the hag for happiness. According to "Long Agama" Volume 12, "General Assembly Sutra", "Da Pi Po Sha Lun" Volume 133, "Shun Zheng Theory" Volume 31 and other scriptures, Yasha is under the command of Pi Samana Heavenly King, guarding the heavens such as Wu Li Tian, enjoying all kinds of joy and power. The hag in the classics is usually described as the patron saint of the Dharma. They hold swords, swords, halberds and lotus flowers. It can be seen that the image of hag was adopted as soon as Buddhist art emerged, and evolved into an important god of Buddhism and was worshipped and believed by people.

The image of Guanyin, like Maitreya Buddha, originally appeared in the trinity of one Buddha and two Bodhisattvas as one of the Buddha's threat Bodhisattvas. According to many Mahayana classics, Guanyin Bodhisattva is the threat of Amitabha Buddha, but Guanyin is the threat of Sakyamuni in the Solemn Sutra of All Merits and Virtues and the Darani Sutra of Pu Xian of Clean Guanyin. Later, with the deepening of people's understanding of Guanyin, Guanyin was gradually separated

from it and worshipped as a separate god. At the end of the 4th century, Faxian recorded that Guanyin was the most worshipped among Mahayana Buddhist gods in Motuluo. According to the research of Gu Malashi Wami, the Guanyin statue of Mo Tuluo has developed into two forms: one is to appear as one of the Buddha's threats and Bodhisattvas in the shape of one Buddha and two Bodhisattvas; The other is to appear as an exclusive Bodhisattva. The latter was more widely welcomed by people, and later developed further through the dynasties. In particular, Guanyin Bodhisattva holding lotus became an outstanding artistic image, and to a certain extent stimulated the religious thought at that time, that is, lotus symbolized purity and self-quietness, and became the ideal representative of Indian traditional beauty. During the Guishuang Dynasty, Guanyin, with his right hand making fearless seals or holding lotus flowers and his left hand hanging down to hold bottles, was very popular in Motuluo, and the two influenced each other and gradually merged. The image of Guanyin holding lotus flowers has had a profound impact on later generations. From the murals of Ajanta Grottoes, we can see the typical image of Guanyin holding lotus flowers from a beautiful portrait of Guanyin drawn in 600 AD. The image of Guanyin holding a bottle and holding lotus quickly spread, and it became the prototype of the earliest bronze statue of Guanyin in China and the creation source of the earliest statue form of Guanyin in Southeast Asia.

During the reign of Guishuang Dynasty, many Guanyin statues were excavated in Gandhara. The earliest Guanyin image in Gandhara is also a fusion of the ancient traditional hag image. The right hand is raised as a fearless seal, and the left hand sometimes holds a wrinkled skirt and sometimes puts it on the buttocks. After that, just like the statue of Mo Tuluo, he also held a bunch of flowers or lotus flowers in his right hand. The most common Gandhara-style Guanyin statue is to hold the fearless seal with the right hand and hold a small wreath with the left hand, which was later replaced by lotus flowers. Guanyin also appears in two forms like Mo Tuluo. However, as a god with independent significance, the number of Guanyin statues

appearing in exclusive statues is the largest, and the statues are quite prominent. We still rely on the symbol of Guanyin, Sitting Buddha, on the headdress to confirm him. As far as style is concerned, the Guanyin image decorated with Buddha on Gandhara's crown only appeared in the 3rd century, later than Motuluo. According to French scholars, the custom of decorating God's headdress with small statues originated in the Far West. We often see this style feature in sculptures of Babela (Babela is an ancient and prosperous central city in Syria, rising from the 1st century BC to the 3rd century AD, its power extended from Asia Minor to Egypt, and was conquered by Roman Emperor Olian in 273). This style form may have been introduced into India through Gandhara. There is evident that a large number of Gandhara sculpture headdresses have a sunbird-like figurine. The theme of sunbird headdress is found in the artistic styles of Indian plains and eastern Deccan. Obviously, the early Buddhist artists made full use of this foreign theme of expression and transformed it to meet the needs of shaping the image and significance of Guanyin. Although it is a symbol of identity, in the early days of Gandhara and Motu Luoguishuang art, the transformation of Buddha on Guanyin headdress was occasional, by the 3rd century, it had become very common and became the most prominent and unique fixed pattern of Guanyin statues. In addition, when the shape of Bodhisattva has been established and fixed, as an important aspect of distinguishing Guanyin, Dauntless Seal and Lotus have a greater relationship with later Indian art, and they are more widely used. In addition to the careful conception and design of external images, artists also began to pay attention to the expression of characters' inner world. In Gandhara art, people found for the first time that Guanyin's solemn, compassionate, tolerant and salvation inner spirit had a quite a profound expression, making people feel Guanyin's outstanding character in many aspects.

Gandhara and Motuluo, as the crossroads of the East-West traffic trunk line, have enjoyed prosperous commerce since ancient times, and it is inevitable that the two places will come and go. Although Guanyin statues were made in distant places,

they were both produced under the control of the Guishuang Dynasty. From the beginning of the production of Guanyin statues, Buddha, bun crown and lotus became the common features of Guanyin statues from Gandhara and Motuluo to the whole of Asia. The two places have different characteristics in specific expression techniques. In form, the two are basically the same. They are both upright, with strong body, thick muscles, bare upper body, silk clothes, long skirts and belts. However, there are differences in face and costumes; Gandhara statues are influenced by Greek-Roman style and have the characteristics of Westerners; However, the statue of Mo Tu Luo was produced in India and the Indian nation, with Indian characteristics and a strong flavor of traditional Indian culture and art. In terms of clothing pattern treatment, Gandhara-style clothing pattern wrinkles are denser, while Mo Tu Luo-style clothing pattern wrinkles are less, and some do not show clothing folds at all. The dress is thin and close to the body, and the lines of the body are clearly visible. In terms of decoration, the decorations of Gandhara statues, such as earrings, neck ornaments, chest ornaments, shoulder straps, bracelets, armbands, Ying and U-shaped belly straps, are all gorgeous; The ornaments of Motuluo are relatively simple and simple, with only a wide decorative belt slung from the left shoulder to the right ankle standing out. It can be seen from here that the two places influence each other and share common elements; However, they are all based on local traditions and each has its own characteristics, with obvious localization. Among them, Mo Tuluo's statue style has the greatest influence on Gupta, and the latter is developed on the basis of fully absorbing the former.

1.3.2 Gupta-style Guanyin statue (4th-6th century)

Gupta Dynasty is an era when Buddhism and its art flourished, and it is also a meaningful turning point in the development of Guanyin statues. In the 5th century, people's concept of Guanyin underwent a turning point. The dignity, nobility,

kindness and king's elegant demeanour of the noble frost period gradually became extremely solemn and quiet. In terms of expression techniques, Gupta art combines Amarawati art with traditional art with rich sensual feeling, and will be the same for centuries to come. Decorating the bun crown with jewelry has been a rule of Guanyin modeling in Gupta period. In Gupta's early sculptures, the crown was still worn, but in the heyday of Gupta's artistic development, there was no crown, which was a beautiful bun crown decorated with precious stones or other hair accessories. This unique hairstyle, as an obvious feature of Guanyin, runs through the whole Indian art afterwards. During the period of Guishuang, the transformation of Buddha on Guanyin's head was occasional, and it was an indispensable and important part of Gupta art. At this time, Guanyin was holding lotus flowers with long stems in full bloom. Guanyin and Maitreya in Motuluo held small neck flasks in their left hands during the period of precious frost. In Gupta art, only Maitreya held small neck flasks. As an independent god, compared with the image of threatening to serve, the shape of respecting Guanyin alone has always been worshipped by people in Gupta Dynasty. At the end of Gupta, Guanyin has become a major deity and gained special beliefs. In terms of artistic expression, its shape is beautiful and its production is excellent. It has developed into a model of Gupta-style Buddhist art for later generations to learn and emulate.

1.3.3 Post-Gupta Style Guanyin Statue (6th-7th Century)

The Guanyin statues in the post-Gupta period continue the style of Gupta. Due to the prosperity of Mahayana Buddhism, a considerable number of Bodhisattva statues have been created in the post-Gupta dynasty, and the significance of Bodhisattva modeling is constantly developing. Guanyin Bodhisattva, in particular, has become the most popular Bodhisattva. Guanyin statues appearing in different forms and functions in many parts of India are three times as many as other Bodhisattva statues.

Moreover, the architectural and literary works at that time also confirmed that the status of this most beloved and respected god among Mahayana gods has been surprisingly improved. Guanyin's character characteristics and thematic significance of being merciful, saving the suffering and the needy, and protecting peace are obviously more and more widely highlighted in the post-Gupta period. No matter in the city, the countryside, the deserted travel, or in the surging sea, people will carry Guanyin's prayers, images or statues with them. When encountering difficulties or dangers, people will pray for peace. During his voyage, Faxian, a Chinese monk in the 20th century, prayed for the protection of Guanyin when facing danger. When Xuan Zang was in India (630-645), he also saw people's special worship and worship of Guanyin. Guanyin Bodhisattva, which has boundless magic power and miraculous powers and can save all sufferings, is of even greater significance to travelers, businessmen and admirers. The worship of Guanyin, an omnipotent magical power, is extremely extensive and far-reaching. In China and Southeast Asia, we can see the special respect for Guanyin. In short, in the post-Gupta period, Guanyin's status as an independent and omnipotent God has been established. People believe in him for a very clear purpose. They are convinced of his detached ability and the sanctification of Guanyin has reached its peak. The inscriptions and reliefs of this period can also be proved.

During the Gupta and Post-Gupta periods, Guanyin, like Buddha, became the theme of Buddhist artistic expression. Its plastic arts mainly absorbed the pure Indian style of Motuluo and the art of Amarawati region on the Deccan Plateau, and also integrated Gandhara art. Amarawati art directly inherits the ancient Indian art styles of Balut and Shan Qi, and has always maintained the characteristics of the pure traditional Indian art style; Its main characteristics are as follows: it pays attention to the dynamic and gentle performance of the characters; Mo Tuluo advocates plump sensuality; Gandhara is deep and steady. On this basis, the Gupta Dynasty made trade-offs and transformations, and integrated their essence, forming the most perfect

Gupta art with broad spirit, quiet expression, solemn atmosphere, and the integration of physical beauty and spiritual strength. After it got rid of the conventional Greek classicism in Gandhara art, it produced a new Indian classicism which was determined by its own environment and full of vitality. The specific performance is that the body fully reflects the traditional soft and light form in India. The body changes from strong to slim, with moderate proportion, thin shoulder width and waist, slender legs, round and full undulating muscles, flexible and smooth body curves, half-closed eyes, and more showing the female elements of compassion, tolerance and gentleness. The thin and transparent clothes originated from the fodder cling to the body like wet, and the body shape is clearly visible. The clothing lines are fine and smooth, with U-shaped parallel drooping and full of decorative effects. Later, this kind of corrugated line is no longer seen, only limited to some cross-cutting long lines. Carving techniques are well-rounded, The whole shape is solemn and elegant, harmonious and soft, Yingting Gaohua, exquisite and perfect, It has set up a new aesthetic ideal and standard of beauty in India. Guanyin's inner emotion of compassion and compassion is perfectly matched with the carefully shaped external form, which has achieved the brilliance of Gupta Buddhist art, created the most perfect Indian classical art and provided a model for Buddhist art statues and their aesthetics in Asia. In a word, Gupta's ideal modeling of Guanyin has reached mature concept and perfect technology; It has reached its peak in the treatment of structure and expression, and has an extremely important influence on Buddhist art in China and Southeast Asia.

1.3.4. Goddess of Mercy statues of the Parra Dynasty (8th-12th centuries) and medieval nrthern India

The Pala dynasty, located in the northeast corner of India, flourished from 760 to 141 AD, it is the dynasty in which the flowers of Indian fine arts finally bloom, and it

is also the dynasty in which Buddhist art is complex, creating a variety of Bodhisattva images. Buddhist fine arts in Nepal, Tibet and Southeast Asia are directly influenced by it, and even derived directly from it. Most of the carvings in Parra era are black basalt, smooth and firm. Its style inherits Gupta's classical artistic principles, but its body shape is more slender and inclined, its eyebrows are connected like a bow, and its posture is more delicate, losing its simple and strong style, and pursuing fine and beautiful, rich decorations and complicated embellishments. Most Buddha and Bodhisattva statues are upright, hard and powerful, becoming more formal and standardized. Not only Buddhist art, but also the statue of Shiva of Brahmanism in the same period has undergone such changes. After the Middle Ages, its influence can be seen in Indian Buddhist art and esoteric sculpture in Tang Dynasty of China, especially in Tibetan Buddhist statues after Song and Yuan Dynasties. Parra's artistic style since the 8th-9th century has also had a great influence on Southeast Asia, which can be said to have changed the early tradition in this region.

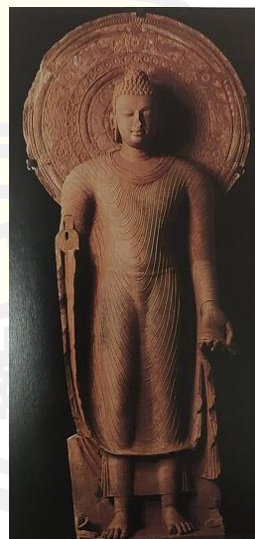


Figure 17 India Bodhisattva Statue

Source: Identification and Collection of Buddha Statues, 2009, pp99

[Accessed on March 8th, 2021]

After the 7th century, with the rise and development of esoteric religion in northern India, the expression of Bodhisattva's transcendent magical power also began. Although the art of the post-Gupta period has begun to show the transcendent divine power of Guanyin, by the time of the Parra Dynasty, this form of expression had been fully, richly and perfectly developed. In Maharashtra art on the west coast of India in the late post-Gupta period and Orissa art in the Bay of Bengal in the early Middle Ages, the transcendental ability of Guanyin was expressed by the four-armed Guanyin. The first eleven-sided Guanyin shape in Indian art was found in Cave 21 there, dating from the 7th to 8th centuries. Although there is more than one statue, it is the earliest eleven-sided Guanyin shape in India, with four arms and eleven heads. The image of the eleven-sided Avalokitesvara is specifically described in the eleven-sided Avalokitesvara Mantra Sutra translated by Yeshe Juedo in the Northern Zhou Dynasty of China. The eleven-sided Guanyin is the most common manifestation of Guanyin in esoteric religion. Among the eleven sides on the head, the left and right sides represent the ten places due to the position, and the top side represents the Buddha fruit of the eleven places. This image is concretized according to its successful merits. Pray for the eleven-sided Guanyin, which is expected to eliminate diseases and crimes. Eleven-sided Guanyin was also very popular in Tang Dynasty in China. Cave 9 of Tianlong Mountain in Shanxi Province, Pelliot of Thousand Buddha Cave in Dunhuang and No.102 all has this kind of Guanyin. Eleven-sided Guanyin makes us see for the first time the concrete image of Guanyin's omniscient omnipotence, detached magical power and God's freedom. This multi-faceted and multi-armed Guanyin image is deeply loved by people. At the same time, due to the higher requirements for his production level and more exquisite expression techniques, it has become one of the most exquisite Buddhist arts and later developed into a Guanyin image with thousands of hands and eyes. This kind of Guanyin also spread to Central Asia and China in the 7th century. A stone tablet in 691 AD in China is engraved with eleven Guanyin, which is more popular in Tibet.

In the form of expression, the traditional fixed logo of Guanyin statues in northern India in the Middle Ages has not changed, and Buddha, lotus, bun crown and clean bottle continue to follow the style of the previous generation. However, the number of arms has changed, from two arms to sixteen arms, and the logos of other gods (including Buddhism and Hinduism) are often adopted. In the inner aspect of the characters, Guanyin's endless compassion and compassion to the world are fully expressed, and the performance of the theme of compassion reaches its peak. In the past, Guanyin mainly showed that Guanyin paid attention to human suffering with compassion, but at this time, Guanyin showed not only attention, but also saved all human suffering with his transcendent infinite power. Then, the extraordinary, strange and extremely exaggerated Guanyin image with many faces and arms and thousands of hands and eyes is a powerful expression of this transcendental avatar and altruistic thought. From the eyes of Guanyin Bodhisattva, the embodiment of its power is born again. The goddess in Buddhism is the embodiment of its power in women: Tara. She is one of the most famous goddesses in Buddhism, just as Guanyin represents compassion, Manjusri represents wisdom, and Tara represents the merits and achievements of the past, present and future Buddhas. Therefore, wisdom and courage are integrated into compassion. The most creative thing in medieval Indian Buddhist art is the depiction of this goddess, from the gentle and kind image to the complex multi-armed and multi-faceted image showing majesty, which is extremely exquisite and unique. Taras are mainly white Tara and green Tara, and their worship is mainly in Tibet, Nepal, Sri Lanka and Java in the south occasionally.

In the Middle Ages, Buddhism and Hinduism flourished together and influenced each other organically. They often had gods they believed in together. In Indian philosophy, the mysterious thought of gods and the spirit of the universe are embodied in Guanyin, that is, his omnipotence and compassion spirit. In the view of Buddhists, Guanyin is the Lord of the world and the God of the universe. This kind of statue expressing Guanyin spirit in northern India became the mainstream of Indian

Buddhist art in the Middle Ages, which had a great influence on China and Southeast Asia.

1.3.5. Goddess of Mercy in Post-Gupta and Medieval Southern India

Hinduism and Buddhism prevailed at the same time in the Deccan region of southern India in the post-Gupta and medieval times. Shiva statues were more common. Guanyin statues were not available until the 7th century. The number was far less than that in the north and was obviously influenced by the northern style. In some reliefs of Sangkaram, Guanyin's modeling and expression techniques are closely related to Maharashtra art in Post-Gupta. In Amarawati's late sculpture art, there are some Guanyin statues in the 7th-10th century with local characteristics. In the eastern Deccan region, there are two stone reliefs, each engraved with a two-arm Guanyin statue. One of the Guanyin statues holds a lotus flower, and on the lotus flower there is a sitting Buddha who acts as a meditation seal. In another relief, Guanyin holds flowers in his left hand and prints with his right hand. Other Guanyin holds lotus flowers in his right hand and puts his left hand on his hips. There are two bronze Guanyin statues in Kanataka, One of them is very exquisite, with three heads and six arms. In addition to the traditional bun crown and Buddha transformation, there is also an eye on the forehead, a thin decorative belt slung across the broad chest from the left shoulder, and triangular armbands are worn on the upper part of both arms. This style of armbands is the first time to appear, and later Guanyin images are frequently used (the armbands of Avalokitesvara in Yunnan are similar to this style). It can be seen from this that while imitating the style of North India, artists in South India have also made some innovations, such as sitting Buddha on lotus flowers, putting left hand on buttocks, triangular flower armbands, etc.

The worship of Guanyin in Deccan region was popular until the 11th century. In the Buddhist art of Madras in southeast India and further south, the expression of

Guanyin is quite rich and lasted until the 15th century. Nagapatinam was an important port in southern India in the Middle Ages and an important Buddhist center. The relics found there show that Guanyin statues are very popular in Madras. The influence of religion and art from the same period in North India, especially Nalanda, on the Buddhist tradition in South India is obvious. Traces of North Indian art can be seen in Sangalam, Salihandem and other Buddhist sites in South India. The various forms of expression of Mahayana and Tantric Buddhas and Bodhisattvas are the most prominent features of Buddhist art in South India, reflecting the artist's extremely rich imagination and unique artistic expression.

Mahayana Buddhism declined in North India in the 13th century, and the South was also deeply affected. The belief in Mahayana gods gradually weakened, and the statue activities were greatly reduced, and Guanyin was no exception. Although there are occasional statues of Guanyin, they are very mediocre. With the demise of Buddhism, Buddhist art eventually declined in its birthplace. However, it continues to prosper in China, Southeast Asia and East Asia. Religion is "a man's belief in power beyond himself. He tries to rely on this power to meet emotional needs and obtain stability in life. He expresses this belief in worship and service." People are convinced that Guanyin has extraordinary power, which can dominate people's destiny and deserve people's obedience, awe and worship. Guanyin reveals the compassionate aspect of Buddha's nature. He guides the world to realize, get rid of reincarnation, and expresses a selfless love for human beings. Guanyin, as the ultimate manifestation of compassion, has become the object of worship. Just as Buddha statues are worshipped to express people's admiration, worship and blessing for Buddha, Guanyin statues have emerged as the times require, and their image has been continuously upgraded by secular imagination, changing from a Buddha's threat Bodhisattva to an independent God with superhuman power and universal significance. As a result, various forms of Guanyin images have been created, and with the changes of the times, Guanyin images with different characteristics and styles have been produced.

This is a sanctified art form, but it has produced infinite power. For people living in suffering, the worship of Guanyin icon can be comforted by the soul, thus making life peaceful and joyful. As an important part of Indian culture, the belief in Guanyin in India and the resulting worship of Guanyin icon spread to Southeast Asia along with Indian civilization and had a profound and long-lasting influence on Southeast Asia.

1.4 Goddess of Mercy Statues in Southeast Asia

The earliest Guanyin statues in Southeast Asia appeared in the 7th century, first in Myanmar, Luobodi and Cambodia, which is closely related to the spread of Mahayana Buddhism in these places in the 7th century. After continuous dissemination and development, a large number of various types of Guanyin statues emerged in Southeast Asian countries in the 8th-10th century. Those with exquisite shapes and superb skills can be called masterpieces of Southeast Asian Buddhist art and have high artistic and historical value. This period can be said to be a golden period for the development and prosperity of Mahayana Buddhist art in Southeast Asia. Guanyin Bodhisattva is only one aspect of Indian civilization, but he is one of the ties connecting Southeast Asian culture with cultural exchanges in other regions. His outstanding character has been deeply absorbed by the people in Southeast Asia and integrated into their lives, and has been widely respected.

1.4.1 Goddess of Mercy in Sri Lanka

A large number of ancient documents and archaeological relics preserved in Sri Lanka show that Sri Lanka has always maintained a long and stable relationship with India, especially with Andaro and Taminadu regions. The artistic traditions of these South Indian States obviously form the core foundation of Sri Lanka's traditional art. In the 5th century, monks or pilgrims who worshipped Guanyin brought Guanyin

statues from India to Sri Lanka, but the earliest local documents that mentioned Guanyin in Sri Lanka were the inscription Tiriya in the 8th century, and the first batch of Guanyin statues in Sri Lanka also appeared at this time. The worship of Guanyin was the most prosperous in the 9th-10th century, and a large number of Guanyin statues emerged. Judging from those statues and reliefs, the local tradition in Sri Lanka holds that Guanyin is merciful, saves the suffering and hardships, and treats all diseases. The worship of Guanyin in Sri Lanka was very popular until the 15th century.

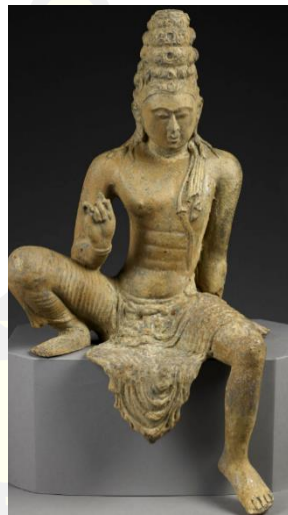


Figure 18 Sri Lanka Bodhisattva Statue

Source: http://blog.sina.com.cn/s/blog_769fb5f30102v9vh.html, 2021, online

[Accessed on March 8th, 2021]

The Lishi Guanyin statues of Sri Lanka's Kiridala and Stupuwa are the earliest Guanyin statues in Sri Lanka. They are works of the 8th century and are developed on the basis of the 7th century Guanyin statues in Andaro-Pahlavi region of South India. The figure of Kiritala Guanyin is slender and slender, showing obvious characteristics of Indian post-Gupta and Para artistic styles.

The Guanyin image of Stupa Uwa is slightly plump, indicating that it is influenced by Pahlavi. Guanyin's facial expression is quiet and solemn, with his head

slightly bottomed and his eyes looking down, expressing compassion. In addition, in the 9th-10th century, there was also a sitting posture of Guanyin, in which the king sat at will. The Guanyin image in Sri Lanka mainly appears in the image of Holy Guanyin (human form), which is a common feature of all countries that mainly believes in Theravada Buddhism. There is only one four-armed Guanyin, and its age is relatively late, which is the late Kandy (existing in 1593-1815, the ancient capital of Sri Lanka and the holy place of Buddhism).

The headdress is a bun crown, which inherits the Indian style and is mainly transformed from the style of South India. Sometimes the crown is decorated in the shape of roses, but most of them are Buddhist and the decoration is not very complicated.

The right hand is tied with a seal and the left hand is bent, indicating holding a lotus flower. Lotus flower is the traditional hand-held object of Guanyin. However, the Guanyin image in Sri Lanka usually does not have a lotus flower, but the gesture of half holding implies the lotus flower.

The Guanyin statue in Sri Lanka is dressed in rough and simple clothes to show the characteristics of asceticism. The upper body of the statue is exposed in the post-Gupta style, and the decorations are relatively simple, some are covered with deerskin and Upavita, and some wear earrings, neck ornaments, armbands and wrist bracelets; Others have no decoration at all. Wearing a long skirt, a girdle tied with a knot in front of the abdomen, and the long skirt clinging to the body (this is a typical Gupta multi-style style), simply wearing a skirt is also one of the simple life manifestations of ascetics. Another obvious feature is that Sri Lanka's Guanyin statues are often surrounded by tiger skin. Tiger skin has become a unique symbol of Sri Lanka's Guanyin statues. Some Guanyin statues in Malaya Peninsula and Indonesia also have this feature under its influence.

The Guanyin statue in Sri Lanka has its own characteristics, but on the whole it is greatly influenced by South India.

1.4.2 Goddess of Mercy in Myanmar

The country of Biao is the earliest country in Myanmar, and its capital is Sri Chahutto. Mahayana Buddhism was popular in Biao in the 7th century, and at the same time, Guanyin statue also appeared in Myanmar. Mahayana Buddhism has not been in Myanmar for a long time. People's belief in it is far less than that of Theravada Buddhism. Belief in Mahayana Buddhism gods is not very common, while Guanyin is different. Since his appearance in Myanmar, he has been widely welcomed and specially worshipped. Guanyin's gentle compassion and transcendent power have attracted Burmese people including Mahayana Buddhism and Theravada Buddhism. Mahayana Buddhists praised him as the savior of all sufferings and a symbol of the ideal of kindness, tolerance and altruism; Theravada Buddhists regard him as the main deity worthy of their love and respect after Buddha. Many prayer tablets engraved with Guanyin statues and Guanyin statues of various styles have been found in many cultural heritage centers in Myanmar, the number of which is second only to Buddha statues. The style of these Guanyin statues is obviously similar to the artistic style of the Buddhist center in Northeast India. In the 8th century, the country of Biao has cast metal Guanyin statues with local style. Burmese people mainly worship Guanyin as the Buddha's threat Bodhisattva, so Guanyin statues mostly appear in the form of one Buddha and two Bodhisattvas. After the 12th century, the worship of Guanyin gradually weakened. Except for some statues in Awa area from time to time, the statue activities in other areas were greatly reduced. Since then, although there has always been a statue of Guanyin, people's worship of him has changed greatly. He is only a symbol of peace and love, not a transcendent god who saves all human sufferings.



Figure 19 Myanmar Bodhisattva Statue

Source: <https://www.meipian.cn/1undi6wr>, 2021, online

[Accessed on March 8th, 2021]

The Guanyin statue in Myanmar is made according to the concept of Bodhisattva in early Mahayana Buddhism. It shows the image of a kind and kindness young god. Its pleasant appearance and lovely hand held reflect all his kind, kindness, wisdom and extraordinary power. Myanmar Guanyin statues are divided into two arms on one side and multi-arms on the other. Myanmar art usually appears in the image of Holy Guanyin (two arms on one side), but there are also multi-arm Guanyin forms. Some of these Guanyin statues are made locally by Shi Li Cha Luo in the country of Biao, while others are from India. Due to the deep foundation of Theravada and Sakyamuni's beliefs, the "humanoid" Guanyin statue with one arm is more accepted by Burmese people. Only this form of Guanyin statue exists in the Bagan Dynasty and later arts, while the multi-arm Guanyin statue disappeared quickly after it became popular for a while in the country of Biao.

In terms of body shape, the Guanyin statue of the country of Biao is slender, with wide shoulders and thin waist in the post-Gupta-Parra style in northeastern India. Its appearance is already obvious to the people of Biao. Its posture has standing posture and sitting posture. The standing posture is generally Tribhanga, and its body is gracefully bent. In Indian art, especially female images, the most favorite is this three-bend body posture with hips raised to the side, such as those carved images with medicine forks. Since Gupta, some Buddha statues and Bodhisattva statues in India have also taken this posture. Influenced by India, some Buddha and Bodhisattva statues in Southeast Asia and China during Sui and Tang Dynasties also applied this posture. It can be seen that this kind of body posture is very widespread, especially in the shape of one Buddha and two Bodhisattvas, the threatening Bodhisattva image basically adopts a three-bend style, which makes the whole image elegant, graceful and rhythmic. Samabhanga is the most common posture in the art of northern India in the Middle Ages, but there are very few Guanyin statues in Myanmar. Guanyin statues in the country of Biao are mostly sitting, including Lalitasana and Maharajalilasana. The King's Game Seat has always been a favorite posture of Indian Buddhist gods, and it is also a common sitting posture of Myanmar's Sri Chahutto and Bagan Guanyin. However, the most typical sitting posture of the Guanyin statue in the country of Biao is the King's random seat, which has quite local characteristics. In Indian Buddhist art, the random seat of the king began to appear in the post-Gupta period and became very common in the medieval North Indian style. Around the 8th century, it was said that it entered the house and became popular.

With Varamudra and the wish India began to occasionally appear in the Gupta and post-Gupta periods of India. Since then, it has become the most commonly used handprint in the Guanyin statue of North India in the Middle Ages, In the 8th century, it spread from East India to Myanmar, but it was not widely used among the Biao people in Sri Chattalo. Only during the Bagan period, with the continuous influx of culture and art in the northeast of medieval India into Myanmar, did it become the

most typical palm of sitting and standing Guanyin statues. As in the art of India and other places, the wish seal is always expressed with the right hand, while the left hand holding the lotus flower is sometimes held on the chest and sometimes on the left thigh.

Abhayamudra. Dauntless Seal is the oldest handprint in Indian icon art and the earliest handprint used in Guanyin statue. Since it became the most popular palm of Guanyin after the 7th century, the significance and use of Dauntless Seal gradually weakened. However, the fearless seal is still the most commonly used handprint in the Avalokitesvara statues in medieval North India. In Myanmar, Dauntless India appeared in Guanyin statues in Bagan period, which was obviously influenced by Guanyin art in Northeast India.

Vitarkamudra. The statement appeared in the image of Sri Chahutto's multi-armed Guanyin. In fact, there are very few seals in the Guanyin statue, which have not been found so far in the Indian Guanyin statue. However, in Sri Lanka, there is this handprint in 8 degenerate alms bottom 9 (the right hand of Avalokitesvara in Yunnan is obviously very similar to the seals). This handprint originates from the hand shape of the Guanyin statue holding rosary beads in Indian art. In the statue of Guanyin at the bottom of the degenerate alms, rosary beads are often placed in the right hand, and the curved fingers are very much like a saying seal. In Zhanpo, the gesture of saying that the seal originated from the shape of the hand holding the lotus flower. In the relief statue on the wall of the cloister on the second floor of Borobudur, Java, there is a story showing Guanyin's statement for Sudhana, in which Guanyin made a statement seal.

The holders are Lutos, Pustaka, water bottles, rosary beads, Tridanda or trisula, Camara, Pasa, Fan.

Lotus is an indispensable symbol of Guanyin in Indian art, and it is also the most common holding object of Guanyin in Myanmar, but it only appears in the multi-

armed Guanyin statue which shows extraordinary magical power. Lotus is usually held in the first hand on the left and sometimes in the second hand on the left. During the Bagan period, lotus became the only holding object of Guanyin. Whether sitting or standing, lotus was held in the left hand raised to the chest, while the right hand was used as a seal of wish or statement. Lotus flowers are generally in full bloom, with semi-open or lotus buds. Petals are round. Flowers rise from the pedestal sometimes behind the image and sometimes beside the image.

In the four-armed Guanyin statue of Sri Chahutto period, the scripture is held in the second hand on the right, which is the same as the same Guanyin statue of Zhan Po. In the four-armed Guanyin statues of India, Cambodia and the Malay Archipelago, the sutra scroll is also one of the most commonly used holders, but its position is just opposite to that of the sutra scroll in the statues of Sri Chattalo and Zhanpo Guanyin, and it is placed in the second hand on the left. Since the scriptures are only used in the multi-armed Guanyin image of Superman, there are no scriptures in the Guanyin image after Bagan.

The water bottle appears in the first hand on the right in Myanmar's four-armed Guanyin statue. Like the scriptures, the water bottle is not found in Bagan and later Guanyin statues. Aquarius appeared in the four-armed Guanyin statues in the northeast style of India in the Middle Ages. Aquarius was rarely used in the four-armed Guanyin statues after Gupta in India. However, Aquarius was still a very important holding object in the late stage of Indian Buddhist art and in the multi-armed Guanyin statues in other places.

Rosary beads are also one of the characteristics of penance and a symbol of wisdom. They often appear in multi-armed Guanyin statues in India and Southeast Asia. In Myanmar's Guanyin statue, it only appeared once in the right hand of the two-armed Guanyin statue in the style of Pyu, and rosary beads no longer appeared in the Guanyin statue after Bagan Dynasty.

The three-handle stick is an important appendage of ascetic monks, and it is often used as the handheld object of multi-armed Guanyin statues in India and Malay Archipelago. Trident is a symbolic symbol borrowed from Shiva's plastic arts, but it is not commonly used, only occasionally appearing in Guanyin statues in India and Central Asia. The objects in the third hand on the left of Sri Chahutto's six-armed Guanyin statue are like both three sticks and trident.

The right third hand of Sri Chahutto's six-arm Guanyin statue holds Fuzi. In India, Fuzi mainly appears in the hands of Guanyin, who is the Buddha's threat to Bodhisattva. When Guanyin appears in an independent and superhuman image, Fuzi completely disappears from the Guanyin statue in medieval India, and there is no Fuzi in the Guanyin statue after Bagan Dynasty.

The left second hand of the six-arm Guanyin statue holds a cable, which is often found in the holdings of six-arm or more Guanyin statues in India and Malay Archipelago.

A Guanyin statue in the Awa period holds a fan in its right hand. Fans have never appeared in Guanyin statues in other countries, which is a unique feature of Guanyin statues in Myanmar. In ancient India and Southeast Asia, fans were one of the five main symbols of kingship. Fans and brushes represent coolness and comfort, and are dedicated to sacred emperors. They can be replaced with each other.

In modern Guanyin statues, this important utensil can be a fan or a brushstroke.

Most Guanyin headdresses are bun crowns decorated with crowns and other decorations. The hair stands up from the forehead, tied into a bun, and then divided into three strands hanging on both sides like the hair at the back, so as to leave enough room for Buddha. A wide beaded band and a corolla composed of three flower-shaped patterns adorn this rather simple but elaborate bun crown, which has been used in the late Gupta style.

The bun crown is a very important feature of Guanyin since Gupta. As Mahayana Buddhism gradually weakened in the late Sri Chahutto, the statues of Guanyin also decreased, and the asceticism symbolic meaning of the bun crown was increasingly ignored by people. After the fall of Sri Chahutto Luo, the creation of Guanyin statues gradually lost its traditional constraints, The headdress is heavy and exaggerated, without Buddha, with various ornaments and unnatural hair. In most cases, the hair is completely covered with ornaments. The head wears a crown and is tied into a knot with ribbons in front. Sometimes the crown is made of complicated pleated and disorganized ribbons. This is a style imitating northeast India. The bun crown in Bagan period has obvious influence from Northeast India in the Middle Ages, showing a tall and richly decorated round cone shape.

The Buddha on the bun crown only appeared in the multi-armed Guanyin statue during the Sri Chahutto period, and did not appear in the two-armed Guanyin statue made by the Mahayana believers in Biao. The Guanyin statue, which lacks the most important symbol of Guanyin, was actually created by Mahayana believers in Myanmar. They consciously incorporated Guanyin into their belief system, but they did not care about the statue rules strictly observed by Mahayana believers.

Earrings are the earliest Guanyin statues in Myanmar, wearing a pair of oval earrings with protruding sharp corners. In the art of Post-Gupta and Western Deccan, earrings of the same shape were found in the early art of Thailand, Malaya Peninsula, Cambodia and Champo. Most two-armed Guanyin statues in the country of Biao wear huge solid round earrings. Round earrings are mainly worn by women, young people, soldiers and powerful people in Indian art, but they can be worn by people from all walks of life in medieval Orissa and Assam art.

The neck of the Guanyin statue in the country of Biao is wide and flat, decorated with beads or gem patterns, with a four-petal flower pattern in the middle. This wide, flat and semicircular neck ornament is unique to Gupta and Post-Gupta.

The earliest Guanyin statue in Myanmar has a thick holy thread on its upper body. The holy thread seems to be twisted into a rod shape with a long cloth belt, with some folds on it, slung from the chest on the left shoulder to the right hip. This is the traditional wearing method. Sacred threads of the same style are found in many carvings in Hougupta, Deccan region.

Guanyin statues in the art of Biao often have an abdominal belt, which is tied with a knot around the hips in front, and sometimes the knot is tied into a pleated fan shape. This kind of belly decoration existed in the early art of Calukyas and Rastrakutas in India. It belongs to the styles of Aihole, Badami, Elura and Elephanta, and frequently appears in post-Gupta, medieval Deccan, South India and Nepalese art. There are similar belly ornaments in the art of Champaign and Malay Archipelago in Southeast Asia. In fact, abdominal ornaments are mainly popular in southern India and have never been popular in northern India. The art of Bagan in Myanmar was deeply influenced by the art of northern India in the Middle Ages. Therefore, there is no abdominal ornaments in Bagan's Guanyin statue, and there is no such thing in Myanmar's Guanyin statue after Bagan.

The Guanyin statue of Biao is tied with a belt with decorations. There is a flower-shaped buckle in front of the belt, some of which are jewelry-shaped. This type of belt has been very popular in Northeast India throughout the Middle Ages since Gupta.

Before the 7th century, figures in Indian art wore double circular armbands, each decorated with floral buckles. After the 7th century, armbands began to use triangular patterns, and quickly became fashionable outward. The Guanyin statue of Biao Country is wearing an armband with triangular pattern. The armband is obviously worn at a higher position, and the top of the ornament touches the shoulder. In Gupta and post-Gupta artistic styles, the position of the armband is usually relatively high, at the top of the arm.

The armband style of Guanyin statue in Biao country obviously comes from the influence of post-Gupta art. This style changed only in the Middle Ages, when the armband was located lower close to the elbow. Bagan's Guanyin statue wears a beaded armband decorated with triangular patterns, which is this style.

Guanyin's wrist ornaments in the country of Biao are generally very simple. Some are beaded wristbands, while others wear two heavy bracelets on each wrist. This style of wrist ornaments belongs to the early style of Kalukeyas in Deccan region.

The foot ornament of Guanyin in the country of Biao is a heavy metal belt, which is tightly buckled around the ankle. Foot ornaments only appear in the male images in Maharashtra and Deccan art in the post-Gupta period of India, and the foot ornaments of Guanyin in the country of Biao are the same as their original forms. The foot ornaments of Bagan period are usually a chain of beads, which loosely surrounds the ankle and hangs over the instep. This most popular way of wearing was popular in the north and south of India in the Middle Ages, and it was introduced into Myanmar from India to the east. Guanyin statues from the Awa period until now have no foot ornaments. In fact, foot ornaments are rarely used in Myanmar's traditional art, and even if they do, they are only used in male images.

His upper body is bare, he wears a huge chest ornament, and his left shoulder is covered with deerskin. Deerskin often appears in the statue of Avalokitesvara. In parallel with it is a thick holy thread slung over his shoulder. The holy thread surrounds his shoulders and then hangs down on the front platform. This style of holy thread is the style of Indian Orissa and Assam. Wearing a tight skirt as long as the ankle, the pleats of the skirt are vertical, with a decorative belt at the upper edge, a girdle and a belly belt inlaid with jewelry, and a wide band at the leg. The belt is tied into a big fold at the left hip, and the end of the fold hangs down along the left leg like a waterfall. This kind of tight skirt, belt, hip and leg decorative belt often appears in

the art of Hougupta, medieval Deccan region, South India and Nepal, especially tying a knot above the hip is the artistic style of India and Nepal.

In the 7th century, Guanyin statues in the country of Biao were deeply influenced by Indian Gupta and Post-Gupta art, especially Orissa and Assam art. They followed the traditional statue rules and the statues were in line with rituals. After the 8th century, the obvious characteristics of Guanyin statue in the late period of Biao Kingdom are sitting posture, hands on knees, heavy and complicated headdresses and decorations. The lack of unique signs of Guanyin and the lack of statues according to traditional rules indicates that artists in the country of Biao did not attach much importance to the basic statue rules of Mahayana Buddhism at that time, or that they were shaping the God of Mahayana Buddhism with the thoughts of the above-mentioned Buddhism. To the Biao people, Guanyin is only the assistant of Buddha, and Sakyamuni is their only God. This creative artistic thought and style followed the Bagan Dynasty (1044-1287) or later.

The art of Bagan period has obviously been deeply influenced by Parra art in form. Its main features are slender posture, wide shoulders and thin waist, and soft body lines. However, in terms of facial expression, the idealized Indian Buddha and Bodhisattva statues shaped according to the statue ritual (32 phases, 80 kinds of good) have fewer and fewer facial features, while the local people have more and more prominent facial features, such as high cheekbones, wavy eyeliner and eyebrows, and exaggerated and gorgeous decorations loved by Burmese people, etc. Shortly after the establishment of the Bagan Dynasty, Burmese artists gradually broke away from the traditional Indian model according to their own ideas and preferences, and showed more and more local traditional styles in different ways. For example, there was no Buddha on the bun crown, indicating that they expressed this foreign Indian theme in their own way. After the Awa period, the Guanyin statue has actually been integrated

into Myanmar's patron saint. The statues called "Guanyin" by Burmese people in modern times are largely made according to the patron saints.

Part 2 Overview of Guanyin Statue

3.2.1 Introduction and Development of Guanyin Statue into 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.

The translation of sutras in the Central Plains began in the Eastern Han Dynasty. During the reign of Emperor Han, An Shigao and Zhiyou Jiachen prophecy translated the Mahayana Buddhism saying that everything has a department and the Mahayana Prajna nature is empty. During the Western Jin Dynasty, Zhu Fahu translated various classics such as Prajna, Baoji, Fahua and Nirvana. During the Eastern Jin Dynasty and

the Southern and Northern Dynasties, the translation activities flourished. With the support of the former Qin Dynasty, Daoan organized a translation field and advocated literal translation of Buddhist scriptures based on "faith". Yao Xing of the later Qin Dynasty invited Kumarajiva to enter Chang'an Xiaoyao Garden and began a national-scale translation of scriptures. The popular Dragon Tree Middle Classics in the Central Plains are mostly related to this translation of scriptures. After that, there were many translators such as Buddha Tuo Bhadra and Tan Wuchan, which made the great works of Buddhism Sanzang basically translated into Chinese during the Southern and Northern Dynasties. The translation of classics in the Central Plains reached its peak in Sui and Tang Dynasties. Xuan Zang went west to seek Dharma in the third year of Emperor Taizong's Zhenguan (AD 629), and returned home with 502 clips of 657 Buddhist scriptures 17 years later. He translated sutras in Greater Jionji and other places, and translated 75 sutras in 1335 volumes in 19 years. His works on consciousness-only, such as "Yogi's Theory of Land" and "Cheng Wei's Theory of Knowledge-only", promoted the development of Dharma and Consciousness-only in the Central Plains. At the same time, Yijing studied in India for more than 20 years, and translated 56 books and 230 volumes in Chang'an and Luoyang for more than 10 years after returning home. At the same time, the esoteric classics translated by Shan Wuwei, Jin Gangzhi and Bukong who came to China also made the esoteric classics in the Central Plains basically complete.

With the translation of classics, Guanyin belief has been introduced into the Central Plains since Wei and Jin Dynasties. Guanyin is a symbol of compassion and wisdom, which has great influence in Mahayana Buddhism and folk. Among many Bodhisattvas, Guanyin is also the most well known and believed by the people. In 286 AD (288 AD), Zhu Fahu translated the word "avalokitasvara" into "Guangshiyin" in Zhenghokkekyo. The word "Guang" here is basically the same as the free translation of the word "Guan" in Kumarajiva's translation of "Guanyin", that is, "sacred contemplation or introspection". Kumarajiva translated "Ava-Okitesvara Bodhisattva"

into "Avalokitesvara Bodhisattva", which refers to "Bodhisattva who searches for the voice of the world (suffering)". He adopted this expression in the translation of "Avalokitesvara Pumen", "Heart Sutra" and "Great Wisdom Theory" in "Miaofa Lianhua Sutra". After that, Xuan Zang translated it as "watching freedom". The popularity of Guanyin or Guanshiyin in the Central Plains mainly stems from the popularity of Hokkekyo Pumenpin translated by Kumarajiva. Dharmaksema, who came to China from India, urged the King of Beiliang to praise "Pumenpin" during his serious illness. After his recovery, the King of Beiliang vigorously promoted this sutra, preaching that when all living beings suffered, they could be freed by reading the name of Guanyin Bodhisattva, so it was widely popularized in the north and south of China. There are two main aspects in the spread of early beliefs: first, Prajnaparamita observation; Second, Guanyin is compassionate. Kumarajiva's Heart Sutra symbolically combines these two factors. The Guanyin in India is called "Apolujidi Shabhara", which is a male image and has not changed everywhere for more than 1,000 years. However, after being introduced into the Central Plains, although some Indian Guanyin images were also worshipped by Chinese Buddhists, the mainstream was the female body images created by Tang Dynasty believers according to the culture and aesthetics of the Central Plains. However, the essence of Chinese Guanyin is the personification of Prajna Paramita spirit with the characteristics of great compassion. In the Tang Dynasty, Xuan Zang used the translation of "observing the Bodhisattva at ease", which means "Bodhisattva who is particularly outstanding in observing Prajna". After that, Xuan Zang's translation method was used in Fatong, Zhihui, Liyan, Wisdom Wheel, Facheng, Bukong and Shihu. The essential difference between Guanshiyin and "watch freedom" lies in the fact that the former is a "Buddhist compassionate person" and the latter is a "personification of Buddhist compassion concept". It is with the concept of "personification of Buddhist compassion" that the feminization of Guanyin occurred in Tang Dynasty.

Indian Buddhism creates Guanyin's manifestation (image), which is that Guanyin Bodhisattva uses its avatar to manifest a "color body" similar to ordinary people or a "Dharma phase" different from ordinary people from the invisible pure Dharma body for the purpose of compassion and salvation. On the basis of inheriting this spirit, Buddhism in the Central Plains has incorporated Chinese characteristics. Guanyin in Indian Buddhism can manifest all kinds of sentient beings according to fate. Hokkekyo calls this ability "the power of convenience" and lists 33 manifestations. The Huayan Sutra calls it "the Great Sadness Gate". The Shurangama Sutra is called "no wonderful power" and "free achievement", and lists 32 kinds of manifestations, saying that it can "make 32 responses and enter all lands". They all tell that Guanyin manifests various identities for all living beings to facilitate enlightenment, which is called "wide travel and convenience". The Shurangama Sutra describes Guanyin's "solemn treasure" and says: "It can show many wonderful features and say boundless secret magic mantras, including one, three, five, seven, nine, eleven, or even one hundred and eighty, one thousand, ten thousand, and eighty-four thousand Shuo Jia Luo; Two arms, four arms, six arms, eight arms, ten arms, twelve arms, fourteen, sixteen, eighteen, twenty, to twenty-four, and even one hundred and eighty arms, one thousand arms, ten thousand arms, eighty-four thousand female Dara arms; Two eyes, three eyes, four eyes, nine eyes, even one hundred and eighty eyes, one thousand eyes, ten thousand eyes, eighty-four thousand pure treasure eyes; " The multi-song, multi-arm and multi-eye phase is called "pure method phase" or "solemn treasure phase". With the manifestation of Guanyin, the accident spread, forming "33 Guanyin". After Tang Dynasty, the image of Guanyin with the characteristics of Central Plains Buddhism, created by painters according to the artistic processing of the spread Guanyin manifestation story, became the main external manifestation of Guanyin. From the "33 bodies" of "Pumenpin" in Hokkekyo to the unique "33 Guanyin" in the Central Plains, the unique motherhood and skill of sending children of Guanyin in the Central Plains are very in line with the demands of the general

public. At the same time, women in Tang Dynasty, from ladies to civilians, were keen to donate money (support) to build Buddha caves, and their aesthetic concepts had an impact on Guanyin's shape, costumes, manner and temperament. There is a statue of Guanyin in the Huang Ze Temple Grottoes in Guangyuan, Sichuan Province, which is presumed to have been donated by Wu Zetian. Guanyin Bodhisattva is a sitting statue. His left hand is naturally placed on his left knee, while his right foot is raised flat with his left knee. His right foot faces the worker and his left hand holds the object. His eyes seem to be looking at his own feet. The overall shape is very humanized. The statue of Guanyin, a male with a small beard preserved in the Tang Dynasty, was also affected. It was not only decorated with well-dressed clothes, beaded on the neck, but also had a large collar, riveted arms, rings on the wrist, blocked ears, streamers on the whole body, and fine eyebrows and eyes on the facial features. The Guanyin statues in Dunhuang Caves 220 and 172 have plump faces and slim hands, showing the characteristics of women. The stone statues of Bodhisattva in Tang Dynasty stored in Shanxi Museum have a typical face shape of "ring fat" in the prosperous Tang Dynasty, and their eyebrow eyes, hair and dress all show the beauty of handsome women. At the same time, the Tang Dynasty believed not only in "Hokkekyo" Avalokitesvara, but also in the Pure Land Sect Avalokitesvara, which, together with Ksitigarbha Bodhisattva, was closely combined with the belief in the Pure Land after death. A large number of murals of Pure Land belief, Amitabha Buddha is seated on Sumeru, and the general trend is to stand around Guanyin. The inscriptions of statues often clearly explain "going to the Pure Land", "going to the top grade", "going to the other side" and "willing to go to the other side", which clearly shows the yearning for the Pure Land world.

Generally speaking, in the process of localization of Guanyin belief in the Central Plains, Guanyin statues have gradually evolved into expressions that conform to Chinese thinking and aesthetics, costumes have been completely localized, and shapes have been liberated from Indian native forms. People attach importance to

proportion, clothing and utensils have strong texture, and have oriental internal beauty. And there have been completely original art forms, such as Shuiyue Guanyin. Guanyin's treasure crown is like sitting on a stone with a crescent moon and blue waves behind it, creating a clear and blue realm. After the An-Shi Rebellion, Dunhuang Buddhism flourished, and the statues inherited the style tradition of abundant complexion, elegant eyebrows and eyes in the prosperous Tang Dynasty. During the occupation of Dunhuang by Tuxu, esoteric statues also appeared, such as Ruyi Wheel Guanyin and Bukongsuo Guanyin, Thousand-Handed Thousand-Eye Guanyin and Thousand-Handed Thousand-Bowl Manjusri, Double Eleven-Faced Guanyin, etc. In the late period of Guanyin, there were images such as King Kong Tussah Guanyin and Yangliuzhi Guanyin. (Shao Zhenyu, 2016, pp1-3)

2.2 Plastic Arts of Guanyin Statue

2.2.1 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.



Figure 20 Gansu Museum
Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]



Figure 21 Gansu Museum
Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The first is to sit cross-legged, also known as "Tathagata sitting" and "King Kong sitting". Because Buddha often uses this sitting position during meditation, it is also called "meditation sitting", commonly known as "double plate". This sitting posture is

based on the instep of the left and right feet being placed on the left and right strands, and the foot center of both feet facing up. On the basis of this sitting posture, it can be subdivided into two types. The left leg on the outside is called "auspicious sitting" and the right leg on the outside is called "magic-subduing sitting". In Cave 248 and Cave 45 of Dunhuang Mogao Grottoes in China, Buddha Sakyamuni took these two sitting positions. Whether it is "magic-subduing sitting" or "auspicious sitting", the posture of two feet playing with each other gives people a sense of stability and peace. In Buddhist culture, it is believed that sitting cross-legged is the most stable sitting position, which is not easy to get tired, and has a straight body and mind. Therefore, meditation practitioners usually adopt this sitting method. In addition, it is said that Sakyamuni entered meditation under the Bodhi tree, practicing enlightenment and testifying, and adopted this sitting posture.



Figure 22 Sit cross-legged

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The second is sitting half-legged, commonly known as "single plate", which is the sitting posture that Bodhisattvas often adopt in Buddhism. Its posture is that the right foot is placed on the left thigh alone, or the left foot is placed on the right thigh

alone. The left leg is externally called "auspicious half-sitting" and the right leg is externally called "demon-subduing half-sitting". This sitting posture is similar to the full-legged sitting posture, except that the full-legged sitting posture is with both feet facing up, while this posture is with one foot facing up. The Buddha created in Cave 17 of Yungang Grottoes sits for this purpose.



Figure 23 Sitting half-legged

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The third is the wheel king sitting, also known as "free sitting", which is called the three most common sitting postures of Buddhas together with the full and half-legged sitting. Its posture is to bend its right knee, its left foot is half-legged or drooping in front of the seat, its right arm stretches straight on its right knee, and its left hand naturally caresses the seat. Because this kind of sitting method is comfortable, very relaxed and comfortable, it is called "sitting at ease". This kind of free sitting appeared on the Dragon King statue in India's Agangta Grottoes in the early days and became a popular form of Chinese Bodhisattva statues after the Song Dynasty.



Figure 24 Wheel king sitting

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The fourth is to sit cross-legged, also known as leaning, which means that the body sits on the seat with its feet hanging down naturally. Guanyin statues in this sitting position are generally positive images, with straight and straight manners, which makes people feel awe.



Figure 25 Sit cross-legged

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The fifth is to sit with your feet crossed, which is similar to sitting with your body sitting on the seat, but your drooping legs intersect in front of the seat. In early

Buddhist statues in China, Maitreya Bodhisattva often adopted this sitting posture. On the south wall of Cave 275 of Mogao Grottoes, there are two statues of Bodhisattvas sitting on their feet during the Northern Cool Period. The Bodhisattvas sit on the platform with their feet hanging down, their hands tied with a seal, their heads slightly facing down, and their corners of the mouth showing a shallow smile, which is very vivid and natural.



Figure 26 1 Sit with your feet crossed

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The sixth is the game sitting, its posture is one foot and a half, one leg naturally hangs in front of the seat, one hand rests on the leg, and the other hand naturally hangs on the seat. The seventh is a half-legged meditation sitting (as shown in Fig. 7), with a single leg and one finger and cheek, with a low head and sideways meditation. This sitting posture was popular in the Southern and Northern Dynasties of China, which meant that Buddha thought about the sufferings of all living beings when he was a Bodhisattva. The last thing I saw was a dustpan sitting. Its posture is to sit with two feet straight in the same direction. Because the shape between the two feet is like a dustpan (a tool made of bamboo strips, wicker strips or iron sheets to lift bran or remove garbage), it is called a dustpan sitting. It is a relatively open and comfortable sitting method. The Ruyi Wheel Guanyin Bodhisattva we usually see also uses this

sitting posture. The above six sitting postures of Guanyin statues are the most common but very vivid and interesting statues in Chinese Buddhist art. These sitting postures are not only the embodiment of the wisdom and diligence of skillful craftsmen of past dynasties in China, but also the representative of perfectly interpreting the vast and profound Buddhist culture with artistic images. In addition to outstanding sitting posture, there are standing posture and lying posture.



Figure 27 Game sitting

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The standing posture of Buddhist artistic image is also a kind of statue method often used in shaping Guanyin statues. Simply speaking, it can be divided into upright statues, sutra statues and curved statues. The upright statue, as its name implies, is the figure of Guanyin statue in a straight line, with both feet standing side by side on the platform. Amitabha Buddha often uses this phase. Disciples and Bodhisattvas who stand together on both sides of the Buddha also often use upright images.



Figure 28 Standing posture

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The second is menstruation image. The walking statue is also called the parade statue, and its posture usually shows instantaneous dynamics. One foot steps forward slightly to indicate walking. Buddha often uses this statue to indicate that he is parading. The last one is Quli Statue. Quli Statue is mostly a variety of postures when the Dharma Protector God stands. The body often presents an "S" movement, either holding a sword or holding a sword. The image is beautiful and vivid.



Figure 29 Menstruation image

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The reclining position in the reclining position statues in Buddhist artistic images is generally a Buddha's Nie image, which means "going into heaven and dying" in Buddhist culture. Its posture can only be lying on the right side, because there is a clear stipulation on the concept of left and right in Indian Buddhism. They think that a person's left hand or left side is unclean, while the right hand and right side are clean, so lying on the right side is more auspicious. This is also very reasonable from a medical point of view, because the left side is closer to the heart, and the way of lying on the left side will oppress the heart, so it is more appropriate to adopt the way of lying on the right to shape Guanyin statues, both from Buddhist culture and secularity.



Figure 30 Reclining position

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

2.2.2 Pedestal and costumes of Guanyin Statue

The costumes of Buddha statues are very different 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 homeliness, 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.

Bodhisattva: It is generally based on the layman image before Sakyamuni became a monk. Sakyamuni was originally the son of King Jingfan of Jiawei Luo Weiguo and was born in an aristocrat. Therefore, the costumes of Bodhisattva statues reflected the life style of Indian aristocrats at that time and were rich and beautiful. Bodhisattva statues usually wear all kinds of treasure crowns, drooping treasure belts from left to right, or their hair is tied into a high bun. Bare upper body, wearing celestial clothing (a thin and soft clothing, which is said to be worn by the heavens, so it is called celestial clothing), with wreaths, collars, ears, armbands, wrist bracelets, anklets and other jewelry decorations.

The heavens: Most of them are based on secular aristocrats, so their costumes also reflect the life customs of the aristocratic class.

Dharma Custodian: All kinds of Dharma Custodian Heavenly Kings, King Kong Lux and other divine generals are mostly dressed as ancient Chinese military commanders. This is because with the introduction of Buddhism from India to China, it has gradually become a Chinese Dharma Custodian God.

Lohan: He is a monk disciple of Buddha, and his costumes are also very simple and homeliness. Lohan's image is usually a bhikkhu in bald monk's clothing, and he usually wears a cassock. (Long Zhidan, Wang Qiumo, 2007, pp18-22)



Figure 31 Pedestal of the Buddha statue

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The pedestal of the Buddha statue is the pedestal on which the Buddha statue is placed. There are many forms of pedestals. Different Buddha statues adopt different pedestals. The main forms of pedestals are Buddha pedestals, lotus pedestals, lion pedestals, elephant pedestals, rock pedestals, futon pedestals, and various animal-shaped pedestals. Buddha platform: Under the platform of Buddha statue, there is the foundation of the seat, that is, the platform base, also known as "King Kong Seat" or "Sumeru Seat". The height and size of the Buddha platform should be commensurate with the Buddha statue and have a certain bearing capacity. Buddha terraces are usually piled up in Shi Zhuan or carved from wood. Buddha Terrace has two floors, three floors and other different levels. Most of them are square, called square seats, and hexagonal and octagonal ones. Lotus Seat: Also known as "Lotus Terrace", "Lotus Seat" and "China Seat". One of the most common forms of Buddha pedestal. Lotus is a symbol of Buddhism. Buddha statues and Bodhisattva statues are mostly placed on lotus seats. There are many kinds of lotus seats, and the shapes of lotus

seats vary from generation to generation. The common lotus seat consists of lotus, seat body and seat base. Usually hexagonal, the lower part is Sumeru seat, the upper part and the lower part are triple or quadruple, the waist part is carved with a door on each side, and the upper and lower parts are inverted lotus and covered lotus respectively. Leo: Two lions crouched beside the pedestal where Buddha sat, because lions are the king of beasts, which is used as a metaphor for Buddha's respect. Lion: For example, Manjusri Bodhisattva's Green Lion, Luo Cha's Emperor's White Lion, Da Ri Tathagata and Void Tibetan Bodhisattvas often use lions as mounts. White Elephant Block: For example, Samantabhadra Bodhisattva's six-toothed white elephant, Indra also often uses elephants as mounts. Peacock Seat: There are also many people who use peacocks as mounts, such as Amitabha Buddha, Peacock Queen Mother Bodhisattva, Lotus Vanity Collection, Peacock Ming King, etc. Listening seat: Dog-like mythical beast, special seat for Ksitigarbha Bodhisattva. Futon seat: mostly used by arhats. Cloud Block: The pedestal decorated with the image of air billow with moire is called Cloud Block. The Buddha statues placed in this pedestal are more common, and this pedestal is commonly used by Dharma Guardians and Buddhist monks. Lotus leaf seat: It is usually inhabited by the custodian gods. It looks like an inverted lotus leaf, hence its name. Rock seat: shaped like a solid rock, mostly with lower-grade hag, Ming Wang, King Kong Lux, etc.

In Buddhist culture, lotus is the symbol of Buddha. Lotus appeared earlier than Buddhist statues, and Guanyin was mostly a lotus seat. In the early Buddhist art, the Buddha was often represented by symbolism. Apart from a bodhi tree or a small white elephant with six teeth, lotus flowers were used to symbolize the Buddha. According to legend, before the Buddha was born, there were eight kinds of auspicious signs, one of which was a lotus flower as big as a car cover growing from a pond. The Buddha gave birth to a bright future from the root of his tongue. Each path turns into a golden Chiba lotus flower. Each flower has a saying that the Buddha sits cross-legged. Therefore, there is a special "lotus seat" style in Buddhist sculpture. Lotus

seat, that is, taking the blooming lotus as the seat, Buddha and Bodhisattva sit or stand on the lotus-shaped seat, so it is also called "Lotus Seat", "Lotus Terrace" and "China Seat". The basic forms of lotus seat are lotus steamed lotus seat and lotus steamed lotus seat without lotus. Lotus stem rosette has two types: one stem and one statue, and one stem and more statues. There are three types of rosettes without lotus stems: upturned rosettes, overturned rosettes and upturned mixed rosettes. At the beginning of AD, Gandhara Kingdom combined the essence of ancient Indian art with ancient Greek art, creating Gandhara art and Buddha statues. Lotus is still the main theme in Gandhara art. Lotus flowers can be seen everywhere on Ashoka Lion Stone Pillar and Amarawati Site. In our country, lotus is also very common in Buddhist sculpture and painting. Dunhuang and Yungang all use lotus as the most basic decorative pattern. In addition, the bases of Chinese watches and stalagmites are mostly lotus flowers.

In Buddhist statues, Buddha and Bodhisattva usually have halos on their heads and behind them, which are head light and backlight respectively. Since the head light and backlight represent the status of Buddhism, the treatment of backlight in Buddhist statues should conform to Buddhist rituals. Buddha has the highest fruit position, with not only head light but also backlight; Bodhisattva's fruit rank is high, with only head light and no backlight; According to the news, the fruit position of the custodian is even lower, and only a few people with perfect virtue have the first light. Head light: also known as "top round light", the circular halo behind the head of the Buddha statue is the embodiment of the "white hair phase between the eyebrows" in the "32 phases" of the Buddha. Common head light styles include round, orb-shaped, flame-shaped, etc. In Buddhist statues, there are two kinds of head light: combined casting and separate casting. Combined casting, that is, head light relief or line engraving on the backlight, early Buddha statues were mainly combined casting head light; Separate casting, that is, the head light is carved and molded separately, usually in the form of transparent carving, which is generally used without backlight. After Sui Dynasty, there was a form of separate casting and thorough casting. The pattern is

decorated with concentric circles of multi-layer halo and lotus. Backlight, also known as "body-lifting light", the halo of a round wheel emitted from behind the Buddha statue is the embodiment of "Chang Guang Yi Zhang Xiang" in the "32 phases" of the Buddha. There are two forms: lotus petal shape and boat shape. In Buddhist statues, backlights are cast together and cast separately. The decorative pattern of backlight is mainly flame pattern, and some are mixed with honeysuckle pattern or renju pattern. Early decorative patterns mostly used relief or line engraving. In Sui Dynasty, transparent carving was often used, and it was rare to have backlight in Buddhist statues after Tang Dynasty. (Long Zhidan, Wang Qiumo, 2007, pp24-26)



Figure 32 Bodhisattva

Source: <https://paimai.jd.com/103769605>, 2021, online

[Accessed on January 27th, 2021]

2.2.3 Hand prints and Hand-held Objects of Guanyin Statue

In addition to the basic postures described by the author above, the posture of the hand in the posture of Guanyin statues also plays an important role. It represents the different identities of Guanyin statues and various teachings of Buddhism. According to Sanskrit free translation, various gestures of Guanyin statues are also called

"prints" or "hand prints". With the changes of the times, Buddhist hand prints have been carefully selected and refined for a long time, integrating various statue techniques, artistic concepts and Buddhist culture at all times and in all countries. They are not only rigorous in structure and exquisite in details, but also magnificent in overall style, elegant and stable. In the spiritual sense, every Buddhist handprint has its unique spiritual connotation. In artistic expression, the depiction of hands is no less difficult than the facial features. In order to shape a good pair of hands, the modeling structure of fingers, wrists and arms needs reasonable arrangement. The control of these many elements is often difficult to shape other parts of the body. There are many kinds and variations of gestures in Guanyin statues. The five most common hand prints are also commonly called "Sakyamuni Five Seals". These five seals are meditation seal, demon reduction seal, fearless seal, wish seal and statement seal.



Figure 33 Hand prints

Source: ZhangJun, 2021, photography

[Accessed on January 17th, 2021]

First of all, meditation seal is a kind of seal that is quiet and single-minded, eliminates all kinds of distractions, and deeply meditates. Generally, Guanyin statues that adopt this gesture are mostly sitting, with their hands facing each other, with their hands tilted back on their knees to below their navel, the fingers of their thumbs connected, the right hand placed above their left hand, and the other fingers stretched

naturally. Because ancient Indians believed that their right hands were clean and their left hands were not clean, they adopted this gesture of "suppressing uncleanness with cleanness".



Figure 34 Meditation seal

Source: <http://www.tuigb.com/ptgb0n587887922766>, 2021, online

[Accessed on January 27th, 2021]

The magic seal is to cover the right knee with the right hand and touch the ground with the finger to show that the magic is subdued. The specific gesture is the right hand droops naturally, the palm is inward, the index finger is straight and points to the ground, and the fingertip is in contact with the ground, so this gesture is also called touch print. Legend has it that when Buddha was practicing to become a Buddha, the devil did not want him to become a Buddha, so he constantly disturbed him in order to prevent his practice. Later, Sakyamuni touched the ground with his right hand and asked the earth to prove it. Then the earth god came out to prove that Sakyamuni had become a Buddha and finally made the devil king afraid of subduing. This Buddhist story is the origin of the magic seal.



Figure 35 Magic seal

Source: https://m.sohu.com/a/242207630_111015, 2021, online

[Accessed on January 27th, 2021]

The specific gesture of Shi Dauntless Seal is to raise the right hand to the chest shoulder-to-shoulder, push out the palm, and stretch the five fingers naturally. Its implication is that Buddha, with his wish of great kindness, uses boundless magic power to resist all difficulties in the world, eliminate the fears of all living beings, and guide all living beings to the right path of Buddha. And compared with external interference, more severe challenges actually come from people's hearts, Buddha used this handprint to tell practitioners to be fearless in the face of difficulties. Often associated with the fearless seal is the vow seal, also known as "with wish seal". The use of these two hand prints together is the most common group of gestures in Guanyin statues. Facing all kinds of prayers of believers, the Buddha with great mercy and sufficient magical powers will try his best to help them realize their wishes. At that time, the Buddha will make a wish seal. The gesture is that his left hand will naturally droop and his palm will be pushed outward, implying that the Buddha accepts the wishes of all living beings.



Figure 36 Shi Dauntless Seal

Source: https://m.sohu.com/a/242207630_111015, 2021, online

[Accessed on January 27th, 2021]

Finally, there is the statement seal, which uses the thumb and index finger (or middle finger and ring finger) of the finger to buckle the ring, and the other fingers stretch naturally, indicating that Buddha is saying. Legend has it that Sakyamuni used this handprint when he first said it on the outskirts of Rokuyaon. In Buddhist culture, the Buddha is great not only because he can be detached from life and death, but also because he can transform and teach all living beings. This kind of teaching is first reflected in the public statement. Sanzang's twelve Dharma can only be spread to believers through preaching, and the statement seal is the manifestation of this behavior. From the above discussion, it is not difficult to see that these five basic Buddha gestures all show the core ideas of great sacrifice, great wisdom and great stability of Chinese Buddhism without exception, and also reflect people's infinite longing and yearning for a better life in secular life.

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Figure 37 Statement seal

Source: <http://cn.51bidlive.com/Item/681970>, 2021, online

[Accessed on January 27th, 2021]

Zhiquan Seal: The seal used by Tathagata on the Great Day of King Kong, with both hands on the chest, the four fingers of the left hand holding the thumb, and the right hand holding the index finger of the left hand.

Amitabha fixed seal: Amitabha's seal is similar to meditation seal, with two hands overlapped, the right hand on the left hand, the palm up, the index finger bent with both hands, and the thumb pressed on the index finger.

Folded Seal: Also known as "folded palm", that is, the fingers are together and the two palms are together, which is the usual etiquette of monks and expresses sincerity. It is commonly used in the statues of providers.

พหุมนุ ปณฺ ทิโต ชีเว



Figure 38 Folded Seal

Source: <http://cn.51bidlive.com/Item/681970>, 2021, online

[Accessed on January 27th, 2021]

Apart from different hand prints, all kinds of Buddha statues hold different things in their hands. The artifacts held by Buddha statues are collectively referred to as multipliers, also known as "Dharma objects", "Buddha utensils", "Buddha utensils", "props" and "Dharma utensils". Among the Buddhas, only the Medicine Guru Buddha holds the medicine bowl in his hand and Amitabha Buddha holds the lotus table in his hand. Most other Buddhas do not hold utensils and only express their meaning with hand prints. Bodhisattvas, Arhats, Dharma Custodians, etc. Shoulder the important task of carrying forward and protecting Buddhism and need the power of various instruments. All kinds of objects have specific symbolic meanings. For example, the medicine bowl held by the medicine guru Buddha indicates the Buddha's original wish to save the world with medicine and the suffering of all living beings. Amitabha Buddha holds a small lotus platform in his hand, symbolizing that this Buddha leads all living beings to the Pure Land of the West, which means that lotus flowers are transformed into life. However, there are many kinds of artifacts in the

hands of various protectors of gods. The multipliers can be roughly divided into the following categories:

Plants: such as lotus flowers, poplar branches, etc.



Figure 39 Plants

Source: http://blog.sina.com.cn/s/blog_5b68669e01015mwl.html, 2021, online

[Accessed on January 27th, 2021]

Utensils: such as vase, orb, Dharma wheel and other instruments, which have certain symbolic significance. For example, Dharma wheel represents Buddhism, and if there is "Dharma wheel often turns" in Buddhism, it means that Buddhism is eternal. It represents Buddhist scriptures to describe the wisdom of Manjusri Bodhisattva.

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Figure 40 Utensils

Source: <http://cn.51bidlive.com/Item/681970>, 2021, online

[Accessed on January 27th, 2021]

Weapons: Such as knives, swords, halberds, pestles and other weapons, mostly held by Ming kings, custodians and gods, to symbolize power and strength. They use these weapons to subdue demons and protect Buddhism from living in the world. The sword in Manjushri Bodhisattva's hand means cutting off all troubles. (Long Zhidan, Wang Qiumo, 2007, pp20)



Figure 41 Weapons

Source: <http://www.5law.cn/youhui/144406/44936652667.html>, 2021, online

[Accessed on January 27th, 2021]

To sum up, the use of semiotics to analyze the modeling of Buddhist artistic images is an element and symbol, which plays an important role in the development

of Buddhist art and the inheritance of Buddhist culture. These colorful artistic images enable us to see the big from the small, looking at all living beings from an individual perspective also provides us with a more comprehensive and broader perspective to understand Buddhist culture, and provides us with powerful image materials for academic research such as religion, art and archaeology. Therefore, no matter from which angle, it is of vital importance to pay attention to the artistic image of Chinese Buddhism.

Part 3 Artistic Expression of Guanyin Statue

3.3.1 Manufacturing Technology of Guanyin Statue

Guanyin statues can generally be divided into sculpture statues and painting statues. Sculpture statues include: cast statues, hammer media statues, wood carvings, stone carvings, clay statues, sandwich statues, paper clay statues, porcelain statues, wax statues, etc. Portraits include: murals, scroll paintings, Xiu xiang, woven images, etc.

Hammer image: Commonly known as copper abortion, it refers to the statue process made by hammering with thin copper plates or hammering with copper skins and splicing in sections. This statue method was adopted in the Western Jin Dynasty.

Casting statues: Buddha statues cast of copper or iron, small gold and bronze Buddha statues left in the Sixteen Kingdoms period, are very delicate, and most of them are engraved with inscriptions behind backlights or pedestals.

Statue: refers to a Buddha statue carved from stone, wood and jade. From the Southern and Northern Dynasties to Sui and Tang Dynasties, there are many stone statues left, including one stone, more than one stone and niches. There are also statue tablets, that is, stone tablets carved with Buddha and Bodhisattva statues on one or all sides.

Clip the image: Legend has it that it was first invented by Dai Kui, a sculptor in the Eastern Jin Dynasty. The method is to use clay sculpture to form a tire, add a wooden frame, cover it with painted linen, and then apply paint. After the paint is dried, the clay mold is taken out to make a hollow Buddha statue, that is, a sutra clip statue, also known as a bodiless statue. Clamping images is beneficial to long-term preservation and convenient to carry. It prevailed in the Southern and Tang Dynasties.

Colorful statue: The combination of sculpture and painting is adopted to show rich and colorful statue themes, with various images, lifelike expression and artistic appeal. Colored sculpture began in the back beam and reached a certain height in the Southern and Northern Dynasties. During the Tang and Song Dynasties, the colored plastic craft reached its acme. Dunhuang Grottoes and Bingling Temple Grottoes in Gansu Province have preserved many exquisite statues from the Southern and Northern Dynasties to the Tang and Song Dynasties.

Clay statue or pottery statue: A small clay relief Buddha statue made by pressing clay with a mold. In the Tang Dynasty, there were "clay statues of good deeds" and in the Ming and Qing Dynasties, there were "wipes" of Tibetan Buddhism.

Porcelain: Made of porcelain. It is divided into plain porcelain and colored porcelain, among which Tang tri-colored porcelain statues and Ming and Qing Dehua white porcelain Buddha statues are the most famous.

Xiu Xiang: Embroidered on brocade with silk thread, which has been used in all ages.

Weaving into an image: Also known as the "Kesi image", woven with silk and gold thread, is a very precious Buddha portrait.

3.1.1 Clay gold color paint process

Clay gold color paint is about to grind the flaked gold and silver foil into powder and add the paint. Then, the wooden or bamboo blank is painted, traced or filled, and carefully decorated by clam shell pieces, lenses, placer gold, powder leaching and other technological techniques. The "clay gold" craft can be traced back to the Shang and Zhou Dynasties at the earliest, and it has reached its peak during the reign of Emperor Xuande of the Ming Dynasty, especially Ningbo's lacquer craft is very famous. Tang Dynasty monk Jian Zhen also brought clay and gold works such as Buddha statues, living utensils and architectural lacquer decorations from Ningbo, which had a great influence on the development of Japanese folk lacquer art. Ningbo clay gold color paint uses Chinese raw lacquer as the main raw material. Raw lacquer, also known as big lacquer and real lacquer, is called the king of lacquer abroad. Raw lacquer is "white as snow, red as blood and black as iron". The natural lacquer liquid is milky white, turns blood red after encountering air, and finally forms a black paint film, which has the characteristics of wear resistance, corrosion resistance and brighter with age. Crafts made of raw lacquer are still bright and moving after several years.



Figure 42 Clay gold color paint

Source: Appreciation of Buddha Statue Collection, 2007, pp47

[Accessed on March 28th, 2021]

The making techniques of clay gold color paint can be divided into three types: "floating flower", "flat flower" and "sinking flower".

Floating flowers, piled with various decorative patterns such as landscapes, flowers and birds, figures, etc. On the paint film, have the legacy of stone carvings in Han and Tang Dynasties, and are simple and elegant. The surface shape after the pile is not out of shape or cracked, and can be painted with gold and colored. Moreover, the pile can also be made of pottery and wooden molds, which not only saves labor, but also is very interesting for decoration.

Sinking flowers, patterns drawn under transparent paint film, are moist and bright like mirrors.

Flat flowers are painted with gold on the paint film. The hook line is unrestrained and rough, and the pattern is gorgeous and extremely decorative.

The techniques of "flat flower" and "sunken flower" include gilding, coloring, lacquering, pushing gold, fine gold, etc. Light, tracing gold, draining powder, plucking Zhu, decorating mica mother-of-pearl, rain and snow, placer gold, grinding gold, mud gold, fine gold, etc.

3.1.2 Sculpture gilding process

The process of gilding Buddha statues is to hammer gold foil into foil. Gold has good ductility and plasticity. Gold foil has stable gold properties and will not change color permanently. It also has oxidation resistance, moisture resistance, corrosion resistance, mildew resistance, insect resistance, radiation resistance and other properties. Gold foil made of gold has a wide range of uses. Buddha statues are filled with gold, carved beams and painted buildings are painted with gold, plaques and

couplets are painted with gold for decoration. Gold foil is a traditional handicraft of the Chinese nation. It originated in the Eastern Jin Dynasty, matured in the Southern Dynasty, and was popular in the Song, Qi, Liang and Chen Dynasties. According to textual research, the inventor of gold foil was Ge Hong, an alchemist from Jurong in the Western Jin Dynasty. From this, it can be seen that the origin of gold foil is closely related to alchemy. Gold-pasting technology has been circulating in China for a long time. Special materials for gold-pasting mainly include gold, silver, copper and aluminum foil. The traditional gilding decoration technique is to hammer gold with high color into extremely thin gold foil. At this time, the gold foil has strong adhesion and good mutual absorption to some smooth materials. Then the gold foil is picked up with bamboo pliers and rested on a sticky foundation, generally on fabrics, leather, paper, various utensils and building surfaces for decoration.



Figure 43 Sculpture gilding

Source: http://www.360doc.com/content/17/0913/17/21548968_686816539.shtml, 2021, online

[Accessed on March 28th, 2021]

Gold pasting of Buddha statues is an ancient process application of gold pasting technology. It properly uses the decorative advantages of real gold foil, which can not

only protect the bottom of Buddha statues, but also increase the sense of honor and mystery of Buddha statues with the help of the "treasure spirit" of gold foil that has not faded for hundreds of years and people's admiration for real gold colors. In the famous temple, the "remains" left by ancient gold-pasting artists for Buddha statues are still faintly visible.

The ancient Buddha statues have gone through many vicissitudes of life. Although there are different methods, there is not much difference in the technological process: making the bottom of the tire, putting sticky substances on it, pasting gold, and then protecting it. Sticking gold foil directly on a sticky foundation is pasting gold. Making a tire mold is the initial process of gilding Buddha statues. The quality, composition, artistic effect and surface treatment of the tire mold directly affect the effect of gilding Buddha statues and the effect of anti-corrosion treatment.

The foundation of gold pasting, the ancient method of Tang and Song Dynasties was to use swim bladder glue as viscous substance (i.e. gold foil paint); The method in Guanzhong area is to use pine mucus; Soymilk mucus, garlic liquid, yam juice, crystal sugar water, gold gum oil, rice soup, tung oil, etc. can also be used. The technique of draining powder to seal gold is to use garlic liquid on cloth, gold stock oil on walls and boards, and draining powder on lines. It was first found in the murals of the Northern Wei Dynasty in Dunhuang Mogao Grottoes.

3.1.3 Gold gilding process

Gold gilding is a traditional metal decoration technique in China. Gold is melted into mercury to form gold mud (i.e. gold mercury agent), which is coated on the surface of copper or silverware and heated to evaporate mercury, and gold adheres to the surface of the ware, which is called "gold gilding". In Han Dynasty, it was called "gold painting" or "yellow painting", in Tang Dynasty, it was called gold plating, and

in modern times, it was called "fire gilding". This technology appeared in the Spring and Autumn Period and the Warring States Period and has a history of more than 2,000 years. The record of gold and mercury agent was first found in Zhou Yi Shen Tong Qi written by Wei Boyang, an alchemist in the Eastern Han Dynasty. The record of gilding technology first appeared in Liang Dynasty, about eight centuries later than the appearance of gilding artifacts. "Compendium of Materia Medica Mercury" quoted Liang Dai Tao Hongjing as saying: Mercury "Gold and silver can be digested and made into clay, so that a man gilds them."



Figure 44 Gold gilding

Source: <https://www.artfoxlive.com/product/2134245.html>, 2021, online

[Accessed on March 28th, 2021]

The gold plating method can be roughly divided into five steps:

Be a "golden stick". Prepare a copper stick, flatten the front end, tilt it slightly, dip it with mercury, and dry it.

Shagin, also known as killing gold, that is, melting gold with mercury. After the gold melts, it is poured into cold water to form a thick mixture of gold and mercury-gold mud.

Gold. That is, dip the "gold stick" in the gold mud and smear it on the utensils.

Open gold. Place the red-hot smokeless charcoal in a flat wire cage and cling to the surface of the utensil with metal. The stick was picked up and roasted around the

place where the gold was smeared, so that the mercury in the gold mud evaporated, and the gold clung to the surface of the utensil.

Calendering. The press made of agate or jade with hardness of seven or eight degrees is repeatedly ground and pressed on the gold-plated surface to flatten the gold-plated surface, making the gold-plated light more durable.

3.1.4 Manufacturing technology of metal Buddha statues

The production of metal Buddha statues generally goes through several important processes such as metal smelting, forging, carving, gold plating, polishing and red painting. The process is complicated and the process is very exquisite. There are two casting methods for metal Buddha statues, namely, lost wax method and mold method.



Figure 45 Metal Buddha statues

Source: https://www.997788.com/212291/search_2611_65029840.html, 2021, online

[Accessed on March 28th, 2021]

Lost wax method: The mold is made of wax, and the molding material is applied externally to form an integral mold. Heating melts the wax to form a cavity mold, pouring liquid metal and cooling to obtain a molded casting. This method belongs to "investment casting", which was mostly used to cast castings with complex shapes in ancient time and was widely used in Buddhist statues.

The earliest known lost wax castings in China are copper lamp parts and copper forbidding (case-shaped utensils for placing wine utensils in ancient times) unearthed in Xichuan, Henan Province in the late Spring and Autumn Period. After the Warring States Period, the application scope of the lost wax method gradually expanded, and it was used to make ding, seals, music bells, Buddha statues, receptacles and ornaments in ethnic minority areas. The specific process description of the traditional wax loss method was first found in Song Zhao Xihu's "Cave Tianqing Lu Ji". In Yuan Dynasty, a lost wax lifting department was set up to take charge of lost wax casting. In the long-term application of wax loss method, many process types have been developed. During the Ming and Qing Dynasties, the wax pattern was made by plastic drawing, which was called wax drawing method.

Mold method: "Mold method" is the most widely used. Large Buddha statues are usually cast in pieces and then connected into a whole. The first is to make casting molds according to existing objects or models. According to the specifications and dimensions of the model, the four wooden side plates of the mold are made, similar to a wooden frame. However, a movable plate should be left to facilitate tightening or opening after packing.

After that, lay the tied wooden frame flat, fill the wet soil like black peat around the model, fill it to one third of the volume of the wooden frame, and then tamp it. Then fill other gaps in the wooden frame with the same wet peat soil until it is flush with the top edge of the wooden frame.

After that, loosen a movable board in the four wooden frames, insert a sharp long knife, vertically cut the mud blank wrapped around the periphery of the model, and take out the model from the blank, like two peach pits with kernels removed. After that, the two mud blanks taken out of the model are put together and tied tightly, and after a day or so, the two mud blanks are separated to make them completely dry.

The two dry mud blank molds are tightly tied, and a circular opening is left at the interface of the two molds to lead to the mold core, which is convenient for casting metal. If the whole Buddha statue is cast, it is best to leave the casting opening at the base of the Buddha statue to keep the surface of the Buddha statue bright and clean. The metal block solidified in the core of the mud blank mold is the finished metal artwork casting. Finally, the facial contour, eyes, clothing, etc. of the cast Buddha statue are slightly decorated with "hug", and the surface of the cast statue is smoothed and polished.

The main material of clay sculpture is clay, and the main tool of clay sculpture is a pencil-shaped wooden stick, which is called "Dai Wan" in Tibetan and can be called "trowel". Each of its two ends has a shovel surface parallel to each other. Some shovel surfaces are engraved with intersecting printing grooves, which are specially used for shaping the clay shell of the image, while others are smooth, which are used for polishing the clay shell of the statue. Clay sculpture statue, firstly, a wooden frame is made according to a certain proportion and size, and straw capable of adhering plastic clay is wound around it; Secondly, the straw is tied up to make a blank; Then, smearing and covering the blank with plastic mud; Finally, the body and clothing of the Buddha statue to be molded are molded with tools such as trowel, and the Buddha statue is molded. There is a common practice in clay sculpture, that is, in the process of molding, a piece of wet cloth should be used to cover the unfinished statue, one is to prevent the statue from cracking, and the other is to make the surface layer of the statue wet when reshaping the next day, which is conducive to bonding the old and

new joints. Other clay sculptures, the more famous one is "wiping" (Tibetan transliteration, which means "clay sculpture printed by extrusion with a mold"). This clay sculpture is generally divided into two categories: one is the relief sculpture of Buddha, Bodhisattva, Guru, and symbolic offerings, which is extruded with a hard mold or molded with a single-sided concave-convex plate; The other is small Buddha statues and "pagoda hills" with pagodas, which are made of a mold similar to a soft mold to a great extent.

3.2 Artistic Forms of Guanyin Statues

There are many forms of artistic expression of Guanyin statues, and there are different forms of artistic presentation in all regions of the country. This section mainly introduces relatively many art forms of statues.

3.2.1 Cave Temple Statues

Cave temple is one of the oldest art forms in Buddhist architecture. Most cave temples are dug on cliffs along the river to preach scriptures and carry forward Buddhist teachings. Generally, rock drilling caves are opened into a rectangle, with doors and windows in the populous place. In the middle of the caves is a place where monks gather, and on both sides are houses. Because there are a large number of caves dug in cave temples and they are densely distributed, they are all on the same cliff, so they are also called "Thousand Buddha Caves". The cave temple originated from the Buddhist art form of ancient India and was introduced into China through West Asia and Central Asia. It became popular in the century AD and was most popular in the 5th to 8th centuries AD. The cave temples built in Wei, Jin, Southern and Northern Dynasties were mainly influenced by Gandhara-style and Gupta-style Buddhist sculptures in India, and were directly influenced by Ajanta Grottoes in India

in terms of cave type and statue theme. Sculptures from 16 countries, including Mogao Grottoes, Bingling Temple and Maiji Mountain, were influenced by the Western Regions. Yungang Grottoes is the representative of Northern Wei Dynasty, with multi-style style. From the late Northern Dynasty to Sui Dynasty, the style of statues tended to be realistic, and by the Tang Dynasty it had been completely localized, represented by stone carvings in Longmen and Tianlongshan Grottoes and colored sculptures in Mogao Grottoes. After the prosperous Tang Dynasty, the grottoes and monasteries in the Central Plains gradually declined.



Figure 46 Cave Temple Statues

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Cave temples are divided into three categories: first, monk rooms, places for monks to live and rest, generally without sculptures; The second is Zen Cave, a place for monks to practice Zen, some of which have sculptures and murals; The third is the worship cave, a place for worship and other religious activities. Portraits are carried out in the cave according to Buddhist rituals for people to admire and worship. There are two rooms before and after the worship cave, and there is also a single room. There are horseshoes and squares. There are Buddha statues carved on rock walls, shrines and pagodas carved on central stone pillars, and murals made around grottoes.

The content of Buddhist statues in grottoes and temples is based on the requirements of Buddhist scriptures. In the early days, most of them were single

Buddha statues. In the Northern Wei Dynasty, two threats were added to serve Bodhisattvas, and in the Sui and Tang Dynasties, the variety became more abundant. And formed-Buddha, two Bodhisattvas, two disciples, two supporting Bodhisattvas, two custodian kings, two Lux group carving forms, as well as large-scale murals showing Buddha's original story, Buddha's karma story, Buddhist scripture change story and Buddha's biography story, original story, Tian Long Ba Bu and relief statue forms of supporting portraits are also very popular.

Cave temples are mainly distributed in Xinjiang, Gansu, Shanxi, Henan, Hebei and other regions. In Xinjiang and Gansu, cave temple art mainly composed of murals and colored sculptures has been formed; In Shanxi, Henan, Hebei and other regions, cave temple art with stone carvings as the main part has been formed.

3.2.2 Cliff carvings

Cliff stone carving is a category of stone carving. In a broad sense, cliff stone carvings refer to all the contents that people carve on natural stone walls, including written stone carvings, stone carvings, and a special kind of stone carvings-rock paintings; In a narrow sense, cliff stone carvings refer specifically to written stone carvings. What we are talking about here is the stone carving statue in the former, that is, the Buddha statue carved with relief or approximate round carving on the wall of the cliff. Typical cliff stone carvings include the nine Buddha statues in Fengxian Temple in Longmen Grottoes in Luoyang, the cliff statues in Guangyuan, Sichuan, the cliff statues in Huangze Temple, the cliff statues in Dazu Beishan and the cliff statues in Baoding Mountain. Another is carved into a big Buddha with the whole mountain carving. Leshan Giant Buddha, located on Lingyun Mountain, the confluence of Dadu River, Qingyi River and Minjiang River, is 71 meters high and 8.5 meters wide. It is the largest Maitreya Buddha carved on a cliff in the world. It was excavated in Tang Dynasty and took 90 years to complete. With plump face,

correct posture, generous shoulders, grace and magnanimity, and magnificent boldness of vision, it is known as "a mountain is a Buddha, and a Buddha is a mountain".



Figure 47 Cliff carvings

Source: <http://www.szzet.net/type-7/n34215598.htm>, 2021, online

[Accessed on March 28th, 2021]

3.2.3 Temple statues

A category of ancient religious sculpture art. It is an image created by Buddhists to worship and worship Buddhas, Bodhisattvas, arhats and other gods. There are many forms of temple statues, including gold and copper Buddha statues, wood carvings, clay statues, jade Buddha statues, etc. The modeling styles are also different from time to time. Temple statues have a long history in our country. According to "Biography of Liu Yu, Gongsun Zan and Tao Qian in the Later Han Dynasty", when Emperor Xian of the Eastern Han Dynasty (189 ~ 220) was in Emperor Xian of the Eastern Han Dynasty, Danyang people made great pagoda temple, "making gold paintings... clothes with brocade colors", which is an early record of temple sculptures in our country.



Figure 48 Temple statues

Source: http://inews.gting.com/newsapp_match/0/5965424694/0.jpg, 2021, online

[Accessed on March 28th, 2021]

The nine-story tower of Yongzi Temple in Luoyang, Henan Province, built in the Northern Wei Dynasty, is the most important temple sculpture in this period. The stone carvings of Yuyao from Longde Temple in Quyang, Hebei Province and Wanfo Temple in Chengdu, Sichuan Province are relics of temples from the Southern and Northern Dynasties to Sui and Tang Dynasties. The statues of the Tang Dynasty preserved in Nanzenji and Bukkoji in Shanxi are well preserved, of extremely high level and very precious. There are 29 Liao Dynasty statues left in Huayan Temple in Datong, Shanxi Province. The statues are semi-rich in content and intact in appearance. During the Song Dynasty, the themes and materials of temple statues were enriched, and the statues had realistic style. During the Ming and Qing Dynasties, stone Buddha statues became rare, and temple statues gradually developed and tended to be stylized.

General temples have the Temple of Heavenly Kings and the Hall of Great Heroes. The Temple of Heavenly Kings is the first temple after entering the mountain gate. Maitreya Buddha is enshrined in the middle of the temple, and four statues of Heavenly Kings are enshrined on both sides.

Behind the Heavenly King Hall is a statue of Wei Tuo Heavenly King facing the main entrance of the Great Hall of Fame.

Daxiong Hall is the most majestic main hall in the temple. In the middle of the hall is the statue of Sakyamuni Buddha. Sakyamuni Buddha's virtue name is Daxiong, which means that Buddha has great power and can subdue evil influence, hence its name. There are eighteen arhats on both sides of the main statue, and murals of Bodhisattvas are painted on the three walls of the main hall. Behind the shrine in the main hall is a map depicting the island of Guanyin Bodhisattva.

3.2.4 Pagoda Sculpture

One of the special architectural forms of Buddhism. Pagoda originated in India and is used to hide relics, scriptures, etc. It is more than sculpture works attached inside and outside. According to Buddhist scriptures, after Sakyamuni passed away, Buddhist believers enshrined his relic in the tower in memory of Buddha. With the introduction of Buddhism into China, the architectural form of pagoda was also introduced. Most of the stupas in our country are relics, ashes or scriptures made by eminent monks. Buddha statues or Buddhist stories are usually sculpted inside and outside.



Figure 49 Cave Pagoda Sculpture

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

As early as the Northern and Southern Dynasties, pagodas appeared; The earlier existing objects are the square pagodas left in Turpan, Xinjiang; They are made of

brick blanks, with a row of shrines on each floor and a sitting Buddha inside; Tang Dynasty square tower, brick, stone structure, single layer, often relief king, lux and other protectors, the form is the same as the grotto sculpture of the same period; Song, Liao and BRIC pagodas are mostly of dense eaves, with octagonal being the most common. Buddha statues are installed in niches on each side, carved with Lux, Feitian, etc. or carved with fake doors, similar to brick carvings of tombs of the same period. Tianning Temple outside Guang'anmen in Beijing is the representative of this period. The number of pagodas decreased in Ming and Qing Dynasties, and the carving skills also declined. The King Kong Throne Tower in Zhenjue Temple in Beijing is a rare masterpiece in this period.

3.2.5 Stone carvings

One of the earliest forms of Buddhist statues in ancient China is mostly single statue carving, and there are also group statues. Often enshrined in grottoes or Buddhist temples. From the Southern and Northern Dynasties to Sui and Tang Dynasties, stone carvings were the most popular. Before the Tang Dynasty, there were many stone Buddha statues with exquisite workmanship and beautiful shapes. There have been three "Buddha-destroying" movements in history, and a large number of stone Buddha statues were destroyed. In 1996, more than 400 Buddha statues were found in a cellar at the Longxing Temple site in Qingzhou, Shandong Province. When the Buddha was destroyed in ancient times, monks collected the destroyed remains together and buried them deep. Due to the limited number of people in the world, it is very rare in the market, especially those stone Buddha statues with chronological inscriptions, which have high artistic value and cultural relic value.



Figure 50 Stone carvings

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

3.2.6 Statue tablet

A form of stone carving Buddhist statues in ancient China. The whole shape is similar to a stele, with reliefs and line carvings, and niches are opened on the front of the stele body, or on both sides and four sides. The reason for the statue and the name, native place, official position, etc. of the statue maker are often engraved on the lower part of the statue tablet. Some also have line-engraved supporting figures to fulfill vows or perform merits. It has been found in Henan, Shaanxi, Shanxi, Gansu and other provinces in China.

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Figure 51 Statue tablet

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Statue tablets prevailed in the Northern Dynasties, and the theme and modeling style of statues were close to the cave temple art of the same period. There are many styles of statue steles, which can be roughly divided into flat stele-shaped and tetrahedral columnar steles: flat stele-shaped statue steles, which are mainly carved on the front of the stele; Tetrahedral columnar statue tablet, with approximately the same width on all sides, is carved.

3.2.7 Thousand Buddha Statues

Influenced by Mahayana Buddhism, there are countless Buddhas in infinite space and time. According to the "Three Robberies and Three Thousand Buddhas Name Sutra", 1,000 people became Buddhas each in the past solemn robberies, the present virtuous robberies and the future star robberies. Among them, robbing thousands of Buddhas with sages is most worshipped by all living beings in this world. The theme of thousands of Buddha statues was popular in early grotto statues

in our country, mostly appearing on walls, grotto tops or stone pillars. There are also various forms of worship of thousands of Buddhas in Buddhist temples. Some are specially built with thousands of Buddha pavilions, and some are painted with thousands of Buddha murals in the Great Hall of Fame to foil the Medicine Guru Buddha, Sakyamuni Buddha and Amitabha III Buddha, aiming at rendering the religious atmosphere of the temples and promoting Buddhist thoughts.



Figure 52 Thousand Buddha Statues

Source: http://blog.sina.com.cn/s/blog_4a5140710100kf3d.html, 2021, online

[Accessed on March 5th, 2021]

3.2.8 Line image

Xingxiang is a Buddhist ceremony in which decorated Buddha statues are carried around the city by cars or people. To expand the influence of Buddhism. The Buddha statue used in the ceremony of walking has also become a walking statue, which should not only be tall and vivid in shape, but also be light in weight and easy to move. The line image is typical of the Buddha statue with lacquer clip. The trend of portrait began in the Eastern Jin Dynasty. According to ancient books such as *Liang Shu*, *Fayuan Zhulin* and *Records of Famous Paintings of past Dynasties*, Dai Kui, a sculptor and painter in the Eastern Jin Dynasty, "made a move, made five clips of paint with his hand, and was very close to each other ..." The Taoist customs looked

at him and suddenly met him. " Dai Kui applied lacquer technology to sculpture, and created the practice of clamping images. He created five statues of central lacquer Buddha for Wagan Temple in Jiankang (now Nanjing), which pioneered the clamping of images.

The process of clamping lacquer is also called "bodiless lacquerware", which was used to make Buddha statues in the Eastern Jin Dynasty. Liang Jian Wendi of the Southern Dynasty also personally wrote "The Proposed Painted Gold Thin (Foil) Image of Zhang Ba Yang", which shows that it is not a simplified sculpture process to clip lacquer images. In the Tang Dynasty, the sandwich lacquer image was also called "flat lacquer image", "empty image" and "bodiless image", which was further developed in the Tang Dynasty. "Tang Shu Wu Hou Benji" contains: "The arch has been used as a hall for four years, and the life of Huaiyi has developed to a superb level in the Tang Dynasty. There are dozens of people in the middle of its little finger." It is conceivable that the central lacquer statue

3.2.9 Gold and bronze Buddha statues

Refers to a movable Buddha statue cast with copper or bronze and gilded on the surface. Gold and bronze Buddha statues are small in shape and are often enshrined in courts, Buddhist temples and Buddhist believers' homes, or hidden in pagodas and underground palaces, and some are carried with them.

As early as the Eastern Han Dynasty, Buddhism was introduced into China and Buddhist statues began. In the early days, most of them were stone carvings and stone statues. With the prosperity of Buddhism, gold and copper Buddha statues began to appear. According to legend, the first gold and bronze Buddha statue in Chinese history is the gold and bronze Buddha statue of Youtian King, which was welcomed back by Cai Qing to Yueshi State in the 10th year of Han Ming Emperor. For the first

time in history, there is a clear record of gold and copper Buddha statues, which can be found in the Records of the Three Kingdoms, "There is a gold and copper Buddha statue in the pagoda temple in Guan Rong Da".

According to historical data and unearthed cultural relics, it is generally believed that the period of Three Kingdoms, Two Jin and Sixteen Kingdoms is the development stage of gold and bronze Buddha statues in China. From the Northern and Southern Dynasties to Sui and Tang Dynasties, gold and bronze Buddha statues flourished most. It reached its peak in Sui and Tang Dynasties. After the Tang Dynasty, gold and bronze Buddha statues gradually declined. During the Yuan, Ming and Qing Dynasties, with the rise of Tibetan Buddhism, gold and bronze Buddha statues became popular again because Tibetan Buddhism mostly adopted the form of gold and bronze Buddha statues. Tibetan gold and bronze Buddha statues have rich themes. Common ones include Buddha statues, Bodhisattva statues, secret statues, Ming Wang statues, Buddha mother statues, Tara statues, guru statues, etc. The statues are exquisite in workmanship and strictly follow the rituals and shape norms of Tibetan Buddhism. They have been playing a rising role in the collection market in recent years. The Yongxuan-style gold and bronze Buddha statues appointed during the Yongle and Xuande years of the Ming Dynasty represent the highest level of gold and bronze Buddha statues in the court of the second generation of the Ming and Qing Dynasties and have high collection value.

3.2.10 Shanye clay statue

A small molded clay relief Buddha statue. It is said that after the monk's body was cremated, it was pressed with ashes and mud. Later generations collectively referred to this kind of mud Buddha statue as "good karma mud statue". The meaning is to pray for good deeds and eliminate evil deeds. Most of the Buddha statues unearthed have a memory on the back: "Datang Shanye mud is really pressed like a

wonderful color body", which is generally considered to be a product of Tang Dynasty. It is made by molding, so the clarity of the picture is not exactly the same. The picture is fine, and it is rare to have year numbers and vows. During the Qing Dynasty and the Republic of China, there were imitations of good clay statues, some of which were genuine clay statues carved with fake money; There are also clay statues, all of which are imitations.

The clay statues of good karma have rectangular, square and semicircular styles, and the themes include meditation statues, statement statues, Ksitigarbha Bodhisattva statues, Guanyin Bodhisattva statues, etc. It has the collection and research value of religion, art, cultural relics, history and other disciplines. In the 19th year of Daoguang's reign (1939), Liu Yanting saw the clay statue of Shan Ye in Jionji, Xi'an. Later, Bao Changxi used rubbings to record the clay statue of Shan Ye. This was the beginning of the description of the clay statue of Shan Ye. Since then, many books have recorded and photographed the clay statues of good karma. There are also several clay statues of good deeds in Tang Dynasty in "Sculpture of Zhina Art History" in Xiya, Japan's National People's Congress Village.

3.2.11 "CaCa" statues

During the Ming and Qing Dynasties, there were small muddy Buddha statues and pagodas molded by Tibetan Buddhism. Tibetan reads "CaCa", which is a transliteration of Sanskrit and means "copy". Whether it is relief printed with a single-sided mold or round carved Buddha statues and towers separated from the mold with a double-sided mold, it is called "CaCa".

The purpose of making "CaCa" by Tibetan monks and laymen is to accumulate good deeds and merits. Most of the "CaCa" made are used to store large pagodas and large Buddha statues in the inner chamber, and are also used as sacred objects to pray

for disasters. They are enshrined in quiet places such as snow-capped mountains, sacred lakes, mountain tops and caves for blessing. Wiping is a typical representative of Tibetan Buddhist art, a rare treasure of ancient Chinese art miraculously left to the world by Tibetan ancestors, and an irreplaceable important part of the world's humanistic treasure house.



Figure 53 "CaCa" statues

Source: <http://www.t-chs.com/pche50017920/584883592456.html>, 2021, online

[Accessed on March 5th, 2021]

3.2.12 Small statues

Generally, it is a Buddha statue with small shape, easy to carry and move. There are wood carvings, jade statues, tooth statues, bronze statues, etc. which are convenient for devout Buddhists with great mobility of life to carry and are also suitable for enshrining in family Buddhist temples. Small statues also include Buddha statues as handicrafts, which have strong folk colors and large creative space in statues.

3.2.13 Water and land painting

Refers to the religious paintings hanging on the temple when the water and land law meeting is held. The Water and Land Dharma Meeting is one of the most solemn

Dharma events in Buddhist activities; It transcends all ghosts on water and land; Be kind to all living beings. From seven days to forty-nine days, there is no certain number of water and land paintings used each time, depending on the scale of the law, ranging from more than 100 paintings to less than 20 or 30 paintings. Water and land painting is divided into two parts: the upper class and the lower class. Although the composition of each painting is not certain, the characters can be divided or combined, or more or less, but the painting of each painting has certain rules, maintaining the legacy of Tang and Song Dynasties.



Figure 54 Water and land painting

Source: https://www.sohu.com/a/278504980_99927304, 2021, online

[Accessed on March 5th, 2021]

Go to court to offer Buddha statues, Bodhisattva statues, Yuan Jue statues, Sheng Wen statues, Patriarch statues, Ming Wang statues, Dharma protectors statues, etc; The next hall is for Asura, hungry ghosts and animals, statues of mountains, rivers and seas, Confucian immortals, city god land, gods of good and evil, Yan Luowang and statues of ghosts and soldiers. (Long Zhidan, Wang Qiumo, 2007, pp62-84)

Part 4 Cultural and social symbolic significance of Guanyin statues

The most influential, popular and popular deity in China is Guanyin Bodhisattva. As a household name, Guanyin, who is merciful and compassionate, has the deepest and closest feelings with the Chinese people. The folk's belief in Guanyin Bodhisattva is far above other Buddhas and has become a special symbol in Chinese culture. Guanyin worship has shown great vitality in the spiritual world of the masses, and even surpassed religion itself to become an independent belief among the people. The reason why Guanyin image is so deeply rooted in people's hearts is due to its symbolic meaning in Chinese people's minds: life, beauty and kindness.

4.1. Symbols of life

Of all the Bodhisattvas, Guanyin Bodhisattva has the most varied image. Influenced by the thinking in images in Chinese traditional culture, Chinese folk have created many concrete images of Guanyin. For example, Guanyin Bodhisattva was originally a male when it was first introduced into China, and then gradually evolved into a compassionate and peaceful female image in the hearts of the people. Among many Guanyin methods, "Songzi Guanyin", the god of fertility shaped by local culture, is the most popular and widely spread among Chinese people, which stems from the long-standing worship of reproduction in traditional culture. In the traditional cultures of various countries, due to the influence of natural disasters, diseases, low productivity and other aspects, worship of reproduction is one of the deepest structures. In China's long feudal society, the same traditional concept of filial piety was deeply rooted in the collective unconsciousness of the Chinese people. In fact, from the perspective of psychoanalysis, the artistic creation of Guanyin image is just a sublimation and purification of instinctive impulse, and a catharsis and expression of life motive force. Judging from the widely circulated "Willow Guanyin" among the people, willow itself represents a strong vitality and endless energy.

Among Guanyin's instruments, Yangliuzhi is a treasure that can bring back the dead. According to psychoanalysis, the bottle represents the uterus, and a series of images such as clean bottle, jade dew and willow leaves constitute the symbol of life reproduction. In the 33 Guanyin Dharma of Tang Dynasty, Willow (Willow Guanyin), Lotus (Wo Lian Guanyin, Goddess of Mercy with Lotus), Fish Fish Basket Guanyin, Female symbols such as riding carp Guanyin, Ganlu (Shuiyue Guanyin, Dripping Guanyin), leaves (Yiye Guanyin, Yeyi Guanyin), caves (Iwate Guanyin), shellfish (clam Guanyin) and male symbols such as Aotou (Longtou Guanyin, Qiao Guanyin), King Kong pestle (Thousand-Handed Guanyin) and Ruyi (Ruyi Guanyin) It satisfies people's subconscious survival instinct of continuing genes.

Guanyin Bodhisattva usually falls from the sky when the kind and vulnerable groups are cornered, and helps people tide over disasters with ease. Therefore, in the hearts of Chinese people, the appearance of Guanyin Bodhisattva means hope, and Guanyin itself is a metaphor of survival. Among all kinds of folk fairy tales, the Jade Emperor of Heaven is high above the others, and the Buddhas in the Western Paradise are far away. Guanyin Bodhisattva not only has the boundless avatar of Buddha, but also can go out of the lower bound of the lotus calendar, "with the degree of classification". Therefore, Guanyin "appears" the most frequently in folk legends. Under the influence of the psychology of repaying kindness, the Chinese people also have the deepest feelings for Guanyin Bodhisattva. As we all know, the Chinese nation has suffered many disasters for thousands of years. Natural and man-made disasters such as floods, droughts, wars and diseases have made people from all walks of life feel insecure about their survival, especially for the general public at the bottom of society. Driven by national collective anxiety, Chinese people have created their own unique Guanyin Bodhisattva by imagination in long-term historical practice, making it the God of Hope to protect people from real diseases, disasters and difficulties. For a long time, Guanyin Bodhisattva has always existed as the spiritual comfort and spiritual pillar of the common people. Therefore, the Chinese worship

and believe in Guanyin Bodhisattva, which also satisfies the spiritual desire and spiritual sustenance of the Chinese people.

4.2 Symbol of beauty

After Buddhism was introduced into China, it was difficult for women to open their hearts to a "male" Buddha and Bodhisattva without reservation due to the influence of the hierarchical concept that men are superior to women and ethical taboos such as "men and women give and receive but not kiss". However, Guanyin Bodhisattva with "female appearance" can meet this spiritual need of women and play the role of "mother". Just as humanistic psychology advocates, Guanyin Bodhisattva sincerely listens to "daughter" to pour out her worries or wishes and gives her unconditional and positive attention like a loving mother. Guanyin Bodhisattva is famous for its compassion, of which "kindness" refers to the kindness of caring for all living beings and giving them happiness, which belongs to positive strengthening; "Sadness" refers to compassion to save all living beings and uproot the compassion of all living beings, which belongs to negative reinforcement. Under the action of double strengthening mechanism, Coupled with the expectation effect of women and the psychological set of "strict father's loving mother", the most ideal image of Guanyin Bodhisattva, who can save children and benefit all living beings, has gradually taken shape in the eyes of the Chinese people—a loving, gentle and amiable mother or woman, with both extraordinary divinity and broad and kind motherhood. Cross-cultural psychological research shows that Chinese people have more Oedipus complex than Westerners, and are more obedient and attached to their mothers. This is because the mother is usually placed in an unusually important position in the Chinese self-structure and cannot be replaced. The maternal love shown in the image of "Guanyin Bodhisattva" introduced and actively shaped by the Chinese is highly consistent with the root characteristics of maternal worship in traditional Chinese

culture. Therefore, it can stimulate people's strong emotion from the unconscious level and make people have an attachment to their mother, which is manifested as an adult-style Oedipus complex. Different from physiological weaning and psychological weaning in the general sense, Guanyin Bodhisattva gives the general public a kind of milk that moistens the soul. Its maternal beauty conforms to the aesthetic taste of the Chinese people and can satisfy the hunger and thirst of the Chinese people.

The shocking dance "Avalokitesvara with Thousand Hands" has brought beautiful and relaxed visual enjoyment to the national audience. It perfectly interprets the elegant demeanor and holy temperament of Avalokitesvara. The beauty of Guanyin Bodhisattva is among the few in China's goddess system, both in image and connotation. Among the ancient goddesses, the Queen Mother of the West (leopard tail and tiger tooth) and the Creation Nuwa (human head and snake god) are the images of half man and half beast, which cannot fully conform to the traditional Chinese aesthetic concept; The Heavenly Queen in folklore has a poor reputation because she broke up many beautiful marriages (Weaver Girl and Cowherd, Seven Fairies and Yong Dong, Three Notre Dame and Liu Yanchang); Although Chang'e is beautiful, her personality is flawed because she stole her husband Hou Yi's elixir to become immortal. However, the image of Guanyin female Bodhisattva is almost perfect in the hearts of the Chinese people: the beauty of Guanyin's personality is due to its great compassion and ambition to save the suffering, which coincides with the humanistic spirit of Confucian benevolence and Mohist universal love and is easily recognized by the people; More importantly, Guanyin Bodhisattva is a holy beauty god. Images such as jade bottles, lotus flowers and white clothes, which symbolize purity and spotlessness, all strengthen this holy beauty. It is no wonder that people once compared Guanyin Bodhisattva to Venus of China and Notre Dame of the East.

4.3 Symbol of kindness

If we talk about avatar mana, Guanyin Bodhisattva is not under all Buddhas; After Sakyamuni became a Buddha, Guanyin, as a threat, helped Sakyamuni Buddha to save all living beings in the world of Sakyamuni and Amitabha Buddha to lead all living beings to bliss in the world of bliss. Such a "magnanimous" mind and temperament, regardless of one's fame and fortune, which wholeheartedly influences all living beings, and such a sincere ambition of "magnanimous" all living beings are enough to inspire people to sincerely praise and worship devoutly.

Guanyin, a native of China, is a fairy with human nature and human touch, and his compassion is full of humanistic care. Because of compassion, ordinary people are more likely to have recognition and gratitude for Guanyin. There is no doubt that Guanyin's great kindness and compassion and saving the suffering do not come from utilitarianism, nor do she need to repay. She shows maternal selfless spirit. She changed all suffering, relieved all sentient beings, and freed all sentient beings from panic and fear. Therefore, she is also called "Shi Dauntless Bodhisattva". Guanyin people do not distinguish between rich and poor, high and low, virtuous and foolish. Needless to say, Guanyin will save even those who make mistakes or even the wicked, so as to influence them to repent and turn over a new leaf. This kind of broad and extraordinary love and compassion makes Guanyin have an unattainable "mass base" in all parts of China and among all kinds of people. Moreover, unlike other Buddhas and Bodhisattvas, according to the explanation of Darani Sutra, Guanyin Bodhisattva with Thousands of Hands and Thousands of Eyes is perfect and does not hinder great compassion. Guanyin Bodhisattva is a universal living being and detached from the world. Therefore, Guanyin Bodhisattva grows thousands of hands and thousands of eyes to seek sound and save suffering, so as to achieve thousands of demands and thousands of responses. This kind of kindness to others and kindness to others have increased the attraction and "popularity" of Guanyin. Guanyin is named

"Guanyin" because of its unique magical power-seeking sound and saving degree. In addition, the effective induction handed down by word of mouth among the people and the auspicious symbol of "Guanyin" implying "official seal" are also expanding all the time, rendering and highlighting the unique personality charm of this "most beautiful" Bodhisattva.

Conclusion

This chapter compares the historical development, plastic arts, forms of expression and the plastic arts of Guanyin in other regions. It reflects the close relationship and far-reaching influence between Guanyin statues and Southeast Asian countries. It enables us to have a comprehensive and in-depth understanding of the Guanyin plastic arts in Southeast Asia, and helps us to make a concrete and detailed comparison between the Guanyin statues and the Guanyin statues in Southeast Asia, so as to demonstrate the relationship between the Avalokitesvara statues in Avalokitesvara and the Guanyin statues in Southeast Asia with physical data.

The above discussion of Guanyin modeling and style makes us clearly see that Indian tradition is the basis of different forms of Guanyin modeling and style in Southeast Asia, and the influence of Indian plastic arts on Southeast Asia. The origin of Guanyin plastic arts lies in India. In the artistic style of Guanyin in Southeast Asia, the characteristics of Indian artistic tradition are obvious. The common Indian style characteristics of Guanyin statues in Southeast Asia are as follows: tall cylindrical bun crown, Buddha-shaped, slender body shape, deerskin, hand prints, holding objects, ornaments and decorative styles, clothing, limp feet, etc. However, different art schools have their own characteristics.

The mutual influence of plastic arts among Southeast Asian countries. Apart from the influence from India, as far as Southeast Asia itself is concerned, political success, economic prosperity and strong support from rulers undoubtedly played a

leading role in the rise and development of Buddhist art. Despite the complex topography of Southeast Asia, there are many nationalities. Ancient cultures are multivariate and diverse. However, the common religious background provides a close network of cultural relations among Southeast Asian countries, which facilitates communication and exchange in politics, diplomacy, economy, culture and other aspects, as well as mutual trust among Southeast Asian countries. Moreover, rulers are often willing to take religious activities as a part of expanding political strategies. This unity of politics and religion tends to produce art, which in turn will produce more unity, because "the art field is a field to eliminate differences and a point where common human nature meets emotionally."

It is against the background of common religious feelings that, Buddhist art has been widely spread and prevailed in Southeast Asia. Although there are differences in beliefs due to regime change or frequent changes in regime and borders due to wars, it has not affected the spread of Buddhist art style and the mutual exchange and integration of art forms and content thoughts in Southeast Asia. The tortuous and changeable historical development has made the Buddhist art in this area extremely rich, forming an obvious pattern of blending and developing various Buddhist arts. It can be said that no artistic style exists in isolation in Southeast Asia. After a country's religious art absorbs and imitates new factors and develops into its own unique style, it will soon have an impact on the art of other countries. Therefore, a variety of artistic styles can be seen coexisting in a country's art.

Chapter IV The Development and Cultural Identity of Guanyin Culture

This chapter analyzes the self of Guanyin culture, that is, cultural identity. This paper combs the development of Guanyin culture, and expounds the importance of this culture in history by using the concept of cultural identity. Guanyin culture originated from India is a belief culture in people's hearts formed by spreading to all parts of the world. In China, this cultural identity is the result of the continuous development of Guanyin culture in Putuo Mountain, and affects neighboring countries through globalization.

Part 1 The Origin of Guanyin Culture

1.1 Guanyin Bodhisattva in Buddhism

1.2 Origin of Guanyin's name

Part 2 The spread and development direction of Guanyin culture in China

2.1 Dissemination of Guanyin Culture in the Han Dynasty

2.1.1 Initial transmission period (Three Kingdoms ~ Sixteen Kingdoms of Eastern Jin Dynasty)

2.1.2 Prosperous period (Southern and Northern Dynasties ~ Sui Dynasty)

2.1.3 Popularization period (Sui ~ Song)

2.1.4 Evolution period (Yuan, Ming and Qing Dynasties)

2.2 Dissemination of Tibetan Guanyin Culture

2.2.1 Spread of Tibetan Guanyin Culture in Qianhong Period

2.2.2 Dissemination of Guanyin Culture in the Post-Hong Period

2.2.3 The spread of Tibetan Guanyin culture in the middle and late Houhong period

Part 1 The Origin of Guanyin Culture

In China, since the Song Dynasty, every family has Amitabha Buddha and Guanyin ~ ~ people may not know Sakyamuni Buddha, but few people do not know Amitabha Buddha and Guanyin Bodhisattva. Not only do believers say "Amitabha Buddha in the South" when they open their mouths, but they recite "Guanyin Bodhisattva in the South" when they pray. Even among the general public, these two have already become daily oral admiration and imperative. Amitabha Buddha, the leader of the Western Paradise, and Guanyin Bodhisattva, who came to the world to save the suffering and the distress, as other supports of the main beliefs in Mahayana Buddhism's easy way, fully embody Mahayana Buddhism's spirit of compassion and wish to save all living beings. The Guanyin Bodhisattva has a particularly prominent reputation. According to Buddhist scriptures, Guanyin Bodhisattva can hear all subtle voices anywhere because it has acquired a sense of righteousness by repairing its ears. Because of the "power of convenience" of "observing its sound" and the "power of power of God" of showing its appearance along with the fate, no matter when and wherever, "those who are in danger are called Guanyin wholeheartedly, and they are slightly benefited". "If there are boundless sentient beings in Tsumoru suffering from all kinds of troubles, it is heard that Guanyin Bodhisattva is named with one heart, and Guanyin Bodhisattva will be freed by observing its sound."²⁰ In addition, Guanyin "travels to various lands in various forms" and never tires of interest and affection. Therefore, its influence is not only far above Bodhisattvas, but also far above Buddhas.

²⁰ In the Southern Dynasties, Song Zongbing's Ming Buddha Ji, Hong Ming Ji, Volume 2, Da Zheng Zang, Volume 52, page 16, and Quan Song Wen, Volume 21, were also collected.

According to "Hokkekyo Avalokitesvara Pumenpin", Avalokitesvara could have become a Buddha, but when he saw the hardships of all living beings in the world, he made a great oath that he would never become a Buddha unless all living beings were freed. However, according to the Darani Sutra of Avalokitesvara with Thousand Hands and Thousand Eyes, "This Bodhisattva's incredible power to power God has been robbed in the past. It has become a Buddha and is named Tathagata. Great compassion is willing to make all living beings happy. Therefore, I am now a Bodhisattva." The Secret Dharma Sutra of Bodhisattva with Thousand Light Eyes said that Guanyin Bodhisattva was an ancient Buddha who had become a righteous Buddha long before the robbery. The Dharma name was "Tathagata of the righteous Dharma Ming". Sakyamuni was an ascetic disciple beside him, and only after his enlightenment did he obtain the Buddha's fruit. Because of the vast sadness, I drove back to this turbid world. Because robes often show the salvation of all living beings and are especially predestined friends with all living beings in the world, they are regarded as messengers sent by Buddhism to save the world, a symbol of Buddhist compassion, and a symbol of Buddhism's universal salvation of all living beings.

1.1 Guanyin Bodhisattva in Buddhism

What is the status of Guanyin in Buddhism? Guanyin is one of the Bodhisattvas of Mahayana Buddhism. In Mahayana Buddhism, it is the second-class fruit position. Its status is higher than that of arhats and lower than that of Buddhas.

Bodhisattva, Sanskrit for Bodhisattva, transliterated as Bodhisaya, Bodhisoyuan, Zhidi Sadui, Bodhi means "consciousness", Sapan means "sentient beings" or "sentient beings", and "sentient beings" are sentient beings with sentient knowledge and emotion, mainly referring to people in the Anpo world. Bodhisattva's suspicion is fully translated as "consciousness of sentient beings", that is, consciousness of sentient beings. Bodhisattva not only seeks to realize the truth and

relieve pain, but also demands the highest and perfect consciousness, aiming at becoming a Buddha. "Great Prajna Paramita Sutra Bodhisattva Product" says: "Bodhi is not born, Sa Chui is not there, Sa Chui is not there, he gives his meaning, and he says good deeds." Therefore, Bodhisattva is a conscious and conscious person who has not yet reached the fulfillment of consciousness. The above-mentioned goal is to seek Buddha's fruit, help all living beings, and self-measure human beings. Bodhisattva must practice to achieve the status of Buddha. Guanyin has always been a Bodhisattva and has not become a Buddha.

Mahayana Buddhism takes Bodhisattva belief as the core of its theoretical and practical system, so it is also called "Bodhisattva Mahayana". Mahayana Buddhism believes that no matter monks or lay people at home, practitioners or Taoists who have grand wishes to seek Buddha's fruit, help all living beings, and aim at self-discipline are Bodhisattvas. The Taoist is "awakened sentient beings" and is called Guodi Bodhisattva; The yogi strives to "make all living beings realize" and is called the Bodhisattva of the Earth. Both of them are the bearers of Mahayana Buddhism's doctrine of "Pursuing all sentient beings". The Bodhisattva mentioned in daily life mostly refers to the Bodhisattva of Guodi. The Bodhisattva Fruit Position is the only way to the Nirvana realm of becoming a Buddha. In order to become a Bodhisattva, one must take the thought of compassion and relief as the guide and the spirit of self-sacrifice as the premise. Tzu Chi has all things and accumulated blessings. This is one of its essential basic virtues. Once you become a Bodhisattva, you still need to save all living beings according to the purpose and doctrine of Buddhism's compassion and relief. It can be seen that compassion relief is also the necessary foundation for Bodhisattva to become a Buddha. The Great Wisdom Theory writes: "Compassion is the foundation of Buddhism and Taoism. So what? Bodhisattva saw that all living beings suffered from birth, old age, illness, death, physical suffering, heart suffering, suffering in this world and later generations, etc. and gave birth to great compassion

to save such suffering, and then sent her heart to ask Alutoro Samyak Sambodhi.²¹ Also with great compassion, in the boundless monk²² only life and death, the heart is never tired. With great compassion, I deserve Nirvana for a long time without obtaining evidence. Therefore, compassion is the greatest in all Buddhas. "²³All spiritual practice begins with compassion, and all merits are achieved according to compassion. The concept of compassion has become the starting point for Buddhism to spread the Dharma and live.

Starting from the concept of compassion, Mahayana Buddhism has concentrated on shaping the images of three gods that embody the spirit of great compassion; Amitabha Buddha, Guanyin Bodhisattva and Ksitigarbha Bodhisattva perform their respective duties in the Pure Land, the Human World and Hell respectively: Amitabha Buddha leads all living beings to the Western Paradise, Guanyin Bodhisattva saves all living beings from their sufferings in this world, and Ksitigarbha Bodhisattva saves all living beings in the evil way of hell.

Among them, Guanyin Bodhisattva has the closest connection with the boundless sentient beings in the real world. His full name is "Mahasa, Avalokitesvara Bodhisattva, who is inspired by great mercy and great compassion to save the suffering and the difficulties". He developed Bodhicitta from the earth, from listening to Sixiu and Samadhi, proved Yuantong, achieved the same body with all Buddhas and all living beings, and initiated the Bodhisattva practice of compassion and altruism. He is a typical embodiment of Buddhist compassion.

The Altar Sutra says: "Compassion is Guanyin, and happiness is the greatest." Compassion is the basic premise of the Quan Yin Method. This idea of governing all practices with compassion provides a solid basis for the Guan Yin doctrine. The

21 Arutoria Samyak Sambodhi, meaning "supreme consciousness"

22 means a very long time.

23 Dragon Tree: On Great Wisdom, Vol. 27, Da Zheng Zang, Vol. 25, p. 256

compassion of Guanyin Bodhisattva is "great compassion". Guanyin Bodhisattva could have become a Buddha but did not want to become a Buddha. Instead, she sailed with kindness. This second, the foul soil shows the great compassion of Buddha. In Tibetan, the robe is also called "Tujieqinbo", which means "great compassion"! "Viewing the Infinite Life Sutra" says: "The Buddha's heart, great compassion is to take care of all sentient beings with no mercy."²⁴ Buddha's great compassion is to observe the good roots and sufferings of all living beings in the world at six o'clock and use various convenient methods to relieve them. Therefore, it is specially called great compassion. This is the unique great sorrow of Buddha, which can be achieved by extraordinary husband and Ercheng (voice, fate), etc. Among them, sincerity, purity, equality and righteousness are sufficient. Although Buddha has great mercy and compassion, it is out of reach from above. Moreover, Buddha's teaching method is based on the "self-reliance" of all living beings who pass through the scriptures and understand, turn knowledge into wisdom (or see nature clearly), and obtain liberation by self-proof consciousness. It is based on the complete liberation of life and death and the Pure Land of the Buddhist Kingdom. It is an example of consciousness but not the Savior, and does not promise to relieve their suffering in this world. Therefore, it is necessary for the role of a "other force" relief person to be led by Buddhism to make all living beings detached from the cycle of cause and effect and to rescue the sufferings of all living beings in this world. Through this convenience, "all living beings should be freed from fear and fear, and the Bodhicitta of Arutoria, Samyak and Sambodhicitta should be restored and never retreated". Guanyin Bodhisattva, a merciful practitioner, is the representative of Mahayana Buddhism's "other power" relief.

24 Translated by Colenjeser: "Viewing the Infinite Life Sutra", Dazhengzang, Vol. 12, p. 343. No compassion, equality and absolute compassion for no difference.

It is Guanyin's priesthood and mission to relieve all sentient beings. Therefore, unlike the Buddha who lives far away in heaven, he is neither expected nor reached. Instead, he mediates between heaven and the world. Starting from Tetra Pak sentient beings, he worries about the worries of the people and relieves the people from hanging upside down. Guanyin is fearless in giving to all living beings, taking nothing and asking for nothing. It is entirely out of a moral act of compassion, happiness, pure Bodhicitta and equality, and out of a dedication that is not mixed with personal utilitarianism. Pao Zhihong's heart is firm, and his diligent and unrepentant spirit is more cordial, real and moving than Buddha's.

From most classic accounts of Guanyin, we can see that Guanyin is a disciple of Buddha, and his avatar power is far less than that of Tathagata. Because of his old age and extraordinary wisdom, this disciple was deeply appreciated by his teachers and was entrusted with the important task of spreading the law and educating all living beings. Guanyin Bodhisattva not only uses Buddhism to lead believers to the Pure Land after death to be freed, but also, more importantly, has six senses²⁵ interoperable magical powers, which can observe the cries for help of suffering sentient beings in the world, promote kindness, bring sorrow, pull out suffering and happiness, and relieve the imminent actual suffering in real life. He worked as a boat raft in the bitter sea of life and death, and as a beacon in the long night of ignorance, which naturally became the most profound explanation of Mahayana Buddhism's

²⁵ Six senses, namely eyes, ears, nose, tongue, body and mind, and their functions. "Root" means "being able to live", such as eye root can recognize color, ear root can listen to sound, nose root can smell fragrance, tongue root can taste, body root can touch, etc. Ordinary people, each root performs its own duties. However, the Buddhist magical powers are wonderful, but the big roots can use the Nirvana Sutra to say: "One Tathagata can see color, smell sound, smell fragrance, don't taste, know the Dharma, one present, and so can the rest."

spirit of compassion and salvation. This makes Guanyin surpass many Buddhas and Bodhisattvas in both the extensiveness of its influence and the depth of its influence.

1.2 Origin of Guanyin's name

Guanyin is a short title for "Guanyin". The name of Guanyin comes from its Sanskrit name Avalokitesvara. Some foreign scholars believe that its Sanskrit original meaning is "the Lord who looks at the world". During the ancient translation period, the translated names all had the meaning of "Guan" (worldly) and "Yin": Zhi Yao of the Later Han Dynasty was translated into "Guanyin", Cao Weikang's monk armoured was translated into "Guanyin", Wu Zhiqian of the Three Kingdoms was translated into "Peeping Sound", Wu Luochoa was translated into "Current Sound", and Zhu Fahu was translated into "Guangshiyin".

In the old translation period, Kumarajiva translated into "Guanyin" and "Guanyin", which also had the meaning of "view" (world) and "sound", but there was also a translation of "view of the world at ease" (Bodhi Liuzhi translated "Hokkekyo Theory" in the later Wei Dynasty), which reflected the wisdom of Guanyin Prajna.

During the new translation period, Xuan Zang advocated the translation of "Guanyin Freedom", and some people also translated it into "Guanyin Freedom". Thus, two translation systems of "Guanyin" and "Guanyin" were formed. Master Chengguan clearly pointed out: "There are two differences in Sanskrit, so translators vary." However, in terms of influence and acceptance, Guanyin is the most profound and continues to this day.

Because Chinese people have a good sense of simplicity, "Guanyin" has been simply called "Guanyin" since the Southern and Northern Dynasties. Or think to avoid the name of Emperor Taizong Li Shimin, when it is wrong. Because Guanyin

Bodhisattva is based on compassion and relief for all living beings, it is nicknamed Salvation Bodhisattva, Lianhua Hand Bodhisattva, Yuantong Maharaja, etc.

As for the origin of the name "Guanyin", there are three kinds of records in the Sutra as follows:

First, it is named after the sad wish of the old world. "Sadness and China Sutra, All Bodhisattvas' Original Record" refers to Bodhisattvas being given a record by the Treasure Tathagata during their practice in ancient times because of their great sorrow vows: "Good man, you observe heaven and man and all sentient beings in the Three Evil Ways, have great sorrow, want to break all the troubles of sentient beings, want to make sentient beings live in happiness, good man, now you are called Guanyin."

Second, it is named after Xiu Si's self-interest. "Shurangama Sutra, Ear Root Yuantong Chapter" refers to Bodhisattva's self-report. In the past, before the Ganges River Sand Robbery, the teacher served as Guanyin Tathagata to learn and practice, and people were in Zhengding. Guanyin Tathagata "sighed that I was good at Yuantong Method, and gave me the Guanyin number in the conference".

Third, it is named after Zheng Guoli. "Hokkekyo Avalokitesvara Pumenpin" said that Sakyamuni Buddha answered the question of "What is the cause of the name of Avalokitesvara" and said: "A good man, if there are boundless sentient beings in Tsumoru who suffer from all kinds of distress, he hears that he is Avalokitesvara and is named with all his heart. Avalokitesvara will be freed from the sound of his voice immediately."

Guanyin" means "observing the voice of the world" in Chinese. The meaning can be explained as follows: On the one hand, from the perspective of self-study method, Guanyin Bodhisattva clearly sees nature by observing the falsehood and falsehood of the world's sound, that is, "returning to smell self-nature, and nature

becomes supreme" and "Shurangama Sutra". From the way of transforming all living beings, Guanyin Bodhisattva saves suffering by observing the sound of the world. Because Avalokitesvara Bodhisattva has six avatar powers that can be used for each other, it has special induction skills. It can "observe" the sound and hear the sound of an extraordinary husband. The "world sound" is the sad sound of reading the name of Avalokitesvara in the pain of all living beings in the world. Sui monk intelligence wrote "Guanyin Xuanyi", in which he explained in the name of "Guanyin": "This statement of Guanyin can be harmonious, whether it is smooth or not, according to the poor and positive nature, and examine its origin and end, so it is called Guan also; The world sound is the realm you see. All images flow, and they are different from each other. All kinds of sounds are sung differently, and they are all separated from suffering. Therefore, the day is Guanyin." The name of Guanyin has a strong utilitarian color of compassion and salvation, which is the combination of secular interests and other efforts to help.

The name of freedom embodies its prajnaparamita wisdom. Fazang's "Heart Sutra Slightly Sparse" said: "In a situation where things are not hindered, the view is at ease, so it is named (view at ease). He also watched the machine to save, and was at ease without loss, so he thought he was famous (Guanyin). The former interpretation is wise, and the latter interpretation is sad." Peeping at the base of "Prajna Heart Sutra Youzan" said: "The viewer shines on righteousness and has wisdom in emptiness. Those who are at ease will win the fruits even if they indulge in righteousness. I used to walk six times, but now I have a round fruit. Wisdom comes first and becomes ten at ease." Bo Yi's annotation "Heart Sutra" in Ming Dynasty said: "The viewer can see the wisdom, that is, one heart and three views, and the general name is Prajna. Those who are at ease will prove the truth of mutual understanding and will be greatly relieved in all realms." In fact, "freedom" refers to the realm that "view" can reach, which is complete and thorough. "Viewing freedom" refers to obtaining great relief and freedom by observing the natural emptiness of the life universe. This name

indicates great wisdom, which can completely "freely" gain insight into the world and reach the state of harmony and reason; The second is to show great compassion, to be able to respond to the opportunity to feel, to find a voice to save suffering, and to show the common door, to be comfortable with suffering and happiness, and to be barrier-free.

Guanyin Bodhisattva helps all sentient beings. It can conjure up 32 kinds of corresponding bodies, which vary with different sentient beings. It shows Bodhisattva's all-encompassing wisdom. This is Prajna. And wide Prajna is embodied in Sa's great sorrow heart, that is, the four boundless hearts of great mercy, great joy and great shed.

Because Guanyin Bodhisattva has Prajna wisdom and can see that all the five aggregates are empty, it can save the suffering. If ordinary people hold the Five Aggregates for the world and for me, they cannot see that all the Five Aggregates are empty, with self, him, someone and me. If we can see that all the five aggregates are empty, then people, me and right and wrong can be eliminated. If there is no one without me, we can take the suffering of all people as suffering, so as to achieve great compassion, selfless great personality and play the role of saving the suffering. " (Taixu Quanshu Zazang, 2004, pp551) This spirit of no great compassion is the foundation of Buddhism. The Great Sun Sutra (that is, the Great Piluzana Buddha God Change Blessing Sutra) says: "Bodhicitta is the cause, great compassion is the foundation, and convenience is the end. The essence of all Buddhism is to practice in the Great Compassion Heart. The Great Compassion Heart is the power to achieve all Buddhist powers. Guanyin Bodhisattva upholds and practices the Great Compassion Spirit from Bodhicitta and manifests the convenient method of salvation with the Great Compassion Heart. (Wu Yan, 2015, pp1-7)

Part 2 The spread and development direction of Guanyin culture in China

Buddhism from India, after being introduced into China, has experienced initial spread, prosperity and popularization in the long years of more than 2,000 years. It has been continuously preached, interpreted and deepened, gradually merged with people and continuously penetrated into Chinese social life. It has evolved and acted imperceptibly and eventually became the religion that has the greatest influence on China and even the people of East Asia. Among them, the belief in Guanyin is the most easily accepted and practiced by the public, and Guanyin has the largest number of believers and the widest range of people. It is the most popular among Buddhas and Bodhisattvas.

Since the destruction of Buddhism in Tang Wuzong, Chinese Buddhism has been divided into two major factions: Han Xianzong and Tibetan Tantric Sect. However, since Song and Yuan Dynasties, the Xianzong and Tantric Sect in Han and Tibet have almost completed the localization and folk of Guanyin belief at the same time, with surprisingly tacit understanding and consistency in the development process.

2.1 Dissemination of Guanyin Culture in the Han Dynasty

2.1.1 Initial transmission period (Three Kingdoms ~ Sixteen Kingdoms of Eastern Jin Dynasty)

The Sutra of Chenjugguangming Dingyi translated by Zhi Yao of the Later Han Dynasty is the first Buddhist sutra with the name of Guanyin Bodhisattva. Among them, there are many Bodhisattvas who come to listen to Buddha. One of them is named Guanyin, but there is only a name without introduction.



Figure 55 Map of Hepu Maritime Silk Road in Han Dynasty

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

It was not until Zhu Fahu of the Western Jin Dynasty translated "Zhenghokkekyo" in the 7th year of Taikang (286) that his 23rd product "Guangshiyin Bodhisattva Pumen Product" gave a detailed introduction to Guanyin Bodhisattva's Weide divine power, transformation of avatar, great compassion and wish power, and practice methods. In "Guangshiyin Bodhisattva Pumenpin", the Buddha told the Bodhisattva of Endless Meaning about Guangshiyin's rescue of people's sufferings and disasters. It is said that as long as people wholeheartedly call the name of Guanyin Bodhisattva, they will be able to get rid of the suffering of "seven difficulties" (fire, water, wind, knife and staff, thieves, ghosts and shackles)

and "three poisons" (greed, caution and delusion), and can satisfy the desire of "two demands" (seeking men and women); At the same time, due to the different objects, the sound of the light world should be changed with the class, realizing all kinds of identities of all walks of life, and generally saving men, women and children from all walks of life in society. Rescue and transformation have become the necessary prerequisites for worshipping Guanyin. Since then, the Chinese people have learned more about Guanyin. Guanyin classics and doctrines also began to spread, but only in some areas of the Central Plains centered on Luoyang and Chang'an. Soon "Guangshiyin Bodhisattva Pumenpin" was separated from the Chinese translation and became a booklet that is easy to be read and recited. It is called "Guangshiyin Sutra". During the Eastern Jin Dynasty, the activity center of Buddhism among the gentry moved to Huiji area. According to the records, Yu Fakai's "Good" Shining "and" Fahua "(Hui Jiao, 1992, p167), Zhu Fakuang's "Every time "Fahua" is the purpose of the meeting, "Infinite Life" is the cause of the Pure Land, he often recites two parts, and when he is alone, he recites them "(Hui Jiao, 1992, p205) Because it is difficult to save water, the worship of Guanyin has gradually become popular in Huiji area. The Sun En Uprising promoted the popularity of Guanyin worship in the southeast coast. The story of fulfillment due to belief or recitation of Guanyin came into being. Xie Fu²⁶ of the Eastern Jin Dynasty wrote "The Fulfillment of Guang Shi Yin". Liu Song Fu Liang, Zhang Yan and Xiao Qi Lu Gao followed suit and continued to write "The Fulfillment of Guang Shi Yin". Kumarajiva translated the Miaofa Lianhua Sutra in the first eight years of Yao Qinhong (406). Due to the large scale and exquisite translation of the Sutra, which was in line with the appreciation habits of Han people, the Miaofa Lianhua Sutra soon became popular in the world. Among them, the 25th product "Avalokitesvara Pumen Product" is a retranslation of the 23rd product "Guangshiyin

26 Xie Fu, who was born in the time of Emperor Jian Wendi and Emperor Xiao Wudi (371 ~ 396), was compiled earlier than Kumarajiva's Miaofa Lianhua Sutra.

Bodhisattva Pumen Product" in "Zhenghokkekyo". At the beginning, it briefly explains the origin of Guanyin's name and clarifies Guanyin's great compassion spirit: "If there are boundless sentient beings in Tsumoru, they will suffer all kinds of distress. I heard that it was Guanyin Bodhisattva, and I was named with all my heart. Guanyin Bodhisattva, who watched its sound in real time, will be freed." This is the basis for Buddhists to believe in Guanyin's suffering of saving all living beings. Then, it lists in detail all natural and man-made disasters such as fire, shipwreck, falling into the valley, being harmed by thieves, dying, evil animals invading, poisonous dragons and ghosts, thunder, lightning, hail and rain, etc. If we can "read the power of Guanyin", we can turn evil into good fortune. Following the description of Guanyin's search for sound and manifestation, he traveled all over ten countries with 33 kinds of responses, and made random statements according to the types. Such a Bodhisattva with all the rescue skills naturally forms a strong attraction for people suffering from various natural and man-made disasters and life difficulties. Later, Zhu Daosheng²⁷, a disciple of Kumarajiva, wrote "Hokkekyo Shu", one version of which called Guanyin, "This person is also a Dharma master. The wonderful sound is first-class, and the West should be the first. This soil is predestined friends and privatized here. All the doors should be followed to save the danger and pull out the suffering. Taking advantage of the sound, the name Guanyin is the wonderful sound in the world. From the sound of the sound, the name is changed. This Guanyin was named after the sound of the past. Watch the sound before and go to the degree, so it is also named ". In addition, Zhu Daosheng also obtained salvation from "Pumenpin", "Mind" (the mind of Guanyin returning to the heart) and "Worship and Support" (various acts of worshipping Guanyin), and proposed that Guanyin "is also known as Guanyin, also known as the concept, and also known as the form", which is consistent with the

27 In the Eastern Jin Dynasty, Zhu Daosheng's "Hokkekyo Shu" and "Dazhengzang" Volume 85, page 196

meaning of "Pumenpin". In fact, the worship of Guanyin by later generations is mainly manifested in three aspects: sound (name), read (returning to the heart) and form (action). Soon after, "Avalokitesvara Pumenpin" was also extracted from "Hokkekyo" and listed as "Avalokitesvara Sutra". In Dunhuang suicide notes, there are often cases where the first title of a volume of scriptures is "The 25th Book of Avalokitesvara's Pumenpin" and the end of the volume is inscribed "A Volume of Avalokitesvara's Pumenpin", which is proof of a single book of "Avalokitesvara's Pumenpin". In addition to being worshipped because of the compassion to save the suffering and overcome the difficulties and the divine power of people, the popularity of Guanyin worship is also related to simple practice methods. The Buddha in "Miaofa Lianhua Sutra, Guanyin Bodhisattva Pumenpin" said: "If there is another person, receiving the name of Guanyin Bodhisattva, or even offering for a while, is a blessing for both of them. It is the same as waiting. It is impossible to rob in Tsumoru. Endless meaning, receiving the name of Guanyin Bodhisattva, is such a boundless blessing." He also said: "Good men, if there are boundless sentient beings in Tsumoru who suffer from all kinds of troubles, it is heard that human life is in danger and precarious. Guanyin Bodhisattva, who is called Guanyin Bodhisattva with all his heart, can be freed from watching its sound and sound in real time." As a result, reciting the holy name of Guanyin has become the main practice method, but a practice system has not yet been formed.

2.1.2 Prosperous period (Southern and Northern Dynasties ~ Sui Dynasty)

In the Southern and Northern Dynasties, the society was in turmoil, natural and man-made disasters were frequent, and people's lives were in danger, which forced people to seek help and comfort outside reality. Due to the lack of the ideological tradition of universal relief in China, and the relief recipients are limited to the selected class, a large number of helpless people from the non-selected class are

prompted to turn to Buddhism from outside. Mahayana Buddhism's idea that all living beings are equal and everyone can become a Buddha, Guanyin Bodhisattva's spirit of saving the poor and its efficacious divine power just soothe the hearts of the people living in turmoil. Therefore, shortly after Kumarajiva translated Miaofa Lianhua Sutra, the worship of Guanyin quickly became popular in all social strata under the realistic needs of China and the special ideological conditions of the times.

During the Southern and Northern Dynasties, not only did many ordinary people believe in Buddhism and chant Buddhism, but also there were not a few nobles and scholars who liked to learn Buddhism and discuss Taoism. Liang Wudi was a good Buddha, "annotating big products in the eleven years of heaven supervision... the area produced a special scripture, and Guanyin was also very powerful, showing the chapter of" Pumen ".²⁸ Obviously, we attach great importance to the "Avalokitesvara Pumenpin". "Continuing the Biography of Eminent Monks" records that Xiao Liang's monk Min (467 ~ 527) revived the system of "chanting sutras before speaking": "It is said that the public said: 'In the past, every time the Buddhist Taoist Ann spoke, after sitting down, he often made all the people speak as three deeds containing spirit and changing sutras. This matter has been abandoned for a long time. It is not only to rebuild the former industry, but also to bend the public to recite the Avalokitesvara Sutra.'" So all the people were happy and learned from each other far and near. "²⁹ The selected scripture is the Guanyin Sutra. The prevalence of this sutra can also be seen from Volume 80 of Southern History, which records that Liang Wudi "ordered (Hou) Jing to leave the table and make him sing the sutra". Super world said: 'Only "Avalokitesvara" is small. The scene immediately sings:' When I was young,

28 Liang and Lu Yun of the Southern Dynasties: Preface to the Prajna Sutra, Guang Hong Ming Ji, Vol. 19, Da Zheng Zang, Vol. 52, p. 235, middle and lower.

29 Tang and Dao Xuan: "Continuation of Biography of Eminent Monks", Volume 5, Dazhengzang, Volume 50, page 463.

Bodhisattva with endless meaning ... 'Laughing, night is over. "Even vicious and brutal evil people can sing and read the Avalokitesvara Sutra, which shows its popularity.

Liang Wudi once gave up his residence as Guangzhai Temple, presided over by Zhao Fayun (467 ~ 529). Fayun made an in-depth explanation of the name of Avalokitesvara from the three industries of body, mouth and mind. "There are four Avalokitesvara: one Avalokitesvara, who can observe the sound of the world and take it off. The two Avalokitesvara bodies are the audience's life and career. Looking at the world in three words means that the audience will take off from their business. The four names view the world industry, and this is the first three. This explanation is not only more than Zhu Daosheng's pronunciation (name), reading (returning to the heart) and form (action), but also more rigorous and standardized. "Xiang Yue. Why is Joel only named Avalokitesvara? The interpreter said: However, it is easy to do good deeds in the oral profession, while it is difficult to do good deeds in the physical and mental professions. In addition, the world of Sophia mostly regards sound and sound as Buddhist activities, so it is named after Avalokitesvara. "In the name of Avalokitesvara, one is actually a simple and easy way to show the salvation method of Avalokitesvara. The communication between the two and Buddha and Bodhisattva, and the practice of Buddhists mostly takes sound as the external form, so the name of Avalokitesvara is the most convenient and incisive expression among the four.

Although the followers of Guanyin still practice the holy name mainly, the practice methods such as statue, worship, support, chanting sutras and chanting mantras are becoming increasingly popular.

After the Miaofa Lianhua Sutra, China has successively translated many Guanyin classics: Buddha Tuobhadra began to translate in the 14th year of Yixi in the Eastern Jin Dynasty (418) and translated into 60 volumes of Huayan Sutra in the 2nd year of Yongchu (421); Among them, the good fortune boy visited Guanyin

Bodhisattva, and Guanyin was the content of the Great Sadness Method; Fan Liang Yeshe translated "Buddha's View of Infinite Life Sutra" during the Song, Yuan and Jia years of the Southern Dynasty (424 ~ 453), while Guanyin appeared as Amitabha's right-wing Bodhisattva; In Dharmaksema's "Sad China Sutra" translated by Juqu Mengxun (401 ~ 433) in Beiliang, there is also a record of Buddha giving notes to Guanyin; In the Northern Wei Dynasty, Bodhi Liuzhi translated the Deep Secret Liberation Sutra, in which Guanyin Bodhisattva asked the Buddha to tell the difference between the ten places, while Buddha made a record of the righteous method for widely saying Mahayana Paramita. In addition, Tan Wujie translated a volume of "Guanyin Bodhisattva's General Trend Bodhisattva's Giving Notes" when Emperor Wu of the Liu Song Dynasty (420 ~ 422); Zhu Nanti translated a volume of "Please Guanyin Eliminate Poisoning Darani Sutra" (referred to as "Please Guanyin Sutra") when Liu Song Dynasty (420 ~ 479), etc. The translation and dissemination of these Buddhist scriptures made the Guanyin doctrine gradually popular in Han Dynasty.

The collection of fulfillment stories such as "Guang Shi Yin Fulfillment", "Xu Guang Shi Yin Fulfillment", "Xi Guanyin Fulfillment", "Xuan Yan Ji" and "Ming Xiang Ji" are also widely spreading the spiritual stories of the rescue Guanyin, contributing to the spread of the rescue Guanyin doctrine in China.

For example, "Guanyin Fulfillment" said that after Shi Hu's death, "Ran Min killed Hu, and there was no shortage of long-term knowledge of the pit. Hu people like Jin people often die indiscriminately. At that time, there were Taoist Sanhu in Yexi Temple, who said in total: "The Ran family is strict in law, and there is no reason to escape after the government is resumed. The Bodhisattva of Guangshiyin saved people from suffering. Now it is only when the heart returns to itself. " He chanted sutras and begged for help, day and night. A few days later, people came and surrounded the temple. Three people drew their swords and wanted to kill each.

Under the wall of the lecture hall where a Taoist priest lives, there is a forest first. One person comes first, and the blade is drawn up and the whole thing is over. The staff is accumulated in the middle. The blade is curved like a hook and cannot be pulled out. The second one, and before masonry. The knife should be in hand, that is, one section flies in the air and the other section returns to itself. After more than one person, see change so, dare not before, cast a knife to thank. If you don't judge the magic skills of the master, you won't hurt the white blade today. The Taoist priest replied, 'I have never heard of the official killing Hu. I am afraid that I will not escape. I only return to my heart and listen to the world. It should be regarded as the protection of God. "(Fu Liang, 1970, p15-16) After Zhao Shi Buddha Tucheng (232 ~ 348)," Taoism is done. People worship Buddha, all build temples, and compete to become monks."³⁰ In addition, monarch Shile and Shi Hu believe in admiration, and Buddhism is popular. This" Sanhu Taoist "is a disciple of an alien Buddha.

At the same time, a large number of Guanyin classics suspected of being described by China and Turkey in the name of "Guanyin" have also emerged. For example, "Gaowang Guanyin Sutra", "Guanyin Samadhi Sutra" and "Guanyin Jewelry Sutra Born under Maitreya" are not translated, "Guanyin asks the Ten Buddhas to teach the Sutra" and "Guanyin says the Sutra", The missing translation of "Guanyin Becomes Buddhist Sutra", the missing translation of "Japanese-Tibetan Guanyin Sutra", "Ruiying Guanyin Sutra", "Guanyin Singing Tuosheng Sutra", the missing translation of "Guanyin Confession and Elimination of Sin Mantra Sutra" (also known as "Guanyin Says Doing Dharma Sutra", the missing translation of "Guanyin Ten Great Wishes Sutra" also known as "Great Sadness Guanyin

30 Liang and Hui Jiao of the Southern Dynasty: Biography of Eminent Monks, Volume 9 (Biography of Fotucheng), Volume 50 of Dazheng Zang, p. 385.

Hongmeng Huihai Ten Great Wishes Sutra" or "Great Sadness Xiongmeng Guanyin Sutra"), etc. are suspected of pseudo-sutras.

As for the reason why the Gaowang Guanyin Sutra came into being, according to the cloud, "Sun Jingde, a Dingzhou scissor in Tianping (534 ~ 537) in the past Yuan Dynasty, made Guanyin statue in defense, and often added rites when he was over the age. After being led by robbers, he was banned from prison in Beijing and was tortured. He accepted the crime in vain and was sentenced to capital punishment. Ming Dan was determined. His heart was cut to pieces and tears poured down his eyes. He swore to himself, saying, "I have been wasted and cool today. I think I have wasted him in the past and I am willing to pay my debts." I also wish all sentient beings all misfortunes and disciples will suffer them on their behalf. When words are few, they are faintly like sleeping. Dream 1 Samana teaches to recite the Guanyin Life Saving Sutra. The Sutra has the name of Buddha. If you recite it thousands of times, you can avoid death. Virtue is already aware of it, and it has been a hundred times since it was born in a dream. It has not been fooled by mistakes, and it has been compared with Pingming. There is a company bound to the city, and line and recite, in the near future to increase the punishment, poured all over the dry, holding a knife under the chop, folded into three sections. Three change its knife, flesh does not damage. It was strange to hear that Prime Minister Gao Huan asked for exemption from punishment. He still wrote it and was sent to the world. Today's so-called "Gao Wang Guanyin Sutra" is also true. Germany is released. There are three knives in the statues created during the defense period...³¹"This incident shows that before the Eastern Wei Dynasty, there were quite a number of followers of Guanyin in the late Northern Wei Dynasty (the surge in the number of Guanyin statues in the late

31 Tang and Dao Xuan: "Continued Biography of Eminent Monks", Volume 29, "Biography of Monks and Ming Dynasty", Volume 50, Dazhengzang, p. 692-p. 693.

Northern Wei Dynasty may be one of the evidences). Under this background, it became possible to forge the "Gaowang Guanyin Sutra" in the Eastern Wei Dynasty. At the same time, the biography of the "Gaowang Guanyin Sutra" objectively promoted the worship of Guanyin in the Eastern Wei Dynasty.

In addition to the rescue Guanyin doctrine, Tanluan (476 ~ 542) Dahong Pure Land Guanyin doctrine in the Eastern Wei Dynasty.

Buddhism has 84,000 methods, which are roughly divided into two-the Holy Way Gate (self-reliance) and the Pure Land Gate (other forces). Outside the Pure Land Gate, there are all holy gates-the method through which the Holy One's root device can achieve spiritual success. The Pure Land Sect aims at "bliss in the past" and takes "Amitabha Buddha in the South" as its method. "Ten Living in Vipasha Theory" Volume 5 "Easy Products" mentioned: "Buddhism has boundless doors. If there are difficulties and easy ways in the world, it is bitter to walk on the land road, and happy to take a boat on the waterway. The same is true of Bodhisattva's Tao: either there are those who practice diligently and diligently, or there are those who believe in convenience and ease of disease to Aweiyue... If Bodhisattva wants to achieve Aweiyue in this body and achieve Aweiyue, he should read ten Buddhas and call them their names.³²" It is necessary to take all Buddhas and Bodhisattvas of the 10th Party and the 3rd Party as the object, make a trip of remembering, naming, honoring and praising, and widely practice confession, persuasion, happiness and return to the ground in all frivolous places, so as to "get to the ground in this body". Compared with the six-degree and four-shot practice of the son Shengdao Gate, which is difficult to practice asceticism without the leader's brain, this kind of practice

32 [India] Dragon Tree: On Ten Living in Vipasha, Volume 5, Easy Products, Dazhengzang, Volume 26, Page 41.

(called name reading, repentance, persuasion, happiness and return) is convenient and easy.

In the Pure Land system, Guanyin is the first disciple of Amitabha Buddha. He is the threat of Amitabha Buddha together with the general trend to Bodhisattva. He assists Amitabha Buddha in saying and guiding all living beings. He uses different methods to guide all living beings. The existence of Guanyin has always been associated with Amitabha Buddha, and in fact it is in a subordinate position. However, in the future, Guanyin will inherit Amitabha and become a Buddha, becoming the leader of Western Paradise.

Tanluan fully affirmed Guanyin's position in Paradise and its role in leading all living beings to die in Praise Amitabha: "The south has no heart to return to life to worship Amitabha in the west. The general trend of Avalokitesvara is also coming. It is the first among all the saints. The light of kindness shines on the great thousand worlds. The Buddha is served around to show the divine instrument. The predestined friends will not rest for a while. For example, when the tide of the sea does not lose. If this is the case, the general trend of great sorrow is coming, and one heart is dedicated to Kotow's face. May all living beings die in a happy country.³³" In order to go to the Pure Land of the West, it is necessary for the two threatened Bodhisattvas to return to Amitabha Buddha. Why do you want to return to Guanyin? "The South has no heart to return to life, and the Western Guanyin Bodhisattva wishes all living beings to live in a happy country." Guanyin is also an important attraction in the way to the Pure Land. What's more, "as the Sutra says, Amitabha has boundless Bodhisattvas, such as Guanyin's general trend, etc. all of whom should be born in other places and supplement Buddha's place. If one is called a remembrant, a refuge or an observer,

33 Eastern Wei Dynasty, Tanluan: "Praise Amitabha Buddha", "Dazhengzang", Volume 47, p. 421.

such as "Hokkekyo Pumenpin", one has no wish to be dissatisfied". The introduction of Guanyin from the Pure Land Department and the rescue Guanyin from the Fahua Department are linked by Tanluan.

However, how to understand and accept the statement that Guanyin, who saves all living beings in the Sakha world, is also the threat Bodhisattva of Amitabha Buddha in another bliss world? Buddhist classics try to solve the contradiction that Guanyin lives in two different worlds at the same time. "Buddha Says Infinite Life Sutra" explains that the two Bodhisattvas in the Western Paradise "one Guanyin and two general trends. It is the two Bodhisattvas who practice Bodhisattvas in this land and eventually transform their lives into the other Buddhist country." Does this also mean that Guanyin will leave this world without exhausting all living beings? This explanation is not comforting for believers who are eager to get help from Guanyin.

Finally, the Sutra of Guanyin Bodhisattva Giving Notes gives an explanation that is easily accepted by people: Huadezang Bodhisattva in the Sakyamuni World expressed to Sakyamuni Buddha his wish that Guanyin Bodhisattva would come to the Sakyamuni World. The Guanyin Bodhisattva of Paradise, with the power of her magical powers, saw what Sakyamuni Buddha said in the Sakyamuni world and asked Amitabha about Sakyamuni Buddha and the Sakyamuni world. Amitabha praised Sakyamuni Buddha as a Buddha in a suffering world to save suffering sentient beings. "Avalokitesvara and Mahasabai Buddha, the general trend Bodhisattva, said:" Buddha, we want to go to the world of Sakyamuni, worship and support Sakyamuni Buddha, and listen to what he said ". With the permission of Amitabha Buddha, he came to the world of Sakyamuni Buddha and became a disciple of Sakyamuni Buddha. The interpretation of Guanyin Bodhisattva's Sutra is obviously more in line with the believers' reliance on Guanyin than the Buddha's Sutra of Infinite Life. It not only solves the problem of perplexing believers for a long time, but also theoretically

combines the two different Guanyin doctrines of Pure Land Death Type and Name Salvation Type.

Since the Northern and Southern Dynasties, Guanyin has been elevated to the status of Buddha. The Buddhist Sutra translated by Bodhi Liuzhi in the Northern Wei Dynasty has the names of "the Buddha in the south has no view of the world, the Buddha in the south has no general trend to the Buddha" and "the Buddha in the view of the world". In the late Northern Wei Dynasty, there was a Buddha-costumed Guanyin statue, and there was also a combination of three statues with Maitreya or Guanyin statue as the main statue and two Luosa as the threat. For example, in the first year of Taichang (532), Feng Erlang made a statue of Guanyin for his parents. Guanyin was the main statue and dressed as a Buddha. The title of Guanyin Buddha has also begun to appear in the names of Buddha carved on cliff stones. For example, the foothills of Hongding Mountain in Dongping, Shandong Province are engraved with the title of "Amitabha Buddha, Guanyin Buddha, the general trend to Buddha" in the Qing Dynasty (562 ~ 564) of the Northern Qi River. All the three Western saints are revered as Buddhas. The influence of Guanyin has been deeply and continuously carried out in the Central Plains. During the Northern Dynasties, many scriptures appeared on cliffs and statues in Shandong and Hebei, "Hokkekyo Pumenpin" (i.e. "Guanyin Sutra") is also among them. The cliff carving includes Huangshi Cliff Carving "Guanyin Sutra" from the Northern Wei Dynasty to the Eastern Wei Dynasty in Licheng District, Jinan City, Shandong Province, the 13th year (547) of the Western Wei Dynasty in Yu County, Henan Province, the "Gao Wang Sutra", the "Guanyin Sutra" from the Northern Qi Tiantong to the 4th Cave of Nanxiangtang at the beginning of Wuping, and the "Guanyin Sutra" from Huangshan Cliff in the end of the second year of Wuping, Northern Qi (571). For example, the inscriptions include the statue tablet of "Miaofa Lotus Sutra" in Tongxuan Temple, Huixian County, Henan Province in the 10th year of Tianbao in the Northern Qi Dynasty, and

the tablet of "Guanyin Sutra" in Koutan Temple, Dongping County, Shandong Province in the first year of Emperor Jian in the Northern Qi Dynasty.

As Guanyin can not only save the disaster, but also serve as a threat to Amitabha Buddha in the Western world. Believers, besides praying for Guanyin to save people from the mire, also expect Guanyin to guide themselves or dead souls to Western bliss. Therefore, people often do not hesitate to work for their own or dead artificial Buddha statues for their well-being. During the Northern Wei Dynasty, Buddha statues were widely carved. Apart from the official excavation of cave temples, folk stone carvings and gold and copper statues were also very popular, including many Guanyin statues. The number of Guanyin statues increased sharply in the late Northern Wei Dynasty. However, most of the statues of Guanyin are very short and often omit wishes. A few more complicated people often mention the desire to give birth to the Pure Land in the West. For example, four Japanese people made a statue of Guanyin in Zhong Wang in the fourth year of Huangxing in the Northern Wei Dynasty (470), and made a wish: "On July 9th, the fourth year of Huangxing, Zhong Wang and his wife made a body of Guanyin for their dead parents, hoping that their dead parents would often coexist with Guanyin Bodhisattva", that is, they wished the dead to be blissful. The wish classical Chinese of the gold and bronze Guanyin Bodhisattva statue in the 22nd year of Taihe in the Northern Wei Dynasty (498): "I wish my family, big and small, to give birth to the Western wonderful land and ask for the best."

At the same time, the miscellaneous mantra Guanyin classics were introduced into China. Zhu Nanti's translation of "Asking Guanyin Bodhisattva to Eliminate Poisoning Darani Mantra Sutra" in the Eastern Jin Dynasty was the first complex Guanyin classic imported from India to China.³⁴ It was popular in the Southern and

34 In the Southern Dynasty, Liang and Seng You included this sutra in Volume 4 of the Collection of Records of Sanzang, but in the Sui Dynasty, Fei Changfang believed

Northern Dynasties.³⁵ In the later Zhou Dynasty, Yeshe Juedo (called Tibet) and Xing Nameido translated a volume of "Eleven Avalokitesvara Sutra".³⁶ Volume 1 of Darani's copy of the Sutra "Seven Buddhas and Eight Bodhisattvas Say Great Darani Mantra Sutra" contains the Guanyin Mantra "Great Sadness Guanyin Bodhisattva Mi Hasa Says Great Darani God Research"³⁷. During the Southern and Northern Dynasties, the Guanyin classic Darani Miscellaneous Collection was also translated, but it did not arouse the interest of Chinese people at that time, so the response was not great. In spite of this, the input of the classics of the miscellaneous system laid a certain ideological and practical foundation for the spread of Guanyin doctrine in Chinese esoteric religion after Sui Dynasty.

2.1.3 Popularization period (Sui ~ Song)

that it was translated by Zhu Nanti in the Eastern Jin Dynasty according to Fashang Record. See: Liang and Sengyou of the Southern Dynasty respectively: Volume 4 of the Collection of Sanzang, Volume 55 of Dazhengzang, page 22; Sui and Fei Changfang: "Three Treasures of past Dynasties" Volume 7, "Da Zheng Zang" Volume 49, page 72. Since then, the classics have followed Fei Changfang's statement, such as Tang and Zhisheng: Kaiyuan Shi Jiao Lu, Volume 3 and Volume 12, Dazheng Zang, Volume 55, Page 509 and Page 601.

35 Sui and Fei Changfang's "Three Treasures of past Dynasties" Volume 11, "Da Zheng Zang" Volume 49, page 95.

36 Sui and Fei Changfang: "Three Treasures of past Dynasties" Volume 11, "Dazhengzang" Volume 49, Page 100; (Sui) Samana and Bachelor's Degree Co-authored: "Catalogue of Public Scriptures" Volume 1, "Da Zheng Zang" Volume 55, p. 152.

37 "Seven Buddhas and Eight Bodhisattvas Say Great Darani Mantra Sutra" Volume 1 "Dazhengzang" Volume 21, p. 542

During the Sui and Tang Dynasties, Chinese culture and education flourished, and Buddhism entered its heyday. The famous monks of the various clans clarified their differences and started the clan and set up the sect. Each sect actually stood up and advocated Buddhism. Tiantai and Huayan are famous for the integration of teaching principles, while other sects such as Zen and Jing are famous for their religious practices. Although there are differences, they all worship Guanyin. In addition, although the royal family in Li Tang worships Taoism, they are tolerant of Buddhism. Therefore, the belief in Guanyin was strongly promoted and entered the heyday of overall prosperity in the prosperous Tang Dynasty.

Buddhist Pure Land Belief includes Maitreya Belief, Amitabha Belief and Pharmacist Belief. Maitreya belief, which flourished in the Northern and Southern Dynasties, gradually declined in Sui and Tang Dynasties. The Mituo belief became the mainstream of the Pure Land belief in Sui and Tang Dynasties through the vigorous promotion of Tanluan, Daochuo, Shan Dao and others, and the vigorous promotion of Huiri, Chengyuan, Fazhao, Feixi and others. In the Tang Dynasty, the belief in Pure Land was widely accepted because of its simple practice method and superiority as the ultimate belief, and the thought of Pure Land spread widely and developed into Pure Land Sect. Because of the simple doctrine of the Pure Land Sect, it is only necessary to chant Buddha to surpass the third generation and die in the Pure Land, which meets the ideological needs of ordinary people. From the Tang Dynasty to the early Song Dynasty, it went deep into the folk.

At the same time, the internal theoretical system of Guanyin doctrine of Chinese Buddhism was finally perfected at that time, which was characterized by a large number of translations of Guanyin classics and the emergence of writings explaining Guanyin doctrine.

The Sui Dynasty was unified, and Emperor Wen of the Sui Dynasty recovered after Emperor Wu of the Northern Zhou Dynasty destroyed Buddha because of the grace of being raised by Bhikshuni Zhixian



Figure 56 Dock model of Tang Dynasty

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Restoring Buddhism. As a result, Buddhism flourished. In Sui Dynasty, Zhijaw (538 ~ 597) popularized Miaofa Lianhua Sutra and founded Tiantai Sect. Writing "Hokkekyo Xuanyi" and "Hokkekyo Sentences". Rilian's "Writing Time Copy" praised highly: "It has been published in 20 volumes of" Xuanyi "and" Wen Sentence ". All the scriptures are in the heart river, the sea of Hokkekyo, and the Buddhism in the ten sides reveals first-class leakage. The wonderful method lotus is given through the sea. On it, Tianzhu talks about all kinds of meanings, a little bit. The ten teachers

in the north and south of the Han Dynasty have broken the meaning and used it." It is believed that "Xuanyi" and "Wen Ju" regard the hearts of all sutras as rivers and Hokkekyo as the sea, so that the dew of Buddhism in the ten circles can be injected into the sea of Chinese sutras without leakage. Moreover, Tianzhu's great theory of all meanings does not leak at all; The meaning of the ten divisions in the north and south of the Han Dynasty should be broken by those who break it and used by those who take it.

As early as the Northern and Southern Dynasties, the study of Hokkekyo had become a prominent study, with more than 70 researchers competing. There are also many records of monks teaching, reading and spreading "Hokkekyo" in the biography of monks. For example, Qi Monk Yin "is famous for" Fahua "although he learns the classics of the stakeholders, and speaks" Fahua "252 times"³⁸. Qi Chao argued that "reciting" Fahua "is limited to one time per day, and his heart follows his mouth" and so on. The Tiantai Sect was established according to "Hokkekyo" and naturally attached great importance to "Hokkekyo". "Hokkekyo" all products, wisdom frequency only focuses on "Guanyin Bodhisattva Pumen Products", wrote "Guanyin Pumen Products Righteousness Shu" two volumes, "Guanyin Bodhisattva Pumen Products Xuanyi" (hereinafter referred to as "Guanyin Xuanyi") two volumes. "Guanyin Xuanyi" puts forward the theory of evil nature. It holds that from the innate point of view, Buddha and all sentient beings (including ~ Zhati) have good and evil nature. Therefore, it is said that "Zhati is constantly good nature" and "Buddha is constantly evil nature". In order to "just mention the break to cultivate good, but good nature exists", "neither to achieve good nature, to fail to achieve the reason, but also to be dyed by good, good can afford to cultivate, widely cure all evil", if all living beings can "cultivate good", break "cultivate evil", everyone can become Buddha.

38 A Collection of Biographies of Eminent Monks, Shanghai Ancient Books Publishing House, 1991, p. 330

This thought undoubtedly has great attraction to the lower-class people who have long been imprisoned by the Confucian spirit of "being wise and foolish", and has strongly promoted the belief in Guanyin. Zhijaw also often quotes the "Guanyin Samadhi Sutra" and other suspected pseudo-sutras to reveal the correct understanding of Guanyin's doctrine and become a model for later generations to explain common customs. Jingxi Zhan Ran, the ancestor of the resurgence of Tiantai Sect, even called "Hokkekyo" a "super eight sobering", It is considered that with the second "convenience product", The fourteenth "Anle Xingpin", the sixteenth "Tathagata Longevity Product" and the twenty-fifth "Guanyin Bodhisattva Pumen Product" are the most important, "Convenience products" are the eyes of the gate, "Tathagata longevity products" are the essence of the gate, "happiness products" are the norms of Fahua practice, and "Avalokitesvara universal products" are the end-result of "Hokkekyo" and affirm the status of "Avalokitesvara universal products".

Tiantai Sect established its ideological system according to the teachings of Hokkekyo, which made the research and spread of Hokkekyo reach its peak. The "Guanyin Bodhisattva Pumenpin" in Hokkekyo also spread more widely due to the spread of Fahua thought. With the popularization of "Hokkekyo" and "Pumenpin", which proclaims the merits of Guanyin Bodhisattva, the doctrine of Guanyin has become more and more popular.

Zhikai also wrote a volume of "Please Guanyin Sutra Shu" and a volume of "Please Guanyin Repentance Law" in response to "Please Guanyin Bodhisattva Eliminates Poisoning Darani Mantra Sutra". On the other hand, Daochuo (562 ~ 645), the first ancestor of the Pure Land, explained the relationship between the Pure Land Guanyin and the Salvation Guanyin by taking "Asking Guanyin Bodhisattva to Eliminate Poisoning Darani Mantra Sutra" as an example: "Sakyamuni was in his time... when he left the country, he suffered from five kinds of evil diseases... sometimes the elder Yuegai led the patients first, and all came to return to the Buddha

and kowtowed and begged. At that time, the Buddha did not withdraw his grief and told the patient, "Amitabha Buddha and Avalokitesvara are in the West, and the general trend is to Bodhisattva. You all want to see each other together." Therefore, the public advised from Buddha and folded their hands to pray for mourning. At that time, Bifo magnified the light and Guanyin. The general trend was temporary and all arrived. When it comes to the Great God Mantra, all diseases and sufferings will be eliminated and calmed down as before. " ³⁹From the top of the table, this is a restatement of "Asking Guanyin to Close His Heart and Palm Bodhisattva to Eliminate Poisoning Darani Mantra Sutra". In fact, it is Tao Chuo's understanding of Guanyin's identity. The Western Pure Land Guanyin is also a secular salvation Guanyin. Its whole body can travel between the two worlds. If the world needs it, the Western Paradise's lead Guanyin will immediately rush to the Soprano World to save the suffering. However, Dao Chuo did not give a direct explanation.

After Dao Chuo, his disciple Shan Dao (613 ~ 681) expounded the idea of Pure Land and further clarified: "Saving the bitter Guanyin and the Dharma Realm will never change." ⁴⁰The reason why Guanyin in the afterlife on the other side can be associated with this side and this life lies in the premise that "Mituo, Guanyin, Shi Zhi and other old wishes are heavy, and they will give up evil for the time being, wait until Bodhi, and the influence will follow, and travel will benefit." Avalokitesvara wishes to be heavy, and the shadow is shown in ten directions: the treasure hand stops shining and receives the guide at random. "In this way, one can not only receive the guide from the Pure Land Avalokitesvara with great concentration, but also feel the Pure Land Avalokitesvara coming to the spiritual practitioners of the Sophia world to

³⁹Tang and Dao Chuo: "An Le Ji" Volume 2, "Da Zheng Zang" Volume 47, p. 19, top and bottom.

⁴⁰Tang, Shan Dao: "Viewing the Authentic Classics and Determining the Good Righteousness", Volume 3, Dazhengzang, Volume 37, p. 270.

protect him in the afterlife. Good guidance also quoted classics and classics: "As the 12th view of the Sutra says, if someone is everywhere. Day and night to the mind to visualize Mituo Pure Land II solemn, if not seen, boundless life Buddha into countless Buddha, Guanyin trend to also become countless incarnations, often come to this place of pedestrians, is also the living protection thoughts increase the upper edge. Another example is to observe the following scriptures. If someone is always thinking of Amitabha Buddha and the two Bodhisattvas. Guanyin is so powerful that he often knows how to win friends with pedestrians and protects them by shadow. This is also the upper edge of the present nursing mind. "⁴¹

Dao Chuo used several adzuki bean mouths to chant Buddha instead of profound visualization to chant Buddha; The good guide, adhering to the teacher's ambition, has been talking about the Pure Land Method for more than 30 years in Bingzhou, Fenzhou and Qingzhou. He has urged people to believe in Buddha and practice diligently as karma. He is willing to live in Pure Land, that is, to use Buddha's wish to die and achieve holy fruits. This simple and popular way points out a way for the world to surpass life and death quickly, so that the belief in Pure Land will form a climate after the early Tang Dynasty.

After good guidance, Shao Kang (? ~ 805) Seeing Shan Dao's "Westernization Guide", he also vowed to advocate Amitabha Pure Land. He is in Muzhou, "luring children to read Amitabha Buddha. Pay one money at once. After more than a month, children, children and ants admire chanting Buddha, and many will give money. If it is a year. Every man and woman see Kang Zeyun Amitabha Buddha". (Zanning, 1987, P631-632) After inducing the local people to read Amitabha Buddha and extending the belief in the Pure Land to Zhejiang, the Pure Land Ashram was established to educate the people with the Pure Land Method. The belief in the Pure

⁴¹Tang and Shan Dao "Concept Amitabha Buddha Xiang Hai Samadhi Merit Method", "Da Zheng Zang" Volume 47, page 25.

Land in the south was not as prosperous as that in the north. At least after health, Yu Nei learned about the Pure Land.

At the time of Kaiyuan, Cihan Sanzang (i.e. Huiji, 680 ~ 748) advocated the Pure Land Method. According to the records of "Biography of Song Monks" and "Buddha Tong Ji", it was because Guanyin Moding was recorded. "I was deeply disgusted with Yan Fu... I asked Tianzhu Sanzang all over and advised to practice the Pure Land Method... To Jiantuoluo State in North India, there were mountains in the northeast of Wangcheng, and there were Guanyin images in the mountains. There were sincere prayers, and every time I saw a great scholar. The day to the mountain kowtow seven days, and cut off food, finished life for a period of time. By the seventh day and night, Guanyin was in the air with a purple and golden body, more than ten feet long, sitting in Baolianhua. Hanging down his right hand, he said to the top of the sun: 'You want to preach the Dharma, be self-interested and altruistic, only read Amitabha Buddha in the Western Paradise, and make a wish to die. When you arrive in another country, you will gain great benefits by seeing Buddha and me. You should know the Pure Land Method better than all actions.' It is said that it has suddenly disappeared. Cihan Sanzang put forward the idea of chanting Buddhism with the same Zen and purity, and his thought has far-reaching influence on later generations.

Hui Yuan focuses on visualizing and chanting Buddhism, attaches great importance to righteousness and interpretation, and the believers are mostly high-ranking or hermits; Shan Dao believed that the Pure Land in the West was established by Mituo's original wish, and advocated the theory that every lady should report the land, that is, those who descend from the root can also report the solemn land, attracting those who descend from the root; Cihan Department advocates the necessity of chanting Buddha and passing away, emphasizes Zen and pure practice, and all practices return to yearning for pure scholars. It is a pure land teaching suitable for the

middle-rooted people-these three just cover all the root-rooted people in the upper, middle and lower levels.

There are many classics in the Pure Land, and righteousness studies are becoming more and more complete; In addition, Dao Chuo and Shan Dao are committed to promoting the easy method of chanting Buddhism by name, which expands the level of believers. The western pure land practice of chanting Buddhism by name quickly spread everywhere and spread widely among people.



Figure 57 Bronze Buddha statue in Tang Dynasty

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Pure Land Guanyin also gained an important position in it. For example, Monk Yan (597 ~ 642) worshipped Buddha devoutly. One day, he told his disciples,

"Amitabha Buddha came to give me fragrant clothes and Guanyin, and he went to the front of the ranks, turning Buddha into vanity. From then on, it was pure land." The end of the word "⁴². However, Zen Master an" agreed that the Pure Land is the place of true return, and he waited for the pole and served diligently. There is a slight disease, and there is no loss in Zen. Seeing Guanyin, the two Bodhisattvas are now in the air and will last forever. Shore calls domestic painters, but incompetent painters. Suddenly, there were two people who came from Xijing and wanted to go to Wutai. They were happy to lose their work and draw the image of Bodhisattva. When they finished their work, they gave them two shoes. And vanished. Knowing that the West is familiar, Shore told his disciples: 'I have passed away now, who can go with me? A child said, "I would like to go with my teacher. Is to resign parents. Parents said that for jokes, they bathed in clean clothes and went to the Dojo to chant Buddha, and died in a moment. When an was responsible for saying, 'Why do you have to move forward?' An Suo praised the two Bodhisattvas and said, "Guanyin helps to meet from afar, and the potential is to meet from afar. The crown of the vase is displayed, and the Buddha's top is bright before it is changed. All travel to the ten square brakes, holding China and waiting for nine students. I would like to go west with compassionate hands and prizes. After the praise, other disciples entered the Ashram and ordered their disciples to help chant Buddha and sit upright to the end. Spring and Autumn 80. The 7th day of the first month of the first year of the hanging arch also"⁴³.

Sakyamuni Cai's Preface to the Theory of Pure Land (7th Century) even praised: "Guanyin Bodhisattva is extremely merciful. When all living beings are regarded as the same son, the precious hand is led like a loving mother. I would like

⁴²Tang and Dao Xuan: "Continuation of Biography of Eminent Monks", Volume 24, "Da Zheng Zang", Volume 50, page 863.

⁴³Song and Zanning's Biography of Song Monks, Volume 18, Dazhengzang, Volume 50, p. 826, middle and lower.

to die with my head and face." ⁴⁴Treating Guanyin as a loving mother and attracting all living beings equally is like a loving mother caring for her children. It is an external manifestation of great compassion. In addition to compassion, Guanyin also has great wisdom and can freely come and go between the Pure Land and the world. The other side and this side: "Guanyin has a great name, boundless merit and wisdom, and has enough compassion to save the world and swim all over the sea of all living beings."

The majority of Guanyin believers not only pursue the happiness of the other side of the world, but also need Guanyin to save the suffering of this side of the world. Death to the West is their final destination. But the secular and realistic needs always come first. In view of this realistic demand and the desire of merchants and people to get rich due to the prosperity of commerce since the middle of Tang Dynasty, Volume 5 of Dunhuang Bianwen, "Miao Xian Falianhua Sutra Lecture", preached: "Worship Guanyin is the strongest, and Buddha is called Yang at Lingshan Meeting. Tianlong heard it and said it was rare. Bodhisattva praised it for good luck. Respect gives birth to thousands of blessings, and acceptance pays off (exempts) all kinds of disasters. The Buddha said diligently that merits and virtues cannot be measured. Worship is godly, and the benefits are millions more. The Buddha has repaired the bottom of all people, and the school should have a look at it at most. " It can be seen that in this world, it is still necessary to pray for the rescue of Guanyin to solve various problems in reality and get blessings. And Guanyin Zhihong has a strong heart, The spirit of assiduously and without regret to escape all living beings is indeed more cordial and realistic than Buddha, Therefore, in real religious life, Chinese believers have embraced the practice methods of two different beliefs, the Pure Land Death Type and the Name Duan Type, in order to be foolproof: on the

⁴⁴Don. Sakyamuni Cai: Preface to Pure Land Theory, Da Zheng Zang, Volume 47, Page 83.

one hand, they recite Amitabha's name, looking forward to the introduction of Pure Land Guanyin to solve the problems of the afterlife, and on the other hand, they recite the name of Salvation Guanyin to solve the problems of this world. Believers seeking to solve their immediate sufferings will use the Pure Land Method to achieve their own goals, such as visualizing the solemn image of Guanyin in the West and worshipping the Three Saints in the West. Those seeking to live in the Pure Land in the West may also use the Salvation Quan Yin Method, such as reciting the name of Guanyin and reading the Guanyin Classics.

As a result of such a comprehensive study, the doctrine of Guanyin, which is called the salvation type, and the doctrine of Guanyin, which is called the Pure Land Death type, have gradually merged, and a unified and complete theoretical system, religious practice and practice methods of Mahayana Buddhism Guanyin belief have also been formed.

From Sui to Tang, Song and Liao, Cliff and stele inscriptions of Guanyin Sutra are common in the north and south: For example, in the 8th year of the Sui Dynasty (588), Wenshang County engraved the Guanyin Sutra, in the 10th year of the Emperor's reign (590), the Kongshui Cave of Wanfo Hall in Fangshan County, Beijing engraved the Hokkekyo Pumenpin, in the 12th year of the Emperor's reign (592), the Lei Yin Cave of Fangshan Yunju Temple engraved the Hokkekyo and the Gaowang Guanyin Sutra, and in the 13th year of the Emperor's reign, the Bahui Temple in Quyang, Hebei Province and the Fengchong Temple in Xingtang, Hebei Province both engraved the Pumenpin. Such frequent and intensive scripture carving is very rare. Although it is the result of Emperor Wen of the Sui Dynasty's efforts to promote Buddhism, it also clearly shows the popularity of Guanyin belief.

The Tang Dynasty continued the custom of worshipping classics in Sui Dynasty, The prevalence of Guanyin belief in the late 9th century, Reflected in the complete manuscripts of Miaofa Lianhua Sutra in Dunhuang area, However, there are

more and more "Avalokitesvara universal products", At the same time, Guanyin, as one of the three saints in the West, appeared frequently in the Pure Land Change and Hokkekyo Change prevailing in the Tang Dynasty. Due to the popularity of Guanyin belief and the Pure Land Thought in the West, Guanyin Sutra Change with Guanyin as the main statue also flourished, indicating the complete independence of Guanyin Bodhisattva's universal products in disguise.

Miscellaneous Buddhism was introduced into China before Sui and Tang Dynasties, but it was not until the Yonghui period of Tang Gaozong that Adi Quduo translated into Darani Collection Sutra that all the altar laws were completed, which provided certain background conditions for the spread of pure tantric Buddhism. By the time of Emperor Xuanzong of the Tang Dynasty, Indian esoteric religion was officially introduced into China. Good fearlessness and a line of teachers and apprentices, based on the "Great Sun Sutra", founded Manchalu, a fetal Tibetan world that represents theory; King Kong Zhi and Bukong Master and Apprentice, based on the King Kong Top Sutra, founded the King Kong World Manchalu, which expresses wisdom. Shan Dauntless and King Kong Zhi systematically translated esoteric classics, including a large number of recitation rituals, statues and altars. The Tang Mi formed by the promotion of the sutra line is a new interpretation of the Indian esoteric religion of the Great Sun Sutra and the King Kong Top Sutra.

From the reign of Tianbao of Xuanzong to the reign of Zhenyuan of Dezong (742 ~ 804), Tantric Buddhism flourished. The disciples of Jingangzhi did not spread Tantric Buddhism and received the support of the emperor. Kyoto Chang'an once became the center of Tantric Buddhism in East Asia. Tantric Buddhism spread from Chang'an to all parts of the country and spread to all social strata. In the 12th year of Tianbao (753), we did not empty the invitation of our envoy Geshuhan to Hexi, set up an initiation altar, opened a translation field, and carried forward the secret method in a great way, which had a great impact on the spread of the secret method in Hexi

region. During this period, the images of Tantrism in Tang Dynasty gradually became complete, and complete Tantrism statues also appeared in Mogao Grottoes.

Tang Mi inherited and continued the basic contents of the teachings of Guanyin. For example, Guanyin is still a Bodhisattva who follows the sound to save suffering. Amitabha Buddha, the Western bliss leader, is a threat to the gods and has supreme wisdom. However, esoteric religion believes that Guanyin Bodhisattva's original consciousness is the Buddha of Infinite Light, which is different from Amitabha's original cause and effect, because this oath shows the appearance of Great Compassion Bodhisattva. "Thousand Hands Sutra" is the fundamental classic of great pessimism, During the Zhenguan period of Taizong (627 ~ 649), Zhitong's Mantra Sutra of Guanyin Bodhisattva Darani with Thousand Eyes and Dry Arms was the earliest translation, During the period from Emperor Yonghui to Yongchun (650 ~ 681), Gavan Dharma translated the Darani Sutra of Avalokitesvara with Thousand Hands and Thousand Eyes. Although the two books are different in complexity and simplicity, the key words are the same. Both of them respect "the Holy One with Great Compassion and Looking Around All Living Beings". The scriptures written in Dunhuang in Tang Dynasty circulated both Zhitong and Gavan Dharma.

Formally, the practice method of Guanyin has been mystified. The practice method of chanting Buddha, observing wisdom and obtaining death or wisdom has become the practice method of combining body, mouth and mind of Tantric Sect. Not only have Tantric Guanyin images with different postures and gestures appeared, but also a large number of Guanyin spells, handprints and practice rituals have been introduced into China along with Tantric Sect classics. In particular, the "Great Sadness Mantra" is the most valued and has many efficacious effects. For example, Zhuji monks' mind "holds the" Great Sadness Mantra "(the different name of the" Great Sadness Mantra "-the author's note)... The constant curse cup is used to save all diseases and drink too much. The common people's phase rate, the day to no

calculation, the great sorrow monk how. Large and medium-sized people Jingzhao, when Shengping Xiangguo Duke Pei Gong took a break to dream of wisdom, suitable for meeting each other, gladly. The ghosts and gods of Xiangguo girls are cursed by wisdom. On the 7th, he calmed down. ⁴⁵Volume 2 of Darani's Collection of Sutra said: "There are various printing methods such as body printing. If you use handprints to recite various mantras, it is easy to be tested."⁴⁶ "(large and medium-sized) nine years, (increased tolerance) search for 42 arms, to fearless hands, doubt and knot altar, Zhen ten-day prayer please, from the air now its positive seal, fists vividly, so I ordered the painter to draw and write this arm. There may be sarcastic slanders, and they will endure to tell them. In the bronze bowl of the painter's pen, there is suddenly a precious lotus flower with bright branches and bearded leaves. Those who see it marveled. "Those who practice esoteric Buddhism with the best taste of Zen patriarchal clan system, those who take the middle class have to teach the essence, while those who take the lower class have to pray for blessings and resist disasters, and their avatar dazzles the world; Those who know its taste can enter the perfect teaching, while those who are ignorant of foreign ministers will be wronged and criticized by the world.

After the difficulty of Huichang Law, Tantric Sect lost the support of the court and turned to the folk, which influenced each other with the prominent sect and folk religion in Han Dynasty. The theory and practice of Tantric Sect were brewing transformation. "Drama Talk Record" records: "Xiantong, Ganfu, Xingshan Temple was taught by Axing Li with the teaching method, and all of them lived there." ⁴⁷This

⁴⁵Song and Zanning: *Biography of Eminent Monks in Song Dynasty*, Volume 25, *Biography of Mind of Zhuji Baoshou Hospital in Tang Yuezhou*, Volume 50, p. 869.

⁴⁶Tang and Adi Quduo: "Darani Collection Sutra" Volume 2, "Da Zheng Zang" Volume 18, page 803.

⁴⁷Tang and Kang Pian wrote: "Drama Tan Lu" Volume, *Si Ku Quan Shu Ben*.

Axing pear is the Great Virtue Wisdom Wheel of the Tantric Sect in the late Tang Dynasty (? ~ 876). Wisdom Wheel is proficient in the three Dafa of "King Kong Top Sutra", "Great Sun Sutra" and "Su Xi Di Sutra" and their big altar rituals, as well as the top wheel king method and the secret methods of holding Zoroastrianism and miscellaneous sutra tracks, praying for rain and stopping wind, prolonging life and resolving grievances, etc. "Shanda dialect, deep understanding of secret language. The foundation of Buddhism. Living in Great Piluzana is followed by all Buddhas. Darani, the foundation of the law, is also". The Wisdom Wheel takes Darani as the foundation of Buddhism and holds tablets in circulation, aiming at enhancing the importance of Darani. This kind of "Don't Respect Darani Dharma", which pays special attention to and carries forward a pure secret or classic, became common practice in Song and Liao Dynasties.

After the late Tang Dynasty, the strong development of Zen Buddhism and Pure Land Sect promoted the integration of the righteousness of "Don't Zun Darani Dharma" and yoga Zen concept, which is of great significance for preserving the essence of Tang Mi and popularizing Tang Mi. The concept and method of Tang Mi's practice in the later period highlighted the characteristics of "harmony between the directors of Xian Mi" and "mutual capture in the first place", which were obviously different from those of Dong Mi and Zang Mi. At the same time, in line with the ultimate meaning of the Pure Land's death, the combination of quasi-formulation and Huayan Sect, and the mutual reliance of Guanyin Method and Tiantai Sect have become the dominant system of Guanyin doctrine in later generations.

Song Taizu opposed the policy of suppressing and destroying Buddhism in the Later Zhou Dynasty and vigorously promoted Buddhism. In the fourth year of Kaibao (971), Zhang Congxin was ordered to carve Buddhist scriptures in Yizhou (now Chengdu, Sichuan). In the 8th year of Taiping Xingguo (983), the book Kaibao, which focuses on the translation of scriptures from past dynasties, was completed

with 480 letters and 5,000 other 48 volumes. Japan, Koryo, Khitan and other Chinese Song requested the award and went back to copy it. The development of engraving printing in Song and Jin Dynasties was in the golden age, which also brought the peak period of Buddhist scripture engraving and printing, and Guanyin classics also spread widely with engraving and printing.

Song Taizu also sent more than 100 people, including Qin Xing, to India to seek Dharma and collect Sanskrit books. At that time, Indian Buddhism was dominated by Tantric Buddhism, so the Sanskrit books were mostly Tantric scriptures. In the fifth year of Taiping Xingguo (980), Tantric monks such as Tianxi Disaster, Shihu and Fatian came from Tianzhu and set up a translation institute in the west of Taiping Xingguo Temple, translating 120 Tantric scriptures, totaling more than 200 volumes. Many of them are Guanyin classics, For example, the "Holy View of Freedom Bodhisattva Not Empty King's Secret Heart Darani Sutra" Sacred View Free Bodhisattva Merit and Virtue Praise " Holy Six-Character Daming King Darani Sutra [All Buddhas take corresponding orders from the Great Teaching King Sutra, the Holy View of Free Bodhisattvas recite rituals] The Mother Darani Sutra of Free Bodhisattva, the Santa Doro Bodhisattva Sutra, the 18th Darani Sutra of Santa Doro Bodhisattva, the 18th Sutra of Viguchi Bodhisattva, the Sacred View of Free Bodhisattva Vatican, the 18th Sutra of Sacred View of Free Bodhisattva, and the 18th Sutra of Praise of Santa Doro Bodhisattva.

At the end of the Tang Dynasty and the Five Dynasties... Tantric Sect is still endless, and it has been circulated everywhere. There are still many Indian monks in China who have spread secret, opened altars, and taught the law. Most of them have descendants." (Lv Jianfu, 1995, p432) Until the Northern Song Dynasty, most of the Tantric monks were prominent and dense. The esoteric classics handed down from India to China in Sui, Tang, Five Dynasties and Song Dynasties have sufficient categories, considerable quantity, complete translation and reliable meaning. Almost

all Indian esoteric classics are imported into China, and the number of esoteric Guanyin classics is amazing, far exceeding all other types of Guanyin classics.

However, Buddhism in Song Dynasty gradually declined in the theoretical development of its doctrines, so Pure Land Sect and Zen Buddhism, which did not stick to the original doctrines and practiced simply, became the mainstream. Pure Land Sect has become the religious destination of the lower class because of its simple doctrine. The pragmatic attitude of believers has simplified Buddhism and secularized it. Activities such as reciting Buddha, praying and turning over the dead have gradually replaced theoretical discussions.

With the exception of Song Huizong, the rest of the emperors in the Song Dynasty respected Buddhism. After the Song Dynasty's southern crossing, "Jin Lu entered Hangzhou and went to (Emperor Gaozong) to pray for those who did not fight, believed in land and water, and celebrated the dead in the dream war with good interest."⁴⁸

Guanyin Bodhisattva, which is based on the function of saving the suffering in this world, has the function of saving the suffering in the afterlife and becomes an omnipotent. It is obviously suitable for the needs of believers before and after death. With the advocacy and strong support of the Song royal family, Guanyin Bodhisattva has become more prosperous and entered a new period of development after the popularity of the Tang Dynasty. At that time, there were many temples dedicated to Guanyin. For example, "Among the abbots of Ankokuji in Raozhou, there was a niche of Guanyin statues. Folk customs prayed, and many gods answered". Or take Guanyin as the temple name, such as "Kaibao Room, Zhang Yanshe House as the temple, the old name serves the country Guanyin, Shaoxing

48Song and Shi Zhipan: "Buddha Tong Ji" Volume 52 "Praying for Disaster" and "Continuation of Sikuquanshu" Volume 1287, Shanghai Ancient Books Publishing House, 2003

Room, changed to the present amount". ⁴⁹"Eight years after the opening of the treasure, Shaoqing Piwencan was built in Shedi and was named Guanyin Hospital."

⁵⁰According to statistics from Baoqing's Changguo County Annals, in the late Southern Song Dynasty, Zhoushan alone had 23 monasteries dedicated to Guanyin. In Song people's notebook novels, there are many effective things such as saving people from disaster, curing diseases and sending children because of their belief in Guanyin, such as "Yi Jian Zhi", "Guanyin Ji", "Guanyin Yi Arm", "Bing Zhi", "Shangzhu Guanyin", etc.



⁴⁹Xian Chun's "Lin'an Annals" Volume 80 "Guanyin Miao Zhi Yuan" Article.

⁵⁰Jiatai's "Huiji Records" Volume 7 "Yuantong Miaozi Education Institute" Article.

Figure 58 Sea route map of Mingzhou port in Southern Song Dynasty

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

In the Southern Song Dynasty, Xiangshan Temple in Ruzhou began to decline, and Shangtianzhu Temple became the center of pilgrimage to Guanyin in the south of the Yangtze River and even the whole country. The emperor visited Tianzhu Mountain Guanyin repeatedly and sealed gifts many times. Besides Tianzhu Temple, there are many famous Guanyin Dojo, such as Xiaonanhai (Guanyin Water Delivery Dojo) in Nanzheng County, Shaanxi Province, Xiangshan Temple in Ruzhou, Henan Province (the birthplace of Princess Miaoshan's story of becoming a Taoist), and Putuo Mountain, which later competed with Tianzhu Temple.

Guanyin statues were widely circulated, so that at that time, "He's family in Qu Mountain, Haizhou, and the world painted Guanyin statues... each book was straight, with a rate of 50 to 60 thousand, and it was only available when it was involved in the age of one, and it took a long time to build it exquisitely" (Yi Jian Zhi Bu, Volume 24, He Guanyin). Guanyin statue is expensive and can only be bought by rich people to pay homage. Most people worship the printed Guanyin statue.

Song Dynasty is a critical period for Buddhism to transform from a foreign religion to a native religion in China, and Buddhism changed from philosophical speculation of the upper class to plain experience of the civilian class. According to the legend of Miaoshan, the stereotyping of the image of female Guanyin (Guanyin in Han Dynasty and Tara in Yidi) and the fact that Guanyin Dojo is regarded as a symbol, the origin, image and Dojo of Guanyin in Song Dynasty have also been localized.



Figure 59 Prosperous scene of Sanjiangkou in Mingzhou in Song Dynasty

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Putuo Mountain in Zhejiang Province has been officially confirmed as the Ashram of Guanyin. In the third year of Yuanfeng, Song Shenzong (1080), Wang Shunfeng sent to Sanhan. "When the wind and waves met steeply, the big turtle was in danger, and Shun Feng was terrified. Looking at the cave (referring to the Chaoyin Cave), he knocked and prayed. Suddenly, he saw the gold sway, the big soil was full moon, and the pearls were brilliant, coming from the cave. Turtles don't sail in a boat, but they return to the news, so they give the famous Baotuo Kannonji. Naturally, Haidong barbarians, such as Sanhan, Japan, Fusang, Ali, Zhancheng, and hundreds of countries in Bohai Sea, are male merchants and giant ships, so they go abroad by way of sea. Whenever there is a storm, they look at the mountains and return to their lives, and they will dissipate. ". After Baotuo evolved into "Putuo" and replaced the name of Meicen Mountain with "Putuo Mountain". The first year of Shaoxing in Song

Gaozong (1131), the seventh year of Jiading in Song Ningzong (1214) and the eighth year of Chunyou in Song Lizong (1248) all gave coins to rebuild Putuo Kannonji Court.

Until the Tang Dynasty, Chinese people agreed with the two Guanyin Dojo recorded in Buddhist scriptures: one is in the Western Paradise and the other is in Bu Taloja on the coast of South India. Therefore, China does not have a unified Guanyin main Dojo similar to the Guanyin Palace in South India, whose status and function are beyond those of ordinary Guanyin temples. After the 13th century, Indian Buddhism died out, the Guanyin Ashram in South India also disappeared, and Buddhist exchanges between China and India were interrupted. In the 7th year of Jiading in the Southern Song Dynasty (1214), the imperial court issued a document ordering Mount Putuo to provide Guanyin Bodhisattva as the Guanyin Ashram. Therefore, Mount Putuo in Zhejiang replaced Mount Butuo Luoja in South India and moved Guanyin's Dojo in Tin from the coast of South India to Yuedong Island in China. Yuan Jueyan You's "Four Ming Annals" wrote: In the Song Dynasty, "(Guanyin of Mount Putuo), a great scholar, should enter all the land with 32 people. At present, 84,000 arms and eyes are connected to all living beings, and Manjusri of Wutai and Pu Xian of Emei are the three major fields in the world." During the reign of Li Zongbaoqing (1225 ~ 1227), Putuo Kannonji has become one of the "Five Mountains and Ten Temples" in the south of the Yangtze River. Those who fly to the mountains are all Zen Lin Junxiu, such as Zhenxie, Dachuan Puji, Yishan Yining, etc. Putuo Mountain gradually developed from "refusing to go to Guanyin Court" to "the first Buddhist country in Sinian" with 3 temples, 88 temples, 128 thatched sheds and more than 4,000 monks in its heyday.

The establishment of Mount Putuo as the Guanyin Ashram marks the full acceptance of Indian Guanyin in China. Guanyin has become the most widely spread, the most followers, the most prosperous Dharma and the most common object of

belief among the Buddhas and Bodhisattvas of Mahayana Buddhism spread to the north, reaching the point of "every household worships Guanyin" and "never centrifugal".

Marked by the emergence of the legend of Miaoshan, the image of Guanyin is feminized. According to the Buddhist scriptures, Guanyin has already successfully achieved the Buddha's fruit position and has become a Bodhisattva for all living beings. For Bodhisattvas, male, female, sentient beings and longevity are only incarnations, only a kind of phase, and there is no substantial persistence. However, for ordinary people, it is a big problem in what form of life Bodhisattva can be accepted to the maximum extent.

When Guanyin first spread to China, it was the earliest true "brave husband's view of freedom". From the Southern and Northern Dynasties, Guanyin statues gradually became neutral. To the Tang Dynasty, although most of the Guanyin statues in Dunhuang were non-male and non-female, Guanyin was gradually portrayed as a female image in the Central Plains. For example, Guanyin in the Tang Dynasty mural Amitabha Buddha's Statement Map in Bukkoji, Wutai County, Shanxi Province, and Guanyin portraits painted by Wu Daozi were all women. As a result, Dao Xuan (596 ~ 667) said in *Shi Shi Yao Lan*: "The statues of Sanskrit have thick lips, long noses, long eyes and abundant looks like husbands between Song and Qi. Since the Tang Dynasty, pens and pens have all looked as weak as prostitutes. Therefore, people today boast that Bodhisattvas are like palace dolls." The feminization of Guanyin has become the general trend.

In Song Dynasty, Guanyin was further sinicized and became a typical example of Buddhism sinicization. At that time, it was popular to place Guanyin statues at home and worship every day. According to the records of worshipping Guanyin in the boudoir women's room in notes such as *Yi Jian Zhi*, the image of Guanyin should be a female image.



Figure 60 Tang Sancai official maid

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

With the change of Guanyin image, the legend that Princess Miaoshan made a pessimistic sound in the Northern Song Dynasty gradually became popular in the

Central Plains. It is said that in the Tang Dynasty, "(Dao Xuan) lawyers once asked the origin of the God Guanyin",⁵¹ and the God made a thousand hands and a thousand eyes of Guanyin with the female body of the Chinese Miaoshan Princess. Xiangshan Temple in Ruzhou, Henan Province is said to be the place where Princess Miaoshan manifests great sorrow and becomes a Taoist because there is a Great Sadness Pagoda created in Tang Dynasty. In the first year of Xining (1068), Song Shenzong ordered Xiangshan Temple to rebuild the Great Sadness Pagoda. In the second year of Yuan Fu (1099), Jiang Zhiqi "used the invitation of Xiangshan monk Huai Zhou to take the great sorrow written by Tang lawyer disciple Yi Chang and polish it as a biography. He carried it to the king of Guozhuang. I don't know what country it was. The king has three daughters. The youngest one is named Miaoshan. He saved his father with his hands and eyes. The preface is very great".⁵² It describes Miaoshan, the third princess of Miaozhuang King in Xinglin State, who practiced Buddhism and later became a Taoist in Xiangshan, Ruzhou.

This legend spread rapidly in the south of the Yangtze River in the second year of Chongning through the "Fragrant Hill Treasure Volume" compiled by Puming of Tianzhu Temple. Soon after, in the article "D ao Xuan" in Volume 13-3 of Zu Kun's "General Chronology of Longxing Buddhism" in the Southern Song Dynasty, Miao Shan's deeds of proving Tao in Xiangshan, Ruzhou were recorded, proving the legitimacy of Guanyin (Miao Shan) Xiangshan's proving Tao from the perspective of Buddhist history. Shortly afterwards, Zen Master Zong Jing of Nanchang Baifu Institute had an annotation in Volume 1 of "Notes on the Meeting of Selling and Interpreting Diamond Sutra Science and Instruments", which stated that Miaoshan

⁵¹Song and Zu Kun: General Theory of Longxing Chronology, Volume 13, Dazheng Zang, Volume 49, p. 761.

⁵²Song and Zhu Bian: "Qu Xun Old News" Volume 6, Qing Ganlong Jiawu Annual Edition, p. 5

practiced in Xiangshan, Ruzhou, and gained the Tao as Guanyin Bodhisattva with thousands of hands and thousands of eyes, and explained the legitimacy of Guanyin (Miaoshan) Xiangshan to prove the Tao from the perspective of Buddhist scriptures. These records show that in the 12th and 13th centuries, the legend of Miaoshan had been multiplied by the history of manned Buddhism, merged into the righteousness of Buddhist scriptures, and completely merged into orthodox Buddhism. In the folk, Guan Daosheng in the late Song Dynasty and early Yuan Dynasty wrote a complete biography of Guanyin, *Biography of Guanyin Bodhisattva*.⁵³

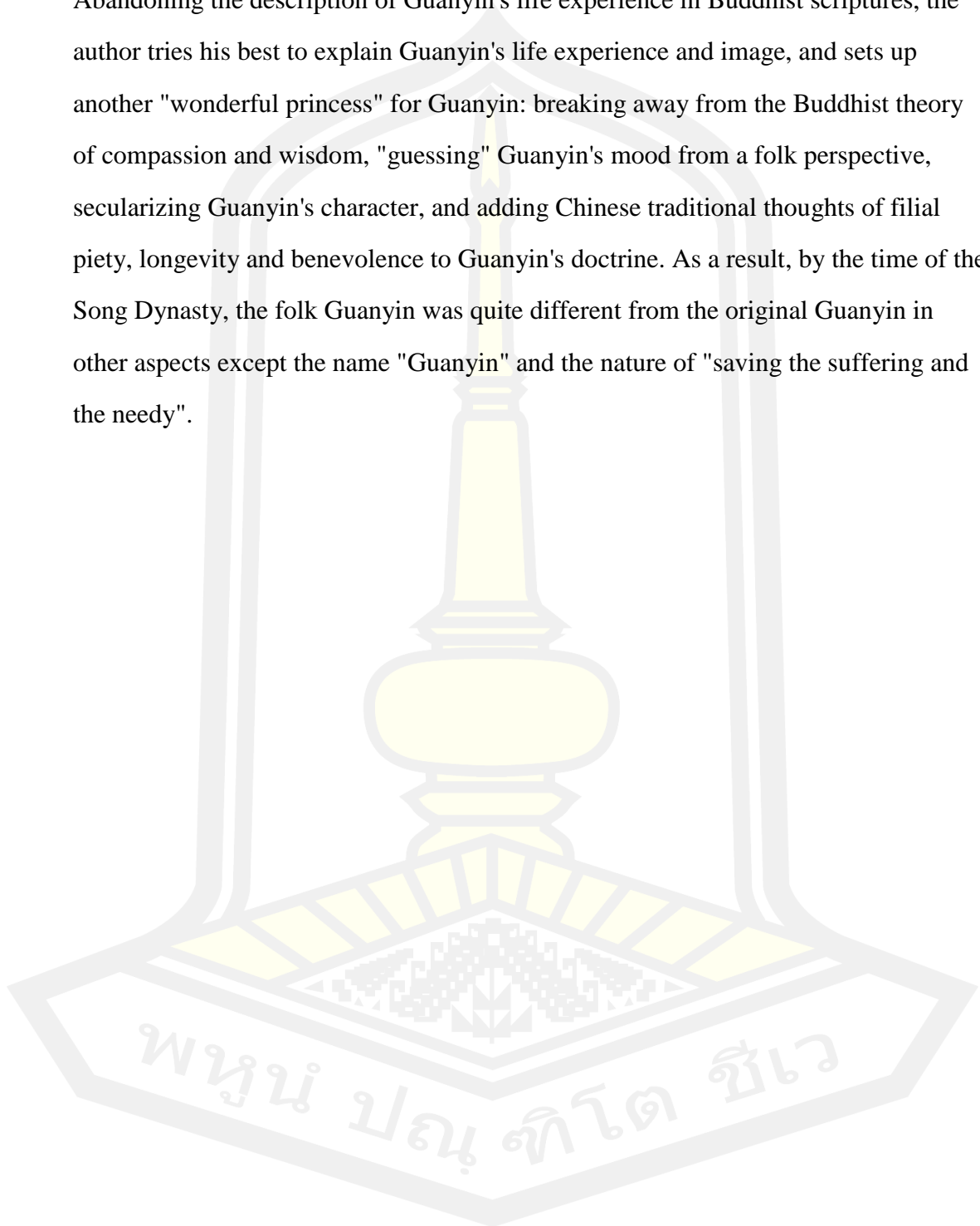
Based on this, a large number of legends, scrolls, dramas and quyi works about the origin of Guanyin, such as "Xiangshan Treasure Scroll", "Thousand Hands and Thousand Eyes Bodhisattva Repaying Gratitude Treasure Scroll", "The Complete Biography of Guanyin in the South China Sea" and "Guanyin Daodao", appeared one after another in later generations.

In fact, the legend of Miaoshan is the result of Chinese cultural thoughts carried by the story structure of practitioners in Miaofa Lianhua Sutra. Legend deliberately blurs historical boundaries to adapt to orthodox Buddhism. Due to the induction efficacy of Guanyin Bodhisattva and the great pessimistic doctrine of Tantric Buddhism since the Middle Tang Dynasty, the legend of Miaoshan is not only widely spread in the Han Dynasty, but also incorporated into Buddhist scriptures by the history of manned Buddhism. The three princesses of King Miaozhuang are deeply rooted in the hearts of the people, so that the Chinese female Guanyin has completely replaced the male Guanyin in Indian Buddhist scriptures.

It can be seen that since the Song Dynasty, the folk belief in Guanyin has got rid of the shackles of Buddhist classics and integrated Confucian thoughts,

⁵³Qing Dynasty, Yu Zhengxie: "Gui Si Lei Gao" Volume 15, Seeking Increasingly Zhai Engraving Edition, p. 15. [Qing] There are also records in Volume 17 of Yu Yue's "Tea Fragrance Room Renewal".

transforming from devout belief worship to secular folk customs. In particular, Abandoning the description of Guanyin's life experience in Buddhist scriptures, the author tries his best to explain Guanyin's life experience and image, and sets up another "wonderful princess" for Guanyin: breaking away from the Buddhist theory of compassion and wisdom, "guessing" Guanyin's mood from a folk perspective, secularizing Guanyin's character, and adding Chinese traditional thoughts of filial piety, longevity and benevolence to Guanyin's doctrine. As a result, by the time of the Song Dynasty, the folk Guanyin was quite different from the original Guanyin in other aspects except the name "Guanyin" and the nature of "saving the suffering and the needy".



宋明州（庆元）与日本、高丽商船往来一览表

Schedule of Merchant Ships Coming and Going between Mingzhou (Qingyuan) and Japan or Korea during the Song Dynasty

船主等人	出港	出发时间	抵港	到达时间	搭乘者	备注
福州商客纲首陈文佑、副纲章承蟠		1026年8月13日	明州	1026年9月9日		《小右记》
陈文佑、副纲章仁昶	明州-台州-明州	1027年7月4日	肥前直惠岛-松浦郡	1027年8月10日	志贺社司	《小右记》
孙忠	明州			1073年10月	赖缘	宋帝赠送日本朝廷金泥《法华经》、锦20匹、《参天台五台山记》
孙忠			明州	1078年1月25日	仲回	《宋史·日本传》《善邻国宝记》
孙忠	明州		越前敦贺	1080年8月		带来明州牒文。《扶桑略记》
孙忠	明州			1082年5月		《百炼抄》
纲首李充、梢工林养等	明州	1105年6月以前	博多津志贺岛	1105年8月20日		《朝野群载》两浙市舶司公凭
宋通事李德照	博多津	1168年4月18日	明州	同年4月25日	菜西	《千光祖师年谱》兴禅护国编
宋商回程船			明州	1169年		托明州纲首献上方物。《文献通考》
宋明州刺史				1172年9月		送来宋孝宗书信，平清盛回书信与宋。《玉叶》
日商			明州	1176年		《宋史·日本传》
日商			明州定海	1202年		《宋史·日本传》
苏张六	明州	1211年2月	博多	1211年3月	俊乃	《泉涌寺不可弃法师传》
	明州	1231年5月	博多	1241年7月	圆尔	经由耽罗。《圣一国师年谱》
谢国明	博多		明州	1242年		径山失火，圆尔辩圆赠送木材。《圣一国师年谱》
	明州		日	1279年5月	宋僧 无学祖元	《佛光国师语录》

Figure 61 A list of merchant ships between Mingzhou, Japan and Korea in Song Dynasty

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

2.1.4 Evolution period (Yuan, Ming and Qing Dynasties)

The rulers of Yuan Dynasty worshipped Tibetan Buddhism. Before Kublai Khan acceded to the throne, Ba Siba, a young disciple of Sakya Sect in Tibet, followed him. Kublai Khan and Mengge Khan both called Karma Baxi, the second Living Buddha of the Black Hat Department of the Karma Kagyu Sect, to teach Tibetan secrets to the Mongolian court. After acceding to the throne, Yuan Shizu ordered people to supplement the damaged and missing parts of Zhao Cheng Jin Zang left over from the Jin Dynasty, which were engraved and circulated. In the 30th year of the Yuan Dynasty (1293), a royal decree was issued to send the old scriptures of the Great Tibetan Scriptures in Xixia to Manjuji⁵⁴, Hangzhou, for carving and printing. In the 6th year of the Yuan Dynasty (1302), the scriptures were carved, totaling more than 3,620 volumes, and then 10 collections were printed. After that, he printed more than 130 collections many times. Such repeated carvings and seals are

⁵⁴The translation base of the Great Tibetan Scripture in Xixia may be a revised version of Tianxi in Kaibao. In the first year of Jingyou in the Northern Song Dynasty (1034), the printed version of Kaibao was spread to Xixia. Zhao Yuanhao, the founding monarch of Xixia, built Gaotai Temple in Xingqing Prefecture to collect it. At the same time, Uighur monks were called to translate it into newly created Xixia characters. According to the vow attached to the Western Xia language "The Sutra of Solemn Robbery of Thousands of Buddhas in the past", since the first year (1038) of the Western Xia Dynasty, 32 people, including Buddhist Bai Faxin and later Zhiguang, participated in the translation. By the first year (1090) of Tianyou Min'an, 362 books, 812 books and 3,579 volumes had been translated. After that, from the first year of Daqing (1140) to the twenty-fourth year of Ganyou (1193), it was re-proofed according to the Northern and Southern Classics. The Southern Sutra may refer to "opening treasure" and the Northern Sutra may refer to "Khitan Tibetan".

bound to make the Guanyin classics spread on a large scale in the Han, Tibetan and Mongolian regions with Buddhist beliefs.

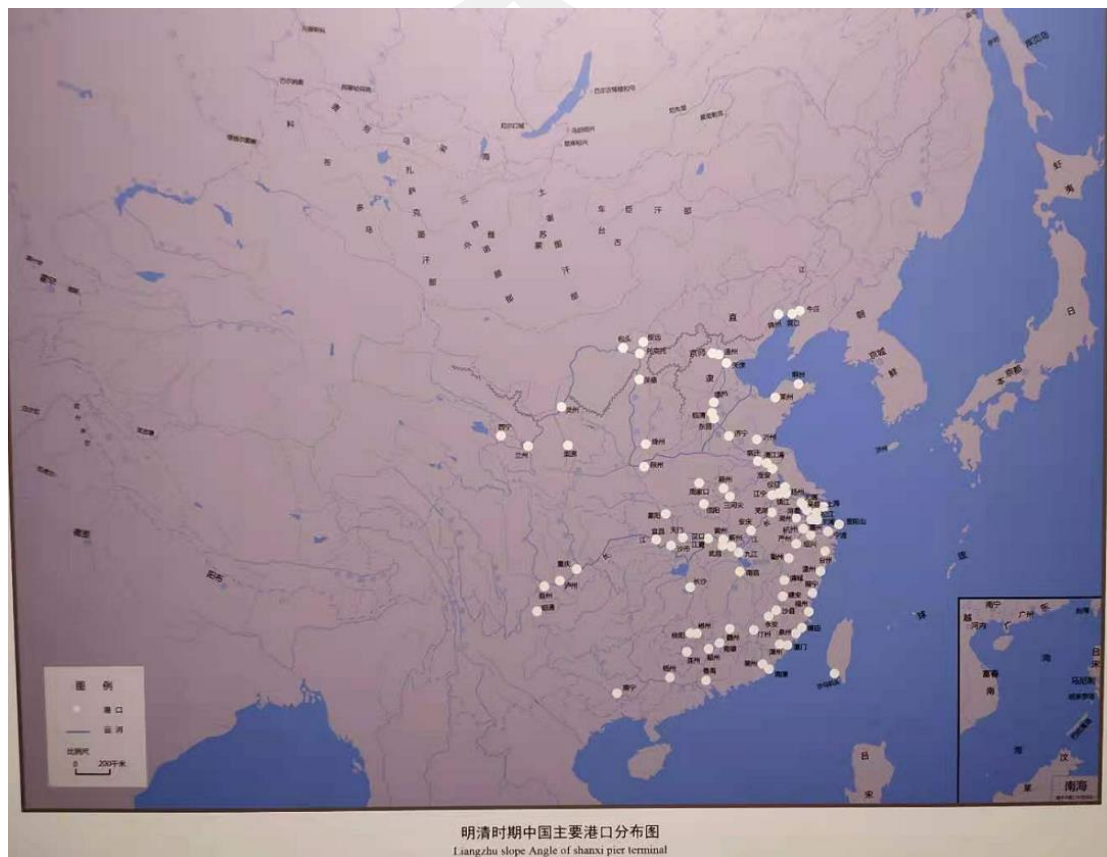


Figure 62 Distribution map of China's main ports in Ming and Qing Dynasties

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

With Dadu as the center, Tibetan Buddhism has spread in Shangdu, Jiangnan and Dunhuang. Yang Lian Zhenjia, a Xixia native, was appointed president of Buddhism in the south of the Yangtze River and built Tibetan Buddhist monasteries in the south of the Yangtze River, especially in Hangzhou, the old capital of the Southern Song Dynasty. Hangzhou has become the center of spreading Tibetan Buddhism in the south of the Yangtze River. From the 19th year of Yuan Dynasty (1282) to the 29th year of Yuan Dynasty (1292), Yang Lian Zhenjia opened a cave in

Feilaifeng, Hangzhou, and dug Tibetan Buddhist statues. Among them, there are many female incarnations of Guanyin in Tibetan Buddhism-Tara (or Doro Bodhisattva).

During the Song and Liao Dynasties, the Great Pessimistic Sound Method, which took the Great Pessimistic Sound as its original statue and the Great Sadness Mantra as its practice track, prevailed. Around the Song and Yuan Dynasties, there appeared a printing illustration that painted the Great Sadness Mantra sentence by sentence into an icon, called "Great Sadness Out of Phase". Its meaning is extracted from the "Thousand Hands Sutra" and Hokkekyo's "Shurangama Sutra" and other secret classics, while the image is matched with "Forty-two Hands of Great Sadness and Truth" in the form of Han-handed Guanyin, either from induction records or from legends, which can be described as a synthesis of all Han-handed Guanyin doctrines and statues. Although it is a collective creation in which the public misunderstands the meaning of spells, those who still do not know its meaning are regarded as the expression of tens of billions of incarnations of great pessimism. In the ninth year of Yongle (1411), Emperor Chengzu of the Ming Dynasty made "The Imperial System of Great Sadness Always Holding the Preface of Sutra Mantra", hoping to take the Great Sadness Mantra as the convenience of governing the world, which objectively contributed to the utilitarian secular tendency of the Great Pessimism Phonetic Method. After the middle of the Ming Dynasty, the royal family was keen to sponsor the publication of religious books. Orthodox Buddhist scriptures such as the Thousand-Hand Sutra were circulated. Great Sadness and Appearance began to appear in large numbers in the Thousand-Hand Sutra in the form of illustrations. Some people used it to visualize the holy features, some used it to explain the meaning of the scriptures, some worshipped devoutly, and some even drew and circulated one by one. In the Qing Dynasty, Yongquan Temple in Gushan, Fujian Province even drew the picture of "Great Sadness Out of Phase" from Buddhist scripture illustrations in the Dharma Hall and matched it with 53 participants of

Shancai. Under the background of the combination of Buddhism in Ming and Qing Dynasties and the confluence of various sects, the combination of great pessimism and quasi-formulation appeared in Guanyin Jingzhi Yanji in Qing Dynasty.

At the same time, the legend of Miaoshan Princess, who publicized the life experience of female Guanyin in Song Dynasty, was perfected and finalized in Yuan Dynasty, and quickly popularized, and the image of Guanyin changed from male to female. During the reign of Emperor Zhengde of the Ming Dynasty, Dahui Temple was built with a bronze statue of Avalokitesvara with thousands of hands and eyes with a height of 5 Zhangs. Ten murals were painted on the east, west and north walls of the Great Sadness Temple. The content was based on the legend that Princess Miaoshan made Avalokitesvara with thousands of hands and eyes. Female Guanyin has become the mainstream of Guanyin statues in Chinese Buddhism, and has spread more widely in China. In addition, under the influence of the Supreme King Guanyin Sutra, Guanyin belief has penetrated into almost every household and has actually evolved into a mass folk custom. Ming Xie Zhaoxiang's "Five Miscellaneous Groups" Volume 15 "Affairs Department 3" says: "There are no corpses in the barren valley. All women and women, speaking in Zhou Gong and Confucius, may not know it, but believe in the four gods⁵⁵, and do not dare to have the heart to discuss it. They have a long history with heaven and earth."

Buddhism became increasingly secular during the Ming and Qing Dynasties. In order to satisfy people's secular interests of "responding to every request", temples became markets and places for folk culture exchange. Some religious activities (such as temple fairs, land and water law meetings, etc.) also evolved into custom festivals. Buddhism permeates secular life through activities such as worshipping Guanyin, chanting Buddha, releasing people, receiving precepts, vegetarianism, etc. Folk Buddhism has become the mainstream of Buddhism, penetrating into all aspects of

⁵⁵Refers to Guanyin, Zhenwu God, Bixia Yuanjun and Guan Yu.

social life, and believers spread all over all walks of life, forming an unusually large group of folk believers.

The construction of folk temples reached its climax, "... Duyi Town, overlooking the secluded places from the mountains, has built temples all over the country to worship the three Buddha statues and Guanyin masters, while the common people's homes are devoted to the Bodhisattva Guanyin, who is merciful and saves the suffering and the needy. The people of the old country have spread overseas. As they have traveled, they will advocate the construction of temples and worship the Buddha to Mu Hongxiu" (Fu Wukang, 1988, P92). During the Wanli period of the Ming Dynasty, Shen Bang, a magistrate of Wanping County, investigated an tang, a temple dedicated to Guanyin in Beijing, including seven in Kannonji and six outside the city; There are eight Guanyin temples in the city and ten outside the city; One Guanyin Temple in the city and two outside the city; There are three in Guanyin Temple and seven outside the city. A total of 41 place. ⁵⁶The spokesman said. As for Putuo Mountain, the Guanyin Dojo, from the late Qing Dynasty to the 26th year of the Republic of China, it can be described as its heyday. In the 13th year of the Republic of China, "there were 3 temples, 88 temples, 128 thatched sheds and more than 4,000 monks in the whole mountain, and there were thousands of monks in Puji Temple alone" (Fang Changsheng, 1995, P2). Overseas Chinese spread their worship of Guanyin to Southeast Asia: Zheng Fangyang founded Beiyun Pavilion in Malacca in 1673, "mainly worshipping Guanyin, so it is also called Guanyin Pavilion". In 1753, overseas Chinese built Ashang Kannonji in Awa, the ancient capital of Myanmar. During the light-year period of Qing Dynasty (1821 ~ 1850), overseas Chinese in Jugang, Sumatra, Indonesia built Shuiyue Palace to worship Guanyin.

⁵⁶According to the statistics recorded in Volume 19 of Ming Shen Bang's Miscellaneous Notes of Wan Department.

In formal Buddhist monasteries, there are usually Guanyin temples. The main statue is either Holy Guanyin, eleven-sided Guanyin, or dry-handed Guanyin, to name a few. Folk believe that big temples are more effective than small temples, and temples in Guanyin Dojo are more effective than ordinary temples. Therefore, pilgrims in Guanyin Dojo are always in an endless stream. "Zi Buyu" Volume 7 "Fox Fairy Pretending to Be Guanyin for Three Years" Remember "(Suzhou) Shangfangshan Temple Guanyin, Extremely Miraculous ... Incense Candles Extremely Prosperous". However, since the court sent people to offer incense in the second year of Yuan Dade (1298), almost every year, court ministers came to the mountain to offer incense, allocate coins to repair the temple and give it to Yamada. During the Hongwu period of the Ming Dynasty, the Ashram was once destroyed by military disasters, and the statue of Guanyin, a dry hand in Baotuo Temple, was also moved to the Seven Pagoda Temple in Ningbo for worship. In the 32nd year of Jiajing's reign (1553), Yu Dayou won the suppression of flaccidity in Putuo Ocean. He believed that Putuo Guanyin was blessed and asked the court to allocate money to rebuild the temple and restore the Guanyin Ashram. During the Wanli period of Shenzong, Putuo Guanyin Dojo reached an unprecedented prosperous period. Wanli sent eunuchs to Putuo six times to offer incense. During the reign of Emperor Kangxi and Yongzheng of the Qing Dynasty, not only temples were built, but also a decree was issued to the whole world, announcing that the Guanyin Ashram in Mount Putuo was "the incense of the imperial court" and "the subjects of the whole world should plant Futian together". Guanyin became a Bodhisattva believed in by the government and the wild, Putuo became a government-run Guanyin Ashram, and the incense on the island immediately reached its peak. And formed the Putuo Mountain Guanyin Incense Club. Influenced by the worship of Guanyin by Han people, the She nationality villages in Zhejiang also generally worship the mother of Guanyin Buddha. In the temples of local gods in Fujian Province, the main hall is dedicated to Mazu or Mrs. Linshui Chen Jinggu, and the back hall or partial hall is dedicated to

Guanyin. For example, the Mazu Ancestral Temple in Meizhou and the Chen Jinggu Ancestral Temple in Ligutian all have Guanyin temples dedicated to Guanyin. Fujian believers believe that Chen Jinggu was transformed by Guanyin's fingernails or finger blood; Mazu is the incarnation of Guanyin, or her mother swallowed excellent bowl flowers and was pregnant. There is also a popular saying among the people that Guanyin is a deity one level higher than Mazu. Local deities cling to Guanyin to improve their authority and legitimacy. Guanyin doctrine can also be spread to the lower levels of society through the huge believers of local deities.

Folk also believe that Guanyin Festival is more effective than ordinary days. During the Guanyin Festival, such as February 19 of Guanyin's Birthday, June 19 of Guanyin's Becoming a Taoist Day and September 19 of Guanyin's Nirvana Day (also known as the Day of Becoming a Monk), believers from other parts of the Han Dynasty go to the Guanyin Temple in an tang in small groups to worship, offer incense lamps and make various prayers. Volume 2 of Qing Jia Lu's Qing Jia Lu records the custom "Guanyin Birthday" in Suzhou when he was old, saying: "(February) 19th is Guanyin's birthday. Scholars and women gather incense in the temple, or ever-burning lamp oil in front of Buddha, in order to protect health. Or for long streamers, cloud for children. If you give birth to children, you can live a long life by converting to the name under Guanyin's seat. I hate to build Guanyin Association, solemn Dojo and fragrant flowers. Women have been holding vegetarian food since the new moon of February until the end of the day, when they call it "Guanyin Su". This is true from June, September and September to 19th. " (Gu Lu, 1999, P51) In the temple claimed to be the Guanyin Dojo, believers who came to ask for the blessing of Guanyin were bustling and crowded. Putuo Mountain and Xianghui in Suining, Sichuan Province, and Guanyin Temple Fair in Huangchuan County, Henan Province are the most famous. In Dali area, every February 19th, June 19th and September 19th of the lunar calendar are the Guanyin Meeting in Dashi Temple, Guanyin Pond, and Bai believers go to pray one after another. As for all

kinds of folk customs related to Guanyin, there are many names, such as Guanyin in Shebei, Anhui, Guanyin Lantern Festival on the 13th of the first month in Huizhou, Guanyin Library on the 26th of the first month in Lingnan, and so on.

In the Qing Dynasty, Guanyin often appeared in the image of sending Guanyin to satisfy the "two demands" of believers, and its influence was further expanded. In the Qing Dynasty, Liang Zhangju's "Essay on Withdrawing from an Temple" Volume 10 said: "In the halls of people in my hometown, there are all people who serve Guanyin. Women who hold vegetarian food and satirize sutras are especially respectful and trusting. However, they use women's homes either in sculpture or painting." The shrines in some people's halls are mostly dedicated to Guanyin Bodhisattva at the same time, except for "the relatives of heaven and earth" or "the gods of ancestors of past dynasties". If you are killed, you will call "Guanyin Bodhisattva with great mercy and compassion to save the suffering and the needy": if you have no children, you will pray for Guanyin to send them; If you have children, you often "contract" Guanyin as a bollworm. Devout people burn incense and pray on the first and fifteenth days of the month, and even some people are vegetarian all their lives and worship Guanyin, which is called "Guanyin Zhai". There are some lent meetings that set up their own sutra halls to form "Guanyin Temple". There are countless temples, pavilions, halls and temples in the name of Guanyin or mainly dedicated to Guanyin. There were about 102 Buddhist temples in Taiwan in the Qing Dynasty, and there were more than 55 temples, palaces, temples and pavilions named Guanyin, which shows the prevalence of Guanyin worship at that time. People "pray when they ask, thank when they get, and face each other endlessly" (Xie Zhaozhe, 2001, P304). Guanyin Temple, Guanyin Hall and Guanyin Pavilion, which are all over the country, have become places for folk sacrifices. Moreover, folk often hold some activities such as vegetarian worship of Buddha, worship of Guanyin, vow fulfillment, praise of Guanyin Sutra, painting of Guanyin statues, and creation of Guanyin statues.

However, judging from the facts, the worship of Guanyin since the Ming and Qing Dynasties is more manifested in the recognition of religious customs. Most believers hold the mentality of "praying for God and worshipping Buddha", but they have never really taken the initiative to understand the teachings of Buddhism. People relish the story of Miaoshan's three princesses, celebrating temple fairs by acting and even drinking and gambling; His zeal even exceeds his concern for Buddhism's five precepts and ten virtues or in-depth classic teachings. As a result, the worship of Guanyin in many places has become the common belief and symbol of unity of the people in the region, and even the patron saint of various villages and towns or individuals; However, active Buddhist activities do not necessarily occur with the establishment of Guanyin Temple.

The Fragrant Hill Treasure Volume, which tells the story of Guanyin's practice, is an important volume in the south of the Yangtze River. In the middle of the Ming Dynasty, Luo Menghong (1442 ~ 1527) compiled "Five Books and Six Volumes", taking Baojuan as a model of the classic doctrine of the founding school, and became a great master of the founding school of folk religion after Huineng, the sixth ancestor. As the influence of the pure Confucianism, Buddhism and Taoism on the people in the Ming Dynasty gradually faded, the emerging folk religious groups advocating "the homology of the three religions" and "the unity of the five religions" preached by means of preaching treasure books and secret gatherings. These folk religious groups often perfunctorily transform them into articles according to a certain doctrine of Buddhist scriptures and Buddhist names, or have other intentions. They cheat Yunfo to say that, in coordination with the impermanence of life and death, they advocate that practicing at home can become a way to fight against traditional temple monks. Luo Jiao (historically called Wuwei Jiao, which is the alienation of Amitabha's belief in Pure Land) founded by Luo Menghong combines Amitabha Buddha of Buddhism with the concept of "the beginning of unknown heaven and earth, the famous mother of all things" in Tao Te Ching, and endows him with

compassion of Guanyin Bodhisattva, transforming Amitabha Buddha into the savior "the old mother without life". The western world is called "vacuum hometown", and it is believed that as long as Amitabha Buddha is recited aloud and heard by the childless mother of another country, a "ladder" will be erected, which can be said to be an interpretation of Buddhism secularization. Later, Huang Tianjiao, Congenital Religion, Jin Chuang Religion, Longhua Religion, Yiguan Dao and other sects also followed the example of taking "no mother" as the core of the Savior's belief.

The non-Buddhist orthodox folk sects after the Ming Dynasty, By offering and reinterpreting the preaching of Guanyin doctrine, and integrating the theory of destiny of "Maitreya palms the sky plate" since the Middle Ages, and the mature God of "no mother" in the Ming and Qing Dynasties, it is appropriate to promote the compassionate spirit of goddess Guanyin and form a folk worship of Guanyin, which has won the enthusiastic follow of the lower class and surpassed the influence of orthodox Buddhism. For example, in the late Ming Dynasty, Yang Zechuang interpreted Guanyin as "the ancient Buddha of the South China Sea". On the statue, Guanyin wears a white robe, holds Tai Chi gossip or dust in his hand, sits on the top of the Buddha, and sits on the lotus platform. In order to show respect for Guanyin in white, they usually wear white clothes, white shoes and even white belts, so they are often called White Road. "Qing Bai Lei Chao" Volume 37 "Zai Li Jiao" Cloud: "Those who wish to teach, on the day of fasting, carry 200 articles of money, start with the introducer, throw themselves into the ground, and worship the teacher's father... The teacher's father raises his hand to pose, repeatedly debates difficulties, and then permits and teaches the secret in the book... If he dares to reveal, the thunderbolt breaks his body, and at the end he starts to say five words, then Guanyin Bodhisattva will also, and these five words are the heaviest in the teaching institute. Although he is forced by death, he will not dare to export." The sect "compiles the thirteen secret methods within the Tao on the day when the thirteen Bodhisattvas such as Guanyin gain the Tao, and takes Guanyin as the main seat to carry out the teaching

of the Tao and develop Taoists"⁵⁷. In addition to publicizing the scroll, believers also learn the Guanyin classics "Pumenpin", "Heart Sutra" and the Great Sadness Mantra.

Buddhism and Taoism have been competing with each other for a long time, but they also learn from each other and absorb each other. Under the background of the integration of the three religions after the Yuan Dynasty, Taoism also actively introduced Confucian and Buddhist idols. In the holy part of its scientific instrument "Guanyin Zhengchao", Taoism's Sanqing Jade Emperor, Confucianism's most holy ancestor, and Buddhism's Buddha Bodhisattva were invited together to steam incense for support. Guanyin was drawn into the gods by Taoism, revered as a real person of Cihang, and one of the twelve Jin Xian under the original Buddha.

⁵⁷Committee for Collection of Literature and History Materials of Jiangdu County Committee of Jiangsu Province of the Chinese People's Political Consultative Conference: Selected Literature and History Materials of Jiangdu, Series 3, May 1986, p. 106.



Figure 63 A merciful ferry

Source:

<https://baike.baidu.com/pic/%E6%85%88%E8%88%AA%E9%81%93%E4%BA%BA/11045544/3010206314/f3d3572c11dfa9ec8a13d4a43b99e003918fa0ec6b64?fr=lemma&ct=cover#aid=3010206314&pic=f3d3572c11dfa9ec8a13d4a43b99e003918fa0ec6b64>, 2021, online

[Accessed on January 27th, 2021]

In Taoism, "men are called real people, women are called Yuan Jun" and "Cihang real people" are obviously men's appellations, but they are mostly shown in female images. Regarding the image and origin of Cihang's real female, "A General

Guide to Immortals of past Dynasties" says: "There is a Jurchen in the Chaoyin Cave in Luojiayan, Putuo. It is said that when the Shang king practiced here, he had obtained the avatar Samadhi and vowed to save men and women in the world. Dan medicine and nectar water are often used to help people. The South China Sea is called Cihang Real Man." (Xu Dao, Cheng Yuqi, 1995, P265) An important Taoist scripture about Cihang's real person-"The Inspiration of Cihang in Taishang Blue Fall Cave" expresses his life experience, He justified himself by saying: "Golden branches and jade leaves, the birth of Meng Yue, Su Shan 20, a great woman, a fan of Hua Qifu, Li Lei Gan Dan, give up one's love to learn the Tao, be determined to be a mountain of people, practice asceticism in thousands of ways, and never turn back... In the purple bamboo forest, on the throne of Baolian, enlighten future generations, seek sound to save suffering". His father is "King Miaozhuang, the Holy Father of Ganyuan", which recognizes the folk legend of Miaoshan and Guanyin in a classic form.

Taoism abandons the orthodox understanding of Buddhism, but the tantric doctrine in Buddhism has been absorbed and combined by Taoism. According to the Taoist Sutra "Tai Shang Bi Luo Dong Tian Ci Hang Inspired by Du Shibao Repentance," it is said: "The heart is printed with Bodhi, and the metaphysical interpretation is the same: the vacuum is wonderful, and the Buddha and immortal are also of the same origin. Hanging the pearl of Muni, condensing from the air; Refining alchemy and proving fruit comes from nothingness. Body is nothing more than body and mind, and reason belongs to life. However, one person has both skills and is in a difficult situation through the ages. Therefore, if one goes from Buddha to Xuan, one will push against the emperor, from Xuan to Buddha, and one will attach importance to kindness. Myanmar is only, Yuantong is at ease with the Buddha, and saves the bitter Guanyin Master. A volume of "Heart Sutra" opens up a history of observing Dharma for 10,000 years: 3,000 Dharma circles and the seat of Huiqi Baolian Terrace.

The magical powers are unpredictable, and merits are difficult to name. ⁵⁸Taoism has further developed the proposition of "Laozi turns nonsense", saying that the real person of Cihang "was transferred to the immortal before" and then "taught to the Buddha", which is a model of Xuanren Buddha. This theory has a wide influence. Therefore, "Romance of Fengshen" said in "Ziya Soul Traveling to Kunlun Mountain" that "the people of Ci Waterway in Luoia Cave of Putuo Mountain-later became Guanyin Master".

The theory of "Searching for Gods in the Origin of the Three Religions" is similar to the Taoist Sutra: "(Miao) is good at sitting on Putuo Rock, and has achieved success in nine years. He cuts his hands to save his father's illness, and holds a pot of nectar to give birth to all the people. Zuo Shancai shines for it, and the right dragon lady shines for it. I feel that a family of flesh and blood practice for it and ascend to heaven. The Jade Emperor saw that his blessing was spread all over the world, and God should pass through the three realms. He was named as the Lord of Putuo Rock in the South China Sea from the wonderful music of the old gentleman, who was merciful, saved the suffering and saved the difficult, and had no inspiration in the south. Avalokitesvara Bodhisattva gave Lotus the throne. " (Zhao Wangqin, Jia Erqiang, 1989, P94) Not only is it the name given by the Jade Emperor, but even the lotus sitting under Guanyin is rewarded by the Jade Emperor. With the help of the old monarch and the Jade Emperor, Buddhist Miaoshan became the master of Putuo Rock in the South China Sea. Under the situation of the confluence of the three religions in Ming Dynasty, Taoism and Buddhism were indiscriminately integrated into folk religious consciousness. In the Fragrant Hill Treasure Book, the Jade Emperor, who is also a Taoist, gave Guanyin the official title-Fish Basket Guanyin, and ordered him to govern Southeast Asia.

⁵⁸"Tao Zang Ji Yao" Liu Ji "Repentance Law Grand View".

The Taoist Cihang real person not only inherited the life experience of the folk Guanyin and its transformation from male to female, but also inherited the typical image of the folk Guanyin-the willow Guanyin model, with a clean glass bottle as a magic weapon. The difference is that there is no Buddhist symbol of Buddha on the crown of Cihang.

Guanyin, who was incorporated into the Taoist immortal system, has since become a member of the Jade Emperor, Tathagata and even Taishanglaojun under the strict Taoist hierarchy. Not only has Guanyin been controlled by others, but its avatar has also been greatly reduced. There is a story in the Biography of Ghosts and Gods that Guanyin intended to give a good couple children. This matter "played one by one by Tiancao... The Jade Emperor Guan Nuo must play, that is, sent the heavenly officials to Taishanglaojun to ask for two elixirs of Guangsi" (not written by the author, 1995, P287). Originally, Guanyin was a Bodhisattva who could be full of "two demands" (seeking men and women) in "Pumenpin". However, this avatar was seized by Taoism: it was Taishanglaojun's "Guangsi Lingdan" rather than Guanyin's Yang Zhigan Lu that made the couple give birth. On the other hand, Guanyin is also a variety of golden cicadas, Guanyin captures bears and monsters, Guanyin oasis living trees, Guanyin charity binds red children, Guanyin visualizes fast sounds and captures black demons, Guanyin Laojun captures demons, etc. (Yang Zhihe, 1995, p109 ~ 182) Wu Chengen's Journey to the West has the title "Guanyin shows the master of ghosts and gods. The titles of Yang Zhihe's Journey to the West in Ming Dynasty include "Guanyin Road to Reduce Demons" and "Lich King". There are a lot of similar contents in Travels to the South, Travels to the North, Travels to the East and many other novels and folk stories. However, Guanyin's power among Taoist gods is obviously limited. Legend has it that there is an evil spirit named Black Impermanence in Sheol, who specializes in heady spirits. "Black impermanence bullying, unreasonable; It depends on the decree of the Jade Emperor and the power of life and death in the hands of Yan." Guanyin could do nothing about it. "I hate that

I have no power to reverse Gan Kun's return to heaven, so I have to sit on Jiupin Lotus Terrace and sulk." (Chau Chow Street, 1995, P129)

Taoism's worship of Cihang Real Man (Guanyin) is no less than Buddhism's worship of Guanyin, in order to expand its influence. To attract believers, the general Taoist temple worships its own Lord God, and worships immortal truth and merciful navigation people in the form of group worship Guanyin is often an indispensable one. There are also some Taoist temples dedicated to the real person of Cihang (Guanyin), which are generally named "Cihang Hall". For example, Qingyang Palace in Chengdu, Sichuan Province, in this Taoist temple, there are both group sacrifices and special sacrifices for Cihang real people (Guanyin).

Buddhist Guanyin is further mixed with Taoist "Empress God", which is called "Guanyin Empress". In addition to the influence of the main god of folk sects, it is also regarded as the embodiment of the highest god, the old mother, and dubbed "Guanyin Old Mother", which has become a vulgar god with a large number of believers in Chinese folk beliefs. In addition to orthodox Buddhism, a distinctive folk religion has been formed. For example, in Bishan Rock, Zhuqi Township, Chiayi County, Taiwan, Guanyin, the main god, came from Half-day Rock in Fanlu Township. At first, three brothers worshipped three Guanyin statues. After that, the eldest brother was given the aunt (i.e. the real person of Pu Xian), the second brother was given the second mother, and the third brother was given the third mother (i.e. Julian Bodhisattva). Aunt is half a day rock Guanyin, belonging to the Taoist body; The second mother is Yushan Rock Guanyin, which belongs to Buddha body; The third mother is Xinxing Rock Guanyin, belonging to the Taoist Buddha body. However, Half-day Rock claimed that its Guanyin was the third mother, who was "the bone of the Buddha". The second mother was in Chishan Rock in Pingtung and the second mother was in Guanzailing Volcanic Rock (i.e. Daxian Temple). The three were the three major rocks in the Central Mountain Range. The saying of "Buddha's

bones" shows the folk religious system's view on the hierarchical relationship among saints (Confucianism), gods (folk beliefs), immortals (Taoism) and Buddhas (Buddhism).

With the decline of Buddhism, many regular temples support various statues unrelated to Buddhism in order to obtain folk support and unconditionally cater to the needs of the folk to pray for blessings, fight disasters and surpass the death. The construction and existence of folk temples are mainly based on the principle of pragmatism, and they don't pay much attention to any sects. Whenever it is helpful to their production and life, temples are built to worship. "There is no conflict between offering incense to Confucian, Taoist and Buddhist temples at the same time. Even the gods of the three religions are placed in the same temple at the same time to sacrifice and coexist peacefully.". (Lin Xiaosheng, 1975, P117) There are many places that violate the religious teachings where he worships his deity. It is often seen that there are many gods in one temple. For example, Guanyin is worshipped together with the Jade Emperor and Guandi in Shuanglin Temple in Lianshan, Singapore; In Indonesia's Chongsheng Palace, Guan Di is worshipped and the City God is the custodian of Guanyin.

During the late Qing Dynasty and the Republic of China, eminent monks represented by Master Taixu determined to reverse the decline of Buddhism and set off the "Human Buddhism" movement. Among them, Master Yin Guang believes that although Guanyin has become a Buddha, "it is based on the thought of life, saves painstaking Yin, does not leave the silent light, hangs six ways, and spreads all over the ten-square dust Buddhist country. It is generally colored and separated from all living beings. It is not only a Bodhisattva, but also a two-by-six way without body" (Shi Yin Guang, 2008, P801). Therefore, it is advocated that people should chant Buddha and Guanyin, emphasizing that Guanyin should be read in urgency and Mituo should be read in slowness; At the beginning, I read Guanyin, while at the end, I read

Mituo. It can be said that among the ancestors of the Pure Land of all dynasties, the most emphasis was placed on reciting the holy name of Guanyin. He linked whether he could be protected by Guanyin with Confucian codes of conduct such as loyalty, filial piety and filial piety. He believed that the most important thing in chanting Buddha was to do everything possible, to keep idle evil in good faith, not to do all evil, and to pursue all good deeds. While emphasizing Guanyin's compassion and willingness to help the world, it also pays more attention to individual intentions and behaviors. Therefore, he enthusiastically participated in the compilation and dissemination of Guanyin books, and sent "Great Sadness Water", "Great Sadness Rice" and "Great Sadness Fragrant Ash" all the year round.

At that time, a large number of secret societies generally worshipped Guanyin, apparently seeing the universal appeal of Guanyin among the people. More than a dozen sects even use the name of Guanyin, such as Guanyin Road, Guanyin Old Mother Road, Guanyin Rescue Road, Nanhai Old Mother Rescue Road, Guanyin Association, Wan Guanyin Boys Association, Guanyin Relief Association, Guanyin Boys Association, Guanyin Old Mother Association, Guanyin Gate, Guanyin Method, Guanyin Religion, Guanyin Buddhism, Guanyin Self-degree, etc. Folk witches often use the name of Guanyin to practice witchcraft, For example, "Qing Bai Lei Chao" Volume 73 "Wu Duoshu of Nanhui" records: "Witch... or Guanyin protector, Or Yang Ye protects himself, Or double pupils, One patient, Then hold incense in your hand, Circumview the corner of the room, Or the city god is at home, or the snake is in bed, or the ghosts of the five saints and zombies in the north yin, all kinds of troubles, following the names of the ancestors of the sick family, and all the yin things, and how dangerous the disease is, how to solve the disaster, and how to drive away the stealth, vividly speaking, the sick family is surprised by the miraculous, and it is asked for by crying. Therefore, measuring the rich and poor of the family and discussing the remuneration, the witch can indulge its desire. " It can be seen that folk Guanyin worship is very prosperous.

Monks and nuns preach overseas and spread the orthodox Guanyin doctrine overseas. In 1795, Master Xu Xing founded the Guanyin Pavilion in Yongfu Temple on Yaohuali Road, the Chinese district of Bangkok, Thailand. It was rebuilt in 1887 and renamed Yongfu Temple. It still worships Guanyin. In 1898, Xian Hui Master built Shuanglin Monastery in Singapore. Sakyamuni and Guanyin are enshrined in the main hall, and Guanyin, Jade Emperor and Guandi are enshrined in the back seat. In 1898 (1891), monk Miaolian built Gokurakuji in Penang, Malaysia. The statue of Guanyin in the temple was 41.3 meters high, which was the highest in Asia at that time. In 1913, the incense was divided from Longshan Temple in Anhui, Jinjiang (Fengsi Guanyin). In 1917, Longshan Jingshe was built in Ligolu, eastern Singapore, and later changed its name to Longshan Temple to worship Guanyin. In 1952, monks will build a "holy palace" in Medan, North Sumatra, Indonesia, worshipping Guanyin Bodhisattva, Emperor Kouguan and City God as custodians. Guanyin from Anhui Longshan Temple in Jinjiang, Fujian, Ziyun Temple in Chidian and Haicheng all distribute incense to overseas places. The incense of Guanyin in Zixi Temple (also known as Guanyin Temple) in Yuxi, Jinjiang alone "goes to the Philippines, Xingzhou and Kinmen in Taiwan with overseas Chinese".⁵⁹ Today, temples dedicated to Guanyin are almost all over Southeast Asia. These temples carry forward Guanyin's spirit of "being merciful and merciful, saving the suffering and the needy"; They often set up charitable organizations to relieve the victims, help welfare and develop education; For example, the Qingyun Pavilion in Malacca runs a charity school and a charity hall, which allocates special funds to help the elderly, men and women every year; There are middle schools or primary schools in Xinyuan Temple and other

⁵⁹Quanjun, Exploration of Geographical Names in Southern Shanxi, Temple Examination" Volume 16-16 "Zixi Temple" was originally written by Ming Zizhu lay people, reviewed by Wang Gangxuan, re-edited by Qianhe Mountain people, compiled by Yi Xuanzhai, and examined by Wang Houfu.

related temples in Manila, Philippines; Myanmar Yangon, Guangdong Kannonji and Fujian Kannonji donated money to run schools and praise welfare.

The motivation and focus of believers' worship of Guanyin are almost all praying for help in solving practical problems and difficulties, "to make the doubters pray, the sick pray, the business travel is safe, and the goods gather". (Fu Wukang, 1988, P391) Satisfy the worldly well-being and secular interests of "man and heaven riding" (such as seeking peace, protection, shelter, blessing, health and life extension). People's finiteness, weak face, people's realistic predicament and even deep disaster make it difficult for people's pursuit and ideal to be satisfied and realized. All the personal feelings caused by this are sincere and strong. Guanyin's rescue undoubtedly played a role in soothing people's hearts and stabilizing social unity and social order. As Singapore's "Inscription on the Establishment of Tianfu Palace" says: "I came from the mainland sailing sea in the Tang Dynasty to do business in the land. However, I rely on the kindness of the Virgin Mary to sail and benefit from Dachuan. I can live and work in peace and contentment, and the prosperity of the people is protected by the gods." (Chen Jinghe, Chen Yuyu, 1972, p57-58)

Buddhism is originally a "worldly law". Monks and nuns who become monks and nuns and lay people at home seek the liberation of "worldly" under the guidance of the Guanyin doctrine. However, the Chinese people have turned the Guanyin doctrine into the most practical and secular worship, while ordinary village women pursue the liberation of "worldly" with the help of the divine power of Guanyin Weide. "The former is a conscious belief, a belief with understanding, and the latter is often a natural belief, a belief that does not need understanding." (Ge Zhaoguang, 2002, P174) Although the folk Guanyin doctrine is open and complicated compared with the orthodox theory of Guanyin belief, the consistent unity hidden behind it-"the spiritual pursuit of secularism" is common.

4.2. 2 Dissemination of Tibetan Guanyin Culture

4.2. 2.1 Spread of Tibetan Guanyin Culture in Qianhong Period

The worship of Guanyin in Tibet is extremely prosperous. Lhasa means "Pure Land of Guanyin". Zhanpu in Tubo and Dalai since Yuan Dynasty are regarded as the embodiment of Guanyin. Guanyin culture in Uighurs, Mongolia and other places is also influenced by Tibet. According to the Biography of Tubo in the Old Tang Book, Tubo was established by Fanni with bald hair in Nanliang. Fanny defected to Juqu Mengxun in Beiliang after the destruction of Nanliang (414). Twenty-five years later, the Northern Liang was destroyed by the Northern Wei Dynasty (439). Fanni and his troops were destroyed in Mengxun 25 years later in the Northern Liang Dynasty (439). Fanni led his troops to the west and became the first Zhanpu ~ ~ Nichzanpu in Tubo. In the period of the 28th generation of Tubo Zhanpratuotuo's praise, the Treasure Luggage Sutra⁶⁰, the Six-Character Mantra Heart Sutra, and the Name Sutra of Buddhas and Bodhisattvas were a golden pagoda with a high elbow. The holy objects such as Chandra's impression and Mizah's handprint fell from the sky with the light of the sun and landed on the palace of Zhanpratuotuo's praise. (Sonam Jianzan, 2000, p59) "Zhanpratuotuo Zan... I don't know whether it is a Buddhist classic or a Bon classic, so I put the treasure suite in a treasure suitcase made of gold and silver and named it" Ningbusangwa "(mysterious divine object)"⁶¹. At that time, Tibetans mostly believed in Bon religion, which used incantations to make gods pray for blessings and disasters. Buddhism had no room to spread. In order to hide people's eyes and ears, he coined the saying of "divine objects from heaven". "The History of Nepal's Shariah" said: "Bonism likes heaven, so it is said that heaven came down. In fact, Indian

⁶⁰The Chinese translation of the "Treasure Luggage Sutra" is called "Buddha Says Mahayana Treasure Luggage Zhuang King Sutra", which was translated in 983, the eighth year of Taiping and Xingguo in Song Taizong.

⁶¹The Complete Works of Mani, Twenty-one Deeds of the King, Qinghai Nationalities Publishing House, 1991, p. 267.

Pandita Rosatso and Tibetan translator Li Tesi brought it to Tibet. Because Zanpu did not know Sanskrit at that time, Pandita and the translator left classics and legal images in the palace." (Chabai Zidan Pingcuo, Nuo Zhang Wujian, Pingcuo Tsering, 1996, P34) "Ningbusangwa" was placed in the palace to support and wait for the opportunity.

Most documents record that there are five kinds of sacred objects in Ningbusangwa, namely, the Treasure Luggage Sutra, the Name Sutra of Buddhas and Bodhisattvas, a golden pagoda with a high elbow, the impression of Chandra Mani, the handprint of Miza, and a total of six kinds of "Six-Character Mantra Heart Sutra" should be added. From the perspective of shape, the "Treasure Luggage Sutra", "Six-Character Mantra Heart Sutra" and "Name Sutra of Buddhas and Bodhisattvas" are scriptures, the Golden Pagoda is a pagoda, and the impression of Chandra's image is a Buddha statue. Buddhist scriptures, pagodas and Buddha statues respectively symbolize the body and meaning of Buddha. As a matter of fact, the Baoqing Sutra, which promotes the doctrine of Guanyin, and the Six-Character Mantra Heart Sutra, which is the heart of Guanyin and Darani, are the first Buddhist classics introduced into Tibet. Therefore, in Tibet, "the earliest Qijing is the Baoqing Sutra, and the earliest Darani is the six-character Ming Mantra". (Bavo Zulachenwa, 1986, p. 167)

According to another legend, "When two Indian doctors came to Tubo, they met a young woman carrying a sick middle-aged woman on the road. They came to see a doctor... The doctor asked, 'Do you Tubo people have a guru?' The woman replied: 'Yes, it's Guanyin. He also asked: 'Is there a Buddha, Buddhism, monks, parents, medical skills, doctors?' The woman replied, "Pamihongshi..."⁶²Tubo folk regard Guanyin Bodhisattva and Guanyin Darani's" Pamihongshi "as Buddhism,

⁶²"Biography of Ningtuo Yongdan Kampot", woodcut edition of Lhasa Snow Printing Institute.

monks and masters, and regard Guanyin as a doctor and elixir for curing all diseases. This is an obvious manifestation of Guanyin's doctrine of "calling the name to save the disaster".

Until the Songtsan Gambo period, Songzan Pingbu sent aristocratic disciples to Kashmir to study Buddhism and Tumi Sambuza to study declarative studies. "After Tumi Sambuza came back from India, Songzan Ganbu (617 ~ 650) took out the 'Nimbusangwa' enshrined in the palace by the first king Ratotuo, ordered Tumi Sambuza and others to identify and translate Guanyin classics such as the Treasure Luggage Sutra" (Bavo Zulachenwa, 1986, P183). Traditional Tibetan literature holds that Baoqingjing was translated into Tibetan by Tumi Sambuza in the 7th century AD.⁶³

It is said that Tumi Sambuza made Tibetan letters and grammar, and wrote eight theories to explain the usage of Tibetan. Only with a unified Tibetan language did Tibet begin to translate Buddhist scriptures and build temples. Buddhism really exists in Tibet. The first translation is the "Treasure Luggage Sutra" and 20 other

⁶³Regarding the translator of the Baoqingjing, the postscript to the Complete Works of Mani, Baoqingjing records: "(Baoqingjing) was translated and revised by India's Kampu Zinazza, Darasila and Tibetan translator Ban Deyi West Germany." The full name of Isid, born in the 8th century, is about 2 centuries later than Tumi Sambuza. However, Yuan Dynasty Lama Buton said in the chapter "On the Great Treasure of Buddhist History" A 2 "How Tibetan Buddhism came into being." The Tibetan King (referring to Songzanganbu) also studied in this closed house for four years. After that, he also translated the "Treasure Luggage Solemn Sutra", "Baibai Confession Sutra", "Baoyun Sutra" and so on. " According to the Catalogue of Buddhist Scriptures and Classics Translated in Tibet, the translator of Baoqing Sutra is not Tumi Sambuza.

Guanyin classics, collectively called "Continuation of the Twenty-one Sutra of Guanyin" Tibetan name "Guanyin Twenty-one Show Secret Sutra".⁶⁴

In the continuation of the 21 sutras of Guanyin, the seven Xianzong sutras are mainly based on the doctrine of name salvation, including the doctrine of Prajna wisdom liberation, which mainly tells the various divine powers of Guanyin and the merits of reciting the name of Guanyin.

In the middle of the 7th century, during the Polo Dynasty, the Great Sun Sutra and the King Kong Top Sutra were written. Esoteric religion became an independent ideological system and sect. Esoteric law gradually flourished and developed rapidly due to the strong support of the Polo Dynasty and spread to neighboring countries. Tibet cannot but be affected by it. Among the 21 sutras of Guanyin, there are 14 kinds of tantric sutras.

The continuation of the Tantric Sect is mainly based on the practice of chanting sutras and holding mantras. It tells the origin of Darani and the various merits of reciting Darani. Darani belongs to miscellaneous Buddhism and is a form in the early days of Tantric Buddhism. According to the Tibetan Tantric doctrine, the Darani spell is the language of the three bases of the Tantric deity, and is given by the Tathagata of the Great Day, the Lord of Secrets. Can't use

⁶⁴About Tumi Sambuza and the Continuation of Twenty-one Classics of Guanyin, There are still doubts: 1. Tumi Sambuza is considered to be the founder of Tibetan, but theoretically, it takes time to create characters, some time to apply and practice after invention, and some time to develop and perfect. It is unlikely that Tumi Sambuza will personally translate complex and profound Sanskrit scriptures into Tibetan after creating Tibetan; 2. The 19 postscripts of the continuation of the Guanyin Sutra included in "Ganzhuer" are not contained except for the postscripts of the Sutra of the Names of Buddhas, which are translated by Tumi Sambuza.

Pray to Buddhas in secret words with divine power, which can save their prayers from danger and gain benefits.

As one of the important forms of Quan Yin's practice, holding mantra is regarded as the crystallization of the mental method of practice. The 21 sutras of Guanyin continue to play up the functions of Guanyin Bodhisattva and its various Darani's "vast perfection", "no hindrance" and "magic". For example, the "Six-Character Daming Mantra Sutra" says: "If anyone recites the Ming Mantra meaning 'An Mani Pa Mi Zha', he can avoid the damage of all diseases, and can get liberation from it, clean up all karma, gain longevity, and benefit from wealth increase." Darani has special spiritual power, which not only benefits the reciters, but also hears that all sentient beings in Darani make vows before millions of Buddhas, thus eliminating all sins. In addition, Darani is generally very short, or one or several sentences, or only a few numbers, so it is extremely popular. "Praying for Avalokitesvara and reading six-character mantra are popular among Tibetans above children." (Gui Xunnubai, 1985, P137) Guanyin Darani has further become a necessary lesson for Guanyin practice and even all Tibetan Buddhism sessions.

At that time, Tibet also translated "Baoji Top Sutra", "Baoyun Sutra", "Auspicious Heavenly Girl Law", "Baibai Sutra", "Bailian Hua Sutra", "Moonlight Sutra", "100,000 Prajna Sutra" and "100,000 Prajna Sutra". Master Buton said in the chapter "On the Great Treasure of Buddhist History" A 2 "How Tibetan Buddhism came into being:" The Tibetan King (referring to Songzanganbu) also studied in this closed house for four years. After that, he also translated the "Treasure Luggage Solemn Sutra", "Baibai Confession Sutra" and "Baoyun Sutra". (Buton Renqingzhu, 1986, p169)

The main contents of Guanyin worship in the early Qianhong period were naming, holding mantras and translating scriptures. As part of the worship of Guanyin, statues and temples are also very popular in the royal family. Songzan

Gambo sent people to Ceylon to invite the eleven-sided Guanyin statues of Snake Heart and Sandalwood, and to the border between India and Nepal to invite the Guanyin statues of Heli Sandalwood, Juwalugshaoge (Sonam Jianzan, 2000, P84), as the object of support and blessing. He also made Nepalese statue craftsmen make a statue of Guanyin according to Songzan's own stature. Twelve temples, including Gasa, were built in various places around Lhasa. In addition, many revised Dojo have been built. Princess Nepal built Jokhang Temple and Princess Wencheng built Yamoga Temple.

Songzan Ganbu has also formulated 20 Tibetan laws in accordance with Buddhism's "Ten Good Laws." Buddhism is bright and the state is big. According to the teaching legislation, the common people salty respect ". (Sonam Jianzan, 2000, p48)

Qing Shi" says: "Han is the place where Miaoyin (Manjusri) Bodhisattva was taken and received, while Tibet is the place where Guanyu Bodhisattva was educated." Judging from the main translation of sutras and the statues of the main statues advocated by Songzanganbu, the characteristics of taking Guanyin Bodhisattva as the original statue are very obvious. Guanyin culture has initially freed Tibet from ignorance.

During the period of Chisong D é zain (742 ~ 796), Tubo reached its peak. Due to the political and cultural needs of Tibet, Chisong D é zain vigorously supported Buddhist translation. He once sent people to invite classics and monks in Tang Dynasty, and was entertained by the royal family of Tang Dynasty and returned home with a full load; The Tang Dynasty sent monks Liang Xiu and Wen Su to take turns to spread the Dharma to Tubo. Tang monks entered Tubo, translated Buddhist scriptures together with Tubo Buddhists, and gave lectures to them. They even spread Zen Buddhism, which was popular in Han Dynasty at that time, to Tubo and won a large number of believers.

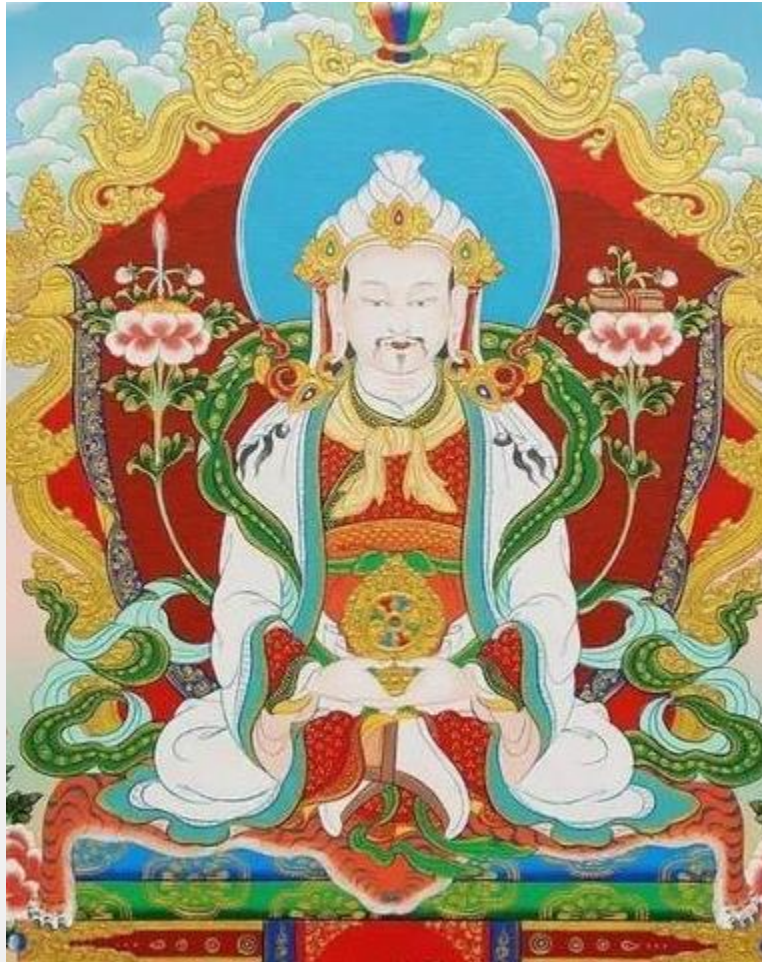


Figure 64 Chisong Dezan Thangka

Source:<https://baijiahao.baidu.com/s?id=1590549194095578487&wfr=spider&for=pc>, 2021,
online

[Accessed on January 27th, 2021]

At the same time, a large number of tantric classics were translated into Tibetan and registered and catalogued. "By the middle and late Tubo period, they were compiled into three catalogues: Qin Pu, Dengjia and Pantang" (Danzhu Angben, 2001, P867). These catalogues of Buddhist scriptures record the titles, authors, translators and contents of Buddhist scriptures, and are important tools to guide reading and retrieving Buddhist scriptures. It contains many classics of the continuation of Guanyin Sutra. According to the "Dengjia Catalogue", there are 18

kinds of secret mantra sutras, such as "Bukongqi Suojing" and four annotations (only the Ministry of Affairs and the Ministry of Travel)⁶⁵, and 101 kinds of secret sect Darani.

Chisong Dê zain sent translators to India to seek law and Buddhism, and invited Indian masters such as Ji Hu⁶⁶ to Tibetan translation and transmission of sutras. After Ji Hu arrived in Tibet, he told Tibetan kings and others about the Ten Good Karma, Eighteen Realms, Twelve Karma and other methods. In view of the fact that although Tibetan Buddhism is popular, Bonism still exists due to the support of political forces, and the dispute between Buddha and Benzene is fierce and complicated, Ji Hu suggested that the Tibetan king employ Lianhua⁶⁷ people who are

65Although there are only two secret classics contained in this catalogue; However, when he was in Chisong Dê zain, he had asked the Indian Tantric Dharma Master to teach the Yoga Department to initiate.

66Also translated as Jing Ming, Shivatso, born in Bangladesh, is the founder of Yoga Middle School. Together with his master Zhizang and disciple Lotus Ring, he is collectively called the Eastern Third Middle School Master. His argument of self-continuation of the Middle School has a direct impact on some schools of Tibetan Buddhism in later generations. Author of "Photography of Truth" and so on.

67Master Padmasambhava was from the ancient Indian country of Uzhana (now Swat, Pakistan). According to Dorona's Biography of Padmasambhava written in 1610, he was born in the royal family of Uzhana when he was protecting the king of Magadha. According to the calculation of the years stated in the biography of lotus flowers by the wise sea king, he was invited by Tubo Tuchisong Dê zain to travel from India to Nepal in 750 and from 752 to Lhasa. In autumn, he and Ji Hu jointly founded the first Buddhist temple in Tibet, Samye Temple. From 761 to 774, translators were organized to translate some important classics into Tibetan. He left Tibet in about 804. He helped Tibet formally establish the foundation for the spread of Buddhism, and later generations took his entry into Tibet as the beginning of the spread of esoteric religion.

well versed in the achievements of various tantric magical powers to subdue Bonism. This move introduced the Quan Yin Method of King Kong's Secret Ride into the West for the first time, which brought about great changes in the form and content of Tibetan Guanyin culture.

King Kong Tantric Sect is a Tantric Sect with a high combination of Dharma theory and practice methods. It belongs to a more perfect form of Tantric Sect, or "pure secret". In Tibetan Buddhism, it is called Xiubu, and together with Xubu, it is called Maha Yoga (Vajrayana Tantric Sect). In form, besides holding the Darani mantra, it pays more attention to the inheritance of a series of rituals such as observation, sacrifice, ceremony and Dharma seal. It combines Mahayana's compassion and wisdom with Tantric mantra seal and ritual methods, and worships the Buddha and Bodhisattva on which it depends as its own deity.

King Kong uses Guanyin to practice the Dharma and takes Guanyin as his original statue. Master Padmasambhava regards Guanyin Bodhisattva as the noumenon embodiment of all Buddhas in the third generation, and regards the six-character Daming Mantra as the omnipotent spiritual mantra. The Quan Yin Method taught is mainly the old secret multiplication⁶⁸ method and the horse head King Kong method of Lianhua Department. According to the report, "Padmasambhava opened the" Eight Dharma Tathagata Gathered in Altar City "⁶⁹to preach the Dharma to 25

⁶⁸Tibetans customarily call the classics translated by the former Hongqi and the methods passed down by lotus peanuts "Ningma", that is, the old secret, while the classics translated by the later Hongqi and the secret methods passed down by lotus are called "Samar", that is, the new secret.

⁶⁹The Tathagata of the Eight Dharma Gathering in the Altar City includes eight Dharma methods, also known as the "Eight Dharma Practices", namely, Manjusri Body Altar City, Lotus Language Altar City, Zhengxingyi Altar City, Ganlu Merit Altar City, Puba Career Altar City and other five kinds of worldly Dharma departments, and three kinds of worldly Dharma departments, namely, Ghost Mantra

royal families and nobles, including Zanpu, Princess Royal Family and Qijue Shi. Later, Padmasambhava taught the Dharma of Infinite Life to Zanpu and members of the royal family". (Dongga Lausanne Chile, 2002, P2086) This is the first inheritance of King Kong's secret initiation in Tubo.



Figure 65 Guru Rinpoche

Source:<https://baijiahao.baidu.com/s?id=1666384127760949482&wfr=spider&for=pc>, 2021,
online

[Accessed on January 27th, 2021]

Altar City, Curse Evil Mantra Altar City and Worldly Sacrifice. The worldly law here is that the yogi cultivates his body, language, meaning, merit and career into the body, language, meaning, merit and career that he respects, and uses whichever part he cultivates.

Padmasambhava practiced "Lotus Horsehead King Kong Continuation" in "Great Yoga Continuation and Language Continuation" and achieved success. After being hidden, through his active praise, the Horsehead King Kong teaching method and images spread rapidly. Because Tubo King Chisong Dê zain worships Guanyin's angry statue ~ ~ Horsehead King Kong, Master Padmasambhava passed on the method of the Horsehead King Kong Department in the Lotus Language Altar to his spiritual practice. The History of the Qing Dynasty records: "Padmasambhava personally passed on the secret method of King Kong Puba and Horsehead King Kong to the king (Chisong Dê zain). The king practiced this method and made achievements..." (Gui Xunnubai, 1985, P138) It is said that someone heard three A Y vagho while practicing in Chisong Dê zain. After the completion of Sanye Temple, Chisong Dê zain sent seven aristocratic children to shave and become monks. Among them, Wenza Jevacho Yang received the horse head King Kong teaching method handed down by Padmasambhava. Lotus also built a horse-headed King Kong statue in Mozhu to subdue the Dragon King. Due to Padmasambhava's propaganda and admiration of Horsehead King Kong and the teaching method, Horsehead King Kong is not only regarded as the embodiment of Guanyin's anger, but also as one of Padmasambhava's incarnation. In the Ningma Sect, which takes Padmasambhava as its ancestor, Horsehead King Kong is not only an important deity, but also a custodian, with a very high status.

It is said that Lotus survived the ritual of three-sided and two-armed Ruyi Wheel Guanyin, which was translated into Tibetan by the Great Translator of Vanity Tibet (Ningbo, South Cameroon) and hidden in Tibet.⁷⁰

⁷⁰The image of this Ruyi Wheel Guanyin is three sides and two arms, with a sword wheel in the right hand and a nectar vase in the left.

With the master's teaching method, it is popular to learn and practice Tantric Buddhism. "During the period of Chisong D é zain and his son, there were many people who achieved by taking secret riding". (Gui Xunnubai, 1985, p 136) Therefore, Tibetans honored Padmasambhava as the Kaiji ancestor of Tibetan secret. The Guanyin Tantric Sect is mainly inherited from the Tubo royal family and nobles and belongs to the Ningma Sect. The Magic Net Guanyin and Horsehead King Kong Method inherited by it have become the main Guanyin Method in the secret method inheritance of Ningma Sect.

With the strong support of Chisong D ê zain, Master Ji Hu and Padmasambhava imitated the pattern of Indian Gaoxiang Temple to build Sangye Temple, and then established a formal monk organization. At first, the seven people who were ordained were called the Seven Jueshi. Since then, more than 300 children of the government and the people have become monks and received precepts. Select excellent people to learn Sanskrit and train talents to translate scriptures. As a result, Samye Temple became the first temple in Tibetan Buddhist history where monks became monks. Historians therefore called Ji Hu, Padmasambhava and Chisong D ê zain "the three masters and monarch" and praised them for their great efforts in laying and assisting Tibetan Buddhism.

Chisong D ê zain also sent people to study in India, and invited Indian eminent monks such as Wu Dou You, Buddha Mi⁷¹, Jing Zang, Jing Jing Lion and others to hide and widely translate Sanzang's teachings. He also invited the Tantric Dade Dharma to teach the Yoga Department Vajrayana, Damanchaluo and other initiations.

⁷¹Buddha Mi was a disciple of Zhizu in his later years. After he was hidden, he made a wide range of secret methods, including preaching, practicing and yoga. He was the author of books such as "Yoga Practice in the World of King Kong".

He also invited Gashimiluo Guosheng Friends⁷², Shi Jie, etc. to teach the precepts, and also invited Han monks to teach meditation and meditation. No matter how big or small, showing secret, Zen teaching, teaching and practicing, Tibet is eclectic, which is actually the heyday of the pre-Hongqi period. With Buddhism being designated as the state religion of Tubo, the two major sects of Indian yoga (the gradual gate advocating gradual enlightenment) and Han Zen (the Dunmen advocating epiphany) are spreading vows at the same time. In 781, Kang Heyan, a famous Zen Buddhist in Shazhou, was invited by Chisong Dê zain to preach in Luosome City (now Lhasa). He advocated Zen Buddhism in Tumei University. His followers were numerous and he had disputes with monks over different methods of practice. The Tibetan king called Ji to protect his disciple Lotus Ring (about in Tang Dezong, later than Buddha's secret) and broke it. In the late years of Chisong Dê zain, 792 works, Lotus Ring and Maha Xian Na began a heated debate for up to three works. Finally Lotus Ring won and drove Zen back to the mainland, confirming the solid foundation of medium Buddhism in Tibet. This is the "gradual dispute" in the history of Tibetan Buddhism. After the dispute over the gradual elimination of Dun, Chisong Dê zain explicitly announced that he was only allowed to learn from the middle view of the dragon tree spread by Ji Hu, to practice ten methods and six degrees, and not to learn from the view of Dun Men. At the same time, at the request of Chisong Dê zain, Lotus Cheng pioneered the theory of lazy Buddhism and rectified the theoretical system and practice methods of Tubo Buddhism.⁷³ At this time, the translated teachings were

⁷²Cashimiro, the name of an ancient country. In the Han Dynasty, it was called Shirbin, and after the Wei and Jin Dynasties, it was called Jiashi Milo and Jiaye Milo. Located in today's Kashmir region of India.

⁷³Lotus Ring has written the first, second and second chapters of "The Second Theory of Practice" three times respectively. Gawama of Kampo Bridge in Tianzhu

generally complete in size, sex and density. The Mahayana Sutra is a theory of Mahayana and Mahayana. The rest belong to Mahayana. Apart from Agama and a part of Middle View and Yinming Theory, esoteric religion is generally complete except Supreme Yoga Department.

Although the sutras of the only knowledge sect in Mahayana are complete, most of the main figures who spread Buddhism are the great virtues of the middle sect, such as Ji Hu and Lotus Ring, which are the founders of the middle sect of yoga. Padmasambhava, non-dirty friends and Buddha Mi are also middle sect people. In addition, many of the sutras of the middle sect are available except for those called by the moon⁷⁴. Therefore, the opinions at this time all belong to the Middle School.

At the same time, Guanyin statues became popular as an important form of letter playing. Not only did Chisong Dê zain build Sangye Temple, but also Buddhist statues represented by six-character Guanyin were built and Buddhist murals were drawn. During the Tubo Dynasty's occupation of sandbanks in Mogao Grottoes in Gansu Province from 781 to 847, a large number of Buddha caves were dug in Mogao Grottoes. Folk believers also make a large number of Guanyin stone carvings, gold and copper statues, statues, wipes and other forms of statues. The styles of Casabani

and Zhijun, a Tibetan translator, were translated from Sanskrit into Tibetan, which is now included in Danzhuer (Middle Volume 1).

⁷⁴In the middle of the 7th century, Mahayana was the founder of the "Yingcheng School" (or "Suiying Breaking School"). He developed the theory of the origin of dragon tree into the origin of sexual emptiness, and developed the theory of how to set up the difference between the annoyance barrier and the knowledge barrier, and how to observe the secular truths with the wisdom of Buddha's fruit position. In terms of methodology, the viewpoint of discussing the enemy is proved by fallacy, which can only be broken but not established, so as to break the manifestation.

Guanyin statue,⁷⁵ Lotus Hand Guanyin, World Free King Guanyin, Ruyi Wheel Guanyin and Guanyin Bodhisattva's angry face-Horsehead King Kong are more popular,

The localization of Guanyin statue has also quietly begun, which is highlighted in the statue. The sculptor of Sanye Temple asked Chisong Dê zain whether the Buddha statue was cast in Indian style or Han style. Master Ji Hu said that Buddha was born in India, so he was shaped into Indian style. Zanpu hopes that people who like black industry (referring to black benzo religion) in Tubo will admire Buddhism, so please shape the Buddha statue into Tubo style anyway. How can we create Tubo-style Buddha statues? Master Ji Hu suggested that all Tubo people should be gathered together to follow the Buddha statues shaped like Tubo people. From it, "pick out the most handsome man, According to his appearance, he created the second-hand Guanyin, picked out the most beautiful Jueruo concubine Buqiong, created the Guangming Tiannv on the left according to her appearance, picked out the most beautiful Jueruo concubine Labumen, created Tara on the right according to her appearance, and created the six-character Guanyin (that is, the four-armed Guanyin) on the right. (Tong Jinhua, 1990, page p31)

The Tibetan Guanyin culture in the pre-Hongqi period also exchanged and intersected with the Han Tantric Guanyin culture in Dunhuang occupied by Tubo. Guan Facheng also played an important role in the translation of Guanyin Sutra and the spread of Tibetan Guanyin culture in Hexi area. He arrived at Yongkang Temple in Shazhou in 833 AD and began to translate Buddhist scriptures. From 842 to 848, he

⁷⁵Casabani Guanyin is one of the 50 kinds of Guanyin in Tibetan Buddhism, which can save people from eight kinds of distress. Eight difficulties in saving: fire fighting, water saving, lion saving, elephant saving, snake saving, prison saving, thief saving, inhuman saving, etc. Its image is standing, with his right hand making a wish seal and his left hand holding lotus flowers in his chest.

went to Xiuduo Temple in Ganzhou to translate Buddhist scriptures, and then returned to Shazhou and lived in Kaiyuan Temple in Shazhou (Sha Wutian, 2009, p68) until his death. During his stay in Dunhuang, he translated Guanyin classics, either from Chinese to Tibetan or from Tibetan to Chinese. At the same time, he gave lectures around the Quan Yin Method. He translated from the Chinese version of "Bukong Juansuo Guanyin Darani", "Thousand Hands and Thousand Eyes Guanyin Bodhisattva's Great Perfection and Great Compassion Darani Sutra" and "Eleven Guanyin Darani" are popular in Dunhuang and Tubo at the same time, The "Guanyin Cave" (i.e. Cave 161 of Mogao Grottoes) dug by his disciple Zhang Yichao depicts the Tantric Guanyin with thousands of eyes and hands, the eleven-sided Guanyin and the horse-headed Guanyin. The theme and style of the murals are very characteristic of Tibetan Buddhism. All these mark the interaction and successful acceptance of Chinese and Tibetan Guanyin culture.

When Chisong Dézain was in power, Tibetans became monks and received precepts, established a Sangha system, widely translated scriptures and gave lectures and practiced. The real scale of Buddhism is complete at this time. In addition, specialized Dojo has been set up in Yeba, Qinpu and other places. Later, the Venerable Man of Adi Gorge once praised and said that even India seemed to be unable to match the prosperity of Buddhism in Tibet at this time.

When Chizu Dezan was in power, he still believed in Buddhism, admired the Three Treasures, especially the Monk Treasures, often held monk-feeding meetings, and formulated the "seven-family monk-raising system". Vigorously developing the cause of translating classics makes people reorganize the old theory of translating classics, so as to ensure that the meaning is correct, the nouns are unified, and it is convenient to study. In addition, various nouns taught by Mahayana and Mahayana were examined and approved in detail and collected into special books. As for the precepts, it is still only necessary to promote everything and not to translate other

departments, so as to avoid disputes. However, the Buddhism advocated at this time is the quintessence of the late Indian Buddhism, Mahayana, which is difficult for ordinary people to accept. As for the secret books, especially the Supreme Yoga Department, they are not allowed to be translated at will without the approval of the Tibetan king.

As early as after the death of Songzangambo, Bon nobles began to vehemently reject Buddhism. Chizu Dezan reused monks and even handed over the power of the state to monks, which caused dissatisfaction among Tibetan benzene believers. The extreme sharpening of social contradictions finally led to a coup. King Chizu De Zan was murdered. From 838 to 842, King Rhondama, who acceded to the throne, launched a movement to ban Buddhism by destroying temples and driving out monks. They destroyed Buddhist temples, burned Buddhist scriptures, forced monks and nuns to secularize or abandon Buddhism to benzene, which dealt a fatal blow to Buddhism.

2. 2.2 Dissemination of Guanyin Culture in the Post-Hong Period

After the catastrophe of Langdama's destruction of Buddhism, in the middle of the 10th century, Lu Mei and other ten people returned to the Wei-Zang area to preach after learning Dharma from Duokang. Tibetan history called this Buddhist revival activity "to preach Dharma down the road". At the same time, under the example of Guge King Yixiwo giving up the throne and becoming a monk, many young people were sent to neighboring Kashmir and Nepal to learn the Dharma. A large number of Indian monks spread Tibetan Dharma, which is called "preaching Dharma on the road" in history. From the second half of the 10th century to the beginning of the 11th century, Buddhism began to revive from Upper Ali and Lower Ludokang. The Guge Dynasty built Tuolin Temple, the first important temple in the post-Hong period, in Zada County. Under the vigorous initiative of Yi Xiwo and his uncle Xiang Quwo, the Wei-Zang region started the road of comprehensive revival of Buddhism from the translation of Buddhist scriptures. The Guge Dynasty not only became a holy place of

Buddhism, but also spread the teachings and precepts of Buddhism to Lhasa and Shigatse in the hinterland of Tibet, thus reviving Guanyin culture.

Translation and introduction of Guanyin classics. At that time, Indian Buddhism was highly tantric, and a large number of Vajrayana tantric Dharma departments were translated into Tibetan. The most successful translator in the early days of Houhong was Luoqing Renqin Sambu⁷⁶. The translation of Tantric Guanyin includes:

Axing Li Longshu, Renqin Sangbu and Adi Gorge jointly translated "Thousand Hands View of Freedom Achievement Method".

Bhikshuni Ba Maw, Renqin Sambu and Adi Gorge jointly translated "The Law of Respect for Achievement in 11 Sacred Views".

He co-translated "Hundred Dharma Practices", "Praise of Guanyin Bodhisattva", "Praise of Guanyin Bodhisattva" and "Praise of Great Pessimism" with Pakistani and Japanese translators.

Ba Riren Chinza⁷⁷ translated two Guanyin Sutra, namely, "Viewing the Etiquette of Freedom" and "Five Praise of Bukongsuo". In addition, there are "Ministry of Affairs", "Bukongsuo Guanyin Practice", "Five Dharma Custodians

⁷⁶Luoqing Renqin Sambu (958-1055) was a translator of Tibetan Buddhism in the post-Hongqi period and one of the founders of the post-Hongqi period. Later generations called the translated and revised Buddhist scriptures "New Secret Mantra", while the Buddhist scriptures previously translated from Tibet were called "Old Secret Mantra".

⁷⁷Ba Riren Chinza (1040 ~ 1111), born in Ali, is a guru of Saqing Gengga Department. He has been in charge of Sakya Temple for 10 years and has made great contributions to the Quan Yin Method such as Quan Yin Bukong Suo.

Practice" and "Respecting Buddha Mother Practice" (Dongga Lausanne Chile, 2002, P1378) Tantric Classics and Guanyin Classics.

The Guanyin Sutra translated by Chuopuqiang Babe includes: "There are two kinds of Guanyin Sutra (Note: It is a statue of Guanyin with one side and two arms) (Note: These two kinds are not listed in Lun Zang) and the Horse Head King Kong Sutra from 700 Products." (Buton, 1986, p 339)

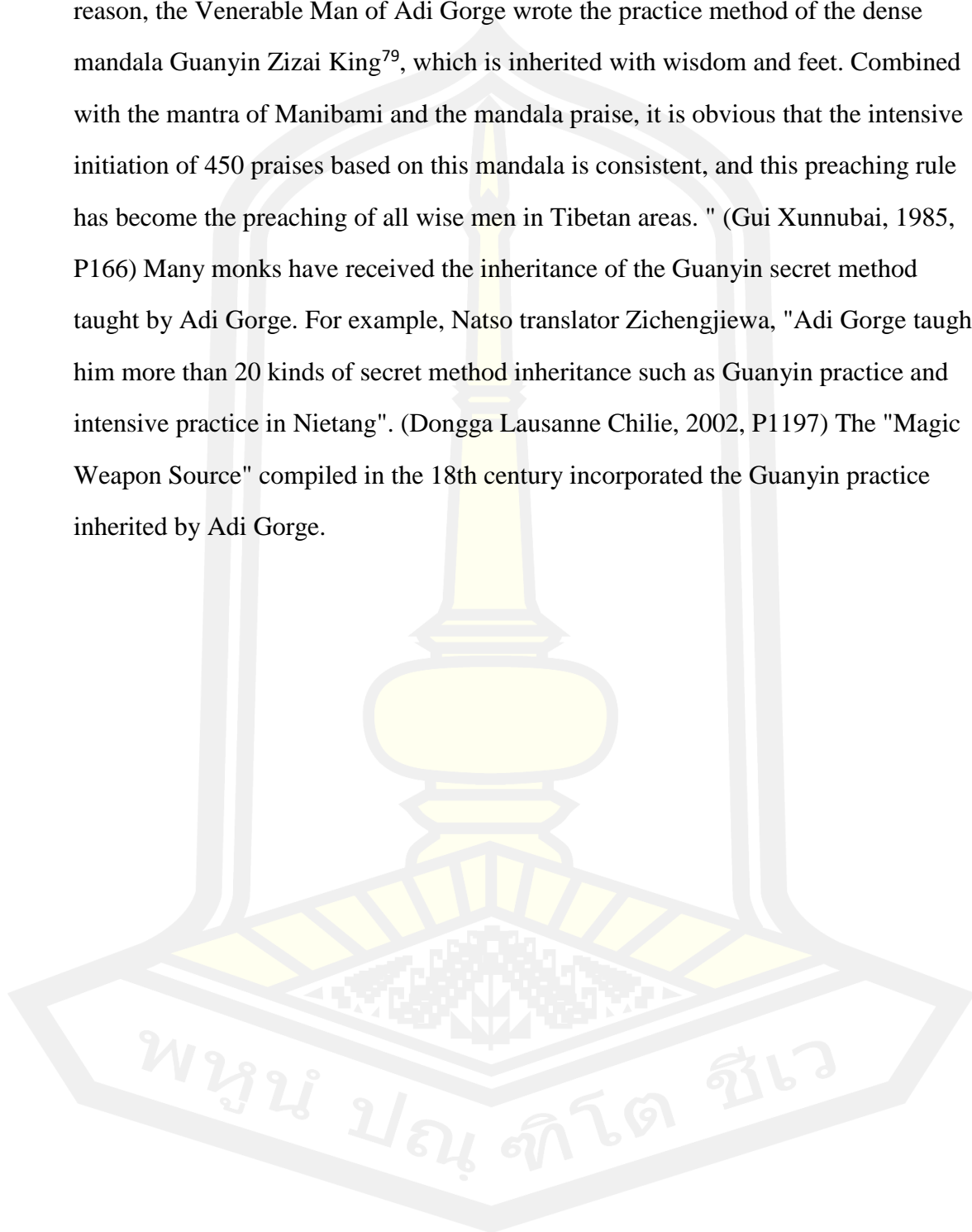
In addition, there are many translations of Quan Yin that lack names. For example, "Translating 105 Translations in the Great Pessimistic Phonetic Method" that lacks names is not included in Lun Zang. (Buton, 1986, p 417)

The Quan Yin Method of "showing secret and double cultivation" and "compassion and wisdom and double luck". In the post-Hong period, Buddhism was translated and spread in parallel, with equal emphasis on manifestation and secret. In addition to translating Buddhist scriptures, welcome Kashmir Pandita Sakyamuni to translate scriptures in Tibet, and welcome masters such as Damabala and Adi Gorge⁷⁸ to preach Tibetan scriptures.

Adi Gorge was the first person in the post-Hong period to teach the Quan Yin Tantric Method. In 1046, Adi Gorge initiated the initiation of Guanyin Free King to Jiangquwo and taught the Quan Yin Method. According to "Qing Shi": "When Adi Gorge was in Ali, Guge Wang La Lama Jiang Quwo said to Adi Gorge:" I have a

⁷⁸Adi Gorge (982 ~ 1054) was the first important figure in reviving Buddhism in Tibet. He is the second son of King Shanxiang of Shehu Luo State (now Bangladesh), formerly known as Yuezang. After becoming a monk at an early age, many Indian Pandita studied astronomy, calendar, medicine, Yin Ming and Buddhism, becoming the most famous Pandita in India. From 1034 to 1038, he was the abbot of Chaoyan Temple, an important place of esoteric religion. At the age of 59, at the invitation of King Yixiwo of Guge, he went to Guge to preach for 3 years and wrote books such as "Bodhi Road Lamp Theory". He died in Nietang at the age of 72.

belief in "intensive continuation" and also a belief in Guanyin Bodhisattva. " For this reason, the Venerable Man of Adi Gorge wrote the practice method of the dense mandala Guanyin Zizai King⁷⁹, which is inherited with wisdom and feet. Combined with the mantra of Manibami and the mandala praise, it is obvious that the intensive initiation of 450 praises based on this mandala is consistent, and this preaching rule has become the preaching of all wise men in Tibetan areas. " (Gui Xunnubai, 1985, P166) Many monks have received the inheritance of the Guanyin secret method taught by Adi Gorge. For example, Natso translator Zichengjiewa, "Adi Gorge taught him more than 20 kinds of secret method inheritance such as Guanyin practice and intensive practice in Nietang". (Dongga Lausanne Chile, 2002, P1197) The "Magic Weapon Source" compiled in the 18th century incorporated the Guanyin practice inherited by Adi Gorge.



⁷⁹He also translated Buddha Zhizu as a disciple of the Middle School.



Figure 66 Adi Gorge

Source:<http://www.gerenjianli.com/Mingren/20/imp8i9g7ra.html>, 2021, online

[Accessed on January 27th, 2021]

Adi Gorge advocates that Mahayana Bodhisattva practice and Vajrayana practice should be combined with Vajrayana's secret practice based on the practice of manifest teaching principles and "practice in turn" and "perfect order" in order to achieve the state of equality with Buddha. His practice books, such as "observing the free Bodhisattva practice", "lotus six-arm horsehead Vajrayana practice" and "net

four-arm horsehead Vajrayana practice", combine Mahayana Bodhisattva practice with Vajrayana practice. The Horsehead King Kong teaching method spread by Adi Gorge and others was mostly absorbed by the Kadang Sect and later the Gelug Sect founded according to its theory, and later completely inherited this practice method of showing first and then secrecy, which is actually showing secrecy and practicing both.

The missionary work of Adi Gorge does not explain the concept of "emptiness", nor does it promote the esoteric Vajrayana, nor does it exaggerate the mysterious color of esoteric religion. Instead, it uses "showing secret and double cultivation" and "compassion and wisdom and double luck" to promote concise moral teachings. It has been repeatedly stressed that to enter Mahayana, one must first develop Bodhicitta. No matter showing Tantric Buddhism or realizing before, among all the tricks of repenting sins and accumulating capital, the most powerful and extraordinary one is Bodhicitta. "Bodhicitta Lamp Theory" takes Bodhicitta as the core content of pass practice and runs through every link of the Three Scholars' Dao. Simple and popular, easy to practice, became a treasure book of Tantric practice.

With the spread of the practice methods of "showing secret and double cultivation" and "compassion and wisdom and double movement" advocated by Adi Gorge, the practice method of showing the sect of Guanyin has flourished in some sects and the esoteric religion has also developed accordingly. At that time, the Quan Yin Method of the old Miningma Sect was mainly the Magic Net Quan Yin and Horsehead King Kong handed down by Padmasambhava, while monks from India and Kashmir came from India's most popular secret Quan Yin Method, mainly including:

(1) The Guan Yin Method inherited from Adi Gorge.

(2) The Bukongsuo Quan Yin Method inherited by Pakistani-Japanese translator Ren Qingza (1040 ~ 1111).

(3) The Guanyin Method inherited by Supreme Mizazog "includes 2,30 Guanyin Ruyi Treasure practices, 55 Wisdom Room Wheels, 1,000-hand Guanyin practices by sages, 11-sided Guanyin, six-character Guanyin in the world lamp, Casabani's freedom in the world, Casabani's four-verse sentence, no empty rope, lion roaring Guanyin and many other Guanyin secret methods". (Gui Xunubai, 1985, p1025)

(4) The Quan Yin Method of "King Kong Man"⁸⁰.

(5) Kashmir Pandita Smanisi's practice method of Guanyin Lianhua Network.

⑥ The methods of the Savior of the World (Guanyin Free King) inherited by Yalongzaba Jianshen, such as the first practice method and the initiation method of 50 verses and their annotations.

⑦ The six secret methods and pithy formula methods inherited by the great achiever Mizazog.

In addition, there are the Great Pessimistic Sound Method inherited by Bodhidawa, Ladumabu and Bhikshuni Bamu respectively, and the Guanyin inheritance of Fuzang School. "Guanyin practiced the secret method and buried it underground. After that, Ouzhu, who had made great achievements, dug it up and taught it to Ruo Sirewo in Bailang Temple. Ruo Sirewo passed it on to his son and

⁸⁰"King Kong Mann" or "King Kong Mann of Altar City Etiquette" is a collection of Tantric Dharma written by Indian Abaya after years of penance and supreme yoga. It is an important Dharma vein in the inheritance of Tantric Dharma. There are many translations of the French version of "King Kong Man" in Tibet, and the more recognized version is that of Che Jibai, a translator. This legal system is still passed down in Tibet.

disciples, so that this method could be passed on." (Dongga Lausanne Chile, 2002, p918)

The practice of Horsehead King Kong is also one of the Quan Yin Methods. Judging from the practice rituals of Tibetan Buddhism Tantric Sect, the Ningma Sect, the Kagyu Sect, the Sakya Sect and the Gelug Sect all have the inheritance of the practice of Horsehead King Kong, which belongs to one of the four practice departments of Tantric Affairs Department, Travel Department, Yoga Department and Supreme Yoga Department.



Figure 67 Horsehead King Kong

Source:<https://baike.baidu.com/pic/%E9%A9%AC%E5%A4%B4%E9%87%91%E5%88%9A/1518543/2309868212/83025aafa40f4bfbbeddf8366056ff0f736aec3b298?fr=lemma&ct=cover#aid=2309868212&pic=faedab64034f78f0f736d7241c7b1d55b319eac4b698>, 2021, online

[Accessed on January 27th, 2021]

These Quan Yin Methods combine Vajrayana's secret practice with Mahayana Bodhisattva's practice. The content of practice is profound and the ceremony is complicated, with special emphasis on the inheritance of the guru.

Advocate Tara worship. In Tibetan Buddhism, Guanyin is male, while Adi Gorge advocates the worship of Tara, the female transformation of Guanyin. Legend has it that Tara was born from the lotus flower watered by Avalokitesvara's tears. She was emotionally influenced by Avalokitesvara's compassion and served as her arm to save all living beings from the misery of life and death. And Hong vowed to save boundless living beings and cut off endless troubles. It can be seen that Tara is a transformation of Guanyin Bodhisattva. She appears in different ways in different time and space, either serene, gentle, beautiful, angry, fearful or ugly, thus forming different body colors and different logo forms, thus deriving 108 Tara with different names. Green Tara is the original clothing and mother of all Taras.

As far as victory and righteousness are concerned, Tara became a Buddha before the boundless robbery. The Dharma body is the wood of all Buddhas and Bodhisattvas of the third generation, the "mother of the Buddha". It is reported as the "mother of King Kong Hai" (another is the mother of the Buddha of the five sides). Its incarnation is the embodiment of the cause of all Buddhas and Bodhisattvas of the third generation.

According to the Tibetan Guba's History of Zhuyan, the princess (Chizun, Nepal) rode an elephant and held the statue of Tara with sandalwood in her hand. He was accompanied by various Buddhist scriptures such as the Immovable King Kong Statue, the Cishi Falun Statue and the White Lotus Sutra, as well as five Darani (Adi Gorge Venerable, 2001, P141) and others. This was the first Tara statue in Tibetan history, and Tara worship spread accordingly. According to Tibetan historical records such as "Tibetan King Tong Ji", Songzan Qianbu built the Temple of Wisdom Tara in

the northwest, the Temple of Lotus Tara in the northeast, and the Longtang Tara Sutra Hall in Kangqu, which is dedicated to Tara.

Like the women of the Han Dynasty, like Guanyin, Tara is not only elegant and dignified in image, beautiful and moving, but also kind and kind. She also protects and saves all living beings with her boundless love and avatar. She can satisfy all the wishes of devout believers until her life finally sends them to Paradise. And its worship form is very simple and simple. Whenever and wherever, just calling her name and reciting her true words will produce induction, thus attracting the worship of all living beings.

In the second half of the 8th century, three scriptures about Tara, "Mother of Avalokitesvara", "Praise the 18th Praise of Doro Bodhisattva" and "Praise the High Mother to Save All Catastrophes" were translated into Tibetan, but Tara worship did not have an impact in Tibet at that time.

Adi Gorge said Tara Dharma Merit: It can make travelers avoid all disasters; It can stop all wars, infectious diseases and plagues; Reciting this method without doubt can relieve all troubles and pray for success; There are four kinds of undertakings: sufficient interest, increase, bosom and punishment⁸¹. Adi Gorge not only regards Tara as its own spiritual deity, but also writes four classics of teaching methods and rituals on Green Tara, White Tara, Salvation of Eight Difficult Mother, Praise of Twenty-one Tara, Call, Support, and the Law of Saving the World, which are taught to all disciples headed by Zhong Dunba and Russia Jiangqu Jiongnai. In addition, Adi Gorge, disciple Russia Jiangqu Jiongnai and other translators translated the White Tara Practice Method, Ruyi Wheel Protection Method, Ming Mantra Elimination

⁸¹Interest: Eliminate all injuries, except internal and secret obstacles; Increase: increase in wealth, life expectancy, good fortune and interest; Huai: Increase the position of power; Zhu: You can get rid of all resentful enemies.

Ritual Rules, etc; into Tibetan and widely spread the Tara Practice Method; Zhong Dunba translated the 21 Tara practice method into Tibetan. Damazar, Renqinzab and Chajizanbo in the late 12th century have also successively translated relevant scriptures of Tara, such as "Twenty-one Praise for Saving Buddha Mother" and "Tantra, the Mother of All Tathagata-the Source of All Functions of Tara".



Figure 68 Twenty one Tara

Source: https://bking.cdn.bcebos.com/pic/730e0cf3d7ca7bcbfd88b920be096b63f724a8ca?x-bce-process=image/watermark,image_d2F0ZXIvYmFpa2UxNTA=,g_7,xp_5,yp_5/format,f_auto,
2021, online

Adi Gorge has also established a basic mode of worship of Tara. The main sects that considered themselves direct descendants of Adi Gorge in the post-Hongqi period, such as Ningma Sect, Sakya Sect, Gelug Sect and Kagyu Sect, also took Tara as the patron saint of the sects.

By the time Caiba Gongadoji's "Red History" was written in the 14th century, Tara had been recorded in history as the ancestor mother of Tibetans. In Tibetan Buddhism, Tara, together with Guanyin Bodhisattva and Master Padmasambhava, is "the three gods of extraordinary victory in the world"! She exists in the inner world and spiritual life of the vast number of believers as a merciful female image and as a "mother of suffering", giving them gentle and warm strength and support, and becoming a Bodhisattva more widely loved than the male Guanyin Bodhisattva.

The prevalence of folk Guanyin culture. Tantric classics believe that reciting the six-character mantra is extremely powerful: "I, in addition to the suffering of life and death in heaven; Well, in addition to the suffering of Asura's struggle: well, in addition to the suffering of human birth, old age, illness and death; Ba, in addition to the beast Tao I reciting the six-character mantra and supporting the six-character patron saint, Taidao sentient beings can be happy from suffering. "Red History" recorded the popularity of the six-character mantra among the people in the 12th century: "(Cang Duwa Qinbo⁸²) prayed to the nobles in the sleeping place: 'If I can stand in the sleeping place, I should establish a porridge service system. If I can't stand it, I'll give six kinds of porridge to the existing sixteen grams⁸³ of Zanba noodles. Please lend your place to one. ' Therefore, the nobles offered a place for porridge. From then on, every place where people smoke often has a place to serve

82Cang Duwa Qinbo (1144 ~ 1204), whose French name is Chuchensenge, is a great virtue of Kagyu School.

83Here, 1 gram weighs about 14 kilograms.

porridge and recite the six-character mantra, and every Buddha's incense lamp master has a monk. After he arrived at Qiangzeng Temple, the owner of Qiangzeng Temple gave him the temple manor, and he established the law of reciting the six-character mantra all night. Since then, the farmers and benefactors Garba and others, led by the ten heads of local households, have also contributed to the Sheep Temple Manor. After the temple was built, Manjusri Bodhisattva and the six-character mantra system of reciting Mani all night were established. The Lama of Peiding Temple, Jewa Xirao, prayed that he had taught a lot of teaching methods, and established a system of reciting the six-character mantra at night in the southern transmission department of Jewa Xirao. Later, the benefactor Gongba Xiamou and others offered the manor and Zaxing place to build Mouba Temple. A benefactor set up a six-character mantra system to recite at night. Samma offered a manor and built a temple where the six-character mantra sutra was recited at night. A benefactor in Ading offered a manor and built a temple where the six-character mantra sutra was recited at night. A benefactor in Ading offered a manor and built a place where the six-character true scriptures were recited at night. During the Gongxiu period, he set up a system of porridge. After leaving the Gongxiu, all the monks concentrated in Gongcha Temple and wrote and created many monk groups such as "Three Prajna Sutra in Guangzhonglue", "Bodhicitta Sutra", "Ode to Hundred Characters", Manjusri Sutra, Destroy Diamond Sutra, Tara Sutra, Mani Six-Character Mantra Sutra, etc. They set up a system of chanting sutras for 20 nights. He built the Gani Pagoda in Jiongda. The benefactor Renqin Gun invited him to the Gongtang place to offer tribute to the Gongtang Temple and to build a place in his manor to recite the six-character mantra. Since then, Sang Zhu, the local benefactor of Qi, invited him to present the land of Zhaxiubao and the land of reciting the six-character mantra after the temple was built. Since then, Tibetan benefactor Luo Zhui invited him to present Pokon Manor and build a place to chant sutras. Since then, at the invitation of Mangawa and others in Qi, the benefactor laid the foundation. He built the Japanese temple on the foundation

and set up a place to chant sutras... He went to Chechitang to speak the Dharma. The benefactors dedicated the temple manor, built Manjusri Bodhisattva statue and chanted the Mani sutras. The benefactor and Fukuda established a good rule of checking every five days. At the invitation of the local benefactor of Gutang, a temple was built in Zhuodi, and a place to recite the scriptures was set up. "

The popularity of the six-character mantra in the early post-Hong period shows the devout belief in the mana of the six-character mantra. As a result, Cangduwa Yinbo regards reciting the six-character mantra as the temple system, and other temples have become the agent for reciting the six-character mantra all night. It is unique to take historical figures as the incarnation of Guanyin.

Legend has it that in the first year of the Tibetan calendar (1094), when Adi Gorge was 67 years old, three volumes of documents were dug up near the pillar of the treasure bottle of Jokhang Temple in Lhasa. They are "Drinking Bright Moon", which records the achievements of Songzanganbu's officials, "Holy Plain Silk", which records the achievements of the princess, and Songzanganbu's biography "First Volume Record of Wills". The first volume of the will is historically called "Biography of Songzanganbu, Zanpu, Tubo". It is also called "Legacy of Songzanganbu" and "Don't Remember the Great Compassion Guanyin Bodhisattva".

At about the same time, Fuzang's Complete Works of Mani, dictated by Songzanganbu, was discovered. In fact, the book devotes more space to promoting the magical powers of Guanyin Buddhas, the essence of secret mantras and commandments, and the teachings of the Ningma Sect from the viewpoint of the Ningma Sect.

The Biography of Tubo Zanpu Songzanganbu and the Complete Works of Mani are both written by Tibetan Guanyin culture, in which Guanyin is regarded as the embodiment of compassion of all Bodhisattvas, the ancestor of Tibet, and the sleeve is incarnated as Songzanganbu, bringing laws to Tibet and guiding people to

the ultimate perfection in their own way. Biography of Songzanganbu and Complete Works of Mani not only describe Guanyin Bodhisattva of Buddhism as the ancestor of Tibetans, but also describe Songzanganbu, a historical figure, as a spiritual leader who can lead and guide people to higher goals of Buddhism and realize ultimate consciousness.

Tibetans pay close attention to the origin of their own nation, trust and attach importance to historical classics and their inheritance. They firmly believe in the Biography of Songzanganbu and the Complete Works of Mani. They believe that "many reincarnations of Guanyin Bodhisattva appear as Zanpu or ministers in snowy areas, such as Zanpu Songzanganbu, etc." (Yixizimo, 2003, P1). Songzanganbu is indeed the embodiment of compassion and the embodiment of Guanyin Bodhisattva. For example, "Wang Tong's Descendants Ming Jian" records: "The king (referring to Songzan Ganbu) has appeared in front of the eleven Guanyin faces... removed his headscarf, touched the heart of the statue with his head, and prayed to say: 'Holy one, please drift from the world to the distressing sentient beings of the three worlds.' In this time of sad tears and fierce prayer, due to the power of honesty, the king turned into light and dissolved in the chest of the eleven-faced image. Songzan Gambo has been transformed into eleven-sided Guanyin." (Saga Sonam Gamzan, 1985, p150 ~ 151)

Due to the religiousness of the society as a whole, in the middle of the post-Hong period (the end of the 13th-14th century, equivalent to the Yuan Dynasty), especially when Tibet's politics and religion were integrated, some people believed that Guanyin Bodhisattva was reincarnated as a religious leader instead of Zanpu. After Songzanganbu, the first religious virtue considered as the reincarnation of Guanyin Bodhisattva was Zhongdun Bajie Weijiongnai, one of the founders of the Kardang School. He was also the only religious virtue considered as the incarnation of Guanyin Bodhisattva in the post-Hong period.

In the 15th century, Zong Kaba and his disciples Jia Caojie and Ke Zhujie founded the Gelug Sect. After Zong Kaba died, disciples Gendun Zhuba (1391 ~ 1474) and Kezhujie (1385 ~ 1438) spread two reincarnation systems of Dalai Lama and Panchen Lama respectively, and became a major tantric sect prevailing in Tibet. The Dalai Lama is regarded as the incarnation of Guanyin Bodhisattva in the world, while the Panchen Lama is regarded as the incarnation of Infinite Light Buddha in the world.

Yixizimo's Biography of the First Dalai Lama first mentioned that the Dalai Lama Gendun Zhuba was the incarnation of Guanyin. When he arrived at the 5th Dalai Lama Rosangjiacuo, he took the lead in declaring himself the incarnation of Guanyin Bodhisattva, and further announced that the first four incarnations starting from the 1st Dalai Lama Gendun Zhuba were all reincarnations of Guanyin Bodhisattva. Since the first Dalai Lama has been regarded as the incarnation of Guanyin Bodhisattva, the fifth Dalai Lama has designated the third and fourth generations as the incarnation of Guanyin, which has been recognized by the banzu and Mongolian flag Buddhists.

Since 1642, The 5th Dalai Lama frequently presided over the activities of practicing Guanyin in Buddhist ceremonies (including the six-character Guanyin master and slave three statues, the six-arm Guanyin, the great pessimistic sound, White Tara followed Xu Dharma, even just recited six-character mantra, etc.), through the Guanyin Dharma practice ceremony, the Dalai Lama showed his relationship with Guanyin to the believers. In 1652, the 5th Dalai Lama made a pilgrimage to Beijing, and every time he went to a place, he called local monks and laymen from Mongolian, Tibetan, Han, Manchu and other different ethnic groups and social strata to follow Xu and initiation, so that he could enter the ceremony of practicing Guanyin.

The 5th Dalai Lama rebuilt the Potala Palace of the Guanyin Ashram. The "Quji Zhupu"⁸⁴ left over from the Tubo era enshrined portraits of Songzanganbu, Princess Wencheng and Princess Chizun, and the statue of Saint Rogshaoge Guanyin Bodhisattva was enshrined as a treasure of the town palace in Pagbalakang (meaning the Hall of the Holy One).

He also wrote "Tibetan Wang Chen Ji", "Biography of the Third Dalai Lama", "Biography of the Fourth Dalai Lama" and diaries, dedicated to promoting Guanyin worship. In writing his diary, the 5th Dalai Lama said that when he received longevity initiation from Quyang Rangzhuo, a Nima Lama, in the autumn of 1641, he showed "Free Guanyin" in front of him.

Through a series of concrete actions, the statement that the 5th Dalai Lama is the incarnation of Guanyin Bodhisattva is widely recognized by Tibetan and Mongolian believers. The 5th Dalai Lama has gradually been accepted as the spiritual leader of the unity of politics and religion throughout Tibet.

4.2.2.3 The spread of Tibetan Guanyin culture in the middle and late Houhong period

During the Tubo period, Tibetan Buddhism began to be introduced into Tangut residence. According to "The Sage's Wedding Banquet", Songzanganbu ordered people to build a Buddhist temple in Dangxiang Refugang, and built Longtang Zhunma Temple in Kangqu under the supervision of Miyao⁸⁵. (Bavo Zulachenwa, 1986, P240) Tibetan Buddhism began to spread among Dangxiang people. Since then, Tangut Qiang people have all gone to Tubo to study law. Tibetan literature records many Tangut monks in Tubo. According to "Qing Shi", among the

⁸⁴Also known as the Dharma King Meditation Cave or the Dharma King Cave, it is a palace built in a cave and is said to be the place where Songzanganbu practices.

⁸⁵The Tangut.

eminent monks invited by Chisong Dê zain to spread Buddhism, there is a great virtue from Miyao.

After Langdama destroyed the law, Tibetan monks came to Duokang area in the northeast of Tubo, including Tangut people, to avoid evil, making it a major center for the spread of Tibetan Buddhism. In the later Hongqi period, La Laiba Rao, a descendant of the Xialu Dharma System, also trained ten famous disciples here, namely, ten people who defend Tibetan Dharma.

After the founding of Xixia, the royal family invited monks from various sects in Tibet to preach the Dharma one after another. During the reign of Renzong (1140 ~ 1193), the Karma Kagyu Sect Zangsuwa and the Sakya Sect Jiongbawa Buddhist Jueben came to Xixia to teach Tibetan Buddhism's sutras and rituals, and were revered as gurus by the Xixia King. At the same time, Xixia monks continued to go to Tibet to seek legal scriptures, which made Tibetan Buddhist culture spread on a large scale in Xixia.

Tibetan Guanyin culture has also entered Xixia. For example, "The Holy View of Freedom, Great Compassion and Heart Always Holding Functions According to Classics" was translated from Tibetan wood into Xixia and Chinese texts during the Renzong period, and was repeatedly engraved and copied by Xixia believers. The number of preserved residual volumes and document versions is far higher than that of "Guanyin Pumen Products". The Guanyin practice ritual represented by "burning spells with great compassion according to the holy view" is also taught by Tibetan monks. The complete Chinese Dharma practice ritual handed down from ancient times in Xixia teaches practitioners to praise, invite, support and visualize Guanyin's original statue, and obtain blessing power to act as merits such as hooking up the dead, Shi Caian, reading the five husbands, and taking care of all living beings. Its Dharma practice process and Samadhi visualization also have obvious tantric characteristics.

Six-character Guanyin Sutra Mantra is popular in Tibet, such as "Holy Six-character Longevity Daming King Darani Sutra", "Guan Zizi Bodhisattva Six-character Daming Heart Mantra", "Holy Six-character Longevity Daming Darani Sutra", "Six-character Daming King Merit Brief", "Holy Six-character Daming King Heart Mantra" and six-character mantra are popular in Hexi area, In the eighth year from Yuan to Zheng (1348), Xining Wang Sulaiman rebuilt the Merit Monument of Mogao Grottoes, that is, six-character mantra was inscribed in six languages: Sanskrit, Tibetan, Basiba, Uighur, Xixia and Chinese.

With the spread of Tibetan Buddhist art to Xixia, Tantric Guanyin sculptures, murals, Thangka and prints, represented by eleven-sided and thousand-handed Guanyin, also appeared in Helan Mountain, Mogao Grottoes, Yulin Grottoes, Horseshoe Temple and Heishui City.

The Yuan Dynasty unified Tibetan areas and supported the Sakya faction to establish local political power. First Saga Pandita and his nephew Ba Si Barber, then Garmapahi⁸⁶ interacted with the Mongolian court. Karmapahi was invited to Mongolia by Kublai Khan. "Under the protection of Guanyin's insight, there are countless strange changes in gods. Therefore, all the people of Mongolia's Wang Chen automatically respect their faith and switch from the evil view of the outside world to convert to Buddhism." It was also written as "Avalokitesvara's Original Dharma", which was translated into Uighur by Muya Shili, a disciple of Basiba and a translator of Uighur, according to the Tibetan text. In 1336, it was engraved at Puqing Temple in Yuan Dynasty. Spread Tibetan Guanyin belief to the upper class of Mongolia.

⁸⁶Karma Bashi (1204 ~ 1283), the second Living Buddha of the Karma Kagyu Sect Black Hat Department in the Kagyu Sect.

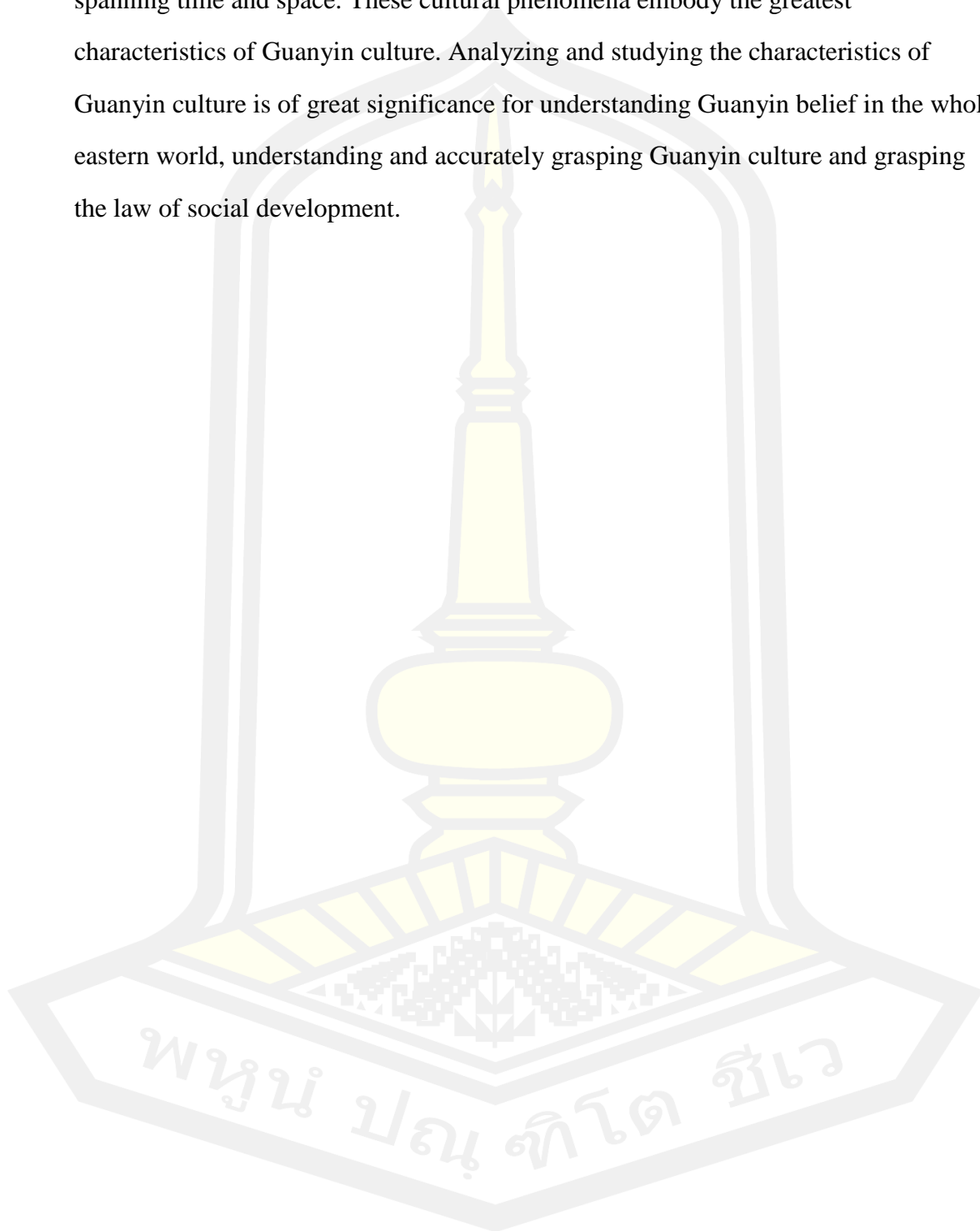
Yang Lian Zhenjia, a Xixia native, made a statue in Feilaifeng, Hangzhou, and even introduced Tara worship into the south of the Yangtze River. However, Tibetan Guanyin culture did not lay its foundation among the vast number of Mongolian and Han people, so it gradually disappeared with the demise of the Yuan Dynasty. In the late Ming Dynasty, Tibetan Buddhism was inherited from Mongolia. In the mid-17th century, with the support of the Qing government and Mongolian nobles, Tibetan Buddhism reached its peak in Mongolia. Guanyin and Tara (called "Dariha" in Mongolian) were widely accepted.

After Guanyin classics were introduced into Tibet, Tibetans created a set of contents and methods different from other ethnic Guanyin cultures in the long historical process. There are many kinds of classics, mantras, rituals, methods, maps, etc; about Guanyin in Tibetan Buddhist literature and classics; There are Guanyin statues in various forms and materials in Tibetan temples, some of which are exquisite masterpieces handed down from ancient times; There are various literary works such as Guanyin Praise and Guanyin Ket in the collections of literati and eminent monks of past dynasties. In Tibetan areas, Guanyin Bodhisattva's six-character mantra-"an, ma, ah, beep, mi, hum" can be seen everywhere, printed on paper, engraved on rocks, inlaid on buildings, and even appeared in the lyrics of some popular songs. The image of Avalokitesvara with thousands of hands and eyes has been put on the stage, forming a unique Tibetan Buddhist Avalokitesvara culture, which is rich in content and huge in system.

Conclusion

From the perspective of culturology, Guanyin belief culture has had a profound influence on China's social system, history and culture, social life, philosophy, literature and art, In the process of the formation, development and evolution of Guanyin belief, a series of complex problems such as reality and imagination, past and present, human and divine world, historical stories and myths and legends,

religious classics and folk beliefs are intertwined to form a dazzling cultural landscape spanning time and space. These cultural phenomena embody the greatest characteristics of Guanyin culture. Analyzing and studying the characteristics of Guanyin culture is of great significance for understanding Guanyin belief in the whole eastern world, understanding and accurately grasping Guanyin culture and grasping the law of social development.



Chapter V The attribute of Putuo Mountain

Guanyin in the social process

The fifth chapter mainly discusses the role of Guanyin culture in society. Society is a complex structure, in which Guanyin culture has far-reaching influence and is worth studying. In the process of social development, Guanyin culture has formed an inclusive culture in different periods with the development of history. The Guanyin culture in Mount Putuo has developed from a single social attribute to a diversified social place in the process of historical changes. It is not only a religious place, but also endowed with a variety of attributes such as cultural inheritance, landscape tour, religious sacrifice, etc. This chapter is a more interpretation of Putuo Mountain tourism culture, and analyzes the prospect of Putuo Mountain in the field of folk culture from the social level.

The landscape production of pilgrimage tourism in Putuo Mountain must rely on concrete and visible material objects. Tourism have certain possibilities only when the "visible" landscape exists. As far as folk tourism is concerned, the significance of landscape is more prominent. Landscape can solidify folk tradition to a certain extent and form stable narrative and cultural identity. Language narration can span time and space, but visual performances and landscapes are relatively solidified in the local area and relatively immovable, which is the premise of folk tourism.

Pilgrimage tourism is a process of production and consumption of beliefs. Only by condensing the "signified" of social beliefs into the "signifier" of concrete landscape and highlighting the visibility and appreciation of cultural events represented by folk customs can pilgrimage tourism have the material conditions and pilgrimage objects it must rely on. In other words, only when the "signified" in social belief is concretized and materialized, and combined with the "signifier", can the pilgrimage from "concept" move towards "reality" tourism. The "landscape" presentation of social beliefs is the "key jump" to realize pilgrimage tourism. In the

academic circles, landscape research appeared early in the field of human geography. In 1906, German geographer O.Schlüter put forward the concept of "cultural landscape form", which refers to "the existence of mutual integration of nature and human beings". "Landscape" not is a simple natural scenery, but more refers to the product of the subject acting on nature purposefully and consciously, or is purely a "man-made" creation. To sum up, landscape is the materialization and condensation of the "signified" of the symbol system and the spiritual consciousness of the subject, which embodies the mutual connection between human and human, human and nature, human and society, and human and gods. Landscape is a humanistic entity "produced" and "constructed" by relevant actors. On the one hand, it is to concretize, materialize and visualize the abstract "signified", on the other hand, it is also to serve the needs and wishes of the main body.

Landscape is a set of symbolic symbol system, and the landscape production of pilgrimage tourism mainly includes several levels: firstly, it is the production and construction of physical landscapes for pilgrims to worship, such as monasteries, icons, sacred objects, etc, and for receivers to provide "visible" and "ornamental" material objects for the audience, belonging to the category of "signifier" in semiotics; secondly, it is the symbolic meaning of producing landscape, which is a variety of effective narratives about landscape, that is, the production of landscape spiritual power, belonging to the category of "referred to". Thirdly, we should also discuss how the pilgrimage landscape serves modern tourism, that is, the production of tourism discourse and the production of various festivals and performance ceremonies around the pilgrimage landscape. Putuo Mountain has experienced several ups and downs since its inception, and has formed a landscape system represented by "Three Temples" (Fusaiji, Fayu Temple and Huiji Temple) and "Twelve Scenes". This chapter focuses on various landscape production in order to adapt to the development of modern tourism since the restoration and reconstruction of temples in Putuo Mountain after the "Cultural Revolution", thus discussing that landscape production is

the production of beliefs, pilgrimage tourism is the consumption behavior of beliefs, and landscape production is a powerful driving force and necessary link for the transition from traditional pilgrimage to modern tourism.

Part 1 The main source of social economy in Putuo Mountain -- Tourism

1.1 Putuo Mountain Guanyin Culture from Symbol to Landscape

1.2 Production of Putuo Mountain Landscape Spirit Force

1.3 Production of tourism markers in Putuo Mountain

1.4 Production of modern festivals and performance landscapes

1.4.1 China Putuo Mountain Nanhai Guanyin Cultural Festival: Production of Festival Landscape

1.4.2 Buddhist grand ceremony "Guanyin": production of performance landscape

Part 2 Different purposes of religious tourists in Putuo Mountain

2.1 National and local administrative forces

2.1.1 Shaping and Reconstruction of Localized Guanyin Belief by Administrative Forces

2.1.2 Planning and organization of pilgrimage tours by administrative forces

Part 3 Important pilgrims in Putuo Mountain: between faith and Tourism

3.1 Types of pilgrims

3.1.1 Pilgrims derived from religious traditions and folk customs

3.1.2 Pilgrims seeking their roots and ancestors

3.1.3 Pilgrims praying for success

3.1.4 Pilgrims with sightseeing experience

3.1.5 Conduct of pilgrims

Part 5.1 The main source of social economy in Putuo Mountain -- Tourism

1.1 Putuo Mountain Guanyin Culture from Symbol to Landscape

In the history of modern tourism development in Putuo Mountain, the statue of the South China Sea Guanyin Open-air Buddha (South China Sea Guanyin Bronze Statue) is a major event that has far-reaching influence in the Buddhist and tourism circles, and is a typical example of the production of physical pilgrimage landscapes. The event of the South China Sea Guanyin statue itself and the abundant narration around this landscape are important weights for pilgrimage tourism in Putuo Mountain.



Figure 69 The statue of Guanyin in Nanhai
 Source:https://www.lingyinsi.org/detail_22_13219.html, 2021, online
 [Accessed on January 25th, 2021]

In the Buddhist cultural system, there is a long history of statue tradition. Buddhism is a kind of "image teaching", which not only has idols, but also means that people will spare no effort to make statues of Buddhas and Bodhisattvas. The colorful art of Buddha statues constitutes an important part of the Buddhist belief system. The statue of Guanyin has promoted the spread of Guanyin belief. As Liu Changjiu said, "There are two ways to spread Guanyin belief. One is to use the relevant classic propaganda principles, that is, the text communication method; The second is to use

artistic images to make people worship." (Liu Changjiu, 2004, P43-48) People's cognition of belief starts with the concrete image of the physical form, which is a process from image to impression, then from impression to abstraction, thus internalizing into a belief identity. If Guanyin Bodhisattva only stays in the "concept", it obviously cannot meet the people's belief needs. It must be "landed" as a concrete icon in order for people to truly perceive the existence of this god, that is, the abstract "signified" in the belief symbol system should be condensed into the concrete "signifier". The religious feelings of the Chinese people are always "vented on the temples they visit and the countless gods and idols in the temples" (Hou Jie, Fan Lizhu, 2001, P2); Only temples that create artistic images for the gods and provide shelter for the holy images can make the gods "in concept" move towards "reality" and become idols worshipped by people; Only through people's statue movement can we truly realize the mission of gods blessing the masses. Statues of gods are the landscape production process of belief symbols and become people's pilgrimage objects; The temple where the icon is located provides people with pilgrimage space, which is the supporting place for communication between human and God and the carrier for pilgrimage tourism.

To sum up, Guanyin has three main images: Pure Land Guanyin, Great Pessimism Guanyin and South China Sea Guanyin. Nanhai Guanyin is the core symbol of China's localized Guanyin belief, but it has always existed in people's "imaginary" world, and it is rare to see artistic statues embodied into physical forms. The "South China Sea" is Putuo Mountain, which is the "permanent place" of Guanyin in the South China Sea. It is a holy place of Guanyin highly recognized by monks and laymen at home and abroad. In *Journey to the West*, whenever Sun Wukong encounters unsolvable difficulties, he will go to Zizhulin in the "South China Sea" to ask for help from Guanyin Bodhisattva. Yu Junfang pointed out: "The amazing statue of Guanyin has attracted the attention of this island for the first time. The magical manifestation of Guanyin attracts pilgrims from the mountain. Finally, Putuo Island jumped into Putuo LuoJia Mountain. Its concrete symbol is the new statue of Guanyin in the South China Sea." (Yu Junfang, 2012, P381) It can be seen that statues are of great significance for Putuo Mountain to enhance spiritual power

and consolidate its position as a pilgrimage center. Putuo Mountain is duty-bound to build the holy image of Guanyin in the South China Sea. At the end of last century, under the guidance of the abbot Miaoshan of Putuo Mountain, the South China Sea Guanyin Open-air Buddha Statue Event, which caused a sensation in the entire Buddhist community, was launched. The 1999 publication of "Putuo Luojia Mountain Records" records:

Miaoshan, the abbot of this mountain, has long been a long-cherished wish to present the Guanyin Treasure Statue in the an tang Institute of Quanshan Temple, the seaside on the top of the mountain, the rock caves and valleys, and the dust brake. Therefore, he has never forgotten to build the open-air Guanyin Giant Buddha after engraving more than 120 frames of statues painted by famous artists since the Tang and Song Dynasties on the Buddha's top mountain. (Wang Liansheng, 1999, P285)

In 2007, in order to commemorate the 10th anniversary of the opening of the Guanyin Open-air Buddha in the South China Sea, the Putuo Mountain Buddhist Association specially compiled a special issue on the 10th anniversary of the opening of the Guanyin Treasure in the South China Sea. In the preface, Master Jie Ren described the origin of this statue event:

Jue encountered the "Cultural Revolution" and suffered another catastrophe. Clouds open. National fortunes turn for the better. Religions revive. Everything is in ruins. Master Miao Gong, the Lord of Great Compassion, has a wise root, is sincere in protecting and teaching, flies tin to cross again, and revives Putuo. Since 1980, he has worked hard and led all the monks in the mountain to work together to repair, rebuild and build more than 30 fine blue monasteries. He has devoted all his efforts. Before his death, he said: "Mount Putuo is the Avalokitesvara Buddhist temple. It should be braked with dust between the temples, temples, halls and institutes of the whole mountain, the seaside on the top of the mountain, and the rocks on the roadside. The treasure statue of Avalokitesvara should be seen by several people facing the mountain step by step, thinking about Avalokitesvara, and staying with Avalokitesvara, as if they were in the holy land of a great scholar. Only then can they be worthy of their trip to the" Buddhist Kingdom. " Shiwei in 1994, Master Miaogong jumped on Guanyin and saw for himself the supernatural spirit of the great scholar.

Therefore, the sprouting ambition to build an open-air Buddha coincides with the same view of good knowledge in the world, and the stronger the ambition of Miao Gong.

From these recordings, it can be seen that the construction of the Guanyin Open-air Buddha in the South China Sea is a major move by Mount Putuo to revitalize the Buddhist Holy Land and the Guanyin Holy Land, and is a milestone in the development history of Mount Putuo since its inception. The construction of the bronze statue landscape of Guanyin in the South China Sea has always been carried out under the leadership and support of the Party and the government. At the beginning, Ma Qizhong, former executive vice mayor of Zhoushan City and director of the Preparatory Committee for Guanyin in the South China Sea, put forward the idea that "Mount Putuo should produce works of the 20th and 21st centuries": there were pagodas in the Yuan Dynasty and temples in the Ming and Qing Dynasties. In the 20th and 21st centuries, the buildings needed to be religious and Buddhist first, which should not only promote the future tourism industry, but also represent the symbol of Mount Putuo. This is the idea of building an open-air Buddha."⁸⁷

This idea coincides with the wish of Miaoshan Monk to revitalize the Holy Land of Guanyin in Putuo Mountain, According to memory from Xu Guangxi, former secretary-general of Zhoushan Municipal Government and deputy director of Nanhai Guanyin Preparatory Committee, Monk Miaoshan once said: At a time when the national fortune is prosperous, Mount Putuo is the Guanyin Ashram. After more than ten years of restoration, it has a new appearance, with more and more incense and tourists. However, I think that it lacks of something. That is, there is no open-air Guanyin Buddha. I have been thinking for a long time and believe that there should be an open-air Guanyin in a suitable place.⁸⁸

⁸⁷Ma Qizhong: "Putuo Mountain Should Make a 20th and 21st Century Work", "Special Issue on the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea", p. 2.

⁸⁸Xu Guangxi: "My Memories", "Special Issue on the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea", p. 39.

Liu Jihai, deputy manager of Luoyang Copper Processing Group's Mechanical and Electrical Repair Company and commander-in-chief of the on-site installation of Mount Putuo, a bronze statue of Guanyin in the South China Sea, also said: Mount Putuo has always been a holy place for believers to worship the mountain and Buddha. It is also a center for Guanyin Bodhisattva to preach scriptures and teachings. Although ancient temples are spread all over the mountain, there is no place for believers to worship Buddha. As a result, the abbot of the whole mountain, Monk Miaoshan, complied with the wishes of all believers and vowed to build a glittering open-air Guanyin statue. This is the unique golden Buddha in the world.⁸⁹

These are all true records about the statue of Guanyin in the South China Sea, all of which are included in the Special Issue of the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea. The narrators are the planners, practitioners and witnesses of the event. From these recordings, it can be seen that the statue of Guanyin in the South China Sea is not only for Buddhism itself, but also for the development of modern tourism in Mount Putuo. It is an event about religion and tourism. The construction of the bronze statue of Guanyin in the South China Sea also meets the pilgrimage needs of the vast number of believers, According to Wang Yuliang, former deputy director of the United Front Work Department of Zhoushan City and director of the Office of the Nanhai Guanyin Preparatory Committee, many people once expressed their expectation to see the "Guanyin Bodhisattva": many people came to Mount Putuo to worship and met monks and asked: "Master Miao, Mount Putuo is the Guanyin Dojo, why didn't I see a Guanyin Bodhisattva?"⁹⁰

Therefore, from the government's point of view, the construction of the Guanyin Open-air Buddha in the South China Sea is to promote the construction of scenic

⁸⁹Liu Jihai: "Pious Pledge Handed Down from Ancient Times-A Brief Memory of the South China Sea Guanyin Treasure Image of Mount Putuo", "Special Issue on the 10th Anniversary of the Opening of the South China Sea Guanyin Treasure", p. 58.

⁹⁰Wang Yuliang: "The Origin of the Name of Guanyin in the South China Sea", "Special Issue on the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea", p. 84.

spots in Mount Putuo with the Buddhist discourse of promoting the spirit of Guanyin, attract pilgrims, and thus develop the local tourism economy; In the Buddhist circles, this incident has just become a good opportunity to promote Buddhist beliefs and spread Guanyin culture. For pilgrims, the bronze statue of Guanyin in the South China Sea provides them with a concrete and physical worship landscape. Therefore, the construction of the bronze statue of Guanyin in the South China Sea is the result of the promotion of local administrative forces and the main force of Buddhist circles, and the belief demands of pilgrims also played a role in fueling the flames.

With the efforts of various forces, On 20 June 1993, The Putuo Mountain Buddhist Association formally submitted to the Putuo Mountain Administration the Report on Requiring Longwangang to Build an Open-air Guanyin Giant Buddha. The Buddha statue was located at Longwangang Pier at the head of Silla Reef, where Japanese monk Hui E left "refusing to go to Guanyin", and stipulated that the construction project of Guanyin in the South China Sea and the matters after completion should be under the responsibility and management of the Putuo Mountain Buddhist Association. During the implementation of the project, the selected Buddha statues were provided by brothers and sisters Chen Jinquan and Chen Youhong in Shangyu, Zhejiang Province

Sample No; 6 and Sample No; 9 provided by Beijing Liu Dawei are samples; The bronze statue is a heavenly body, neither male nor female; It is the image of "Goddess of Mercy in the Floating Sea"; The left hand holds the Buddhist emblem Dharma Wheel, implying perfection, perfection and beauty, and the continuous inheritance of Buddhism; The fearless seal on the right hand symbolizes the fearless and brave power of Guanyin Bodhisattva to all living beings. How to name such an image of Guanyin? Yu Hongyan pointed out that landscape production "has basic production methods such as landscape naming, renovation, reconstruction and new construction" 91 and "naming" is an important link in landscape production, and the

91 Yu Hongyan: "Landscape Production and Landscape Narration-Centering on" The Legend of White Snake "[Chinese Abstract], Shanghai: Doctoral Dissertation of East China Normal University, 2015.

name of landscape conveys rich landscape information to the audience in highly generalized language, which is the expression of landscape cultural meaning. The final name of the open-air Buddha in Mount Putuo was "Nanhai Guanyin" after cautious consideration by Zhoushan Municipal Government Department. Wang Yuliang, former deputy director of Zhoushan United Front Work Department and director of the Office of Nanhai Guanyin Preparatory Committee, gave a detailed introduction to the origin of the name "Nanhai Guanyin":

There is no specific source for the image of Guanyin holding Falun in hand, ... We are Mount Putuo in the South China Sea, so we call it "Guanyin in the South China Sea". Some people suggest that the Buddhist community may not recognize it, but people basically think that they will recognize it when they get used to it. Zhoushan Municipal People's Government [1995] No.4 "Minutes of Special Meeting" agreed to name Putuo Mountain Open-air Guanyin "Nanhai Guanyin". . Since then, everything has been publicized and carried out according to the holy name of "Guanyin in the South China Sea". . Since then, the holy name of Guanyin in the South China Sea has spread all over the world. After looking at the bronze statue of Guanyin in the South China Sea, a Taiwanese teacher said excitedly, "I really saw Guanyin in my mind today!"

The naming of pilgrimage landscape is the representation of belief symbols, In the belief system of Guanyin, "Nanhai" is the synonym of Mount Putuo, and Guanyin in Mount Putuo is "Guanyin in the South China Sea". The bronze statue named after "Guanyin in the South China Sea" is bound to become the most symbolic expression, inheriting and activating the belief symbol of Guanyin, pushing the traditional "Guanyin in the South China Sea" to modern times, and being interpreted, written and reshaped by all relevant subjects in the new context. The naming of landscape is the production of landscape.

The completed Nanhai Guanyin Open-air Buddha is 33 meters high, weighs more than 70 tons, costs more than 40 million yuan, and the Buddha statue is 33 meters high, symbolizing the 33 incarnation of Guanyin Bodhisattva in Pumenpin. A 5,200-square-meter Buddha Ritual Square was built in front of the throne of the bronze statue of Guanyin in the South China Sea. Under the throne, there was the

Guanyin Merit Hall in the South China Sea, with reliefs carved on the four walls of "Two Turtles Listening to the Method", "Guanyin Delivering Meals", "Blue Public Custodian" and "Flying Sand Reclamation". On the wall behind the open-air Buddha, there is a large relief sculpture "Da Shi Hai Hui", which vividly describes the inspiration events of Guanyin belief. From the entrance of the East Gate to the exit of the West Gate of the Merit Hall, thousands of benefactors who are happy to help cast the Buddha are engraved along the wall with Yuan color marble and black granite. Before the merit name, the great monk Miaoshan wrote "The Monument of Merit".



Figure 70 Da Shi Hai Hui
Source: ZhangJun, 2020, photography
[Accessed on January 17th, 2021]

The bronze statue of Guanyin in the South China Sea is the only statue of Guanyin made of 18K alloy copper in the world. Abbot Miaoshan pointed out in his speech at the Guanyin Opening Ceremony in the South China Sea that this is "a great monument in the history of Buddhism in Mount Putuo" and "a great event never done in history, which has written a new chapter in the history of Haitian Buddhism." Wang Liansheng's "Putuo Luoja Mountain Records" records: Today, much-anticipated statue of Guanyin in the South China Sea, With its majestic posture of 33 meters, stands erect in Mount Putuo, the holy place of Buddhism eventually. This will become an unprecedented pioneering work and outstanding symbol in the history of the "Haitian Buddhist Kingdom". It will become a strong witness to the

implementation of the Party's policy of freedom of religious belief and the vigorous development of Buddhism in the new era. It will become a great holy site for guests from all over the world to admire and observe. It is of great significance and far-reaching influence. (Wang Liansheng, 1999, p289-290)

The completion of the Guanyin Open-air Buddha in the South China Sea has made Guanyin Bodhisattva's real "landing" on Mount Putuo a realistic object for the world to worship. It has also made the belief symbol of "Guanyin in the South China Sea" concrete, landscaped and visualized, and has become an important pilgrimage tourism landscape. On the day of the opening ceremony of the bronze statue of Guanyin in the South China Sea, the Dharma Master of Mount Putuo interviewed several Buddhist believers of Henan province: Dharma Master of Definition: As the saying goes, "Buddha is in the heart, why seek far away"? When you celebrate Guanyin at home, the effect is actually the same. Believers: I don't have that high level! It is called the Big Buddha in the open air, which is different from other places. Think about it, Guanyin Bodhisattva has been hit by wind, rain and frost, but she is always worried about us. Comparatively, what does it matter if we suffer a little and suffer a little?

There are also many believers who say that visiting the Big Buddha in the open air is "going back to their parents' homes", a trip of "visiting relatives", and finding the end-result of their souls. Obviously, from pilgrims' perspectives, the bronze statue of Guanyin in the South China Sea is an extremely important pilgrimage landscape.

The bronze statue of Guanyin in the South China Sea is not a contemporary creation of "being born out of nowhere", but embodies the belief symbol of "Guanyin in the South China Sea" and the position of Mount Putuo as the pilgrimage center of Guanyin. It is an expression of authoritative discourse of belief. As the saying goes, "Guanyin in the South China Sea is passionate and the new scenery of Putuo shines for thousands of years". The open-air Buddha turns the belief symbol of "Guanyin in the South China Sea" into a materialized icon for pilgrims to watch and admire. It completes the materialization and condensation from abstract symbols to concrete landscapes. It is the combination of "signified" and "signifier" and forms a

complete symbol system. The production of bronze statue landscape is the production of faith.

It is a common paradigm for folklore scholars to study related issues with narrative as an incision. Diana Ellen Goldstein, an American scholar, said: "The cognitive change of folk discourse in academic circles and the public is concentrated in two fields of culture: narrative and local knowledge." "Let people know exactly that the professional knowledge in our field is local knowledge, narrative and expression culture." (Li Weihua, 2016, p53-67)

To recognize and understand landscape from the perspective of folklore, narrative is a theoretical method. Narration can connect "intangible perception of time, events, experiences and memories with specific places through story telling. Because stories connect the experience of places into various interesting relationships, narrative can provide a method to recognize and form landscape."

Like spoken language and tangible words, landscape also has the function of "telling stories" to the audience, and can often use various "buildings, images, sculptures, billboards and tour guides" (Yu Hongyan, 2014, P110-117)

The narrative system composed of such elements is used as a carrier to express its cultural connotation and symbolic meaning, which is called "landscape narrative". Some scholars have concluded that "landscape narrative" refers to "the interaction and relationship between landscape and narrative. Landscape is not only the background of the story, but also a changeable and important image and the process of producing the story."

Feng Wei said: "Landscape narration implies the relationship between landscape and narration. Place constitutes narration. Landscape is not only the scene where the story takes place, but also a constantly changing narration itself. Places and events produce stories together." (Feng Wei, 2008, p116-118)

According to Zhao Yiheng, from the perspective of narratology in a broad sense, "any symbol can be used to tell stories". According to the research of scholars, landscape narrative is a narrative type with the form of objects as the medium. Ye

Shuxian linked the multiple narrative concepts of cultural studies with the quadruple evidence law of Chinese studies, and summarized the type of "image narrative and object narrative"; Tian Zhaoyuan emphasized that folk customs have important narrative features, and concluded that "folk customs narrative not only is limited to oral and written words, but also includes the narrative of ritual behaviors and the narrative of objects (images, landscapes-artificial and natural)." Therefore, landscape itself is a narrative system, and landscape narrative is the main meaning and function of landscape production. Without landscape narrative, the audience cannot feel and recognize the symbolic meaning and spiritual value contained in landscape.

The construction of the bronze statue of Guanyin in the South China Sea is not only an event of landscape production, but also a process of landscape narration. The landscape narrative of bronze statues condenses and "tells" the past tradition and represents the close connection with the past. According to the memory theory, landscape has the function of memory, is the carrier and aggregates of past cultural memory, and landscape narrative is the process of constructing social memory. Wang Xiaokui thinks: "Social memory is the basis for us to maintain cultural inheritance, and folk inheritance is realized in a field of memory", so "the field of memory is the field of inheritance". It can be inferred from this that the landscape can also be regarded as a memory field endowed with certain symbolic meaning, awakening people's memory with the visual impact that directly strikes people's hearts, and making people consciously associate with relevant legends, folk beliefs, historical allusions, cultural events and other information. For example, the relief sculpture on the four walls of Guanyin Merit Hall in the South China Sea is a landscape narrative that presents Guanyin induction stories such as "Two Turtles Listening to the Method" and "Guanyin Delivering Meals" in the form of images and sculptures. Yue Yongyi calls it "comic book-style scene reproduction", which can "transform the god and its sacred relics, and increase the authenticity and credibility of legends. It strengthens pilgrims' intuitive feelings, and enables pilgrims to relive the original events and return to the starting point of the subjective world. " Landscape is also the inheritance field of folk culture, and relevant actors can awaken cultural memory, learn and inherit traditional folk culture in landscape and its narrative; According to

their own position and demands, people decode and reconstruct the information transmitted by landscape in various forms, and spread folk culture through various media, which is also a kind of landscape narrative. Based on the above analysis, we can summarize the basic laws of landscape production: first, the production of pilgrimage landscape is not only the production of faith, but also the inheritance of faith; Secondly, as the field of memory and inheritance, the landscape condenses the past tradition, constructs social memory and inherits folk culture, which are realized through landscape narrative.

1.2 Production of Putuo Mountain Landscape Spirit Force

Landscape is a narrative system, which constructs the past in narrative and connects tradition with modernity in narrative. In the modern social and cultural context, the landscape is reconstructed by relevant actors, and new cultural memories are produced through "storytelling". Therefore, the landscape, as the field of memory and inheritance, is the object of continuous construction and dynamic development. The construction of physical landscape is not the end point of landscape production, but in the process of writing and narrating by various forces, it continuously shows its symbolic spiritual value and symbolic significance, otherwise it will become a lifeless and ordinary existence. In other words, the production of landscape has both material and conceptual levels, as Xu Ganli said: "In the modern consumer society where 'intention' is the object of production and consumption, the landscape shaping of tourist destinations also begins to pay attention to image space." (Xu Ganli, 2017, p75-174)

The "intention" at the conceptual level is the symbol of the landscape and the most valuable and attractive part of the landscape. The production of pilgrimage landscape is centered on belief symbols. The core identity symbol and universal spiritual value of Guanyin belief are "efficacious". Most Guanyin narratives are carried out around the belief spirit of "efficacious". After all, "efficacious" at the conceptual level is abstract, and it needs to be "landed" in a specific space-time field and attached to specific material objects such as holy places, temples and icons, so as

to be truly perceived and recognized by the audience. As a result, we often hear the expression "the Guanyin Bodhisattva of XX is very effective". Putuo Mountain, as the pilgrimage center of Guanyin belief, has almost become synonymous with "efficacious". However, the effectiveness of landscape is the result of subject construction. From the perspective of "spiritual economy", Chen Weihua pointed out that "spiritual power needs people to produce, and it is a resource mobilization process of social relations operation". Lingli production is a part of landscape production, a landscape production at the conceptual level, and also a production process of faith. Spiritual power is supported by efficacious stories, and the efficacious narrative of landscape is the necessary path of spiritual power production.

According to official and folk written and oral materials, in modern and contemporary times, every Buddhist event in Mount Putuo must have astronomical phenomena; Believers ask for worship, and it has been fulfilled frequently. Before the construction of the Guanyin Open-air Buddha in the South China Sea, the great monk Miaoshan, who presided over the matter, saw the manifestation of Guanyin Bodhisattva. Master Jieren of Mount Putuo described this paranormal in Phoenix Satellite TV's "Cultural Grand View Garden" program. In Xu Rongmu's "Freedom in Mount Putuo", another version of this induction event is described: In 1995, Master Miaoshan, then abbot of the whole mountain, was determined to find a place to build the Guanyin Buddha statue in Mount Putuo, but could not find a suitable place. One day, when the mage visited the bank of Longwangang at the southern end of the mountain, the Guanyin statue cared for by Ruiyun suddenly appeared on the hillside, and the treasure statue appeared on the top of Mituo. The Bodhisattva stands solemnly, has good eyes and kind eyebrows, holds the Dharma wheel in his left hand, displays fearless fingers in his right hand, and is radiant with divine light. It seems to twinkle in the ethereal clouds. Its supreme temperament looks extremely magnificent. The mage has the same heart. Is this the address chosen by Buddha? So the Dharma Master decided to build a large open-air Buddha statue of Guanyin in the South China Sea. (Xu Rongmu, 2015, p145)

Putuo Mountain, especially among the monks, is convinced that the establishment of the Guanyin Open-air Buddha in the South China Sea was personally

"instructed" by Guanyin Bodhisattva, and there is an incomparable reason. After that, the bronze statue of Guanyin in the South China Sea was completed, with Mituo on top of the Buddha statue, Dharma Wheel on the left hand and fearless seal on the right hand, which was exactly the same as the statue of Guanyin seen by the old monk Miaoshan at that time. Then the story of "Buddha's choice of address" was "proved" in the actually completed landscape. However, according to Master Jing Min, the secretary of the great monk Miaoshan at that time, the great monk Miaoshan never personally talked about the construction of the Guanyin Buddha in the South China Sea due to the induction of Guanyin. It is the production of landscape that breeds the inspiration narrative of Miaoshan Monk by Guanyin Bodhisattva, Or did Guanyin Bodhisattva's previous "prediction" provide a blueprint for landscape production? We will not examine and distinguish it. The key point is that such inspiration deeds imply the sanctity of the landscape and its close connection with Guanyin Bodhisattva. Therefore, the original natural landscape has become a spiritual place where Guanyin Bodhisattva "approves" under the attachment of effective narration.

During the construction of Guanyin landscape in the South China Sea, many induction stories have also emerged. Master Jing Min participated in the construction of the whole project. As a witness, he shared an inspiration story of Guanyin Bodhisattva: Because I was one of the builders of the bronze statue of Guanyin in the South China Sea, I personally experienced the induction of this Guanyin Bodhisattva, and he began to manifest before he appeared. How? Our statue of Guanyin, whose Buddha is 20 meters tall, was made in Luoyang Copper Processing Factory. More than 70 pieces of double sides are welded together, but this face weighs 1.5 tons and is poured. At that time, in order to show our respect for this Bodhisattva, A gold donation campaign was launched to melt the gold into this face. As a result, 13 kg of gold was collected in a short period of time, all of which were gold rings and necklaces. No one donated gold bars or silver ingots at all. The whole washbasin could cover such a pile of gold. So where to take it? We have to start from Mount Putuo and then from Shanghai to fly to Luoyang Copper Processing Plant for whole pouring. When I took it, I packed it in a box, because we are all monks and don't have relevant financial knowledge. I don't know that the public security department should

issue a certificate for individuals who carry a large amount of gold. A person took 13 kg of gold and went for a stroll? This is not normal. The public security organ needs to scrutinize, so it is absolutely impossible to pass the security check. You have to issue a certificate, otherwise, how can you carry 13 kg of gold with you? But we didn't know this kind of knowledge, so we thought the gold was mine, and of course I could take it with me. Therefore, some people say that they were found out by the customs with a lot of money, but they don't understand it. They say that the money is mine. I can take it as I like. Why do I have to go through the formalities? Don't understand, don't know. Ok, after the security check, nothing happened, and the security check didn't find it, so it passed. After passing the security check, Guanyin's face was cast. Finally, this face should be polished after it is cast. What should I polish? Trim the edge of this face. There are some fur burrs on the edge of the mold. Cut and trim them. Then everyone rushed to pick up these fur burrs as a souvenir. Why? This is because there is gold on the head here. Besides, it is the edge skin scrapped off the Buddha's face. This is very auspicious. So all the people who went there grabbed one piece and hid it as a souvenir. As a result, when we came back to go through the security check, alarm worked. Everyone was detained and touched for a long time to find out this copper sheet.⁹²

In the words of Master Jing Min, this story of personal experience makes people feel that Guanyin Bodhisattva is really inspired and humorous; It ignores people when it should disappear. It makes people avoid trouble. It will not cause trouble and secretly "escort" people all the way through; When people have some bad actions, it is time to "come forward" and "warn" them in time, with some plain educating, which also reflects the spiritual power and blessing power of the Buddha statue "Guanyin in the South China Sea" to all living beings.

The most widely spread and influential event between monks and laymen was the reappearance of Guanyin at the Kaiguang Dharma Meeting after the completion of

⁹²According to the image data of Master Jing Min's lecture "Essentials of Pumen Products"; Venue: Putuo Mountain Yinxiu Lecture Institute; Lecture time: 2010; Finishing time: May 8, 2017; Organizer: You Hongxia.

the bronze statue of Guanyin in the South China Sea in 1997. Due to the grand scale of the Dharma Meeting and the largest number of witnesses on the scene, it seems that the inspiration of Guanyin is particularly "real". This incident was recorded by Wang Liansheng, author of Putuo Luoia Mountain Chronicle. As one of the major events of the South China Sea Guanyin Statue Project, it was included in the Special Issue of the 10th Anniversary of the Opening of the South China Sea Guanyin Treasure: On the morning of October 30, 1997, when the South China Sea Guanyin opened, it was cloudy, and I was holding two "VIP cards" at the entrance of the highway in the south of Zizhulinan. At this time, there were about 100 people, including five or six policemen, who were unwilling to leave at the entrance. When Master Jie Ren, who presided over the Dharma Meeting in the venue, announced that "the Dharma Meeting will begin", his voice just fell and he saw a large blue sky with a roof over the Lotus Ocean to the south of the Giant Buddha. A touch of sunshine shot out from the clouds and shone directly on the treasure statue. The treasure statue immediately shone with ten thousand golden lights, and the venue was full of jubilation. More than 100 people standing at the entrance saw the colorful clouds rolling and changing at the edge of the "skylight", gradually forming a 2-meter-high Guanyin sitting statue, and the lotus platform under the seat formed lotus petals from golden, pink and purple clouds; The Guanyin wreaths and official robes on the seat are made up of golden, light red and green and white clouds, which are clear to see. Everyone was very excited. Some burst into tears and bowed down one after another. Some took pictures and videos while naming their names. Bodhisattva disappeared from the left side and slowly appeared from the right side. It was smooth and unimpeded. It appeared four times in four directions, southeast and northwest, lasting about 20 minutes. At this time, thunderous cheers came from the square, and more than 5,000 guests at home and abroad who attended the Dharma meeting also saw various auspicious elephants. When the Dharma meeting ended at 9 o'clock, the "skylight" suddenly closed and it would rain on cloudy days. It has not been seen in the past 50 years that a big man appeared in front of thousands of believers, causing a sensation all over the world.



Figure 71 Kaiguang meeting of the bronze statue of Guanyin in the South China Sea

Source: https://www.iqiyi.com/v_1irua3tesso.html, 2021, online

[Accessed on January 17th, 2021]

In an interview with the mage who wrote the press release of the opening ceremony of the bronze statue of Guanyin in the South China Sea in Mount Putuo, he recalled that he interviewed many mages and believers at the scene at that time and confirmed the authenticity of this miraculous story: I was responsible for writing the press release to the editorial department at that time. On September 30, 1997, the bronze statue of Guanyin in the South China Sea opened. Since the reform and opening up, there has been basically no major natural disaster in Mount Putuo. That day, it was actually cloudy, and it did rain in the morning. When it rained, I ran from Fusaiji to both sides of Guanyin in the South China Sea. I wrote about it through a large number of interviews. I interviewed Master Suxi, Henan, Shandong and Inner Mongolia people to listen to their stories about Guanyin Kaiguang paranormal.⁹³

The great virtues of Mount Putuo spared no effort to tell this incident on various platforms. In their view, the manifestation of Guanyin Bodhisattva is a kind of "auspicious sign", which proves that this open-air Guanyin Buddha in the South

⁹³Interviewee: Master Putuo Mountain; Interview Place: Putuo Mountain College, China Buddhist Institute;

China Sea does have incredible sensitivity and blessing power. This kind of self-construction is the expression of cultural self-confidence and local cultural identity.

In today's globalized and modern society, the speed of narrative dissemination is greatly accelerated, and the radius of radiation is greatly extended. The story of the bronze statue of Guanyin in the South China Sea has been repeatedly told by TV, Internet and other media platforms. For example, Phoenix Satellite TV broadcasted "Guanyin in Mount Putuo and the Evolution of Buddhist Culture in China" on November 21, 2007:

On October 30, 1997, the opening ceremony of the bronze statue of Guanyin in the South China Sea of Mount Putuo was preparing for the last hour. Thousands of spectators attended. This morning, the sky was still cloudless. Suddenly, dark clouds rolled and a rainstorm was gathering energy. This day is the day when the bronze statue of Guanyin in Mount Putuo opens. It is not a good omen to see this scene. While people were talking about it, the opening ceremony at 8 o'clock was somehow postponed for another 15 minutes, which is a taboo. In people's complicated emotions, the opening ceremony officially began. At this time, the sky is cold, like dark. The president of Mount Putuo Buddhist Association announced the official start of the opening ceremony. As soon as his voice fell, a hole suddenly appeared in the dark clouds in the sky. A wisp of white light shot out. The sky was bright and cloudless. All the people attended were shocked and had never experienced such a scene before. White light just shot into the 20-meter-high bronze statue of Guanyin. All the people present were silent and the opening ceremony was suspended. Everyone's attention is on this white light. Suddenly, someone in the crowd was shouting: Guanyin is manifested! Look! Just look at the silhouette of Guanyin's upper body in the white light, standing on the lotus platform. Thousands of people bent over and bowed down, and this wonder lasted for more than 20 minutes. All the people present can't explain this phenomenon, not to mention those who have faith, even those who don't have faith. Seeing this scene at this moment will definitely be associated with Guanyin Bodhisattva. Because the light was too dark, it was almost dark. At that time, the professional camera did not take this picture due to technical reasons, but this wonder was taken by a home camera. This picture has become the only real scene captured on

the spot. Now science can't explain this phenomenon, and Guanyin Dojo is once again famous all over the country.⁹⁴

This kind of media narrative interprets the Guanyin Manifestation at the opening ceremony of the bronze statue of Guanyin in the South China Sea as a modern Shinhwa, It is full of mysterious colors, arousing people's great curiosity, and highlighting the "innate" and "consistent" magic and paranormal of Mount Putuo. It shows that the manifestation of Guanyin in the contemporary era is a continuation of Mount Putuo's tradition, and Mount Putuo is synonymous with "efficacious".

The Guanyin inspiration story of the opening ceremony of the bronze statue of Guanyin in the South China Sea has been written by various groups. The manifestation of Bodhisattva has brought great shock and influence to people, making them believe in the spiritual power of Guanyin in the South China Sea and increasing their confidence in pilgrimage. The main narrative groups are Benshan Dade, Dharma Master and Zhoushan local people from all walks of life, which gradually spread to the audience groups of monks and laymen at home and abroad through narrative carriers such as dictation, newspapers, television media and network platforms. For example, in the Collected Works of Guanyin Legends "You Putuo Zhiqi" written by Baohua and Baihua, paranormal, who held the opening ceremony of the bronze statue of Guanyin in the South China Sea, was included in the contemporary Guanyin Legend, entitled "Prosperity Celebrates Prosperity and Peace, Opens Light and See the Sky" (Baohua, Baihua, 2008, P66); The Putuo Mountain Dictionary edited by Wang Liansheng also includes the entry "Treasure Image Brilliant Clouds Show Guanyin" (Wang Liansheng, 2015, P269).

The effective narrative of landscape is not an individual narrative, but a "collective" behavior of various forces, which is a folk narrative. Wan Jianzhong said: "Folk oral narrative is a collective narrative, and folk oral tradition has become a

⁹⁴According to the image data of Phoenix Satellite TV's program "Putuo Mountain Guanyin Manifestation, Chinese Evolution of Buddha Culture", the broadcast time of the program is November 21, 2007; Finishing time: December 1, 2016;

flowing communication chain passed on by word of mouth through the voices of participants." (Wan Jianzhong, 2004, p29-33)

It is precisely because of the collective folk narrative that the effective narrative of landscape has great influence. Through the circular construction of people's narration, dissemination, re-narration and re-dissemination, it has become an indispensable element of landscape entity. Paranormal, where the South China Sea Guanyin Bronze Statue was held, has been deeply rooted in the hearts of the people and has been highly recognized by both monks and laymen. Whenever the South China Sea Guanyin Bronze Statue or even Mount Putuo is mentioned, the vast majority of people will tell this effective story. In this way, the effective narrative of landscape has been gradually constructed as a modern folk custom and has become a vital part of pilgrimage tourism.

The effective story about the bronze statue of Guanyin in the South China Sea does not stop at the manifestation of Guanyin at the Kaiguang Dharma Meeting. After receiving pilgrimages from all sides, this landscape continues to produce the spiritual power of Guanyin. Zhoushan Archipelago, where Mount Putuo is located, has been an area hit by typhoons since ancient times. Since the completion of the landscape of Guanyin Open-air Buddha in the South China Sea, typhoons have always been able to "bypass" and have always guarded the peace of one side with incredible blessing. Master Jing Min is from Zhoushan. When he talked about Guanyin's ability to resist "wind difficulties" described in "Guanyin Bodhisattva Pumenpin", he especially described the spiritual power of the bronze statue of Guanyin in the South China Sea to resist typhoons:

As we all know, Zhoushan Islands have been a typhoon-intensive area since ancient times, just like Wenzhou and Fujian coast. I am a native of Zhoushan. I was born in 1968. From an early age, I heard that "the first typhoon of this year, formed on what ocean surface east of the Philippines, will soon affect our region..." From my childhood experience, too many typhoons hit Zhoushan head-on and landed in Zhoushan, causing all kinds of damage, too many and too many. However, I tell you that in 1997, after our 33-meter-high bronze statue of Guanyin in the South China Sea was completed, no typhoon hit or passed Zhoushan head-on, let alone landed in

Zhoushan. How many years has it been since 1997? Isn't that enough to explain? From officials up to the people in Zhoushan, everyone rushed to preach this point. A fearless seal of "Guanyin in the South China Sea" pushed forward. When a large number of typhoons arrived in Zhoushan, they turned into low pressure, and when they arrived in Zhoushan, they changed their heads to the north. This kind of thing often happened, and there were too many examples. I am in my forties this year. I can say that I have been living in the disaster of typhoons for the first 30 years, and I will never see a positive typhoon again. This is well-known, and I can't invent it to cheat everyone. Isn't this to save the "wind difficulty"? Because this bronze statue of Guanyin Bodhisattva embodies the piety, donation and financial support of many believers. Every day, when you go to the "Guanyin in the South China Sea", you can tell how many people have gone and worshipped there. The blessing power of this Guanyin Bodhisattva is extremely strong.⁹⁵

The story of Shi Dauntless Handprint "Blocking" Typhoon in the Bronze Statue of Guanyin in the South China Sea was presented artistically by Gao Chunyan in the Northeast Drum Book Guanyin Bodhisattva:

Fire, water and wind disasters have continued in ancient and modern times, and the ferocity is frightening. As long as you concentrate on Guanyin Bodhisattva, it is not difficult to eliminate disasters and solve problems. Zhoushan people have experienced this and they have the most say. Every time fishermen fall into the water and encounter danger, they can be rescued safely by believing in Guanyin. Zhoushan Islands, originally a typhoon-intensive place, has been hit by typhoons for many years and is miserable. Since the 33-meter bronze statue of Guanyin was built on the coast, Zhoushan people have been far away from typhoons and are happy. It is said that Bodhisattva gives fearless handprints, which makes it difficult for them to keep out the wind. When Bodhisattva pushes hand, the typhoon does not dare to approach. Zhoushan's officials and people all praise Bodhisattva's Weide, and everyone is grateful in their hearts. How many people in ancient and modern times have been

95Interviewees: Master Jing Min and Master Putuo Mountain; Interview place: Putuo Mountain Yinxiu Lecture Institute;

inspired by Bodhisattva, and there are too many examples to calculate. Choose only famous stories and talk to you.⁹⁶

In Zhoushan people's eyes, the bronze statue of Guanyin in the South China Sea is a local patron saint to protect local peace, and all of them believe in it devoutly and worship it. This is not only an expression of local identity and cultural pride, but also a narrative of the landscape spiritual power of the bronze statue of Guanyin in the South China Sea.

In the context of modern tourism, the spiritual power of landscape increases the attraction of scenic spots, which is bound to become a topic that tourism professionals vigorously exaggerates. In Mount Putuo, basically every tour guide will explain to foreign tourists the story of the bronze statue of Guanyin in the South China Sea resisting typhoons. The general manager of Mount Putuo Travel Agency said:

The bronze statue of Guanyin in the South China Sea is a landmark of Mount Putuo. The paranormal when it was opened was real and there was a lot of evidence. After 1997, the typhoon really didn't come to Mount Putuo, which is what the tour guide must talk about. For example, the typhoon Canhong in 2015 was supposed to hit Zhoushan head-on, but it turned 90 degrees and went directly to Japan, which was quite effective.⁹⁷

Tour guides often quote the case of "Canhong" when explaining: As this is a real event that has taken place in recent years, it can form a great impact in the hearts of pilgrims:

Legend has it that Typhoon Canhong hit Zhoushan in July 2015. When it landed on Mount Putuo, the palm of the Guanyin Buddha in the South China Sea turned the typhoon towards Japan.

⁹⁶According to the image data of Gao Chunyan's Northeast Big Drum Book Guanyin Bodhisattva, the second episode of "Pulling Bitter to Happiness"

⁹⁷Interviewee: ZL, General Manager of Putuo Mountain YC Travel Agency;
Interview place: Xilei Xiaozhuang, Putuo Mountain;

In addition to the "anti-typhoon" spiritual power that people like to talk about, the bronze statue of Guanyin in the South China Sea has also seen many astronomical phenomena and wonders. In the "Putuo Mountain Dictionary" edited by Wang Liansheng, the entries of "Cloud Reappearance of Guanyin Treasure in the South China Sea" and "Auspicious Clouds Care for Great Scholars to Show Two Bodies" are included:

At about 1: 00 a.m. on October 14, 2003 (September 19 of the lunar calendar), colorful clouds appeared over the bronze statue of Guanyin in the South China Sea of Longwangang in Benshan, shaped like a treasure statue of Guanyin, lasting for more than 20 minutes. Thousands of tourists witnessed the vision and were filled with happiness. (Wang Liansheng, 2015, p269)

At about 7: 00 p.m. on November 10, 2003, colorful clouds reappeared over Guanyin in the South China Sea, forming two Guanyin statues, one Ruoyang Zhi Guanyin and the other Ruonanhai Guanyin, which lasted for more than 40 minutes. Thousands of incense tourists and local residents saw this magical scene. (Wang Liansheng, 2015, p270)

On June 27, 2013, the "Taiwan Linggriffin Mountain Duoluo Guanyin Anfeng Putuo Mountain Prayer Meeting" was held in the Guanyin Square in the South China Sea. The weather forecast on that day was heavy rain. Indeed, it was still heavy rain at 6 o'clock in the morning. The rain stopped at about 7 o'clock and it was already clear at 8 o'clock. A great virtue in Putuo Mountain wrote in his WeChat circle of friends:

This morning, Mount Putuo turned heavy rain into a clear sky to welcome the arrival of Taiwan's Duoluo Guanyin. The astronomical spectacle is in Mount Putuo, which is actually common in the Buddhist world. Ms. Ye Jinfeng, consultant of Taiwan's Lingjiushan and chairman of the Central Review Committee of the Chinese Kuomintang, excitedly told me today in the face of this situation: In May 2011, the day before Mount Putuo escorted the holy image of Pilu Guanyin to Fenggan Linggriffin Mountain, Taipei was also raining heavily, which was worrying. Amid prayers, the rain stopped at 9 o'clock that night. The next day, the Pilu Guanyin escort arrived in Taipei with bright sunshine and Buddha light. Recalling the cross-strait

Guanyin exchange, it's really coincidental, and it's amazing! I think this is exactly Bodhisattva's silent statement, which makes all those who have seen and heard happy and firm in faith from one side! Nanwu vast inspiration Guanyin!

Efficacy" is the spiritual value of the core symbol of Guanyin belief. The inspiration deeds of Guanyin Bodhisattva have also been running through the whole story of the statue of Guanyin Open-air Buddha in the South China Sea. After the completion of the landscape, various efficacious narratives are still being produced. The paranormal of the bronze statue of Guanyin in the South China Sea is an effective narrative of the landscape. In the process of narrative dissemination, different texts have sprung up, but the core motif is about the spiritual power of Guanyin. The efficacious narrative of the bronze statue of Guanyin in the South China Sea comes down in one continuous line with the efficacious records and inspiration records of Guanyin in history, and always shows the belief spirit of Guanyin belief and Putuo Mountain Holy Land.

All kinds of effective narratives of Guanyin icon in the South China Sea have injected spirituality and vitality into the landscape, and further constructed the sanctity and authority of Guanyin icon and holy land. In this way, the effective narrative of the landscape participated in the production and construction of the landscape, shaped the image of the bronze statue of Guanyin in the South China Sea, and further enhanced the authoritative position of Putuo Mountain as the pilgrimage center of Guanyin. To be important, the production of spiritual power is an integral part of landscape production, and it is the writing and dissemination of belief symbols.

1.3 Production of tourist markers in Mount Putuo

The construction of physical landscape pushes abstract symbols from "concept" to "reality", which makes tourism have material objects on which to rely. The production and construction of spiritual power strengthens the identity symbol of belief and is the vitality of landscape development. Pilgrimage tourism is a belief-centered behavior. The core element is the efficacy and sanctity of belief and its holy land. The spiritual power of landscape is the greatest tourist attraction. Pilgrimage

tourism is to witness and experience spiritual power, and it is also the production process of spiritual power.

The tourist attraction of landscape is a gradual process, which McNeil summed up as five stages: first, naming phase of sight sacralization, which is the naming stage of sacred scenery; Second, the framing and selection phase, that is, the framing and promotion phase; Third, enshrinement, that is, the collection stage; Fourth, mechanical reproduction is the stage of mechanical reproduction; Fifth, social reproduction refers to the stage of social reproduction. (Mac Cannell, 1999, p44-45) For a pilgrimage landscape like the bronze statue of Guanyin in the South China Sea, it can be said that the project has not moved and the supernatural has begun. From the very beginning, it has aroused pilgrims' great curiosity and desire to travel. The name of "Nanhai Guanyin" itself is also a great tourist attraction. Then, through the effective narration of the landscape, it continuously supports and produces the continuous tourism attraction. When people come to Mount Putuo for pilgrimage, a very large number of groups come to "Guanyin in the South China Sea", so the bronze statue of Guanyin in the South China Sea has gradually become the landmark landscape of Mount Putuo.

Before the construction of the Guanyin Open-air Buddha in the South China Sea, the "Three Temples" (Fusaiji, Fayu Temple and Huiji Temple) had been the core landscape system of Mount Putuo, managing more than 200 temples in the whole mountain. The landscape system of the "Three Temples" was finalized during the reign of Emperor Guangxu of the Qing Dynasty. In the 33rd year of Guangxu (1907), Monk Wen Zheng vigorously built the "Huiji Monastery" into a giant temple, which is as famous as the former temple (Fusaiji) and the latter temple (Fayu Temple) and collectively referred to as the three temples of Mount Putuo. (Zhu Hongbin, 1981, P7)

In the preface of Putuo Victory (Chinese and English versions) published by the Commercial Press in 1930, Master Yin Guang expressed that "the three temples are separated and the temples are scattered". During the "Cultural Revolution", the temple an tang in Mount Putuo was regarded as a "closed capital repair" and suffered great damage. After the "Cultural Revolution", the country's policy of freedom of religious belief was implemented. In 1979, Monk Miaoshan was publicly promoted as acting

abbot of the whole mountain. In the following ten years, three temples and more than 20 temples in the whole mountain were repaired successively. (Wang Liansheng, 1999, P503-504) To this day, Fusaiji is still the main temple and symbol of Mount Putuo and the largest temple dedicated to Guanyin in China. The Lord of Yuantong Hall worships Pulu Guanyin, which is an image of Guanyin with "male body and male appearance". Fusaiji was given gifts by the Five Dynasties. In the Tang Dynasty, it was called "refusing to go to Guanyin Court", in the Song Dynasty, it was called "Baotuo Kannonji", in the Ming Dynasty, it was called "Putuo Temple", and in the Qing Dynasty, it was called "Fusaiji". Fayu Temple is also a temple with a long history in Putuo Mountain. Emperor Kangxi once gave plaques of "Tianhua Fayu" and "Fayu Temple". Huiji Temple is located in Foding Mountain, the highest elevation in Putuo Mountain. It is a temple for practitioners to close their doors and read Tibet, and a Dojo for believers to do Buddhist things. "Buddha Top Buddha" wall is the cultural brand and core competitiveness of Huiji Temple, and is also the statue feature of Guanyin Bodhisattva. In Buddhist classics, Guanyin Bodhisattva is "the ancient Buddha comes again" and has already become a Buddha. The Dharma name is "the Tathagata of the Dharma Ming". The head of Guanyin Bodhisattva's statue is wearing a Buddha standing or sitting, which indicates that it is the threat of Amitabha Buddha. The meaning of "Buddha on top of Buddha" comes from this. The main hall of Huiji Temple, Daxiong Hall, is dedicated to Sakyamuni Buddha, the Buddhist master. A tour guide said like this:

Although Mount Putuo is mainly dedicated to Guanyin Bodhisattva, it should be dedicated to Buddha, the "top leader" of Buddhism. The main hall of Huiji Temple is the main hall of the Great Hero, which is dedicated to Buddha.

In the Guanyin Hall of Huiji Temple, the oldest and oldest Guanyin statue in the whole mountain is also enshrined. Believers believe that this Guanyin statue has the strongest sensitivity. Beside Huiji Temple, there is the only wild Putuo goose in the world, which is called "the only son of the earth". In 1916, Sun Yat-sen's "Visit Putuo Zhiqi" left by his pilgrimage to Huiji Temple added magical color to Huiji Temple. Now there is also a stone tablet of "Visit Putuo Zhiqi" in Foding Mountain. These factors have created Huiji Temple's position in the landscape system of Mount Putuo.

For hundreds of years, there has been a saying that "less than Mount Buddha is equal to less than Mount Putuo". Monks' three-step worship to Mount Buddha is a pilgrimage ceremony that has been passed down to this day.

The "Three Temples" represent the existing landscape system of Mount Putuo and are the link between tradition and modernity. With the mode of production of "repairing the old as the old", it can reproduce tradition, activate tradition, arouse people's cultural memory and belief identity, and is the landscape narrative from tradition to modernity.

After the completion and opening of the Guanyin Open-air Buddha in the South China Sea in 1997, the pattern of pilgrimage tourism landscape in Mount Putuo was changed. Around the bronze statue of Guanyin in the South China Sea, tourism management departments and Buddhist circles have launched a new landscape narrative. Images of Guanyin in the South China Sea frequently appear on various guide books, travel brochures, travel publicity slogans, travel publicity leaflets and travel posters in Mount Putuo. Peng Zhaorong pointed out that images are a kind of "symbolic text" and "as merchants, as tourism agencies and as media, they will naturally use the publicity function of images to" narrate "in order to achieve the" attraction "effect on tourists." (Peng Zhaorong, 2004, P179) For example, Fang Changsheng's "Putuo Mountain" in 1998 (one of the "Putuo Mountain Tourism Series" and issued by Contemporary China Publishing House) has a color artistic photo of the bronze statue of Guanyin in the South China Sea on its cover; In 2004, Wang Liansheng edited a large-scale guide book "Range Rover of Mount Putuo" (issued by Shanghai Ancient Books Publishing House) with a color photo of the Guanyin Buddha in the South China Sea on its cover; In 2015, Xu Rongmu's "Free Putuo Mountain" (published by Ningbo Publishing House) adopted the remote side image of Guanyin Buddha in the South China Sea as the cover. Peng Zhaorong also commented: "Modern tourism is also a project to establish tourist markers. It is a great attraction for tourists to visit that specific scenic spot. In order to realize this attraction, tourists unconsciously follow the structural procedures of tourism step by step and finally complete the tourism behavior." (Peng Zhaorong, 2004, P190) Through image narration, the bronze statue of Guanyin in the South China Sea has

become a landscape symbol and "marker" with great sacredness. Just like seeing the Northern Lights in the Arctic Circle, pilgrims must worship the bronze statue of Guanyin in the South China Sea when they come to Mount Putuo, which has become the common pursuit of people.

In "Putuo Mountain" written by Fang Changsheng, a new theory of "Twelve Scenes of Putuo" is put forward, including 12 representative landscapes of "Meiwan Chunxiao, Short Gu Shengji, Lianchi Jathyapple, Pantuo Sunset, Lianyang Wudu, Huading Yuntao, Chaoyang Yongri, Chashan Rewelding Fog, Qianbu Jinsha, Two Caves Tide Sound, Luohan Pilgrimage, Longgang Golden Buddha", of which "Longgang Golden Buddha" refers to the Guanyin Open-air Buddha in the South China Sea:

The statue of Guanyin in the South China Sea, which is molded in Longwan Gangdun, is made of sub-gold and copper. The statue (even the base) is 22 meters high, with a net weight of more than 70 tons and an investment of more than 30 million yuan. The land of China is full of famous mountains and scenic spots, with numerous Buddhist sites and numerous Buddhist destinations. Such a tall open-air bronze statue of Guanyin is still the first in China. Bodhisattva's golden body rises into the sky, shining with golden light and shining on the East China Sea. What's more interesting is that the Buddha's site is chosen skillfully. Today's statue of Guanyin in the South China Sea is exactly the first Longwan Hill Pier on Shilla Reef, where the Japanese monk Hui E refused to go. This is exactly "Hui E passed through Xinluo in the past, but Guanyin refused to go. Now Longgang has a gold phase and Buddha's light shines like it!"

The foundation stone of the South China Sea Guanyin Gold Statue was laid on November 11, 1995 (September 19 of the lunar calendar). The gold statue was commissioned by Luoyang Copper Processing Factory. On November 11, 1996 (the first day of October of the lunar calendar), a grand casting ceremony of the gold statue was held in Luoyang. Only the head gold content was 2.65 meters high, the net weight was 1.42 tons, and the face gold content was 6.5 kilograms. Metallographic analysis consists of 96 sub-gold copper sheets. It was fully completed in October 1997. On October 30 (September 29 of the lunar calendar, the Christmas Day of the Pharmacist

Tathagata), a grand opening ceremony attended by more than 5,000 guests from home and abroad was held. The Buddha Ritual Square was packed with people. At 8: 00 a.m. just as the start of the Dharma meeting was announced, a hole flashed in the originally cloudy sky, just like opening a sky curtain, showing a soft moon-like sun, with clouds and mist, auspicious air, bright clouds and colorful clouds. More than 5,000 pairs of eyes witnessed this astronomical spectacle, and everyone was glad of this auspicious spirit. As a good story of the South China Sea Guanyin Opening Ceremony. (Fang Changsheng, 1998, p16)

This passage describes the basic information of the bronze statue of Guanyin in the South China Sea, tells the inspiration story of the opening ceremony again, and highlights the significance of this story to the bronze statue landscape itself and pilgrimage tourism in Mount Putuo. The guide book "Putuo Mountain" also describes the "logo" status of the bronze statue of Guanyin in the South China Sea in the landscape system of Putuo Mountain:

The statue of Guanyin Treasure in the South China Sea stands high on Longgang Pier. Dawn and sunrise, golden light, shining on the East China Sea; Fishing boats go out to sea, see metallography and pray silently; Believers from all over the world come to the mountain to worship Buddha. Whether they come from the sky, ships from the sea or vehicles from the land, they will see the statue of Guanyin Buddha in the South China Sea, the symbol of the sea-sky Buddhist kingdom, at the first sight when they land. (Fang Changsheng, 1998, p16)

The bronze statue of Guanyin in the South China Sea has become a symbol of "Haitian Buddhist Kingdom", and the belief symbol of Guanyin in the South China Sea is used as a medium to construct the cultural identity of Buddhist origin between different regions. For example, since 2010, Putuo Mountain and Taiwan's Buddhist community have used "Guanyin in the South China Sea" as a communication link for many times, and held activities such as "Guanyin Cihang Treasure Island in the South China Sea" and "Putuo Root-seeking Tour of Guanyin in the South China Sea in Taiwan".

The Guanyin Open-air Buddha in the South China Sea is a "newly built" pilgrimage landscape. For Mount Putuo itself, the completion of the Buddha has created a new "sacred space", a "place where people communicate with gods", a "place where sacred forces are located" and "its own structure has become a template for the construction of human life world" (Kanazawa, 2015, P1-3). According to Qin Deqing's analysis, the establishment of sacred space is created by "spatial imagination, cultural memory, attachment and awe". (Qin Deqing, 2015, p120-130)

The Buddha Ritual Square centered on the Guanyin Open-air Buddha in the South China Sea is a modern landscape and sacred space based on the effective legend of Guanyin belief and people' cultural identity with the "Guanyin in the South China Sea" and the Holy Land. It bears the regional cultural tradition of Mount Putuo and becomes a sacred field for people to worship gods, express emotions and exchange information. Since the completion of the Guanyin Open-air Buddha in the South China Sea, major religious ceremonies and festivals in Mount Putuo have almost always been held in the Buddha Ritual Square, which is the most symbolic and sacred landscape in Mount Putuo. This shows that the bronze statue of Guanyin in the South China Sea keeps pace with the "past landscapes" such as the "Three Great Temples" and even comes from behind, becoming the center of the pilgrimage tourism landscape system in Mount Putuo. The general manager of Putuo Mountain Travel Agency said:

The imposing manner of the Buddha statue itself shocked people' hearts. The location of the bronze statue is backed by Longwangang and faces the sea. The sea is the place where all fishing boats in Zhoushan have to pass, with a wide view. When you get there, if you are in very peaceful weather, you will feel that Bodhisattva has a discerning eye for all living beings, and your heart will suddenly be enlightened. There is a magical power to communicate with you. In the past, it was always said that not going to Mount Buddha was equal to not being to Mount Putuo. Now, you must come to the bronze statue of Guanyin in the South China Sea to worship. This has become an established habit. The bronze statue of Guanyin in the South China Sea has the status of a scenic landmark, With the classic legend of Guanyin culture and the blessing of mysterious power, There have also been many paranormal events,

such as paranormal, the rendering of typhoons, the guidance of the government, the guidance of media publicity, and the fact that it is more convenient to go up to the mountain in the region, while Foding Mountain is relatively inconvenient, etc. Slowly, slowly, it has created a magical position in the minds of tourists.⁹⁸

In the process of leading the tour, the tour guide will also tell the pilgrims that "when you arrive at Guanyin in the South China Sea, you must make your greatest wish." This means that compared with other landscapes, the Guanyin Buddha in the South China Sea has extraordinary spiritual power.

The landscape statues of Guanyin in the South China Sea have also produced new pilgrimage routes. After pilgrims go to the island, they will first see the stone carvings of the Declaration of Mount Putuo. After passing through the "entrance gate"- "Putuo Holy Land" of Mount Putuo, they will move from the secular land to the sacred space. Since Mount Putuo became the Holy Land of Guanyin, there are mainly the following "The Way": First, the wonderful and solemn incense road leading to Fusaiji is the only way for pilgrims, and the name of "wonderful and solemn" implies that "through this road, you can enter the wonderful and solemn Buddhist heaven and earth"; Second, from Fayu Temple to Xiangyun Road of Foding Mountain (Huiji Temple), many believers worship Foding Mountain in three steps and one step on this pilgrimage road; The third is the incense road of Luojia Mountain, which is also the famous the Way. The expressions of "burning half incense less than Luojia", "Putuo Mountain is the living room, Luojia Mountain is the bedroom" and so on have established the status of belief and the value of tourism for Luojia Mountain. After the establishment of the Guanyin Open-air Buddha in the South China Sea, it has become a new landmark of Mount Putuo. In tourism promotion and Buddhism promotion, even the pronoun of Mount Putuo is the object of pilgrimage that pilgrims "have to go". The route to the bronze statue of Guanyin in the South China Sea has been sanctified into a new the Way. As a newly-built pilgrimage landscape, the Guanyin

⁹⁸Interviewee: ZL, General Manager of Putuo Mountain YC Travel Agency;

Interview place: Xilei Xiaozhuang, Putuo Mountain; Interview time: September 22, 2017; Interviewer: You Hongxia.

Open-air Buddha in the South China Sea has re-established the symbol of the holy land, shifted the original pilgrimage landscape center and rebuilt the landscape system, which is the self-construction of Mount Putuo in the contemporary era.

For the whole Chinese Buddhist community, the Guanyin Open-air Buddha in the South China Sea is naturally an important element in the belief system of "Four Bodhisattvas" and "Four Famous Mountains". At the signing ceremony of the Wuxi Lingshan Giant Buddha Construction Project on December 24, 1994, Mr. Zhao Puchu put forward the concept of "Five Parties and Five Buddhas", namely, the Lingshan Giant Buddha in Wuxi in the East, the Temple of Heaven Giant Buddha in Hong Kong in the South, the Leshan Giant Buddha in the West, the Yungang Giant Buddha in Datong in the North and the Longmen Giant Buddha in Luoyang in the Central Plains. Then, Nanshan Temple in Sanya, Hainan Province built a 108-meter-high white Guanyin open-air Guanyin statue. In the introduction of local people and tour guides, they proudly call it "the first in China", replacing the previous status of Lingshan Giant Buddha (88 meters high) as "the first Buddha in China", and emphasizing that Sanya is the real "south" and the real "south China sea", and it is natural that the "highest" Guanyin statue falls here. In tourism developers, the so-called "largest", "highest" and "longest" expressions are often the greatest competitiveness of tourism resources, and their self-construction will directly affect the cognition and choice of pilgrims. As ordinary people, they will naturally have a strong interest in scenic spots called "China No.1" and "World No.1". Some people in Mount Putuo also said that Sanya "coveted it for a long time" and wanted to replace Mount Putuo, but it could not be called "Nanhai Guanyin" but "Nanshan Guanyin". Monk Miaoshan said: "To be fair, the bronze statue of Guanyin in the South China Sea is not good at its height or weight in the forest of Buddha statues in the world. What we pursue is to keep improving in art and quality from the beginning." (Wang Liansheng. 1999, P290) In the view of Mount Putuo, the label of "Guanyin in the South China Sea" is a unique landscape symbol of Mount Putuo. Its value is far better than the external scale measured by numbers. The naming of the landscape is the expression of the right to speak and the embodiment of the identity of belief symbols.

It is true that the construction of Guanyin icons, such as "Nanshan Guanyin" in Sanya, which are good at height and scale, can provide more pilgrimage resources for the people, but it inevitably involves the right to speak of belief authority and the competition for pilgrimage resources. So, as a member of the Buddhist belief system of "Four Famous Mountains" and "Four Bodhisattvas", how can Mount Putuo consolidate and defend its position as a pilgrimage center of Guanyin among many holy places in contemporary China? How does the Guanyin Open-air Buddha in the South China Sea show the value of its core symbol of belief in the "Forest of Giant Buddhas" including the "Five Parties and Five Buddhas"? Therefore, it is necessary to give full play to the narrative function of landscape, reconstruct the spiritual power of Guanyin belief through narrative, and enhance the identity of Guanyin belief among the people again on the basis of tradition.

The statue event of the Guanyin Open-air Buddha in the South China Sea has realized the transformation of "Guanyin in the South China Sea" from abstract symbols to concrete landscapes; One is the physical landscape at the physical level, which embodies the traditional cultural memory and symbolic significance of the past; Secondly, various inspirational deeds about the bronze statue of Guanyin in the South China Sea constantly describe the efficacy of the landscape and holy places, endowing the landscape with spirituality and vitality, and the production of spiritual power is also an important factor in landscape production; Third, the spiritual power of landscape and holy land is the greatest tourist attraction. The effective narration of the bronze statue of Guanyin in the South China Sea makes it a new tourist symbol of Mount Putuo and occupies a unique position in the "Forest of Giant Buddhas" in the Buddhist world.

The production of pilgrimage landscape is the materialization and condensation of belief symbols, and the spiritual power of landscape further strengthens belief and enhances the belief authority of landscape and holy land. Lingli is the core tourist attraction of landscape, which is utilized by tourism development, thus making landscape a sign with tourist attraction. The production of landscape is the production of belief, while tourism is the consumption of belief. As a field of memory, landscape

is also the field of inheritance of folk customs. Pilgrimage tourism is a process of production, consumption and dissemination of culture represented by folk customs.

1. 4 Production of modern festivals and performance landscapes

1. 4.1 China Putuo Mountain Nanhai Guanyin Cultural Festival: Production of Festival Landscape

The concept of time in the belief world is characterized by sacredness. As opposed to "secular time", it refers to "religious festivals or ritual time" and "people should hold religious ceremonies such as sacrifice, worship or celebration with different emotions from daily life in the way stipulated by cultural traditions." (Kanazawa, 2015, P1-3) According to the binary division of sacred/secular, any festival related to faith and the time for holding specific faith ceremonies can be counted as sacred time, which can be the festival of the year, as well as traditional religious festivals such as the birthday of the gods, the day of becoming a monk, the day of becoming a monk, the day of nirvana, etc; It can also be a modern festival held around the theme of belief culture. According to Zhang Bo's research, the former can be classified as a "traditional" festival type; The latter is a kind of "new local festival", which is a "constructive festival" carefully designed by relevant subjects. (Zhang Bo, 2015, p62-73)

Modern festival activities centered on belief culture are a belief world constructed under the planning and organization of relevant departments. They include the basic elements of saints, holy places and holy times. They mainly have several characteristics: first, in this world, gods are always "present"; Second, festival activities should be carried out in the sacred space composed of pilgrimage landscape, including statues, temples, pilgrimage roads and other landscapes and their fields; Third, because it is a "new local festival" constructed in modern times, "holy time" is also established by the planners and organizers of festival activities.

Modern festivals are often held with the main purpose of promoting local image, developing local economy and promoting tourism development. Aesthetics and publicity are its main features. Festival activities with belief culture as the core should also highlight the performance of ceremonies and public participation. In this sense,

modern festivals are cultural landscapes composed of a series of festival symbols and festival ceremonies, relying on specific image landscapes. At present, "festival tourism" is a tourism project actively developed in many areas, and even has become a symbol of local tourism image. The rituals held in the Holy Land in a specific period constitute an important part of the pilgrimage tourism landscape system and become the object pursued by pilgrims.

The biggest traditional festival of localized Guanyin belief is the three Guanyin incense festivals. At that time, the major Guanyin holy places will be overcrowded and incense will continue, and Mount Putuo will usher in the climax of pilgrimage flow. In order to better transform Guanyin culture into a tourism economic advantage and realize the two goals of building an "international famous Buddhist mountain" and a "world tourist resort", Mount Putuo has held the "South China Sea Guanyin Culture Festival of Mount Putuo in China" with the theme of "Free Life and Compassion" since 2003, which is a typical modern festival constructed. Nanhai Guanyin Culture Festival is guided by the National Tourism Administration, the National Religious Affairs Bureau and the Chinese Buddhist Association. Sponsored by Zhoushan Municipal People's Government, The series of activities organized by Putuo Mountain Scenic Area Management Committee, Zhoushan Ethnic and Religious Affairs Bureau, Putuo Mountain Buddhist Association and Putuo Mountain Tourism Development Co. Ltd. and planned and implemented by Putuo Mountain Tourism Group Co. Ltd. and Putuo Mountain Sports, Radio and Television Center are held once a year and have now become the golden business card of Putuo Mountain. Nanhai Guanyin Cultural Festival is led by the government; The competent departments of Buddhism and tourism all participate in the planning and organization of the festival; From the perspective of belief, the festival can promote Buddhist culture and spread the spirit of Guanyin; From the perspective of tourism, festival activities have been turned into new pilgrimage tourism products in Putuo Mountain through the production and performance of belief ceremonies. Nanhai Guanyin Cultural Festival can also be regarded as an "invented tradition" and a new folk cultural activity in Putuo Mountain, which has the dual characteristics of belief and tourism.



Figure 722 Nanhai Guanyin cultural festival in Putuo Mountain, China

Source: <http://www.hycfw.com/Article/25048>, 2020, online

[Accessed on January 17th, 2021]

There are several traditional projects that must be carried out in all previous Nanhai Guanyin Cultural Festivals. The opening ceremony of the activities is held in Nanhai Guanyin Square, and a lighting ceremony of 10,000 lamps in Lianhai is held. On the night of the opening day of the festival, a "Lighting Heart Lamp" prayer ceremony will be held in and around Fusaiji, attracting extensive participation from monks, nuns and believers. The "Buddha Top Buddha" pilgrimage ceremony of "Monks and Nuns Worship Buddha Top and Wan Xin Worship Together" is the inheritance of the traditional pilgrimage custom of Mount Putuo and has become the highlight of the Guanyin Cultural Festival in the South China Sea. At that time, the abbot of the whole mountain will lead the monks and nuns and the ten believers from the main hall of the Fayu Temple to worship the Buddha Mountain via Xiangyun Road in three steps and one step. In the process of participating in the Dharma ceremony, believers will be impressed by the compassion, piety and perseverance of monks and nuns, thus placing their belief in Guanyin and creating a vigorous incense in Mount Putuo.

The South China Sea Guanyin Culture Festival integrates the core landscape of Mount Putuo, such as the bronze statue of Guanyin in the South China Sea, Fusaiji, Fayu Temple, Foding Mountain, etc. It is a large-scale comprehensive festival around the tradition of Guanyin belief. Its most important link is the production of belief ceremonies, highlighting the ritual, performance, aesthetics and audience participation of the festival. The physical pilgrimage landscape itself, the ritual behavior of activities, the atmosphere created by festivals, the participation of monks and nuns and believers, and the aggregation of all parties constitute a living and dynamic cultural landscape. Landscape narration and ritual behavior narration are well combined. The ritual symbol of the festival is a colorful movement that constitutes the cultural landscape. The most prominent one is the visual art of the ceremony in order to create a sacred atmosphere and a sense of "presence" of gods. Tian Zhaoyuan defines it as "ritual art" (Tian Zhaoyuan, 2014, P20-22), which is manifested in painting, costumes, furnishings, etc. Ritual art is the landscape element of Nanhai Guanyin Cultural Festival, and it is also a cultural landscape.

1.4.2 Buddhist grand ceremony "Guanyin": production of performance landscape

Religion always uses various artistic styles to carry forward doctrines, spread beliefs and develop believers, and art itself is also an important element in the religious system. Religious art is a simulation and performance of the world of belief. It is ceremonial and sacred first, and aesthetic and entertaining second. As Strom said: "When art plays a role as an integral part of religious tradition, it is called the art of sacrificial ceremony." (Kanazawa, He Qimin, 1991, P255) In a word, religious art is a form of performance of cultural traditions such as belief ceremonies and religious stories created by artists with the help of artistic elements such as music, dance and fine arts. Stage performance is a comprehensive religious art, which gives the audience great visual shock through the live performance of actors and the presentation of various stage artistic elements. Stage performance, as a religious art, interprets faith through ritual performance, creates a "sense of presence" of gods, and constructs a sacred world of faith. The audience under the stage is absorbed into this world of belief. They are not only viewers of stage art, but also immersed in the

sacred atmosphere in the process of watching the performance. They worship the belief symbols (gods, sacred objects, etc.) presented on the stage, and sometimes interact with the actors on the stage to participate in the religious ceremonies performed on the stage. Religious art represented by stage performance is a comprehensive cultural landscape, which has the characteristics of religion's sacredness, ritual, aesthetics, appreciation and entertainment. In religious art, belief and tourism have been comprehensively reflected.



Figure 73 Buddhist grand ceremony Guanyin
 Source: <http://m.tuniu.com/menpiao/1791620#index>, 2020, online
 [Accessed on January 17th, 2021]

In recent years, the large-scale panoramic stage performance "Guanyin" created by Mount Putuo simulates the clean and solemn scene of Mount Putuo's "Haitian Buddhist Kingdom" with music, dance, acrobatics and other artistic forms, presenting the cultural tradition of Mount Putuo's Guanyin Holy Land. "Guanyin" was first released on November 2, 2013 during the "Guanyin Culture Festival of Mount Putuo in the South China Sea" and later became a resident tourist performance of Mount Putuo. "Guanyin" is positioned as an artistic version of Guanyin Dharma Meeting and Buddhist Festival. It is a performance and ritual pilgrimage landscape and becomes an integral part of the landscape system of Mount Putuo.

Artistic presentation of pilgrimage symbols. "Guanyin" creates a sacred atmosphere of belief and presents multiple symbols of Guanyin belief. In other words, "Guanyin" is a stage and artistic form of pilgrimage symbols. In the "Morning Bell" unit, the narrator read: "The morning bell wakes up the tranquility, as if floating from the horizon. The distant, vigorous and solemn bell chimes echoed in the sky. The

Sanskrit sound and the sounds of nature floating from the sea-sky Buddhist kingdom soothe the most devout heart." The following "Lotus" unit visually interprets the Buddhist metaphor of Lotus, accompanied by a commentary: "A pool of lotus leaves and clear water reflects the green and blue sky, a touch of light red water lotus, the wind, flowers, snow and moon practice diligently, the lotus seeds are all Buddha's fate, the wonderful lotus flower is a Buddha's ride, and the Buddha knows how to see the Zen Buddha's heart." At this time, the audience has been gradually brought into this sacred world of belief.

Sage" is the basic element of believing in the world, and it is also the object of worship by pilgrims. "Guanyin" "moved" the image of Guanyin Bodhisattva to the stage, hitting people's hearts directly, making the audience feel that the gods are just around the corner, feeling respectful and consciously getting up and worshipping. "Avalokitesvara" mainly interprets three kinds of Guanyin images. One is "Avalokitesvara with Thousand Hands": "The blue waves in the South China Sea love boundless, feel the power of your compassion, resolve suffering and benevolence, and be happy with your loving wisdom. Avalokitesvara with thousands of hands and eyes, let us support each other and let us become Buddhas together." The second is "Goddess of Mercy in the South China Sea": "Looking up at the kindness of Goddess of Mercy, in fact, there is no desire for anything. The ocean of heart is full of holy white flowers, and the most beautiful dream is flying in the mind, 'No great kindness, great sorrow in the same body'." The third is "Yang Zhi Guanyin": "Holy and cool nectar, bathing your heart and mine, with great kindness and compassion, dedicated to heaven and earth, sprinkling love all over the world, and welcoming a bright tomorrow with love." These three kinds of Guanyin images are most familiar to ordinary people, with the highest degree of acceptance and recognition, which can resonate emotionally in the hearts of the audience. While enjoying the repertoire, the audience also worshipped Guanyin Bodhisattva.

Ritual is the behavior narrative of religious belief. Guanyin is positioned as an artistic version of Guanyin Dharma Meeting and Buddhist Grand Ceremony, which is itself a ritual production through stage performance. The whole play sets off the sacred atmosphere of the belief world with scriptures such as Heart Sutra and Great

Sadness Mantra. Costumes, props and lights become symbols in the ceremony, which are concrete and visual ritual arts. These symbols are superimposed into a belief world where gods are "present" and pilgrims are "present". In the "Old Man" unit, a confused old man is interpreted, and he urgently needs to find the direction of his heart: "In the vast world of mortals, the confused heart is aged, so with the guidance of the heart, persevere to clarify the faith in the heart." The old man is the epitome of countless pilgrims, reflecting their thirst and prayer for faith, and paving the way for the following ceremony performance.

The belief ceremony requires the interaction between the actors and the audience, which is in line with the theme of "thinking about Guanyin and watching freedom together" in Avalokitesvara. In the "Heart Sutra" unit, the creator specially invited Master Jing Min to lead the audience to recite the "Heart Sutra" together: "The five bodies throw themselves into the ground to worship the Buddha's feet, and the heart gradually merges with you. Let's recite the" Heart Sutra "together with Jing Min Exorcist with the most devout heart." Release is also an important Buddhist ceremony. In the "Release Pool" unit, through the interpretation of the release ceremony, the spirit of Guanyin belief with great compassion is conveyed, which has a strong appeal: "A pool of mighty fish, dressed in red colors, sings the necessity of cause and fruit with infinite happiness. The wind is cool and cool, and the incense curls up and meditates." In the "Heart Lamp" unit, the ceremony of lighting the heart lamp was performed: "Open the door of the heart, light the lamp of the heart, take a deep breath of the holy oxygen of the sea and sky Buddhist kingdom, and release a heart lamp with kindness and love." In the "Blessing" unit, the audience all stood up and worshipped devoutly to the stage: "Worship your holy face, respect your golden body, pulse echoes with you, heart merges with you, compassionate and great Guanyin Bodhisattva, please accept my most devout wish." At the end of the ceremony, the actors mobilized all the audience to "worship Avalokitesvara's great compassion with the most devout heart and express their infinite reverence for Avalokitesvara with the most thorough soul. This is a washing of the heart, a reshaping of the spiritual palace and a best wish for the future. At this sacred moment, please stand up and pray to Guanyin Bodhisattva with us. "Later, all the actors

appeared collectively and recited Master Nebula's" Prayer to Guanyin Bodhisattva "with the audience. At this point, the ceremony ended.

"Guanyin" presents the symbol of Guanyin belief through visual artistic performance, and performs ritual performance, which is a comprehensive cultural landscape. Avalokitesvara uses artistic means to construct a sacred world of belief and create a sacred atmosphere. The audience completed the pilgrimage ceremony in the interaction with the actors. Therefore, "Guanyin" first has the sanctity and belief of religion; Secondly, "Guanyin" is also a tourism project launched by Mount Putuo. It is a performance landscape for pilgrims to enjoy and has secular entertainment and ornamental characteristics.

The landscape narrative of Guanyin condenses, reproduces and simulates the landscape scene of Putuo Mountain by artistic means, reproduces the history of Putuo Mountain by telling landscape legends, and evokes the cultural memory of Putuo Mountain. In the "Refusal to Go to Guanyin" unit, the actor told the story of "Refusal to Go to Guanyin": "Is it not time to cross the East? Or is it predestined friends with Mount Meicen and refusing to go to Guanyin to open the most beautiful page of Putuo Luoja, which led to today's sacred land in the South China Sea." In addition, there are performance narratives about contemporary legends of landscapes, The story of Guanyin's efficacy at the opening ceremony of the Guanyin Open-air Buddha in the South China Sea has been repeatedly written and spread by various groups: In Guanyin, this legend is also told, proving once again the symbolic significance of this story to Mount Putuo and the status of the bronze statue of Guanyin in the South China Sea as the core pilgrimage landscape:

In 1997, On September 29th of the lunar calendar, The bronze statue of Guanyin in the South China Sea of Mount Putuo, before the opening ceremony, dark clouds rolled in the sky, lightning flashed and thundered, and a rainstorm was gathering energy. When Exorcist announced the official start of the opening ceremony, the words just fell. Suddenly, a gate of heaven opened in the rainy sky, and a ray of Buddha's light poured down and shone on the earth. In the Buddha's light, Guanyin Bodhisattva floated.

"Guanyin" not only has the sacredness and ritual of religion, but also serves the tourism of Mount Putuo. In the play, the creators tried their best to promote the tourism brand of Mount Putuo. The opening remark was "Come to Mount Putuo when you think of it, and enjoy yourself with Guanyin Bodhisattva!" In the unit of "Come to Mount Putuo when you think about it", the narrator once again told the audience with deep affection: "When you think about it, you will touch the holiness of lotus when you come. Come to Mount Putuo when you think about it, and watch freedom with Guanyin Bodhisattva!" This is the brand narrative of Putuo Mountain tourism culture.

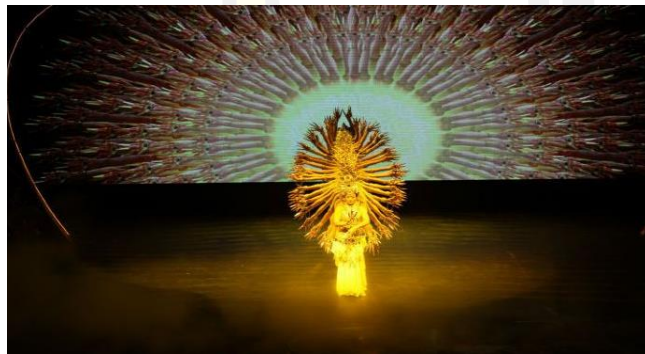


Figure 74 Buddhist grand ceremony Guanyin
 Source: <http://m.tuniu.com/menpiao/1791620#index>, 2020, online
 [Accessed on January 17th, 2021]

The whole drama "Guanyin" simulates and condenses the world of Guanyin's belief, outlines a "pilgrimage space" in the form of a stage, and contains the basic elements of pilgrims, pilgrimage landscapes and pilgrimage objects. In the interaction between actors and audiences, the production of belief ceremonies is completed, which is a performance pilgrimage landscape.

In a word, modern festivals and artistic performances belong to the "invented tradition", which is a ritualized comprehensive cultural landscape with certain symbolism. Hobsbawm argues that (the invented tradition) "attempts to instill certain values and codes of conduct through repetition, and inevitably implies continuity with the past." (Gu Hang, Pang Guanqun, 2004, P2) "Invented" modern festivals and performance landscapes convey belief symbols, strengthen belief spirit, enhance the

tourism attraction of landscapes, and shape local tourism cultural images. They have unique tourism brand effects and are important means to attract tourists. Modern festivals and performance landscapes fully highlight the sanctity and ritual of religious beliefs, embody the visibility and aesthetics of folk culture, and also highlight the entertainment and participation of tourism. They are constructed pilgrimage tourism landscapes.

Part 2 Different purposes of religious tourists in Putuo Mountain

Folk tourism is an interactive process of recreating traditional folk culture, Pilgrimage tourism in Mount Putuo depends on the "joint efforts" of various related groups. They are included in what Guang Yingjiong called "tourism field", that is, "an objective relationship network existing in the tourism space, or a relationship configuration formed by various social roles involved in tourism activities". (Guang Yingjiong, 2009, P90) According to the role orientation in the "tourism field", the groups in this relationship network are divided into three categories: "construction subject", "audience group" and "middleman". The "construction subject" is the "invisible pushing hand" and shaping force behind pilgrimage tourism; "Audience Group" means the vast number of pilgrims; The "middleman" is the organizational force in the "front line" of pilgrimage tourism activities, and is also the disseminator of folk culture. This chapter discusses the political power represented by national and local administrative departments, the think tank represented by folk culture elites, the commercial power represented by pilgrimage tourism enterprises, As well as the regional social groups represented by local residents, through restating, adapting or performing the tradition of the localized Guanyin belief and its holy land, in the social and cultural context of the "World Heritage Era" and mass tourism, the Guanyin belief and the holy land of Mount Putuo have been promoted. "Tourism".

2.1 National and local administrative forces

Historically, The development of Guanyin belief in China and the construction of Guanyin Holy Land in Putuo Mountain, It is always inseparable from the government decree support of the feudal court. The upper ruling class has given the legitimacy of the localized Guanyin belief and the authoritative position of Mount Putuo as a pilgrimage center with official political power. The political changes directly affect the fate nerve of Guanyin belief and its holy land. The pilgrimage tourism in Mount Putuo is the performance of localized Guanyin belief from tradition to modernity in the context of mass tourism, which also depends on the actions of national and local governments at all levels. First of all, administrative power is the main body of pilgrimage tourism.

2.1.1 Shaping and Reconstruction of Localized Guanyin Belief by Administrative Force

The development of Chinese social beliefs can be described as ill-fated, which was once stigmatized as "backward" and "ignorant" and "feudal superstition". Especially in the past century, it experienced devastating wounds such as "temple property to promote learning" in the late Qing Dynasty and the early Republic of China and "breaking the four old" during the Cultural Revolution, which were all the results of the political ideology of the upper decision makers at that time. It was not until the latter part of the last century that the state's policy of opening up freedom of religious belief won legal space for social belief that it was given an opportunity to be reborn. The 21st century is the "World Heritage Era" for all mankind. Based on cultural relativism and the position of protecting world cultural diversity, UNESCO adopted the Convention for the Protection of Intangible Cultural Heritage in 2003. China is one of the member States of the Convention and re-examines intangible cultural heritage including folk beliefs. Under the guidance of national and local governments at all levels, a vigorous intangible cultural heritage protection movement has been launched all over the country. Social belief is regarded as a spiritual home to promote social governance, build a harmonious society and unite national identity,

and "gorgeous turn" is a cultural heritage actively protected and developed by all localities.

In the era of intangible cultural heritage protection, the importance of national will and political power to traditional folk culture such as social beliefs is more reflected. In fact, politics itself is one of the essential characteristics of folk customs. Li Xiangping and Liang Chao concluded: "The intangible cultural heritage 'of folk beliefs, on the one hand, reflects the importance of power discourse to folk beliefs, on the other hand, it also shows the modern expression of folk beliefs." (Li Xiangping, Liang Chao, 2014, P86-91) The intangible cultural heritage movement also enables "ordinary people to practice social beliefs without being labeled as feudal superstition." (Zhang Juwen, Zhou Xing, 2017, P5-13) Therefore, in the context of the "World Heritage Era" and China's Intangible Cultural Heritage Movement, social beliefs have received the attention of national and local governments at all levels. At the same time, driven by cultural industries, they have become the supporting resources of modern tourism and promoted the development of modern pilgrimage tourism.

Legend is the expression form and media of secularization of social belief. The soil of localized Guanyin belief breeds numerous Guanyin legends, which further strengthen Guanyin belief and construct the authority of localized Guanyin belief. Since the 1980s, under the background of three sets of integrated surveys of national folk literature, Zhoushan's cultural administrative departments have also begun to collect and sort out Guanyin legends, such as the records of "Guanyin Baotuo Temple in Meicen Mountain (now Putuo Mountain)" in Song Baoqing's *Changguo County Annals*; The Record of "Japanese Monk Hui E Sending Guanyin" in Song Main Road's *Siming Tujing*; *Legends of Various Versions of "Refusing to Go to Guanyin"*; Sheng Ximing's *Biography of Luoja Mountain in Putuo in Yuan Dynasty* recorded such supernatural legends as "Shancai 18 Visits Freedom", "Guanyin 32 Appears with Category" and "Tang Dazhong Sanskrit Monk Chaoyin Cave Burnt Ten Fingers to See Big Soil and View Body"; *The Efficacy Story of Guanyin Recorded in Putuo Mountain Annals since Ming and Qing Dynasties*; There are also the legends of Guanyin recorded in the classical novels *Journey to the West* and *Romance of the*

Gods, and so on. After that, dozens of legends, scripts and picture albums of Guanyin were published, mainly "Legend of Guanyin in Mount Putuo" (Zhejiang Photography Publishing House, 1992); Biography of Guanyin in Nanhai (Haichao Publishing House, 1998); Putuo Mountain in the South China Sea: Legends of Miracles (Xi'an Map Publishing House, 2000); "Buddhist Story of Mount Luojia in Putuo" (China Federation of Literary and Art Circles Publishing House, 2000); Guanyin Treasure Xiangyuan (China Federation of Literary and Art Circles Publishing House, 2001); Guanyin Culture in Mount Putuo (Ethnic Publishing House, 2002); Putuo Mountain: Guanyin Dojo in Nanhai (China Federation of Literary and Art Circles Publishing House, 2002); "Putuo Mountain Guanyin Treasure Collection" (China Federation of Literary and Art Circles Publishing House, 2002); "Where Guanyin Lives: Mount Putuo" (China Photography Publishing House, 2003); "Chang Guo Oasis: Haitian Buddhist Kingdom, Guanyin Legend" (Xi'an Map Publishing House, 2003); In addition, there are more than 40 Guanyin legends included in Zhejiang Folk Integration Zhoushan Story Volume (China Folk Literature and Art Publishing House, 1989); "Selected Zhoushan Folk Stories" (China Federation of Literature and Art Publishing House, 2004) includes more than 20 Guanyin legends, etc. Zhoushan Dramatists Association also organized the compilation and performance of Yue Opera "Guanyin Born" (1997) and "Guanyin Dao" (1998), of which "Guanyin Dao" was made into three VCD discs, which were included in "Wonderful Rhyme of Buddha: Yue Opera" Small Flowers "Series Discs" (Zhejiang Audio and Video Publishing House, 2006). In 2008, "Guanyin Legend" was rated as the second batch of national intangible cultural heritage projects. The competent department is Zhoushan Municipal Bureau of Culture, Radio, Television, Press and Publication, Zhejiang Province, and the protection unit is Putuo Mountain Scenic Area Management Committee. This project divides Guanyin legends into six types: 1. Legends of Guanyin becoming a monk, practicing and becoming a Taoist. It is mainly the story of "Burning Baique Temple", which evolved from the narrative of Miaoshan Legend. 2. Legends of Guanyin and other gods and Bodhisattvas. For example, "Dragon Lady Worships Guanyin" and "Guanyin Receives King Kong", as well as the legends of Guanyin and Maitreya Bodhisattva, Wei Tuo Bodhisattva, and even Wong Tai Sin and Eight Immortals. 3. Legend of Guanyin and Natural Scenic Spots. For example,

"Short Gu Daotou", "Ergui Listening to Fashi", "Qingniushi", "Guanyin Cave", "Refusing to Go to Guanyin Courtyard", "Guanyin Jump" in Putuo Mountain, "Baique Temple" and "Guanyin Wanghai Stone" in Peach Blossom Island, and so on. 4. Legends of various incarnations of Guanyin. 5. The legend of Guanyin punishing evil and promoting good for the benefit of the people. This kind of legend mainly preaches Guanyin's deeds of defying evil and using boundless magic power to eliminate pests and benefit the people, such as "Guanyin Fighting Snake Essence" and "Guanyin Fighting Mouse Essence". 6. The legend of Guanyin's relief from hardship and extraordinary manifestation should be revealed. The above is mainly collected and sorted out according to the effective deeds of Guanyin handed down from history.

After Guanyin Legend was rated as a national intangible cultural heritage project, Zhoushan local government organized the publication of modern Guanyin Legend as *You Putuo Zhiqi*, edited by Baohua and Bai Hua, directly titled Sun Yat-sen's *You Putuo Zhiqi*, and invited Mr. Ching Tien, then chairman of China Intangible Cultural Heritage Evaluation Committee, to preface the book. There are three sources of Guanyin legends in the book: one is Guanyin legends collected and sorted out by folk artists inside and outside Zhoushan City; The second is the supernatural story of Guanyin collected by the eminent monk Zhu Yun; The third is anecdotes compiled according to recent folk collections. It can be divided into five categories: "Guanyin's Original Records", "Lianyang's Holy Mountain Records", "Famous Monks' Ancient Temple Records", "Emperors' Officials Records" and "Good Men Believing in Women Records". In 2011, the Putuo Mountain Scenic Area Management Committee organized personnel to conduct another general survey of Guanyin legends, collect annals and new folklore, and invited Zhang Jian and others to compile the book *Guanyin Legend* (Zhejiang Photography Publishing House, 2014), which belongs to one of the "Zhejiang Intangible Cultural Heritage Representative Series". The main list of Guanyin legends in this book includes four categories: legends of emperors and celebrities, legends of scenery, legends of Buddhist scriptures and legends of good men and women. As a non-legacy project, "Guanyin Legend" inherits and develops the multi-narrative of Guanyin belief and its holy land in history, and reconstructs it in the context of contemporary non-legacy protection. This is a re-narrative of traditional

literature and radiates new vitality of traditional culture. The actions of the contemporary government and the feudal ruling class in history come down in one continuous line.

In addition, "Guanyin pilgrim association" (three major festivals of Guanyin) and "Buddha Tea Ceremony in Putuo Mountain" are included in provincial intangible cultural heritage projects, all of which take Guanyin belief as the spiritual and cultural core. "Putuo Mountain Buddha Tea" is named after its production in Putuo Mountain, a Buddhist country. In the "Twelve Scenes of Butuo" summarized by Tu Long in Ming Dynasty, "Chashansuwu" and "Jingshichayan" refer to "Putuo Mountain Buddha Tea". Moreover, the legend of "Buddha Tea in Mount Putuo" is itself an effective narrative of Guanyin belief. In the Republic of China's Wang Hengyan's "New Records of Putuo Luojia", the story of "Shi Hao and his son offering tea to meet immortals" is recorded. It tells the story that Shi Hao and his son, court officials in the Southern Song Dynasty, saw Guanyin appear twice in Mount Putuo, one after "offering tea with incense" and the other on "tea trees". As a result, "Mount Putuo Buddha Tea" has been endowed with the spiritual power of Guanyin belief and is regarded as "fairy tea" by both monks and laymen. Pilgrims who come to Mount Putuo must "eat tea". Zheng Wenyan, a senior tea artist, chose suitable tea sets, water products and brewing skills, and designed tea ceremony, costumes, music, scenes, etc. to create Buddha tea art. The basic procedures include welcoming guests, cleaning hands, burning incense, adding water, inviting Buddha, cleaning lamps, ordering tea, offering offerings, mixing tea, offering Buddha, respecting guests, recalling and finishing the ceremony. Among them, clean bottles, willow branches and handprints constitute the main elements of tea art. (Su Zhucheng, Yao Wu, Ma Li, 2009, p89)



Figure 75 The masses of Guanyin incense Club

Source: https://bking.cdn.bcebos.com/pic/3b292df5e0fe9925714890c334a85edf8cb171d9?x-bce-process=image/watermark,image_d2F0ZXIvYmFpa2U4MA==,g_7,xp_5,yp_5/format,f_auto,

2020, photography

[Accessed on January 7th, 2021]

In 2010, the Putuo Mountain Buddhist Culture (Guanyin Culture) Ecological Zone became an intangible cultural heritage ecological protection zone in Zhejiang Province, including intangible cultural heritage projects such as "Guanyin Legend", "Guanyin pilgrim association" and "Putuo Mountain Buddhist Tea Ceremony" to promote the overall protection of local intangible cultural heritage. In recent years, under the leadership of the national and local governments, Led by Putuo Mountain Buddhist Association and Putuo Mountain Scenic Area Management Committee, With "Come to Putuo Mountain when you think of it", "Be at ease in Putuo, come with the fate" and "Putuo Mountain, getting better and better" as tourism slogans, Successfully carried out festivals and exhibition activities such as "Putuo Mountain Spring" Tourism Festival, Guanyin Three Fragrance Festivals, Guanyin Culture Festival, Buddhist Supplies Expo, Buddhist Collection Appreciation Conference, etc. The pilgrimage tourism in Putuo Mountain has developed relatively mature with Guanyin belief as its soul and main line and in combination with the context of intangible cultural heritage protection.

As the applicant of intangible cultural heritage projects, the government has won the cultural label of "intangible cultural heritage" for the localized Guanyin belief, saved the social belief from the quagmire of "stigma" and transformed it into a heritage resource for constructing local cultural identity and promoting local

economic development. The inheritance of culture should not make traditional beliefs become mere formality, but should keep the spiritual core of traditional culture and pay full attention to the emotion and psychology of belief subjects.

On the basis of what has been said above, In the context of "World Heritage Era" and China's intangible cultural heritage protection movement, The state and local administrative forces shape, reconstruct and re-narrate the localized Guanyin belief through administrative power and political means, declare the traditional social belief as a non-legacy item, and label the traditional social belief as a "legal" cultural label, thus becoming a cultural resource that the local tourism economy can rely on. On this basis, through non-legacy symbolic narration, folk tourism can develop local economy, awaken cultural memory, and build ethnic identity and local identity.

2.1.2 Planning and organization of pilgrimage tours by administrative forces

The administrative power of Mount Putuo is juxtaposed by the Buddhist Association of Mount Putuo and the Management Committee of Mount Putuo Scenic Area, with a unified management organization, a unified management method and the leadership of higher-level government departments. The pilgrimage tourism in Mount Putuo has always been led by government departments, which have formulated a unified tourism development strategy, designed and planned tourism projects and cultural and sports activities in Mount Putuo. Leaders of government departments have built relatively complete public infrastructure (including Puji Hospital, postal system, communication system, financial street, national fitness channel, etc.) and tourism service facilities (including tourist shops, restaurants, homestays, hotels, landscape signs, scenic map guides, etc.). In contemporary times, Putuo Mountain Scenic Area Management Committee is stationed in scenic spots, It consists of Putuo Mountain Tourism Group Company, Passenger Ropeway Co. Ltd. Bus Transportation Co. Ltd. Passenger Service Company, Tourism Food Co. Ltd. Construction Company, Bathing Beach, Putuo Mountain Buyi Tourist Souvenir Co. Ltd. Jixiang Incense Factory, Haitian Buddha Tea Co. Ltd. It covers almost all industries involved in pilgrimage tourism and is a complete industrial chain of pilgrimage tourism. There are

several tourist service centers, tourist consultation points and tour guide service offices in Putuo Mountain Scenic Area. The Buddhist Association of Mount Putuo has always adhered to the principle of patriotism and love of religion. It has adopted the management mode of "three unifications" (unified personnel dispatch, unified financial accounting and unified construction planning). It has established the Buddhist Culture Research Institute, the International Guanyin Culture Research Center and the Buddhist Museum to jointly manage the tourism of Mount Putuo with the Administrative Committee.

Firstly, in terms of tourism publicity, the tourism management department of Mount Putuo consciously and purposefully promotes the Guanyin belief culture of Mount Putuo. For example, the narrative form of images is used for external publicity: in 1988, director Shi Bin filmed "Guanyin is 12 years old this year"; In 1989, "Falling Mountain Wind" starring Song Jia was filmed in Mount Putuo; In 1992, director Ma and people filmed "Coquetry Guanyin"; In 2008, director Zhangxin filmed "Guanyin in the Heart"; In 2009, Amang directed and produced the animated film "The Story of Guanyin Bodhisattva"; In 2013, the film "Refusing to Go to Guanyin" directed by Zhangxin was released. On the boat heading for Mount Putuo at Zhujiajian Island or Shenjiamen Wharf, Generally, tourists will be shown the tourism propaganda film "Ritual Buddha Putuo Mountain" of Mount Putuo. The theme of the film is "Be at ease in Putuo and come with fate". It shows the Guanyin belief culture of Mount Putuo. For example, the script in the film says: "Monks' feelings and compassion are like Guanyin Bodhisattva", "Incense comes from the heart, and the heart comes from incense", "After worshipping, they put down themselves", and so on. The Putuo Mountain Buddhist Association publishes the monthly magazine "Putuo Mountain Buddhism", collates and prints Guanyin classics and documents, and promotes and publicizes Guanyin belief culture through the official website of the Buddhist Association, public micro-signals and microblogs such as "Putuo Mountain Buddhism in the South China Sea". The Putuo Mountain Buddhist Association took the lead in advocating "civilized pilgrimage and reasonable release", resisting cults, attaching Buddhism to other ways, and maintaining the image of Buddhism and Putuo Mountain. From April 13 to 18, 2006, the "First World Buddhist Forum", the first

international Buddhist conference in the history of Chinese Buddhism, was held in Zhoushan, Hangzhou. The "Putuo Mountain Declaration" was issued at the conference. Now it has been carved into a stone tablet standing beside the "Pilgrimage Gate" ("Putuo Holy Land" Memorial Arch) of Mount Putuo.

Under the two-line leadership of Putuo Mountain Buddhist Association and Management Committee, Putuo Mountain has been constructed as a "natural mountain", "Buddhist holy mountain" and "famous cultural mountain". The advertising slogan in the official website of Putuo Mountain tourism is "Sinian First Buddhist Country: Guanyin Dojo, Buddhist Holy Land; The first clear pool in the world: surrounded by the sea on all sides, with beautiful scenery, "Travel freely, where your heart belongs", "Go to Mount Putuo when you think of it", and so on. The Tourism Bureau of Putuo Mountain-Zhujiajian Island Administrative Committee has published a publicity leaflet on Putuo Mountain tourism, which tourists can collect free of charge at various tourism service centers, hotels, docks, passenger stations and other places in Putuo Mountain and Zhujiajian Island. In many landscapes of Mount Putuo, there are also propaganda slogans. For example, at the entrance of Short Gu Daotou to Mount Luojia, there are the words "Please come by destiny, wish to come again". For example, stories of Guanyin Bodhisattva's inspiration are posted in the publicity columns of Buddhist forests in monasteries such as Fayu Temple. The slogan or propaganda text of the scenic spot highlights the "spiritual power" of Guanyin belief and continues the gist and narrative tradition of Guanyin's efficacious story. The direct dissemination of Guanyin's efficacy in scenic spots has a very real sense of the scene, which can bring strong visual impact and spiritual shock to tourists and strengthen tourists' cognition and recognition of pilgrimage tourism. Yue Yongyi called this kind of space production "the scenic spot of the holy mountain" (Yue Yongyi, 2017, P142), and there is also "the holy mountain of the scenic spot". In the holy space of Mount Putuo, both Buddhist administrative departments and tourism administrative departments are present, which reflects the two-way interaction and interweaving between belief and tourism.

Secondly, Mount Putuo has externalized the identity symbol of Guanyin belief into specific tourist souvenirs. Xianghua Street, formed in the late Qing Dynasty, is

the oldest commercial district in Putuo Mountain. It sells all kinds of "Guanyin" products, many of which are made according to Guanyin legends, such as clam Guanyin, willow Guanyin and other icons. There are shops specializing in selling accompanying gifts in Putuo Mountain, with the slogan of "Zen Putuo Mountain, letter hand to take gifts" and "Take some aura home" to attract tourists to buy them. In the major retail stores in Putuo Mountain, many foods with the word "Guanyin" will also be seen, such as "Guanyin Cake", "Guanyin Crisp" and "Guanyin Noodle". Relevant Guanyin legends will often be seen on the packaging boxes, some of which are widely circulated texts among the public, and some of which are "original" new versions of legends created by merchants in order to win market share in similar products. For example, "Guanyin Cake", which was developed and put into the market in 2003, Brands such as "Putuo Mountain" and "Guansutang" are mainly sold in Putuo Mountain and Zhujiajian Island, On the outer packaging of "Putuo Mountain" brand Guanyin cake, It says, "Sending a Guanyin cake is a sharing of delicious food and health, and it is also a prayer for eliminating disasters and diseases and getting blessings", I also asked Master Jie Ren of Mount Putuo to inscribe. The legend of Guanyin printed by him basically comes from the traditional narrative text. It is basically about "Legend has it that when the eastern soil was in famine, Guanyin masters used Guanyin soil as cakes to divide the villagers. Later generations passed on their skillful skills, imitated their appearance, refined them with plain materials, and honored them as Guanyin cakes." "Guansutang" brand Guanyin cake is written with another legendary text:

Legend has it that in ancient Shaanxi, a Chai Men family, the couple were frail and sickly, and they had a son in their later years, protecting their love. After seven years as a child, Shaanxi suddenly encountered a natural shortage, with no grain harvest on the slope, hunger and illness, and the family was in danger of breaking the border. Helpless, the son asked his distant relatives to avoid disasters and board the island. The green hills and waterfalls between the islands, and the smoke fluttered in the mountains, now the temple is full of glory. As he stepped into the eaves, he knew that his distant relatives were cooks in the temple, collecting children as disciples and collecting firewood as handymen. In the following months, master and apprentice

worried about the lack of food, meditated and exhausted, and fell into helplessness; One night, the child dreamed that the Goddess of Mercy gave a good prescription to solve the problem; Before it was white, master and apprentice followed the instructions of the great scholar, picking wild fruits from Nanshan, white soil from the eastern foot, grinding powder into balls, steaming and eating. Monks and guests never tire of eating for a long time and became increasingly prosperous. On the day of facing the mountain, the eminent monk met the children's disciples and gave them two pieces of powder balls. The children's disciples opened their mouths to eat, read their parents fiercely, and instantly collected them in their arms. Looking forward to returning to Shaanxi, facing the bedridden parents, they are as old as skulls. Children burst into tears and knelt down to offer flour balls. After eating, their illness slowed down. After several reuses, they were able to work in the fields and glow brilliantly. Children's disciples are grateful to the Goddess of Mercy. They have cut their hair for life and become monks. They call the powder ball "Goddess of Mercy Fruit". They often remember it in their hearts, practice merits and help the public well. Later generations inherited the imitation, and the vegetarian materials were crisp and respected as "Guanyin Cake"; All the year round, pilgrims worship the lotus terrace to respect the great scholar, and then share it with relatives and friends, old and young, praying for eliminating diseases and disasters, prolonging life and blessing.⁹⁹

⁹⁹Excerpt from the text of Guanyin legend printed on the outer package of "Guansutang" brand Guanyin cake



Figure 76 Guanyin cake

Source: <http://www.defanli.com/show/40205820450.html>, 2020, photography

[Accessed on January 7th, 2021]

In the context of consumer society and pilgrimage tourism, merchants have fabricated a set of narrative discourse belonging to their own brands in order to gain a place in the numerous and complicated tourism market. As a result, how the story is told becomes a brand label, forming a certain degree of recognition among consumers, allowing them to form such cognition: this expression belongs to this brand, and that expression belongs to that brand. In fact, no matter what narrative form is adopted, these tourism commodities are always the products of Guanyin belief identity symbols, and then the Guanyin legend is requisitioned, adapted, attached or restated through product packaging and advertising publicity, which strengthens the belief identity symbols.

Putuo Mountain has linked almost all the local specialties with Guanyin belief. For example, the cloud Buddha tea in Mount Putuo was called "Guanyin Spirit Bud" in the *Diary of Yongshui Xuan* written by Taipu Shaoqing Li Rihua in the 37th year of Wanli in Ming Dynasty (1609), symbolizing "Buddha's Nirvana" and growing up listening to Buddha's sound, "a spiritual leaf under Bodhisattva's knee". On the outer package of Buddha tea products, the following words were printed:

Immortals can spread flowers, and Buddhas can also make famous teas", In the Pure Land of this Buddhist country, there is a magical kind of auspicious grass. They are bred with the sound of monks and nuns, sprouted by the bells of ancient temples, and grew with the blessing of Bodhisattvas. The simple people in Mount Putuo carefully picked them down at the time when everything is recovering, and made them into the special product of this Buddhist country-Mount Putuo Buddha Tea.¹⁰⁰

In addition, there is "Guanyin Lotus Tea", which is reputed as "a holy product for Buddha, responding to every request" and "a wise man in fairyland, holy and compassionate". A couplet describes it as: "Heaven-sent Guanyin Lotus Tea, Ci Yun Fa Yu Mu Yao Lian". Watermelon in Zhujiajian Island is also called "Buddha melon", and so on.

Tourism propaganda and the development of tourism commodities can be said to be the "production" of the holy land space. The main body attaches ideology to the holy land space and becomes the "meaning" of pilgrimage tourism activities.

The state and local administrative forces have given legitimacy to the localized Guanyin belief through the intangible cultural heritage protection movement and other actions, and explained the symbolic meaning of the holy land space, that is, the "referred" level, constructed and publicized the tourism image of Mount Putuo, and directly participated in the planning, organization, publicity and implementation of pilgrimage tourism. Administrative forces produce faith into tourism. In this process, faith and tourism are embedded and wrapped in each other, and faith and tourism coexist.

Part 3 Important pilgrims in Putuo Mountain: between faith and Tourism

The audience of pilgrimage tourism, that is, pilgrims, some go to pay tribute to and worship Buddhas and Bodhisattvas, some go to visit eminent monks and virtues, some go to make wishes and fulfill wishes, and some go to travel and sightseeing; Some of them are "pilgrims" for the purpose of belief and regard their destinations as

¹⁰⁰Excerpted from the explanatory text printed on the outer package of "Putuo Mountain Buddha Tea"

"holy places" of religion; Some of them are "tourists" who aim at sightseeing, leisure and vacation, and take tourist "resorts" as visiting objects. Pilgrims' interest is to prefer destinations as "holy places", It seems that it can be used as a yardstick to divide "pilgrims" and "tourists", but in fact, in the era of mass tourism, traditional beliefs have been "produced" into modern tourism by multiple subjects such as administrative forces, commercial forces, folk culture elites and regional society, and "pilgrims" based on belief purposes will also have the characteristics of "tourists"; Tourists who are motivated by sightseeing, cultural experience and leisure vacation are often infected by the belief atmosphere during their visits to religious "holy places", practicing "pilgrimage" and "internalizing" their beliefs to varying degrees. Therefore, pilgrims have the dual characteristics of belief and tourism. Instead of being divided into "pilgrims" and "tourists", it is more appropriate to call them "pilgrims". By analyzing the types and ritual behaviors of pilgrims, this chapter discusses how they are mobilized by the two forces of "belief" and "tourism", thus becoming a group between "belief" and "tourism". Pilgrims have flexible and diverse subject selectivity, and they will also gain experience in the process of pilgrimage and reconstruct their knowledge system on belief and tourism. Through the experience narrative of pilgrimage tourists, we can analyze their cognition and understanding of pilgrimage tourism and their mutual influence with pilgrimage tourism. The experience narrative of pilgrims also spreads and strengthens the belief tradition, thus constructing pilgrimage tourism, thus pilgrims become the disseminators and inheritors of traditional folk customs.

3.1 Types of pilgrims

3.1.1 Pilgrims derived from religious traditions and folk customs

In the history of Indian Buddhism, there was no large-scale pilgrimage, but only individual behavior. After Buddhism entered China, influenced by Chinese local culture, it had the tradition of "facing the mountain". In the Han Buddhism system, there is a saying of "facing the mountain", while Tibetan Buddhism has a saying of "turning the sutra" and "turning the mountain". In Chinese traditional culture, people usually regard monasteries as "mountains", and "facing mountains" means facing monasteries. The cultural background of the formation of China's mountain custom is

China's unique cultural tradition, which mainly includes two aspects: First, Confucian culture. Confucianism pays attention to "cultivating one's morality, keeping one's family together, governing the country and leveling the world", and deifies heaven and earth. In the process of dealing with this supreme "heaven", the mountain became a medium or platform through which people expressed their worship of heaven, thus gradually forming the "Five Mountains" system headed by Mount Tai. Second, it is the cultural system of Taoism. Taoism advocates nature and returns to nature. They express their outlook on life and values through the natural things represented by mountains, and convey their reflection on society, criticism of society and readjustment of social order. Buddhism's understanding of mountains is influenced by Confucian culture and Taoist thought. The center of early Buddhism was not on the mountain, but later it formed a situation in which "there are many monks in famous mountains in the world", including holy places such as Lingshan in India, which should be the sacred position of Chinese Buddhism set off after the rise of worship of famous mountains in later generations. Therefore, Buddhism also advocates mountains, believing that retreat in mountains can gain extraordinary wisdom. It should be pointed out that Han Buddhism was influenced by Huayan Sutra, which shaped Wutai Mountain and Putuo Mountain as the Dojo of two Bodhisattvas (Manjusri Bodhisattva and Guanyin Bodhisattva), and the other two Bodhisattvas (Samantabhadra Bodhisattva and Ksitigarbha Bodhisattva) also corresponded to the mountain, thus forming a holy land system of "Four Bodhisattvas" and their corresponding "Four Famous Mountains".





Figure 77 Pilgrims

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The belief system of "Four Bodhisattvas" and "Four Famous Mountains" in Chinese localized Buddhism should also be linked with the background of Buddhist transformation after Song Dynasty. After the Song Dynasty, the Buddhist classics in India were interrupted, and the situation of Buddhism changed dramatically. It began to become popular, simple and life-oriented, but it continued to maintain the mystery of faith. In this process of transformation, people do not need the individuality of sects and theories, but need Buddhism to be able to respond to requests and settle down, so that people can see through the bliss of letting go and going to life, hoping that Buddhism can become a state of popularization, life, folklore and belief, which represents the ideal Buddhist concept of the Chinese people. In this way, there has been an unprecedented cultural harmony in the Buddhist system: the harmony of secret religion, the harmony of Mahayana Buddhism, and the continued harmony of Buddhism and other branches of Chinese culture. The "Four Bodhisattvas" came into being under this background, which is exactly the Buddhist system that the Chinese need. The combination of "Four Bodhisattvas" and "Four Famous Mountains" is quite different from the academic and elite Buddhist state before the Song Dynasty. In this way, it is not difficult for people to understand the pilgrimage to the "Four Famous Mountains", and "pilgrimage to the mountains" (pilgrimage) has become a unique religious belief custom in China.

For Buddhist believers (including monks and lay people at home), pilgrimage is to inherit the tradition of localized Buddhism. They regard pilgrimage as one of the

spiritual methods to learn Buddhism. Pilgrimage is to understand Buddhism, learn Buddhism, respect Buddha and Bodhisattva, and can put religious beliefs from theory to practice. As Joachim said: "It is the power of ancient traditions and the temptation of future well-being that motivates Chinese people to engage in religious activities. The Chinese lack systematic theology. The reason why they fulfill their religious obligations is because traditional customs require them to do so." (Wang Equality, 1991, P185) Buddhists have to undergo great torture and test physically and mentally during the pilgrimage to prove their firmness and loyalty.

The purpose of Buddhist practice is to "follow the fate and eliminate the industry, improve happiness and wisdom" and "worship Buddha and destroy the river sand with sin". Buddhists can get great merits and results through pilgrimage: they can eliminate karma and relieve troubles; Cultivate good roots and increase wisdom; Remove arrogance and stay away from greed, hatred and delusion; Purify ignorance. The pilgrimage etiquette of believers (three steps and one worship, one step and one worship, palm folding, burning incense, etc.) implies that their hearts move from darkness to light, from "ignorance" to "light", achieving the purpose of "seeing through", "freedom" and "liberation", and the benefit obtained is "always in man and heaven". More importantly, "North Korea" is a process of looking up, and "North Korea" is "face", and pilgrimage is to "face saints" in holy places. Although Buddhas and Bodhisattvas are everywhere, believers are ordinary people. They are too far away from Buddhas and Bodhisattvas. They need a concrete and realistic object for worship. Therefore, Buddhist believers need to visit the Holy Land to pilgrimage to Buddhas and Bodhisattvas and feel the blessing of the Holy Land. The Holy Land is considered to be a "light-filled" and blessed field with a magnetic field, symbolizing the extraordinary victory of Buddhism and purifying the soul. The Holy Land truly represents Buddha and Bodhisattva. All kinds of monasteries, Buddha statues, scriptures, sacred objects, ancient and famous trees in the Holy Land are blessed. Especially in case of major events and minor events, believers always visit the holy land in person and worship Buddha and Bodhisattva at close range in order to get the induction and guidance of Buddha and Bodhisattva. The Holy Land also gathers the knowledge of eminent monks and great virtues. Buddhists often ask the Dharma

Master to speak, enlighten wisdom, and get the hearts of great sorrow, great wishes and great wisdom. Even some believers go to the Holy Land to visit a eminent monk and great virtues. In addition to worshipping Buddha and Bodhisattva, "pilgrimage" is also "toward great virtues". The way of worshipping in person in the Holy Land is fundamentally different from worshipping Buddha and Bodhisattva at home. From a secular point of view, Buddhist believers can enjoy their body and mind during the pilgrimage, enjoy the atmosphere of unity and fraternity among the pilgrimage groups, and "make good connections". While worshipping Buddhas, Bodhisattvas and eminent monks, they will also enjoy the scenery of the Holy Land and relax. Many people will even take part in some secular tourism projects. For example, the pilgrimage group in Ganzhou, Jiangxi Province, which often worships Mount Putuo, and the "Fahua Group" in Kannonji, Xiamen, Under the leadership of mages or lay people, they are combined into temporary groups because of their common beliefs. They usually wear uniform costumes and are equipped with uniform pilgrimage materials. These "marks" make them have a strong sense of identity and gradually change from a stranger group to a belief community that recognizes and depends on each other. During the pilgrimage, they eat and live together, communicate with each other, share their experiences, and participate in tourism activities together. As a result, many people make like-minded partners. This state naturally continues into their daily life after the pilgrimage. Therefore, going out for pilgrimage is also an important opportunity for believers to visit, relax and entertain. Then, the "pilgrimage" originated from the tradition of religious belief has the component of "tourism". To sum up, due to the tradition of localized Buddhist belief in China, Buddhist believers regard pilgrimage as a way to learn Buddhism and an obligation of religious belief. During the pilgrimage, secular activities such as sightseeing, leisure and entertainment are inevitably carried out.

For many ordinary people in China, even if there is no clear religious belief, they often worship Buddhas, Bodhisattvas and other gods consciously under the impetus of traditional folk customs. Traditional custom is a kind of habitus. In the inheritance from generation to generation, it has formed a profound context, in which people infiltrate for a long time, and over time, they rely on secular emotions on gods. In

their view, gods are not idols that are high above the altar and out of reach, but spiritual sustenance that people can rely on in their lives. The relationship between people and gods seems to have broken the binary opposition between sacredness and secularity that religion has always emphasized. It is more to regard gods as the deification of human beings. Just like secular interpersonal communication, people can also establish emotional relations with gods. Therefore, during the three major festivals of Guanyin Bodhisattva, folk festivals, the 15th day of the first lunar month and other special periods, we will see thousands of pilgrims pouring into holy places like Mount Putuo. For example, on the eve of the three Guanyin Incense Meetings, many pilgrims will "station" in front of some temples in Mount Putuo with quilts, dry food and other items in order to worship Buddhas and Bodhisattvas in time on the day of the Guanyin Incense Meetings. This is the long-standing tradition of "Su Shan" in Mount Putuo. In the "Su Shan" team, older women are the main ones; They usually live frugally and are not willing to eat and wear, but they are willing to give generously to Buddhas and Bodhisattvas; Most of them are in poor health, but they are not afraid of the difficulties of the journey and the hard work of "staying in the mountain", and insist on dedicating their piety and respect. For pilgrims, traditional customs are an unshakable spiritual force, and it is driven by this force that the situation of "exuberant incense" in the Holy Land is formed. "Incense" represents the prosperity of tourism in the Holy Land. Pilgrims contribute incense to practice tourism. From this perspective, pilgrims are tourists.

As mentioned above, Buddhist believers regard pilgrimage as a religious obligation and an expression of belief, and it is also a method of spiritual practice; Through pilgrimage, they can learn Buddhism, obtain merits and seek liberation; They are actors derived from religious traditions; Ordinary people think that pilgrimage is a folk custom, a "habitual", "instinctive" and "conscious" behavior. They express their pursuit of faith and their feelings for gods through pilgrimage. In China, a large number of pilgrims come from the power of traditional customs. The pilgrimage behavior of pilgrims is also the process of traveling in the holy land, and the identities of "pilgrims" and "tourists" are both.

3.1.2 Pilgrims seeking their roots and ancestors

In addition to "institutional religions" such as Buddhism and Taoism, there are also a large number of "non-institutional" and "non-organized" folk beliefs in Chinese society. Many scholars classify them as "diffuse religions" and consider them fragmented and scattered belief forms. China's social belief belongs to an important part of folk culture tradition, and "folk custom is a pedigree existence, which is a cultural structure existing in the form of language, folk ritual behavior, folk landscape and numbers." The essence of pedigree is the interactive relationship between various elements within the structure of things. Tian Zhaoyuan summed up the essential attribute of pedigree theory: "From the structural point of view, it is the perspective of integrity and diversity, and from the functional point of view, it is the perspective of interaction and identity." (Tian Zhaoyuan, 2016, P7-13) Integrity and pluralism belong to the static level of pedigree and are a state of existence; Interaction and identity are dynamic behavioral levels and pedigree practices. Folklore is a rule-based cultural structure and a pedigree existence. Therefore, from the perspective of folk custom pedigree, we can regard social belief as an orderly, integral and interactive system, thus avoiding isolated, unconnected and unfocused research. The localized Guanyin belief is a mixture of the "institutional" of Buddhism and the "non-institutional" of folk beliefs. It is a seemingly "fragmented", "scattered" and "non-institutionalized" belief form. However, from the perspective of folk pedigree, the localized Guanyin belief is also a "holistic", "interactive" and "orderly" cultural pedigree.

Based on the above discussion, we can try to examine pilgrimage tourism with the pedigree theory of belief. Belief pedigree provides legal basis for pilgrimage tourism, while pilgrimage tourism is a way of exchange and mutual learning, which promotes the interaction and association between holy places, embodies the order and interaction of pedigree, and can consolidate and develop belief pedigree. Guanyin's pilgrimage tourism is based on belief pedigree. Once there is a problem with belief pedigree, pilgrimage tourism will inevitably be affected. Therefore, pilgrimage tourism is a process of belief production and consumption, an interactive way of belief pedigree and live transmission. Without pilgrimage tourism, there would be no

interaction, and belief pedigree would face the crisis of disintegration. Through pilgrims' behavior, the interaction and connection between holy places can be linked, the exchange and mutual learning between holy places can be strengthened, and the pedigree of localized Guanyin belief can be consolidated and activated. The pedigree of localized Guanyin belief also promoted the formation of a "belief community" based on cultural identity, which was strengthened by pilgrimage and tourism, and further maintained the order of localized Guanyin belief. Therefore, there is a deep internal relationship between belief pedigree and pilgrimage tourism, and it is a reasonable folklore research paradigm to explore pilgrimage tourism with belief pedigree theory.

As mentioned earlier, due to the spread of Guanyin narratives such as Miaoshan legends, the localized Guanyin belief holy places are distributed in many places, but in the end Mount Putuo in the South China Sea is the belief authority and pilgrimage center. If Mount Putuo is the "general temple" of Guanyin Bodhisattva, then the holy places of Guanyin everywhere can be regarded as the "sub-temples" of Guanyin, similar to the relationship between the "general temple" ("ancestral temple") and "sub-temples" in folk beliefs, which is the spatial pedigree structure of localized Guanyin beliefs. Although there is no administrative affiliation between the "general temple" and the "sub-temple" of the localized Guanyin belief, according to the tradition of religious beliefs and folk customs, pilgrimage always focuses on the "general temple" and the "sub-temple" worships the "general temple". As a result, pilgrimage tourism establishes the order of localized Guanyin belief, which is also the interactive way of belief pedigree.

Nanputuo Temple in Xiamen, Fujian Province is a holy place for Guanyin recognized by believers and is an integral part of the Guanyin system in the South China Sea. A mage said: There is only one Guanyin Bodhisattva beside us, that is to say, all Guanyin Bodhisattvas are one person, because Guanyin Bodhisattvas can be incarnated into various images. In the past, it was called Puzhao Temple. Later, the main scale of the temple was built by General Shi Lang of the Qing Dynasty. Geographically speaking, it is located in the south of Mount Putuo in the north, so it is called "South Putuo". It is named according to its orientation based on Mount Putuo

in Zhoushan. Nanputuo has a certain kinship with Mount Putuo and is also regarded as the Ashram of Guanyin Bodhisattva. Some of the mages in our temple will go to Mount Putuo to worship, and the lay people in southern Fujian will often go to Mount Putuo. They believe in Guanyin Bodhisattva very much.

A resident of Nanputuo Temple in Xiamen also told:

Nanputuo Temple is related to Mount Putuo in Zhejiang Province and was originally used by Guanyin Bodhisattva. There is a Fujian temple in Mount Putuo (now Mahayana Monastery in Mount Putuo-note by the author), which is connected with the South Putuo Temple. There is a Fujian temple in Putuo Mountain, so Xiamen has a South Putuo.

The layman also said that he would make pilgrimages to Guanyin Bodhisattva on Mount Putuo many times:

I converted to Nanputuo Temple. It has been seven or eight years since then. I have made pilgrimages to Mount Putuo every year for more than ten years, basically once a year. I usually go from the end of September to the beginning of October in the lunar calendar, and sometimes I go to Guanyin Bodhisattva at Christmas. The whole process takes four to five days. Every time I go to Mount Putuo, I am the "head". I will take 12, 13, or 7 or 8 pilgrims with me, and I will not join any travel agency. We are very familiar with the mages there. An aunt will contact the master of Mount Putuo and arrange a house for us, usually living in Fusaiji. Listen to people, after worshipping Guanyin Bodhisattva in Mount Putuo, you must go to Mount Luojia before you can be successful. After so many years (pilgrimage), we feel that we must be sincere in our hearts, and Guanyin Bodhisattva will be very spiritual and responsive. Bodhisattva will also give advice on what we encounter. For example, if children want to take exams, they will go goodbye to Guanyin Bodhisattva and study smoothly. I have three children, and now they all work and live better.

The pilgrimage of mages and lay people from Nanputuo Temple to Mount Putuo is essentially the pilgrimage of "sub-temple" to "general temple", which reflects the spatial pedigree of localized Guanyin belief.

Among the domestic pilgrimage tourists, Fujian-born fragrant tourists are a group with a deep foundation of Guanyin belief and a high degree of recognition for the holy land of Mount Putuo. They are of great significance to the pilgrimage tourism of Mount Putuo, the general manager of Mount Putuo Travel Agency said:

There are very few European and American guests in Mount Putuo. If they come here, half of them travel by themselves, and most of them are mainly sightseeing. Because many of them are Christians, most of them come to see what the Buddhist belief in China is like with curiosity. If they want to experience it, they have almost no Buddhist belief from the heart. There are also a few exceptions. Last time we saw foreign countries carrying out spiritual propaganda with the theme of "Human Buddhism" and "World Buddhism". They set up pilgrimage groups among foreigners to worship the four famous mountains in China, and the monk took the pilgrimage members to worship all the temples in Mount Putuo in three steps, but this kind of situation is very rare.

Putuo Mountain incorporates a lot of Buddhist and Taoist arts. As for tourism reception, Zhoushan has several very large travel agencies, all of which are mainly engaged in Fujian market. We and Putuo Mountain National Travel Service do more overseas markets, but we can't do others. Fujian market is too strong. Taiwan, Hong Kong, Malaysia and the Philippines are all overseas Chinese who come to Mount Putuo for pilgrimage. It is an old overseas Chinese mentality. Old people worship more, and as they get older, they will gradually involve the issue of inheritance. Generally speaking, Fujian people account for almost half of the tourist market in Putuo Mountain. Some time ago, it happened to be the "Ghost Festival" in the seventh month of the lunar calendar. Fujian people have taboos. The "Ghost Festival" cannot go out for pilgrimage. Mount Putuo is a very light off season. Many Fujian people do business; When they come to Mount Putuo, they have to worship; When business is good, they have to thank Bodhisattva; If business is not good, you should also come to worship Bodhisattva and ask for Bodhisattva. If the wish comes true, you have to fulfill it. Make such a wish-make a wish, make a wish-make a wish, come several times a year, and worship for three consecutive years, constantly circulating and endless. The Guanyin Bodhisattva, who is responsive, merciful and inspired by Fujian

people, is a belief from the heart and rooted in the soul, so Fujian's tourist market is relatively stable. We often joke that if Fujian people don't come, Mount Putuo will be really quiet. Nowadays, there are also many Fujian people doing business here in Zhoushan. Fujian people come to Mount Putuo, and every temple and scenic spot has to go to worship and visit. Generally speaking, Fujian people want to go to three major temples (Fusaiji, Fayu Temple and Huiji Temple), then to Zizhulin, Nanhai Guanyin Bronze Statue, Fanyin Cave, Shancai Cave and Luojia Mountain, almost all of which are to be visited. In particular, the Mahayana Monastery must be visited by Fujian people. The Mahayana Monastery was first donated and built by Fujian people. Fujian people have deep feelings for the Mahayana Monastery and have a high degree of recognition.

Most of the pilgrimage tourism groups in Putuo Mountain are Fujian people, who have made great contributions to pilgrimage tourism. They seek their roots and ask their ancestors in the name of faith, and they also have some motives of loving their country and hometown. The behavior of Fujian pilgrims also reflects the divine pedigree of localized Guanyin belief, that is, the interactive relationship between Guanyin Bodhisattva and local gods, which is also the law of "creating gods" in Chinese society. As Guanyin Bodhisattva is a "omnipotent god" that transcends class, race and national boundaries and is accepted and recognized by all sentient beings of the 10th Party and the 3rd Party and has all other divine abilities, wherever Guanyin Bodhisattva goes, people will attach Guanyin's divine character to local gods in a way that is most acceptable to the public according to local customs. According to the pedigree theory of belief, Guanyin Bodhisattva is the general "god ancestor" in Chinese social belief, and is the source of belief and spiritual power of the gods. As a result, many local gods have formed a "kinship" relationship with Guanyin Bodhisattva. Some are regarded as incarnations of Guanyin Bodhisattva, while others are regarded as disciples or sisters of Guanyin Bodhisattva. Mazu, which is widely believed in coastal areas of our country, is a typical example. Especially in the eyes of Fujian believers, Mazu is the local adaptation of Guanyin Bodhisattva or the descendant of Guanyin. In this way, Guanyin Bodhisattva and many local gods have established an interactive relationship in the divine world, that is, the divine world

pedigree of belief. Therefore, many pilgrims will invite local gods to Mount Putuo to worship Guanyin Bodhisattva to express this pedigree structure of the divine world. The general manager of Putuo Mountain Travel Agency introduced this situation:

There are also many Fujian people who came to Mount Putuo with the statue of Mazu to become attached to Guanyin Bodhisattva. They will put the statue of Mazu in temples and bring it back to its original place after the pilgrimage. This is the "marriage" with Guanyin Bodhisattva. Fujian people come to Putuo Mountain repeatedly. Although they are already familiar with it, they almost rely on travel agencies, because the quotation of travel agencies is relatively cheap, they can enjoy the preferential price of the team, and the chartered car combination is convenient. If they contact accommodation and transportation, the cost is too high.

The same situation is also reflected in the pilgrimage groups of Taiwanese nationality. The Dharma vein of Taiwan Buddhism mainly originates from the Chinese Buddhism system in the mainland. Taiwan's Guanyin belief also originates from Mount Putuo. The first Guanyin statue was invited from Mount Putuo. Believers in Taiwan often organize theme tourism projects such as "Worship Guanyin in the South China Sea, Family and Everything Prosperous", "Worship Guanyin in the South China Sea, Family on Both Sides of the Taiwan Strait". In 2010 and 2011, the Putuo Mountain Buddhist Association organized exchange activities of "South China Sea Guanyin Cihang Treasure Island" and "Pilu Guanyin Fuyou Treasure Island" respectively. On the morning of October 24, 2012, Elder Yuan Zong, Chairman of the Chinese Buddhist Association, led a pilgrimage group composed of more than 300 mages and lay people to Mount Putuo. On the upper floor of Zhansheng Pavilion in Fanyin Cave of Mount Putuo, the bronze gold-plated black-faced Dorothy Guanyin Bodhisattva, which was welcomed from Lingjiu Mountain in Taiwan to Mount Putuo, is enshrined, while the jade carved Sakyamuni Buddha is enshrined on the lower floor. And set up the inscription "The Origin of Duoluo Guanyin Anfeng Putuo Mountain in Lingjiu Mountain, Taiwan" to commemorate it

There are many places in Taiwan where gods come from the mainland, and the "general temples" are all in the mainland. They tried every means to go to the mainland to "search for roots and recognize ancestors", hoping to establish incense

ties with the "General Temple" and express their respect and recognition for the "General Temple". Many believers in Taiwan will invite local gods to Mount Putuo to establish a "kinship" relationship with Guanyin Bodhisattva:

Our travel agency mainly receives overseas tour groups, including Taiwan, Hong Kong, Philippines, Malaysia and other tourist sources. We receive the most pilgrimage groups from Taiwan. Taiwanese talk about induction and channeling. Their trip to Mount Putuo is not decided by people, but is directed by the gods, such as Mazu channeling and Jigong channeling. Taiwanese come to Mount Putuo for pilgrimage. Many of them take the so-and-so "palace" where a local deity is located as a unit. The "palace owner" leads pilgrims from the same palace to Mount Putuo to worship. They will bring the local deities enshrined in the palace to Mount Putuo to worship and establish a "kinship" relationship between the local deities and Guanyin Bodhisattva in Mount Putuo. For example, the Holy Grace Palace in Chiayi, Taiwan has always maintained the tradition of pilgrimage to Mount Putuo.¹⁰¹

Guanyin Bodhisattva is "a belief in half of Asia". The whole of Asia has a high degree of recognition of Guanyin belief culture, which makes monasteries in many regions have a predestination with Mount Putuo. With the spatial spread of localized Guanyin belief, a cultural bond of "divine fate" has been gradually established with overseas Guanyin belief. "Divine fate" is relative to traditional interpersonal relationships such as kinship, geography and karma. Lin Qizhen pointed out: "Divine fate is the religious relationship between the gods who serve together. The common religious beliefs and gods are combined with the crowd, and their common organizations are shrines, churches and so on." (Lin Qicheng, 1994, P28) Zheng Tuyou also said that "divine fate" refers to "the relationship between people established by the belief in gods".¹⁰² Putuo Mountain has established a pedigree of "divine fate" with overseas countries through mutual visits of monks, mutual gifts of holy images and exchanges between temples. Some monks who went out from Mount

¹⁰¹Interviewee: General Manager of Putuo Mountain Travel Agency;

¹⁰²Zheng Tuyou: "Shenyuan Culture Helps Maritime Silk Road", Social Science News, January 22, 2015.

Putuo set up temples in their countries to promote Buddhism; Some use the name of "Mount Putuo" to name the temple, or simply call it "the lower house". Their disciples recognize Mount Putuo as "the ancestral hall". With "divine fate" as the cultural link, 103the Asian region has carried out exchange and mutual learning activities such as sending thousands of Bodhisattvas to thousands of people, and forming a pairwise Guanyin cultural tour.

Japan's Buddhist community also has a deep connection with Mount Putuo. As early as the Yuan Dynasty, when a Buddhist from Mount Putuo visited Japan, he established a "divine relationship" with Kyoto's Nanzenji. At present, Japan and Mount Putuo maintain a stable state of cultural exchange of Guanyin, and many Japanese people make pilgrimages to Mount Putuo. In addition, Japan's Guanyin Spirit Farm is also an important overseas pilgrimage group. Thirty-three "Guanyin Spirit Farms" in Japan formed friendly relations with Mount Putuo in 1993, and organized groups to worship and exchange each year to contribute to the promotion of Sino-Japanese friendship. (Wang Liansheng, 2004, p48-56)

Most countries in Southeast Asia believe in Buddhism, especially among the Chinese and overseas Chinese, many of whom are descendants of the early "Lower Southeast Asia" group of Minnan people. Their pilgrimage to Mount Putuo is actually a journey of "seeking roots and asking ancestors". "Therefore, in Thailand, the Philippines, Singapore, Malaysia, Indonesia, Myanmar and other countries, Buddhists often organize pilgrimage groups and come to the DPRK for a special trip. Some are pilgrimages to worship Buddha, some are to protect the holy land of Guanyin, and some people come to do Buddhist things to cross over their ancestors, so as to place their feelings of patriotism, love for their hometown and pursuit of their ancestors. Some people have been foreign nationals for two generations, but when doing Buddhism, they still write down their ancestral home in China. There are also many

103A Guide to Mount Putuo, Hangzhou: Zhejiang People's Publishing House, 1985, p. 11.

monks in Putuo Mountain who go to Southeast Asian countries to pay tribute to lotus root and participate in studies. "¹⁰⁴

To be sure, although Guanyin Bodhisattva originated from Indian Buddhism, it has become a localized deity driven by the sinicization of Buddhism and folk beliefs. It has Chinese identity and universal identity, and has strong Chinese and local attributes. This is a common belief form at the two levels of "institutional religion" and folk beliefs. Therefore, Guanyin Bodhisattva has the authoritative position of "God ancestor" in Chinese social belief. From the perspective of Guanyin belief pedigree, some pilgrims are based on the purpose of "seeking roots and asking ancestors", reflecting the spatial pedigree structure between Guanyin belief holy places, the divine world pedigree structure between Guanyin Bodhisattva and local gods, and the "divine fate" pedigree structure between local Guanyin belief and overseas Guanyin belief. The group of "seeking roots and asking ancestors" is an important source market for pilgrimage tourism in Mount Putuo. It is precisely because of their pilgrimage behavior that the order of localized Guanyin belief is maintained and the ties between different regions, different gods and different nationalities are strengthened.

3.1.3 Pilgrims praying for success

Most of the Chinese people' cognition of gods is not for the purpose of religious belief, but that worshipping gods can "bless" them and help them achieve certain wishes. In the secular world, there is a beautiful and auspicious side, and inevitably there are unsolvable difficulties and sufferings. Under the situation that natural and man-made disasters cannot be eliminated, "praying for God and worshipping Buddha" is people's last spiritual support. Chinese people worship gods basically based on the principle of realism, hoping that gods can satisfy their folk psychology of seeking

104A Guide to Mount Putuo, Hangzhou: Zhejiang People's Publishing House, 1985, p. 10.

good fortune and avoiding harm. Whether the gods are "effective" is the main basis for ordinary people to choose "believe" and "not believe".

Guanyin belief has transcended national boundaries, races and classes. Especially in Chinese society, many people regard Guanyin Bodhisattva as a kind of sustenance to realize their dreams, resolve their sufferings and seek liberation. In their view, Guanyin Bodhisattva is omnipotent, effective, loving, tolerant, just and always reliable. Worshipping and seeking Guanyin has become a common phenomenon among the general public. Localized Guanyin belief can have such a great influence in Chinese society. Apart from the factors of Buddhism itself, it is more important that Guanyin Bodhisattva has the divine character of "responding to every request" and "praying for every request". Besides, the belief in Guanyin can be widely spread in Chinese society, which is also the result of the effective narrative promotion passed down from dynasties to dynasties. In the eyes of the Chinese people, Guanyin Bodhisattva is equivalent to "efficacious". Li Lian commented: "Inspiration belief is an indispensable part of Chinese Buddhist Guanyin belief. It can even be said that it is the foothold of all Guanyin belief contents and Guanyin worship ceremonies, especially among ordinary people with lower cultural level." (Li Lian, 2006, P62-68) "Efficacy" is not only the identity factor of belief, but also the function of belief itself. Zhang Xiaoyi and Li Xiangping have relevant research on this. (Zhang Xiaoyi, Li Xiangping, 2016, P204-212) Moreover, efficacy can make believers rely on gods continuously, so that faith can be inherited and developed. Therefore, the efficacy and magic of Guanyin Bodhisattva are the basic understanding of the localized Guanyin belief of the Chinese people and the motive force of the belief.

Putuo Mountain, as a pilgrimage center of Guanyin, which is famous both at home and abroad and highly recognized by monks and laymen, is the bearing field of localized Guanyin belief, and has even become synonymous with "efficacious". For example, in the second season of the TV series *Ode to Joy*, Guan Ju'er's mother's friend said a line: "If I had such a daughter (referring to Guan Ju'er), I would really go to Mount Putuo to thank the immortals." This sentence reflects the common people's cognition of Mount Putuo, believing that Mount Putuo is "effective" itself. Therefore, we often hear people say that "the Bodhisattva of Mount Putuo is very spiritual".

People go to Mount Putuo to worship Guanyin Bodhisattva, hoping to make the Bodhisattva "manifest" and help solve the hardships in daily life, instead of seeking liberation in the religious sense. The efficacy of Guanyin belief cannot stay in the "concept", but should be proved in the "reality". Pilgrimage tourism is the behavior of people pursuing efficacy and praying for efficacy.

People may not take the initiative to pray for efficacy and rely on faith. However, in the face of unsolvable difficulties, even great disasters, if the gods "show up" to rescue them and verify their efficacy, they will be grateful to the gods and have a desire to worship them. Master Nebula wrote a famous story in "People's Sea of Cihang: How to Know There is Guanyin Bodhisattva". It tells the story that Sun Liren's wife, Ms. Sun Zhang Qingyang, went to Mount Putuo for a pilgrimage to thank the legend of the Bodhisattva due to the induction of Guanyin Bodhisattva. (Master Nebula, 2011, p60-61)

Sun Liren's wife, Ms. Sun Cheung Ching-yang, He married General Sun Liren in 1930. Four years later, Sun Zhang Qingyang moved to Nanchang, Jiangxi Province with her husband's army. One night, she suddenly dreamed of a huge Guanyin Bodhisattva standing in the air, holding a clean bottle and looking at her kindly. She couldn't help kneeling down and praying to Guanyin Bodhisattva, but she thought she had everything, so she prayed for her mother's life. For a moment, the Bodhisattva disappeared without a trace, and an old lady appeared and handed her a cup of clean water. After drinking it, she felt extremely cool and refreshing.

The old lady said to Qing Yang, "It is not difficult to ask for longevity. You are predestined friends with Buddha, but you are fascinated by the world of mortals. The sooner you practice, the better."

When she woke up from her dream, Qing Yang wondered deeply and felt extremely magical. Later, she began to study Buddhism diligently. When her mother learned of this, she gave her a string of rosary beads and taught her to read "Amitabha Buddha in the South". Soon, as the army was mobilized again, Qing Yang lay people followed to Zhejiang.

One day, she blew the wind outside. When she came home, she looked at all the Chinese and Western medicine, and even tried all kinds of herbs and remedies, but they could not be cured. At that time, Qingyang lay people were still very young, and they were still very concerned about their appearance. In addition, their husbands were away from home to fight, and there was no comfort. They suffered from this crooked mouth for a long time, and they had the idea of suicide. She asked the wives of her subordinates to buy two sleeping pills for her each. After collecting half a bottle, she was ready to take the medicine and commit suicide.

At this moment, it suddenly occurred to her that she should say goodbye to her mother first, so she sent a telegram to her mother. After receiving the telegram, her mother immediately came to Zhejiang to invite the public in her family to hold a fast for one day. She also supplied water and burned incense to pray in front of the Buddha case. After reciting the "Great Sadness Mantra" 21 times, she asked Qingyang lay people to drink the Great Sadness water on their knees and visualize the white guru she had dreamed of while drinking.

Just a few hours after Qingyang lay people respectfully drank the great sorrow water, the situation of crooked mouth has obviously improved. Three days later, this inexplicable strange disease has healed without medicine. After the disease was completely cured, Qing Yang lay people and their mother made a pilgrimage to Mount Putuo in the South China Sea and burned incense on their arms to offer Buddha, in order to appreciate Bodhisattva's compassion and salvation.

Later, inspired by Guanyin Bodhisattva, she devoted herself to spiritual practice and became a great layman who protected Taiwan Buddhism. With great compassion, she ran to rescue mainland monks who came to Taiwan and suffered from monk difficulties and were imprisoned. Her behavior was admirable.

From this story, we can read a basic rule of Chinese people's pilgrimage: witnessing efficacy-thanking Bodhisattva-producing faith, the core of which lies in the recognition of the efficacy of Guanyin Bodhisattva, and people's pilgrimage is to strengthen the recognition of faith. Guanyin Bodhisattva is the most effective deity in the eyes of the common people. A series of major events and minor events such as

studying and having children can be blessed by Guanyin Bodhisattva. Many people have even formed the habit of "going to Mount Putuo whenever there is anything". In the survey, the author interviewed many parents of students studying in universities in Shanghai. Many of them made a special trip to Mount Putuo to worship Guanyin Bodhisattva before their children's college entrance examination. After worshipping, the children were admitted to the expected university as they wished. When these parents send their children to Shanghai to go to school, they will go to Mount Putuo to fulfill their vows by the way, and the purpose of pilgrimage will be achieved. In their words, it is "perfect", which is an effective story of Guanyin in contemporary times.



Figure 78 Pilgrimage shop in Putuo Mountain

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

In a pilgrimage shop in Mount Putuo, a clerk said:

(In the following interview records, the interviewee code is Q and the interviewee code is A, the same below)

Q: Do you believe in Guanyin Bodhisattva?

A: I believe it. The Guanyin Bodhisattva here is very spiritual, like seeking children and career.

Q: Do you tell an effective story?

A: There are many effective stories. I don't know where to start at the moment (laughter).

Q: What are the Guanyin belief activities on this side of Mount Putuo?

A: Yes, there are many. For example, on February 19, June 19 and September 19, there will be a law meeting or something. Mount Putuo is very lively.

Q: What do you mainly do?

A: We all supply Guanyin in the South China Sea here. People believe in Guanyin Bodhisattva very much. These three days are the birthdays of Guanyin Bodhisattva. Many people come to worship Bodhisattva. In addition to the three major incense meetings of Guanyin, it is the birthday of Sakyamuni Buddha, such as the eighth day of April and the eighth day of the twelfth lunar month. There are Dharma meetings here.

Q: Have you ever experienced the effective story of Guanyin Bodhisattva?

A: The Bodhisattva here is very spiritual. It is good for me to know the spiritual things in my heart. I don't need to tell them. When I didn't work here before, I often had doubts and no faith in my heart. After changing to work here, I saw a lot of guests asking for careers, jobs and children. I didn't know what they thought, but only asked for incense. Later, I saw them come to fulfill their vows, and there were quite a few such people, only to know that Guanyin Bodhisattva was really effective.

Q: How did you invite the petition?

A: If you petition, you don't have to say your wish. Just put it in your heart. If you are sincere, you will be spiritual. You will fulfill your wish after it is realized.

Q: How did you repay your wish?

A: There is a young Shanghainese who basically burns incense every Sunday. After a period of time, he came to ask me if I had any kind of incense specially used for vowing. After doing a good job here, he would immediately take it back to Shanghai to fulfill the vow. He also put 800 yuan in the merit box. There are also people who ask for children. Two women come here to ask for children. One girl wants to have a boy and the other wants to have a girl. The results have all come true. Many people who have realized their wish to have a child will come here with their children in their arms to fulfill their wishes. Generally, the father and grandmother of the child will come together to fulfill their wishes, because the mother is in

confinement and cannot come. At the beginning, when they made their vows in which hall, they had to go there to fulfill their vows. When they worshipped, they had to remember to explain to Bodhisattva that they had come to fulfill their vows and that they would return immediately after returning their vows. Guanyin Bodhisattva is really effective.

Q: What age group is the largest number of people coming to Mount Putuo?

A: All ages. In the tourist season, like holidays, there are more young people. Some young people don't worship, just look and walk. Some young people come specially to burn incense and worship Buddha. Last year, a young girl came here without worshipping Buddha and Bodhisattva. She had a dream that night. She dreamed that Guanyin Bodhisattva asked her to burn incense and worship Buddha. She came to us and invited incense and candles to burn incense. She found the scene when worshipping was the same as in the dream. It was amazing.

Q: Are there more men or women who come to Mount Putuo to worship Bodhisattva?

A: Both. Many men believe in Guanyin Bodhisattva more than women. Some men don't care. They just come for a walk and have a look. In short, there are all kinds of people in Mount Putuo, even foreigners. In any case, sincerity is required.

Q: Have anyone with bad intentions been punished?

A: (Laughter) Even if they are punished, they will not speak out. After all, it is not a good thing. We're here

It was found that thieves stole money in the merit box, and then went to other places to steal it after being caught. Once plainclothes police officers

Cha also came to catch thieves. Doing these things in front of Guanyin Bodhisattva is definitely punishable.

Q: How many tourist teams have come here to pilgrim Guanyin Bodhisattva?

A: There are teams and individual customers. The largest number of people is in July and August, with people from all over the world.¹⁰⁵

It can be seen that the efficacy of Guanyin Bodhisattva is the greatest attraction and driving force of pilgrimage tourism, and it is also demonstrated in the process of pilgrimage tourism. Pilgrimage tourism is a process of praying for efficacy, witnessing efficacy, and producing and consuming efficacy.

In a word, among the pilgrimage tourist groups in Mount Putuo, a considerable part go to Guanyin Bodhisattva to pray for efficacy, and some make ordinary wishes and fulfill their wishes; Some express gratitude to Guanyin; Others pray for the help of Guanyin Bodhisattva in case of major events, minor events and major disasters. Even ordinary tourists without faith will be inspired to practice pilgrimage in such an effective atmosphere. In pilgrims who pray for efficacy, there is not much sacred atmosphere of religion, but more secular psychological demands of ordinary people. In other words, they are covered with the cloak of religious belief, wrapped in the wishes of the world, including all kinds of satisfaction when traveling because of pilgrimage. Therefore, pilgrimage tourists are between "belief" and "tourism", which reflects that pilgrimage tourism is a sacred and secular behavior.

3.1.4 Pilgrims with sightseeing experience

Different people have different interpretations of pilgrimage tourism behavior. The above analyzes the motivation and purpose of pilgrimage tourists from the perspectives of religious tradition, folk customs and folk psychology. There is also a group of tourists and cultural experiencers who are eager to "seek novelty", "seek novelty" and "yearn for poetry and distance". For them, pilgrimage tourism is a kind of cultural behavior of sightseeing, leisure and vacation in holy places, and proper participation in religious belief activities. They can have cross-cultural experience in religious holy places, and express their psychological demands of homesickness,

¹⁰⁵Interviewee: Sun FX, a shop assistant in Putuo Mountain; Interview place: Fayu Temple, Putuo Mountain

nostalgia, novelty seeking and root seeking. Moreover, religious holy places are often famous mountains and scenic spots, with beautiful natural scenery and magnificent astronomical phenomena, which in itself attract countless tourists to visit the Range Rover.

Pilgrims motivated by sightseeing, leisure and cultural experience can use religious belief fields, To achieve tourism purposes such as entertainment, socializing, learning and getting rid of the tension of daily life, they regard religious "holy places" as tourism "resorts". In them, there is no distinction between sacred and secular, and everything is for the purpose of enjoying beautiful scenery, relaxing body and mind and experiencing culture during tourism. However, religious holy places are not simple scenic spots, not only winning by natural scenery, but more importantly, they contain profound religious culture. Tourists who come here are bound to be influenced and infected by the atmosphere of faith. In the survey, many tourists said that when they go to a famous mountain, "they must go in and say goodbye when they see a temple". A woman who has lived in Toronto, Canada for many years said:

I go back to China once a year. When I returned to China more than ten years ago, I went to Mount Putuo for the first time. At that time, I just thought the scenery of Mount Putuo was very beautiful and wanted to play. As a result, I found that the atmosphere of faith there was very strong. I also went to worship. I also took a special pilgrimage road, that is, Miaosolemn Road, which is said to be the road leading to "Miaoxiang Solemn Buddhist Kingdom Heaven and Earth". Later, I basically wanted to visit Mount Putuo every time I returned home, once a year for many years.

I did a field investigation in Shengsi Reef Island, Zhoushan, and conducted random interviews with local businesses and residents. The owner of a seafood stall stated:

The scenery and air on Mount Putuo are very good and attractive. It is very good to go for fun and vacation. At first, I just went to see and have fun. Later, because the Guanyin Bodhisattva in Mount Putuo is quite effective, I often go to worship. I am familiar with many monks above. Every time I go, I visit them and listen to them talk about the Dharma. When I go to Mount Putuo, I usually give incense to Guanyin

Bodhisattva and occasionally put some money in it. I remember a pilgrim who donated money to build a road. Believing in this thing, believing is spiritual. I feel that every time I worship Guanyin Bodhisattva, my business seems to be better.¹⁰⁶

According to these interview data, tourists who go to Mount Putuo for sightseeing experience will be infected by the pilgrimage atmosphere to varying degrees and participate in it consciously. As a result, many tourists regard Mount Putuo as a place far away from the hustle and bustle of the world and able to purify their hearts. Some people say: "I seem to have been here, and I seem to have never been here." "For many years, I have been looking for my own peace."

At present, when travel agencies design and promote Mount Putuo tourism routes, there are very few pure natural tourism products, and most of them combine faith with tourism. For example, "Praying Tour in Mount Putuo", "One Day of Zen, Traveling to Putuo", "Buddha Worship in the Main Temple of Mount Putuo", "Life Zen", "Buddhist Cultural Experience Camp", and so on. The orientation of merchants has a great influence on tourists' choice, and they will carry out pilgrimage activities in addition to sightseeing experience to varying degrees. In these tourists, faith has been combined with tourism.

According to the above analysis, several types of pilgrims can be summed up:

1. Both form and content are pilgrimages. This kind of pilgrimage tourists are mainly Buddhist monks or Buddhist believers. They need to make pilgrimages. Through chanting Buddha, chanting sutras, holding mantras and releasing, they can absorb wisdom from Buddhism, eliminate troubles and pains, find spiritual sustenance and reshape life. In terms of interpersonal relationship, the "temporary community" formed by them has developed into a relatively stable "belief community". Pilgrimage tourism endows its heart with fullness and firmness, peace and tranquility, which can "increase the upper edge". They often do not yearn for visible returns, but think that

¹⁰⁶Interviewees: Zhao CS, pilgrimage tourist from Mount Putuo, owner of XX seafood stall on Shengsi Reef Island in Zhoushan, Zhejiang Province; Interview place: XX Seafood Food Stall Store in Sijiao Island, Shengsi, Zhoushan, Zhejiang Province

what they pray for returns is not true faith. Just like the narrative in the movie "Gang Ren Bo Qi", Buddhist believers view pilgrimage tourism behavior with "process theory" rather than "result theory".

2. Both form and content are tourism. This kind of pilgrimage tourists mainly focus on Holy Land sightseeing and belief experience, but they are usually inspired by the power of belief in their tourism, thus enlightening and opening up the wisdom of life. Some pilgrimage tourists even change their original belief attitude, such as the story of "the rich man in the present spiritual trace, Fandong, changed his belief". Therefore, with the prevalence of consumerism, pilgrimage tourism has become an effective way to relieve people's identity crisis and emotional anxiety.

3. The form is tourism and the content is pilgrimage. For example, those pilgrims who "seek their roots and ask their ancestors", their behavior reflects the pedigree concept in social beliefs. Belief is a pedigree existence. Belief pedigree provides legal basis for pilgrimage tourism. Pilgrimage tourism, as an adhesive of geography and divine fate, promotes the interaction and association between holy places and people.

4. The form is pilgrimage and the content is tourism. For example, pilgrims who pray for efficacy out of folk customs often travel in the name of pilgrimage in the cloak of faith. This kind of people are looking forward to solving practical problems and specific difficulties in their lives. They value whether the gods are really effective and think that the holy places are effective and blessing. They seem to be praying and worshipping, but in fact they are secularizing, living and folklore the sacred pilgrimage. Some of them will gain positive energy in their beliefs after pilgrimage, meet their spiritual and cultural needs, rethink their own lives and lives, and some develop better hearts and form good value orientations, thus revising the direction of life and living, studying and working better.

Pilgrimage tourists and pilgrimage tourism are two-way interactive relations. They are not only the participants of pilgrimage tourism, but also feel the spirit of Guanyin belief through pilgrimage tourism and try to "learn Guanyin" and "do Guanyin". Guanyin Bodhisattva is not only a god, but also contains an ideal

personality and public values, which even becomes a rule to maintain social ethics, morality and order, and provides a spiritual yardstick for social governance.

In the process of pilgrimage, pilgrims have completed the separation stage, marginal stage and aggregation stage of "transitional etiquette" (Zhang Juwen, 2012, P14), experiencing the identity change of "tourists-pilgrims-tourists" (tourists-pilgrims-tourists) or "pilgrims-tourists-pilgrims", wandering between "faith" and "tourism".

3.1.5 Conduct of pilgrims

In Chinese social beliefs, except for "institutional religions" such as Buddhism and Taoism, most belief forms do not have clear elements such as doctrine, organization and clergy, and people always practice their beliefs according to folk understanding and folk psychology. Most Chinese people's belief style is externalized in action. As Joachim said: "Chinese people attach importance to religious practice, not religious belief, religious etiquette, not religious doctrine, religious behavior, not religious belief." (Wang Equality, 1991, P32) Ernst also pointed out: "In China, the primary purpose of religious activities is to complete the established ceremony, and then to arouse the inner faith. People can understand the worship ceremony from a practical point of view and even describe it as a" transaction. " (Shi Liang, Zhang Xi Han, 2017, P216) Pilgrimage tourism is to realize communication with the gods, and to worship and pray to the gods. It is a belief practice with typical ritual characteristics. Through the behavior of pilgrims, We can analyze the relationship between them and the gods and the landscape of the Holy Land. In this process, they are not only the audience and practitioners of pilgrimage tourism, but also the construction force of pilgrimage tourism. Their behavior in the Holy Land also promotes the production and consumption of beliefs, transforming traditional beliefs into modern tourism. In other words, the behavior of pilgrims is the medium connecting belief and tourism.

The act of "communication" between pilgrims and gods. The purpose of people's belief in gods is to obtain some kind of protection and induction, which requires

communication and communication with gods. As Master Nebula said: "The most important essence of the Quan Yin Method is to be able to communicate with Bodhisattvas besides worshipping and calling Guanyin Bodhisattva." (Master Nebula, 2011, P92) People's communication with Guanyin Bodhisattva mainly relies on telepathy and face-to-face prayer. "Pilgrimage" is the communication behavior of worshipping saints (gods).

Buddhism believes that "incense is a messenger" and has a tradition of offering fragrant flowers to Buddha. Believers use incense to convey their devotion and respect to Buddha and Bodhisattva. In the eyes of ordinary people, incense also symbolizes the efficacy of gods. People often use the expression "the incense of XX Temple is very prosperous" to describe the efficacy of a god, a holy place or a temple. In Wang Sifu's research, incense has been linked with efficacy: "Burning incense is to communicate with something that has spirit, or with something that injected spirit into the statue through ritual spells that open eyes and ears. If it is really effective after burning incense, it will be strengthened again. The constantly appearing efficacy must be some attribute imagined before. At any time, this metaphor will play a role in this respect and put it into a performance. This kind of communication performance is itself a kind of liaison organization." (Zhao Xudong, 2008, p92)

The efficacy symbolized by incense is of great significance to the tourism economy. The prosperity of incense is the weather vane of the development of tourism in a certain place. In the eyes of tourism practitioners, pilgrimage tourism is a kind of "incense economy" to a great extent. Therefore, "incense" is an essential ritual link in pilgrimage tourism, which is not only a channel for communication between man and God, but also a kind of tourism consumption behavior and the source of tourism economy.

At the beginning of the last century, German scholar Ernst Boshman made a long investigation in Mount Putuo. In his writings, he specifically mentioned the message of "pilgrimage": "The word" pilgrimage "appears on almost every stone (meaning to move forward, raise your hands and present incense). This is a devout motto and a request for many pilgrims." (Shi Liang, Zhang Xiqiang, 2017, p18)

This is a picture of the holy land in the eyes of western scholars and their understanding of "pilgrimage", which can reflect that Putuo Mountain, as a holy land of Guanyin belief, requires pilgrims to "pilgrimage". Today, both devout Buddhist believers and tourists visiting Range Rover basically offer incense. Incense is an important force for the continuation and inheritance of the localized Guanyin belief and its holy places.

So how to burn incense? Folk has its own behavioral logic and interpretation system. Liu Zhengkun narrated:

Only three are needed to burn fragrance and four are needed to kowtow.

Burn incense for three, kowtow for four and repay four.

What are the three haves? A wick of incense is inserted into the head of the incense burner, asking for both parents and physical well-being; Two incense sticks are inserted into the middle of the incense burner, seeking harmony between husband and wife, and reaching old age through a hundred years; Three sticks of incense are inserted under the incense burner, and the descendants of male and female cigarettes are asked to defend themselves from generation to generation. It can also be said that the three are three saints, which three saints? Sakyamuni Buddha, Li Laojun and Confucius.

Wen Buddha was born in the early Zhou Dynasty, and Lao Jun was born in the middle of the Zhou Dynasty.

At the end of the Zhou Dynasty, the teacher was born, and the three elders were born once. (Liu Zhengkun, 2014, p3)

This statement about the etiquette of burning incense may only represent the understanding of individual folk artists of Baojuan, but it reflects the common psychological demands of Chinese people, that is, they hope to convey their wishes to the gods and pray for their blessing and protection through incense. Chinese people's incense behavior is more to express common wishes, It seldom involves the category of religion, and there seems to be no unified ritual standard, so there are phenomena such as "burning high incense" and "burning rich incense". Master Zhu Yun recorded

a story of "not coming sincerely, returning to the original place" in "The Legend of Mount Putuo in the South China Sea", in order to warn the world not to burn incense indiscriminately. In 2006, the Buddhist Association of Mount Putuo issued the Announcement of Civilized Incense, which was posted in many temples:

All monasteries in Mount Putuo need to worship Buddha and pray for blessings. All three fragrant sticks, incense with a length of more than 60 cm and a diameter of 0.5 cm, candles and paper money are not allowed to enter the temple.¹⁰⁷

Civilization of incense is an important measure taken by the management of Mount Putuo, and it is also a norm for pilgrimage tourism. The purpose of incense is to pray for the gods to solve practical difficulties. Therefore, another way of communication between pilgrims and the gods is to pray or make wishes, which are the secular demands of ordinary people. For example, if someone does not recover from a long illness, he will go to Mount Putuo to ask Guanyin Bodhisattva to "cure the disease". After the pilgrimage, the disease is almost cured. Because there is an image of "sending Guanyin" in the localized Guanyin belief system, many people will go to Mount Putuo to seek children. A mage in Mount Putuo told a story about believers seeking children and getting effective results:

Putuo Mountain has a great influence in the southeast region, but it is relatively small in the north. There is a regional problem of belief. Folk belief and Guanyin belief recorded in classics have something in common but also have differences. Guanyin Bodhisattva's paranormal is an unclear thing, such as seeking children. I once met a man who used to be the director of Bengbu Pencil Factory in Anhui Province. The factory director does not believe in Buddhism. He has three sons and two daughters, one of whom has a child. He does not remember whether he is the eldest or the second. He has been married for six years and has not had any children. The factory director's wife believes in Buddhism, so let's say goodbye to Guanyin Bodhisattva in Mount Putuo, but the factory director is unwilling to come. At his wife's insistence, he later called his son and daughter to Mount Putuo. In the second and third months, the factory director's child was found pregnant in the hospital. The

¹⁰⁷Excerpted from Putuo Mountain's Announcement of Civilized Incense

next year, the granddaughter was born. Many people in the factory knew about it. Many young couples went to Mount Putuo to worship Guanyin Bodhisattva. The children of this generation are now teenagers.

There are also cases where it is ineffective to ask for children. There is a woman in Zhoushan TV Station who came to ask for a son. I think she can't ask for it because she is stubborn in her heart. There is also a couple in Hefei. The wife plays the piano and has a high level. The couple went to the Guanyin Temple on Mount Putuo's Foding Mountain to ask for a son, but they did not. After they returned, I once called the husband and asked how Qiuzi was doing. He said he was listening to a symphony and divorced a few days after returning from Mount Putuo. Now he is very happy. This shows that although they came to ask for a child at the beginning, in fact, the relationship between husband and wife has already been shattered, and it is not a good thing for them to ask for a child's success.

Most of the time, people's belief logic and belief style are different from religious principles. For example, a large number of pilgrims go to Mount Putuo to seek wealth and go straight to the good wealth cave. They think that good wealth is directly related to "wealth", and good wealth boys are just like the God of Wealth. Although this is not the case in fact, it does not affect people's enthusiasm for wealth. They hold a hundred-dollar bill and rub it off on the inscription "The Ancient Cave of Good Wealth", believing that doing so will bring wealth. Therefore, the Cave of Good Wealth often receives the most money with happiness. In order to meet the demands of the believers, the management simply set up a "place where money is spent and blessed", where the author interviewed a believer:

Q: After you brush the money in Shancai Cave, do you leave it to Bodhisattva or take it with you?

A: Of course, you have to take the money with you. Otherwise, how can you use it to "make money"? Money for Bodhisattva to be happy with

It's going to be given separately.

According to Fraser's interpretation of witchcraft, the behavior of believers seeking wealth in Shancai Cave is actually a kind of "contact witchcraft", which means that "the material entities in contact with each other can still interact across distances even if they are separated". (James Fraser, 2010, p16)

In the pilgrimage tour of localized Guanyin belief, "contact witchcraft" like this abound, which is the most direct behavior representation of pilgrimage by ordinary people.

In the logic of people's belief, if there is a wish, there will be a wish. Wishing is a prayer to the gods and a promise; Voting is an expression of gratitude to the gods, and it is also an act of fulfilling promises to facilitate the next wish. The mode of "making a wish-making a wish-making a wish again-making a wish again" means that all pilgrims can communicate with gods, which is the most basic understanding and behavior of Chinese people on faith. Wu Chongqing revealed the law of the spread of sacred information and the rise and fall of spiritual power through the cycle law of wishing and fulfilling vows: efficacious-"fulfilling vows"-spreading-glorifying the gods; It doesn't work-don't "answer"-shield-safeguard the gods, and think that spiritual power is accumulated by individuals. If the gods don't work, they don't want to spread it, because they think that spreading negative information is the greatest disrespect to the gods, and it is also very unfavorable to him and his family. On the contrary, people think that the words of the gods "ineffective" indicate that the gods are unwilling to give directions, which is harmful to the interests and prestige of individuals and families. Therefore, people choose self-control, filtering and shielding of "ineffective" information.¹⁰⁸

The cycle of wishing and fulfilling vows is the manifestation and dissemination of the efficacy of gods, which also enables pilgrimage tourism to continue endlessly.

¹⁰⁸Wu Chongqing: "Information Communication and Dissemination in Folk Beliefs: From the Perspective of Interaction between Human Beings, Ghosts and Gods", Paper on "Seminar on New Urbanization and Changes in Folk Beliefs", Shanghai: East China Normal University, May 6, 2017.

In the "Selected Sangha Works of Mount Putuo" compiled by the Buddhist Association of Mount Putuo, some stories of believers making and fulfilling their wishes are recorded. Here are two descriptions as follows:

One:

There is a Miao Fuqi from Hebei who has esophageal cancer, Many hospitals can't cure it well. His family helped him read Nanwu Guanyin Bodhisattva. Her daughter came all the way to our Guanyin Cave in Mount Putuo to worship Guanyin Bodhisattva despite the long journey. She prayed that Nanwu Guanyin Bodhisattva would bless his father's disease to dissipate, avoid difficulties and eliminate disasters, cure her father's esophageal cancer, increase happiness and longevity, and live a long life. He also made a wish in front of Guanyin Bodhisattva. A few days later, her uncle dreamed that Guanyin Bodhisattva was holding willows and vases and sprinkling nectar from the vases on her father. Now her father's esophageal cancer has been cured. A few days ago, I came to our Guanyin Cave to fulfill my wish.¹⁰⁹

Second:

When movie star Song Jia came to Guanyin Cave in 1989 to make the movie "Falling Mountain Wind", she made a wish in front of the statue of Guanyin Bodhisattva. If the movie she made won the prize, she would come to Guanyin Cave to worship Guanyin Bodhisattva every year. Later, her film "Falling Mountain Wind" won the Best Actress Award in the 14th Film Hundred Flowers Award in 1991. She comes to Guanyin Cave every year to worship Guanyin Bodhisattva.¹¹⁰

In China's social belief, the communication between man and God should adhere to the most basic principles, that is, honesty, sincerity and trustworthiness, and vowing is an expression of "keeping faith" to the gods. In folklore, some pilgrims did

¹⁰⁹Master Le Yin: "Bitter Sea Often Becomes a Boat for Crossing People", Putuo Mountain Buddhist Association: Selected Sangha Works of Putuo Mountain, p. 346.

¹¹⁰Master Le Yin: "Bitter Sea Often Becomes a Boat for Crossing People", Putuo Mountain Buddhist Association: Selected Sangha Works of Putuo Mountain, p. 346.

not fulfill their wishes after their wishes were realized, and later they were "warned" by the gods. Liu Zhengkun said:

If going to Mount Putuo is just a tourist mentality, the gods will not blame it. If you want something, you must worship Buddha and Bodhisattva. According to the secular point of view, you must make a wish and fulfill it. Jingjiang Baojuan Li

There is a sermon that there is a member's family. After he made a wish, he did not fulfill it. The Bodhisattva became angry. In folk beliefs, deification of human beings is God; In turn, God will personify. We often say that "there are many debts between the dead and the underworld, only the fast export between the dead and the dead is to blame". We must have credit to the gods. If you burn incense, you will have to go for three years, and you will have to give lectures and lectures for three years. The third is a basic unit of quantity.¹¹¹

The pattern of "making a wish-fulfilling a wish" in Chinese social belief shows that the behavior of pilgrims is quite different from that of other tourists. They are not pure "pilgrimage" or pure "tourism", but both.

Landscape practice of pilgrims. Landscape is the material resource that tourism must rely on. Only when tourists are present can its visibility and ornamental value be reflected. Holy land and its landscape are the space and object of pilgrimage tourism, and they are an interactive and interrelated whole with pilgrimage tourists. On the one hand, pilgrims who believe in holy places themselves constitute a pilgrimage landscape and create a sacred atmosphere for the landscape; On the other hand, "the Holy Land attracts pilgrims, and pilgrims also enhance the reputation of the Holy Land and attract more pilgrims." (Susan Naquin and Ch ü n-fang Y ü, 1992, p207) Landscape and pilgrimage tourists are closely interacted. Landscape provides pilgrimage tourists with the carrier of sightseeing, viewing, worshipping and experiencing, and pilgrimage tourists also act on landscape objects in various ways. Some scholars regard the interactive relationship between tourists and landscape as a

¹¹¹Interviewee: Liu Zhengkun, inheritor of Jiangsu Jingjiang Baojuan; Interview place: Jingjiang Library, Jiangsu Province.

kind of "landscape practice", "which is to get some experience, cognition or recognition through activities such as traveling, visiting, exploring and transforming a special landscape". (Ge Rongling, 2014, P108-117) Landscape carries the emotions and wishes of pilgrimage tourists. Pilgrimage tourists stimulate the motivation to travel by receiving landscape narrative information, thus generating pilgrimage tourism behavior and obtaining tourism experience. The landscape practice of pilgrims is often expressed through various ways such as adoption, donation and giving.

Adoption and worship of landscape by pilgrims. The efficacy of Guanyin Bodhisattva is often based on the natural scenery of the Holy Land. They are also regarded as sacred landscapes with Bodhisattva's grace and "spiritual power". The reason why Mount Putuo can become a pilgrimage center for Guanyin belief is that it is in line with the natural environment of Guanyin Bodhisattva's "aura". The owner of Datura stramonium in Qing Dynasty described in "Legend of Guanyin Bodhisattva": (Putuo Mountain) "Exotic flowers and different grasses are born all around; Spirit beasts and rare birds, welcoming people to dance; On the White Lotus Pond, thousands of wisps of fragrance are sent; In the purple bamboo forest, thousands of auspicious mist rises." (Master of Mandala Room, 1997, p211)

In the eyes of pilgrims, the flowers and trees in Putuo Mountain, the strange stones in ancient temples, the tidal sounds of Jinsha and the meteorological illusions are all related to the belief in Guanyin, and even think that they are the incarnation of Guanyin Bodhisattva. As Master Yin Guang said, "Bodhisattva not only has feelings, but also mountains and rivers, boats and rafts, bridges, roads, herbs, trees, terraces and halls are randomly displayed. Always aim to make all living beings happy from suffering and turn danger into safety. "

The ancient and famous trees in Mount Putuo are a major feature of the "Haitian Buddhist Kingdom". They are considered to be "bathed" in the grace of Guanyin Bodhisattva all year round, "exposed" to Sanskrit and Buddhist music, full of spiritual colors, and naturally become the landscape for people to worship. For example, Zhoushan Neolitsea in Putuo Mountain has golden fluff outside its leaves in spring, which seems to shine golden light in the sun; It is called "Buddha's Light Tree" and is

like the induction of Buddha and Bodhisattva; There is a pair of ginkgo trees in Fayu Temple, which is called "husband and wife ginkgo trees"; There is also *Carpinus putuo*, whose wild mother tree is the only one in the world, which is located on the west side of Huiji Temple in Foding Mountain and is a national first-class protected plant. The crown of Putuo Goose Canyon is divided into two strands, which "snuggle up" to each other, so people call it "Mandarin Duck Tree". These trees not only have irreplaceable protection value, but also are regarded by believers as sacred objects full of spiritual power. The area where they are located is transformed from natural space to sacred space, triggering a large number of pilgrims to pay their respects in order to pray for harmony and good luck between husband and wife.

The thousand-year-old camphor tree located in the western scenic spot of Mount Putuo is a highly sanctified plant landscape by both monks and laymen. At present, the tree is carefully cared for by the Administrative Committee of Mount Putuo and has been managed by special personnel. In order to prevent the typhoon from damaging the crown of the tree, corresponding protection measures have been taken. When the author went to investigate, a temple was being built next to the thousand-year-old camphor tree, which seemed a bit messy, but it did not affect people's worship of the tree, and the incense in front of the tree was very prosperous. In folklore, this tree is full of supernatural colors and is closely related to Xuanhua Master:

Does Master Xuanhua know? This tree has converted to Master Xuanhua and has been to Wanfo City in the United States to listen to Master Xuanhua's teachings. I have been here for three years. In the first year, I dreamed that this tree was turned into a person. It was very tall and in this position. I looked up at him like a child, with a long face, a burly figure, no beard and a very young appearance. He has three stripes on his head. His hair is black and has no white hair. It is very long. There are also some ones that have been approved. Many of them are long horizontally, one by one. I have seen all kinds of people. The basketball player is very tall, right? He is taller than everyone I have ever seen. He didn't say anything to me, but smiled and was very kind. At that time, I looked at the time, it was 1:08 in the morning, and then I fell

asleep in a daze. When I got up the next morning and lit incense for him, I saw that the branches were also long horizontally.

He told a group of lay people from Liaoning in northeast China that Master Xuanhua had a disciple who was a big camphor tree and was his "himself". The lay people later came to worship the big tree.

Many people come here to worship because they have heard the legend of the ancient camphor tree for thousands of years. This tree is very clever. Some prospective college students who are preparing for the college entrance examination will make wishes. Many wishes have been realized and many will be fulfilled. There is an old uncle in Wuhan. He has a grandson and a grandson. At that time, he came to make a wish to take an examination of the university. Later, his grandson was admitted to Peking University and his grandson was admitted to Wuhan University. They are all very good famous universities. He came to make a wish. There is a girl in Shanghai who came to make a wish on October 7, 2015. After she was admitted to university in 2016, she came with her mother to make a wish. Generally, there are people who support faint scent and donate money. This wish wall, they all make a wish to the camphor tree, or thank the camphor tree, on which there are words written by this girl:

I hope our whole family is healthy, safe and happy. I wish myself a smooth entrance to the dream university in next year's college entrance examination, and all the people I love and I love can live a healthy and smooth life! May the ancient camphor trees flourish in the Millennium.

In October 2004, the thousand-year-old camphor tree in Mount Putuo was hung with the red word "Yuan" and colored balls. For the first time, 52 newcomers from all over the country took the thousand-year-old camphor tree as a witness and held a collective wedding here. (Wang Zeyan, 2010, p12)

Pilgrims also believe that protecting ancient trees, adopting and supporting ancient trees are also a tribute to Guanyin Bodhisattva. Mount Putuo also allows trees outside the temple to be supported, while trees inside the temple cannot be supported. As a result, the Putuo Mountain Administrative Committee provided the pilgrims with

the business of supporting trees. The providers paid 600 yuan every year and had sex for three years at a time. The Administrative Committee will set up an "adoption card" on the tree for the provider, on which the provider's wishes or greetings are written.

Pilgrimage tourists' donations and alms to landscapes. Pilgrims, out of their sincere belief in Guanyin and the Holy Land of Mount Putuo, will consciously donate money to build roads and support Buddha statues, which they think are "doing merit". Merit is "the sacred value (virtue) that people can share by making contributions (merits) in the process of establishing a set of perfect order (the noumenon of sacred value)." (Yang Derui, 2009, P125-141) To do merit is to give to the gods, to "please" the gods, to realize their wishes, and then to enhance the prestige of the gods. Putuo Mountain will set up "Road Construction Notes" and "Merit Monument" for donors, write down their names and donation amounts, and put them in the landscape. These memorial landscapes, such as "adoption cards", "road construction records" and "merit monuments", are the "traces" left by pilgrims in the Holy Land. It is the landscape practice of pilgrims in the Holy Land to closely link pilgrims with the landscape of the Holy Land by writing names and describing merit deeds.

Devout believers will also pledge a certain step, a certain railing, or a brick or a tile of the temple. They believe that participating in the temple construction is a salute and pilgrimage to Guanyin Bodhisattva. In many temples in Han Dynasty, the management has carried out "tile donation" and other businesses for believers. Believers write their wishes and names on tiles, and the fees generally range from 50 yuan to 100 yuan. These tiles are regarded as objects for believers to support Buddhas and Bodhisattvas, and will be used in the construction of Buddhist temples in the future.

Some believers even directly invested in the construction of temples, an tang, pavilions and pavilions; For example, the "Coastal Memorial Arch" above the "Duan Gu Sacred Site" in Mount Putuo was directly donated by a lay man named Chen Xingliang during the Republic of China; Master Yin Guang had a written record of the incident; In the Legend of Guanyin edited by Zhang Jian, the story of "Chen Xingliang's son repairing the tower" is also included; Master Jing Min restated this legend in a lecture:

This happened in the eighth year of the Republic of China (1919). There was an entrepreneur named Chen Xingliang in Wuwei County, Anhui Province. He himself was a big entrepreneur and set up the earliest cement company in Tianjin. Cement was called "Cement" at that time. Chen Xingliang set up Qixin Cement Company. When Mr. Chen's wife was pregnant, she became ill and could not be treated by famous doctors. The two lives are at stake. In desperation, they can only cram temporarily, so they pray to Guanyin Bodhisattva. He prayed himself, his wife prayed, and the whole family prayed. That night, his wife dreamed that a woman in white gave her water to drink, and the next day she recovered without medicine. In another month, a big fat boy will be born smoothly. This matter was written by Master Yin Guang himself. The Master also saw them bring their children to Mount Putuo to worship Guanyin and fulfill their vows. Chen Xingliang later sent his heart to Mount Putuo to build a coastal memorial arch, repair the short Gu Daotou and repair the concrete railings of the lotus pond in Fusaiji. At that time, Master Yu, the abbot of Fusaiji, said it didn't matter whether the memorial arch was repaired or not, but many pagodas in Yuan Dynasty needed to be repaired. Chen Jushi said that if a wish was sent out, it couldn't be taken back, and all these places needed to be repaired. So at that time, he took tens of thousands of dollars and encouraged President Li Yuanhong of the government at that time and celebrities and officials in the early Republic of China to pay for it. It was in the eighth year of the Republic of China that many pagodas were repaired. All these things happened in Mount Putuo because of the inspiration of Guanyin Bodhisattva.¹¹²

This story describes Guanyin's efficacy in curing diseases and saving people, eliminating disasters and solving problems, Chen Xingliang, as the beneficiary of Guanyin Bodhisattva's spiritual power, "rewarded" the gods by participating in the landscape production of Mount Putuo and expressed his gratitude to the gods, which produced great spiritual shock among the broad audience, thus strengthening the

¹¹²Image Data Arrangement of Master Jing Min's Lecture "The Function of Guanyin Belief to Help the World", Lecture Venue: Fusaiji, Mount Putuo; Lecture time: 2003

spiritual power of Guanyin belief and reflecting the belief spirit and belief psychology of the Chinese people.

Another example is the Mahayana Monastery in Mount Putuo, which was built in 1915 by Qing Xiang, a monk from Huiji Temple, who contacted overseas Fujian Chinese to raise funds. It is a place for believers in Fujian. Therefore, it has more contacts with overseas Chinese in Singapore, Philippines and Fujian believers. "113

The Yuantong Hall of Mahayana Monastery is dedicated to the Shuiyue Guanyin statue, and the Sakyamuni Nirvana statue is dedicated to the Lying Buddha Hall, which is the second largest Buddha statue in the whole mountain. Pilgrimage tourists from Fujian call Mahayana Monastery "Fujian Temple", and some even regard it as the "Family Temple" of Fujian people, which is the temple where Fujian people come to the mountain to worship and "have to go". The vast majority of tourists who go to Mahayana Monastery to worship are also from Fujian. The so-called "the monastery is full of our residents". The direct participation of pilgrims in landscape production has established a cultural label with distinct local colors, such as "Fujian Temple", promoted the construction of local identity, and developed pilgrimage tourism groups with geography as the link. During the investigation in southern Fujian, most believers said they knew about the "Fujian Temple" and would definitely go to the "Fujian Temple" to say goodbye when they went to Mount Putuo. At present, there are 12 million Fujian pilgrims pilgriming to Mount Putuo every year. Overseas Chinese from the Philippines, Singapore, Indonesia, Malaysia and other countries whose ancestral home is Fujian also often come to Mount Putuo to worship. For this reason, Mount Putuo has also opened up a "special road for Fujian and the elderly". A few years ago, Cao Dewang, a well-known entrepreneur and Fujian Fuyao Group, donated 50 million RMB to build a pagoda of ten thousand Buddhas in Mount Putuo, setting the maximum amount of Buddhist assistance in Mount Putuo. It is a typical case of pilgrims participating in landscape production.

113A Guide to Mount Putuo, Hangzhou: Zhejiang People's Publishing House, 1985, pp. 60-61.

Pilgrims adopt and support sacred objects, donate Buddha statues to holy places, and repair temples and an tang, which are common beliefs of the Han nationality. Whoever donates money and materials to the Holy Land means who has approval. The adoption, giving and donation of pilgrims strengthen people's recognition of Guanyin belief and its holy land, which will attract more pilgrims and further enhance this recognition. The interactive process between pilgrims and the holy land landscape, that is, the landscape practice behavior, is accompanied by the establishment, strengthening and promotion of belief identity. From this point of view, pilgrims actually participate in the production and construction of the holy land landscape and promote the development of pilgrimage tourism.

Conclusion

Buddhist believers, those who "seek their roots and ask their ancestors", those who pray for efficacy, those who experience Buddhist culture and those who visit Range Rover constitute the pilgrimage tourism group in Mount Putuo. Among them, there are motives for beliefs and customs, as well as for the purpose of sightseeing, curiosity and cultural experience, or "pilgrimage" or "tourism". In fact, there is "tourism" in "pilgrimage", and there is "pilgrimage" in "tourism". As Nelson Graburn said: "The essential duality between sacred and secular constitutes a part of tourists' experience." (Zhao Hongmei, 2009, P193) Pilgrimage tourists are mobilized by the two forces of belief and tourism. They are a group between "belief" and "tourism". They are both sacred and religious, or a medium to communicate sacred and secular.

Pilgrimage tourists are not only the dominant and operated objects, but also play the role of subject construction through pilgrimage behavior and pilgrimage tourism experience narrative. They participated in the production, dissemination and inheritance of faith, which is mainly reflected in the production of effective discourse system and the writing of spiritual power of the Holy Land. As Strom said: "The long journey of worship not only brings new life to pilgrims, but also strengthens the sanctity of this Holy Land." (Kanazawa, He Qimin, 1991, P91) Pilgrimage tourists are huge belief groups, disseminators and inheritors of pilgrimage folk customs, and have established a strong belief connection with the holy land. This connection is the transportation form of tourism economy. Then, the pilgrimage behavior of believers

has become a tourism behavior, and pilgrimage tourists have also become a powerful driving force for pilgrimage tourism.



Chapter VI Putuo Mountain: The Center of Guanyin Culture

This chapter studies the relationship between Putuo Mountain and Guanyin culture from the aspects of geographical location, economy, literature, culture and politics. As the Taoist center of Guanyin Bodhisattva, Mount Putuo naturally has the absolute "right to speak" of Guanyin culture. The relationship between the two is inseparable from each other.

Part 1 The form and characteristics of Guanyin statue art in Putuo Mountain

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3.2 "East China Sea Discourse" and the Development of Guanyin Culture at the Norm Level

3.2.1 Living of Guanyin Belief Ceremony

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Part 1 The form and characteristics of Guanyin statue art in Putuo Mountain

1.1 Goddess of Mercy Statue Art in Mount Putuo

How to establish the Guanyin statue art of Putuo Mountain symbol must have both accumulation of materials and spirits. First of all, the Tang Dynasty was the heyday of material and spiritual in ancient Chinese history, benefiting the whole Chinese people. Thirdly, the promotion and the spread of the "East Asian Maritime Silk Road" after the middle of the Tang Dynasty and the admiration of emperors of all dynasties have effectively brought together the essence of all Guanyin statues after the Qin and Han Dynasties. The Tang Dynasty in the "Zhenguan" period was the first heyday of Chinese feudal society, when humanistic and artistic activities were very frequent. The Buddha statue washed away the weak wind of "showing bones and clearing faces" in the Southern and Northern Dynasties. The Guanyin statue is like the graceful, elegant and beautiful concubines and maids-in-waiting. If the "divinity" cannot be seen or recognized in the Tang Dynasty, then the Song Dynasty is absolutely the opposite. "The boundary between saints and mortals has disappeared." "People wake up from fanaticism and realize that they no longer need a special object of belief and worship." A real image of women seen in the world begins to sprout. "Her eyes are half open, her eyes are black and white, clearly visible, her eyes are no longer hazy, they are no longer distant and unfathomable, but come from the world". Yuan Dynasty belongs to the process of southward integration of ethnic tribes, and it has no deep cultural accumulation. Therefore, in the early Yuan Dynasty, there was little change in the art of Guanyin statues, which basically followed the style of Song Dynasty. However, the Mongolians heading south were very belligerent and fought all over Asia and Europe. Therefore, the Guanyin statues in the later period mixed the diverse styles of Asia and Europe. "Either a foreign figure dressed in a national costume or a Chinese figure dressed in a foreign costume. In addition, there are more free and easy images of ethnic minorities" (this kind of image is rarely seen in the art history of Guanyin statues in Putuo). The Guanyin statues in the Ming and Qing Dynasties swept away the "irregularities" of the Yuan Dynasty, "barefoot distribution without modification" and "combination of internal compassion and external beauty"

attracted Putuo's devout men and women. "I have come here to preach the scriptures and advise you not to let the years waste."

The Guanyin statue in Putuo Mountain brings together the unique beauty of Guanyin culture in past dynasties and embodies the uniqueness of its statue art. According to the above historical evolution of Guanyin statues in Putuo Mountain, this chapter focuses on the specific forms and characteristics of the following five statues.

1.1.1 The woodcarving Buddha statue in Putuo Mountain

Wood carving statue is the earliest kind of statue technology in the history of statue. It uses wood materials to carve, and the technology is complicated, which occupies an important position in the history of Buddhist statue. In India, Buddhism was founded in the 6th century BC when Gamuni Buddha lived in the world. Since the first Buddha statue was made by the king of Congyou with good sandalwood carvings, the historical road of statue art began to develop and spread from here. According to historical records, as early as the Eastern Jin Dynasty, Dai Kui, a famous painter and sculptor, was the first wood carving statue in China, creating a historical precedent for Buddha statues. Woodcarving statues are made of many materials, but each region also has its own different statue styles and techniques of expression. Camphor wood statues are mostly made by Zhejiang statue craftsmen and have the following characteristics:

Cinnamomum camphora is one of the four famous trees in the south of the Yangtze River in China, so local materials can save money; Cinnamomum camphora is one of the preferred materials for Buddhist statues because of its aroma, temperature resistance, volatile oil resistance, corrosion resistance and moth resistance; Cinnamomum camphora has dense and hard wood. It is precisely because of these characteristics that camphor tree is the treasure of raw materials for Guanyin statues in Mount Putuo. The Huiji Temple in Mount Putuo, known as the Guanyin Ashram, enshrines wood carvings of Avalokitesvara with thousands of hands. Built in the 22nd year of Guangxu's reign, the statue in the temple is 2.9 meters high. The statue is made of camphor wood and gilded. The face is full and kind, the eyes are

slightly closed, and the eyebrows are slender: wearing a treasure crown, on which there is a Buddha transformed into Amitabha Buddha, which inherits the characteristics of Indian Guanyin statues; Two ribbons hang from the crown top to the shoulder; Sitting cross-legged, exquisite workmanship and magnificent brilliance. Dressed luxuriously, it seemed to turn out Buddha's light behind him. He have four hands on his chest, his hands folded, his hands placed straight on his legs to apply meditation seals. The rest of his hands hold bottles, bells, wheels, mirrors, bows, oaks, shields and other instruments. Back peach

The shape is light, the outer edge is engraved with flame patterns, and the inner edge is engraved with multiple arms to show thousands of hands.

1.1.2 The stone Buddha statue in Putuo Mountain

The art of Guanyin statues had developed rapidly since Tang and Song Dynasties, and Guanyin statues with many themes had emerged. Representation and form techniques are also gradually increasing. The secularization of Buddhist statues began in the Tang Dynasty. During this period, wealth, elegance and realism were the main techniques of expression, so the statues displayed highlighted the trend of folklore. Yangzhi Guanyin Monument in Putuo Mountain, Zhejiang Province is a typical representative work of Guanyin image in Tang Dynasty. It is based on the only Guanyin statue handed down from ancient times painted by Yan Liben as a stone carving blueprint. The works preserved up to now include "Pictures of Emperors of past Dynasties", which is an important work of ancient painters trying to express their personality characteristics. The statue is 3.34 meters high and 1.33 meters wide. It is engraved with the statue of Guanyin Bodhisattva, with a treasure crown on the top of the head, a round face, a curved eyebrow and a rich neck, and beautiful facial features; The costumes are colorful, with beads, crowns and brocade robes, wreaths and wreaths floating, and smooth and natural lines. The body is plump and dynamic; The right hand holds Yang Liuzhi, the left hand holds a white jade bottle, topless and limp, graceful, kind, dignified and wonderful. It shows incisively and vividly the secular morphological characteristics of Guanyin statues in the prosperous Tang Dynasty.

The main statue of Guanyin Hall in Huiji Monastery is dedicated to the holy image of Shiguang Guanyin. There are 123 statues of Guanyin carved on the four walls. There are Guanyin statues painted by famous painters in Tang, Song, Yuan, Ming and Qing Dynasties, with different shapes. Among these Guanyin statues, the statue of Guanyin, a gentleman with Jun Gao figure and heavy eyebrows and cheeks painted by Wu Daozi in Tang Dynasty, is used; Guanyin, a Bottle Woman in Ancient Paintings by Jia Shi in Song Dynasty, especially the modern Shuiyue Guanyin Bodhisattva, standing on the lotus flower, has a very graceful posture. From these Guanyin statues, we can understand the aesthetic basis of Buddhism in that era and people's understanding and pursuit of Buddhist statue art. 3.3 Copper Buddha Statue in Putuo Mountain.



Figure 79 Yangzhi Guanyin tablet
Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

1.1.3 The gold and bronze Buddha statues in Putuo Mountain

Gold and copper statues have a long history in China. Since Buddhism was introduced into China, gold and copper statues have also been handed down to this day. Eastern Han Dynasty, China began to cast bronze statues in the middle and late period. The Northern and Southern Dynasties and Sui and Tang Dynasties were the periods when the number of bronze casting statues was the largest and the bronze casting statues were the most prosperous.

Nanhai Guanyin statue is exquisitely carved, which is the most famous modern Guanyin statue in Putuo Mountain and the representative work of modern gold and copper statues, reflecting the development of modern Buddha statue art. After several changes, the Guanyin statue in the South China Sea began to be built in 1996 and took one and a half years to become a giant Buddha statue. The bronze statue weighs about 72 tons and is 18 meters high. Lotus Treasure is 2 meters high and 8 meters in diameter, of which the abutment is 13 meters high and the three parts add up to 33 meters. Construction started on September 19th of the lunar calendar in 1997 and opened on September 29th of the lunar calendar in 1999. Guanyin's face is the 97th piece, which combines 13 kg of pure gold and weighs about 2 tons. It is the largest and heaviest piece. China Aerospace Industry Corporation is responsible for the overall structure and internal support design of the bronze statue; Luoyang Copper Processing Factory is responsible for the manual equipment and anti-corrosion protection from shipping to Mount Putuo after the bronze statue panel is manufactured; After X-ray perspective is free of cracks, a layer of resin paint is added to the outside to prevent corrosion. Master artists such as Mr. Liu Dawei and Chen's brother and sister, with their superb plastic arts, have created a perfect artistic image of Guanyin in Nanhai for us. It shows the new development of modern gold and copper manufacturing technology.



Figure 80 The statue of Guanyin in Nanhai
 Source: ZhangJun, 2020, photography
 [Accessed on January 7th, 2021]

The Guanyin statue in the South China Sea is covered with gold plating on its shoulder and gems inlaid on its head. The face is plump, the forehead is wide, the eyebrows are slender, the eyes are slightly closed, the bridge of the nose is high and straight, the face is well-defined, dignified and kind; The beads and wreaths on Bodhisattva's chest are elaborately decorated, depicted, rich and elegant; Wearing fine gauze, the proportion is well-proportioned, the body is plump, and the clothing pattern is simple and smooth. Guanyin Bodhisattva stands on the lotus throne with magnificent momentum. Guanyin in the South China Sea is the largest bronze statue of Guanyin today, showing the charm of Haitian Buddhist Kingdom.

1.1.4 The clay sculpture Buddha statue in Putuo Mountain

Clay sculpture is a kind of sculpture technique with the longest history in the development of sculpture art form in China. It originated in the Eastern Jin Dynasty and reached its peak in Sui and Tang Dynasties. During this period, clay statues have always been the main representation form of Buddha statues. In Fengjiulong Hall of Fayu Temple in Putuo Mountain, Zhejiang Province, the clay sculpture of Guanyin on the island is four meters high, which is regarded as one of the representative works of

clay sculpture. Based on the story of "Good Wealth Boy Visiting Guanyin at 53 in Luoja Mountain, Putuo" contained in Hua Yan Sutra, in the middle of the group image is Guanyin statue; Bodhisattva holds Yang Zhijing bottle in her hand, her eyes are slightly closed, her face is kind, her body is slim and graceful, her waist is twisted, her waist has a belt, her body is S-shaped, her skirt is worn under her, and her wreaths are small and delicate; The Bodhisattva stands on the back of the rectangular Aoyang fish, surrounded by rich boys and various immortals worshipping. In the choppy sea, the Guanyin Bodhisattva is still kind-hearted and kind-eyed, and the Buddha's light shines brightly, as if chanting sutras and chanting Buddha, so as to save all living beings.



Figure 81 Hair embroidered Buddha

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

The present Putuo Guanyin Group sculpture is large in scale, resplendent and magnificent, and extremely spectacular. From the perspective of statues, the traditional expression techniques are used to outline the statues concisely and brightly, and the painting techniques of dyeing, brushing, painting and tracing are used to shape them. Successfully demonstrated the exquisite skills of clay sculpture in our

country, shaping the texture and verve of each Buddha statue vividly and beautifully, as if telling their stories alive in front of us.

1.1.5 Putuo Mountain Hair Embroidered Buddha Statue

Yang Zhishui Moon Guanyin can be described as a creative work of statue art and an artist treasure owned by the people of Mount Putuo. The skills of folk crafts and the unique hair embroidery of Yang Zhi Shui Yue Guanyin statue (2.28 meters wide and 1.28 meters high) are famous all over the country. Hair embroidery is a special technique in Suzhou embroidery, which was called "ink embroidery" in ancient times. In silks and satins or silk and other textiles, various stitches are used, human hair is used as line raw material, and different colors and natural color characteristics of hair are used for embroidery, so that the stitches of statue works are fine and realistic, forming a unique style. Hair embroidery is characterized by good elasticity and luster and will never fade. It is the best collection found for the longest time.

In order to show awe of Bodhisattva, all the women workers who do hair embroidery in Mount Putuo are unmarried. In this form to show their pure heart to carefully embroider. The embroidered Yangzhi Shuiyue Guanyin is accurate and beautiful, Use techniques to make colors bright, Smooth lines, There is reality in the virtual, There is emptiness in reality, strong color contrast, and bright color in the work. Special color hair is used to make up for it. The rise from black, white and gray to color hair embroidery is a certain innovation and breakthrough. Color hair embroidery needs to collect hair from different races as raw materials, and can only be embroidered after washing, dyeing and chemical treatment on the original hair. The workmanship of the work is very complicated. Behind this picture of Yang Zhi Shui Yue Guanyin, the Bodhisattva sits on the lotus platform with the bright moon and looks down to enjoy the moon in the water. Such an imposing scale requires considerable fixation fastness. This refined hair embroidery work is bright in color, exquisite and precious in workmanship. It can be called proof of the development of our modern technology and a treasure handed down from ancient times.

1.2 Relationships between Guanyin Statue Art and Guanyin Culture

Through the above analysis, we can see that Guanyin statues and Guanyin culture complement each other and are inseparable. We can analyze the Guanyin belief culture and social life at that time from the style and technique of Guanyin statues excavated by archaeology. So that we can better understand the general situation and development of the belief process in each era.

The functions of Guanyin statue art and Guanyin culture are as follows:

First, In the discussion of "the influence of Indian Guanyin belief on early Chinese Guanyin statues", we found that the art of Guanyin statues is actually the absorption of Guanyin culture, thus expressing the process of Guanyin culture in the material form of Guanyin statues. The absorption of Guanyin statue art to Guanyin cultural belief puts forward some new requirements for the present era, requiring us to pay attention to the behavior content in Guanyin cultural belief. As we all know, Guanyin statue art is actually a kind of behavioral art (an art that combines human sculpture, painting, edification, casting and other skills). Guanyin culture has both behavioral and conscious aspects. Fundamentally speaking, there is a big difference between the two. However, the reason why our Guanyin statue art can absorb Guanyin cultural beliefs is that they have a common thing-behavior. Under the behavioral connection, Guanyin statue art can be well connected with Guanyin belief.

Second, the absorption and transformation of Guanyin statue art and Guanyin culture are not relative, but mutual. Before people started the art of Guanyin statue, the belief in Guanyin culture already existed. The first statue of Guanyin created by people is based on the image of Guanyin in Guanyin belief. Therefore, Guanyin statue art is a transformation of Guanyin cultural belief. However, it should be noted that this kind of transformation is not a simple matter, and it has become more and more secular in the whole historical development process, which is an endless process.

Third, From the initial budding period of Guanyin modeling, In the peak period of Tang and Song Dynasties and the low tide period of Guanyin modeling in Yuan, Ming and Qing Dynasties, the statues gradually had the characteristics of Han nationality, With the evolution of history, we can see that the Guanyin culture has

produced lofty admiration for the statue of Guanyin. The two are interdependent and exist, and their roles and roles have also undergone subtle changes in the national culture and the production and life of the masses. Necessity of Guanyin Culture Development on March 14, 2011, Zhoushan Archipelago New Area was officially written into the National Twelfth Five-Year Plan. On July 7, 2011, at a press conference held by the Information Office of the State Council, it was announced that the State Council had approved the establishment of Zhoushan Islands New District.

Under the premise of great development, Guanyin statue art, as a special cultural form, also promotes the prosperity and development of cultural industry in Zhoushan area. First of all, it will be a bridge to undertake cultural exchanges at home and abroad; Secondly, it will be Zhoushan's unique brand image, which not only shows Zhoushan people's free spirit, but also reflects Zhoushan people's desire for development. Therefore, in the historical process of the development of Guanyin culture, it is bound to promote the development of Putuo Mountain's associated factors, mainly manifested in:

First, economic value: After the establishment of Zhoushan Archipelago New District, the exchange of Guanyin culture will inevitably further promote the development of tourism resources in Mount Putuo, thus promoting the development of Zhoushan City. According to statistics, Zhoushan received 15.62 million tourists in 2011, generating 10.32 billion yuan in tourism revenue. Tourism has become the core growth point of regional economic development. Putuo Guanyin culture is manifested in many ways. Besides belief, hearing and vision are also a kind of culture. Putuo Mountain Guanyin Buddha statue can be called a holy place for the collection of Buddhist statue art treasures in China. The development of tourist souvenirs is also an innovative development from the perspective of economic value. With the goal of "Four Seas" construction, Zhoushan City promotes the brand image of Zhoushan's marine culture, which is the first choice for Zhoushan to develop tourism brands, and also the further promotion of Guanyin culture in Putuo Mountain, which plays a positive role in promoting the construction of a harmonious society. Therefore, it has far-reaching economic value and social significance to promote the brand of Zhoushan Islands Ocean Guanyin culture.

Second, the value of art: art grows up with the development of human civilization, and religious belief is also the product of the development of human civilization. After being introduced into China from India, Guanyin statues have gone through the evolution of Chinese civilization, enriching the cultural connotation and artistic treasure house of our country. Therefore, the statue of Guanyin in Mount Putuo and the temple architecture in Mount Putuo have also become the artistic treasures of traditional aesthetics. Through the efforts of emperors, eminent monks and artistic elites, Mount Putuo has become the present Guanyin Ashram. Most monasteries are hidden in the Stone Forest near the mountain and facing the sea, taking its quiet and tranquil environment to create a mysterious atmosphere of religion. There are two main styles in the architectural pattern of Putuo Mountain Temple: 1. It is a royal palace style, which is mainly reflected in the buildings of Fayu Temple and Fusaiji. The architectural layout develops along the central axis, with rigorous structure and relatively stiff overall space atmosphere; 2. It is reflected in the construction style of Huiji Temple, which is a compound style of residential buildings. The pattern is relatively free and the buildings are spread horizontally. Since ancient times, these monasteries have gone through storms and have each enshrined hundreds of Guanyin statues, including Puji Monastery, Pulu Guanyin of Fayu Monastery, Nanhai Guanyin of Longwan Hill, and Zizhu Guanyin by Chaoyin Cave. Both temple buildings and Guanyin statues have left immeasurable artistic treasures handed down from ancient times for Guanyin culture in Putuo Mountain.

The special economic value and cultural background of Guanyin culture in Putuo Mountain have laid the necessity for the development of Putuo Mountain culture, which is an inevitable reflection of Putuo people's ideas and in turn has a huge impetus to the development of regional economy. Therefore, the necessity of the development of Putuo culture reflects a consistent creativity in Putuo Mountain area.

1.3 Feasibility of the development of Guanyin culture

The reason why Putuo Mountain has become a unique "sea-sky Buddhist country" on the sea is closely related to its natural environment and human factors. The natural landscape of Mount Putuo is characterized by a combination of sea, island, mountain, tree and stone. As Wang Anshi, a poet of the Song Dynasty, said, "The pale green clouds fly to the sea and the mountain, and the stone forest and water house are separated from the world". People compare it with the West Lake in Hangzhou: if the mountain wins and the lake wins, the West Lake will be pushed; To win by mountain and sea, Putuo should be pushed. There are many beautiful Guanyin legends circulating in Putuo Mountain Guanyin culture. Mount Putuo was called Mount Meicen in the early days; It is said that Guanyin in the South China Sea carried forward Buddhism on Mount Luojia about 1,000 years ago to save all living beings; After five generations, a Japanese monk named Hui E got a statue of Guanyin Buddha carved from sandalwood wood from Wutai Mountain in Shanxi Province. He returned home by boat and passed through Putuo Ocean. For three consecutive days, hundreds of lotus flowers blocked his way in case of wind and waves, smoke. The ship circled around the sea and finally returned to Mount Putuo. Hui E immediately realized that Guanyin Bodhisattva might not leave China's native land for Japan. Hou Hui E forged "refusing to go to Guanyin Hospital" in Zizhu Forest. The iron lotus flower disappeared immediately, and then the statue of Guanyin carved from wood was left for Mount Putuo. The earliest Buddhist shrine was called by believers as refusing to go to Guanyin. The strong policy support of Zhoushan Archipelago New Area is conducive to promoting the development of Putuo Mountain. The development of Putuo Mountain's cultural economy under the framework of policies and regulations meets the needs of Putuo Mountain's rich and beautiful natural resources and environment, and has the feasible conditions for the development of Guanyin culture. As the saying goes, today's economy, yesterday's culture; Today's culture, tomorrow's economy. Appropriate control through administrative and legal means can provide feasible principles for the coordinated development of Putuo culture.

1.4 Creating an international statue of Guanyin

Guanyin statues have drawn deep footprints in the long river of Chinese culture and art, and have also left behind various statue works of art, which have been passed down by grotto statues, murals, steles, prints, paintings and other forms. Putuo Mountain has a long history. The Fayan Sutra records that emperors of all dynasties, commonly known as "Buddha refers to famous mountains", have decided on the Guanyin Ashram of Putuo Mountain. It is precisely because emperors of past dynasties have appointed them that Mount Putuo has left many precious Guanyin Buddha statues from ancient times to the present, which can be called treasures of Buddhist statue art in our country. For example, the "Yang Zhi Guanyin Monument" painted by Yan Liben in the Tang Dynasty is a peerless treasure; The statue of Guanyin Bodhisattva is beautiful, kind, dignified and beautiful, which vividly shows the morphological characteristics of Guanyin statue in the prosperous Tang Dynasty. From the third chapter, the form and characteristics of Guanyin statue art in Putuo Mountain, we can see that Guanyin statue in Putuo Mountain is exquisitely carved, which is the representative work of modern Guanyin statue and fully reflects the development height of modern statue art. Carving Technology of Camphor Wood with Gold in Huiji Temple of Putuo Mountain Casting Thousand-Handed Guanyin Wood Carving Statue; The Jiulong Hall of Fayu Temple and the Island Guanyin Statue are one of the representative works of clay sculpture; The story of "Good Wealth Boy Visiting Guanyin at 53 Mount Luojia in Putuo" contained in Hua Yan Jing all brings together the skills of folk arts and crafts, which is the inheritance of Guanyin statue art in Putuo. It is well-deserved to build the Guanyin statue in Putuo Mountain into a model township of "internationalization" Guanyin statue. Taking the construction of Zhoushan Archipelago New District as an opportunity, it is completely feasible to push the Guanyin Buddha statue in Putuo Mountain to the "internationalization" stage.

An analysis of the world Guanyin statues from Putuo Guanyin statues: When briefly describing the art history of Putuo Guanyin statues, the static art history is restored to interesting, imaginary and colorful historical pictures, so as to illustrate the understanding of the art history of Putuo Mountain people to Guanyin statues.

The art of Guanyin statue in Putuo Mountain is not only to study the past, but also to discuss what will happen in the future. How to create an international banner for the art world in Putuo Mountain Guanyin statue art. Through the historical analysis of Putuo Guanyin statues, this paper draws the following conclusions: 1. Putuo Guanyin statues have gone through various dynasties, from the initial Guanyin Temple to the present Guanyin Dojo, and completed everything in a short time. At this time, the southeast coastal area replaced the inland as the center of foreign cultural exchange and trade. 2. Mount Putuo has been re-examined. The country's opening-up policy has enabled the belief in Buddhism (Guanyin) in East Asia to feed back Putuo. The prosperity and development of the country and the establishment of Zhoushan Archipelago New Area have bound Zhoushan to once again become the center of foreign cultural exchanges and trade. This has prepared sufficient conditions for Putuo to establish the "right to speak" of Guanyin statues in its new era. If you are lucky enough, the Guanyin statue activity will establish its typical statue form of "internationalized" Guanyin statue unique to China for more than 200 years. History cannot be ignored. Evidence has been found in some countries in East Asia and Southeast Asia where Guanyin believes in it. Buddhism in these countries has communicated with each other since ancient times. The art of Guanyin statues with Chinese characteristics is feasible, and believers are also favored for Guanyin statues with this characteristic. Establish the essence of Putuo Mountain statue art, add the blood of the new era, and absorb the cultural and artistic characteristics of various countries. According to the favorable conditions for the construction of Zhoushan Archipelago New District at present, we can combine Zhoushan's unique location factors, folk customs and political policies to create an "international Guanyin statue style" that conforms to the current society and takes a new perspective as the premise for the near future.

The innovative development of Guanyin statues is a fusion of Chinese traditional culture. From "the artistic evolution of Guanyin statues in past dynasties", we can see that Wei, Jin, Southern and Northern Dynasties and Tang Dynasty all belong to the perfect period of Guanyin statues, and have experienced the transformation of feminization of Guanyin statues in Tang and Song Dynasties, while Yuan, Ming and

Qing Dynasties have reached the stable period of Guanyin modeling. However, the art of Guanyin statue in Putuo Mountain is integrated with Chinese traditional culture, bringing together the statue styles and characteristics of Tang, Song, Yuan, Ming and Qing Dynasties, and using unique styles and techniques in terms of face, characteristics, clothing, materials and posture modeling. Create a unique Guanyin statue style of Putuo Mountain.

Guanyin statues with international characteristics. The Guanyin Buddha statue in Mount Putuo can be called a collection of treasures of Buddhist statue art in China. According to the favorable conditions of Zhoushan Archipelago New Area at present, the policy of opening to the outside world enables the belief of Buddhism (Guanyin) in East Asia to feed back Putuo. With the prosperity and development of the country, Zhoushan is bound to become the center of foreign cultural exchange and trade again. Combining Zhoushan's unique location factors, folk customs, political policies and the current situation of Guanyin belief, the Guanyin statue in Putuo Mountain is built into an international Guanyin statue. An "internationalized Putuo Guanyin statue style" based on a new perspective is in line with the current social integration of international cultural exchanges. The Guanyin statue activity will set up its unique Guanyin statue style in China for more than 200 years.

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. Buddhism pays special attention to feng shui, and Mount Putuo also has fine departments when building temples. There are three major temples in the whole mountain, 88 temples and 128 Maopeng, which are called "the first Buddhist country in Sinian" in history. Puji, Fayu and Huiji are the three major temples. Puji Temple is also called "Qiansi" because it is located near the traditional Renshan Wharf in the south. Fayu Temple is also called "Housi" because it is located in the middle of the mountain on the north side. Huiji Temple is also called "Foding Mountain Temple" because it is located on the top of Foding Mountain. The whole mountain has the form of traditional Chinese temples "Galand Seven Halls". Puji and Fayu temples are

typical. According to the trend layout of Putuo Mountain related to the central axis, it finally reaches Foding Mountain Temple.

In the political elements of "Analysis of East China Sea Elements of Guanyin Statue Art", it is mentioned that Putuo Mountain is the imperial Guanyin Dojo of emperors of all dynasties, Since its development in Yuan Dynasty, the construction style of monasteries has integrated the aesthetic thoughts of Chinese palace architecture in past dynasties. Its architectural style is mainly composed of palace style and courtyard style, mostly with the central axis of architecture as the center line and the temple gate as the center, with side halls or squatters symmetrically arranged on both sides. Its architectural style and decorative features are resplendent, magnificent and solemn, all imitating the style of palaces, hence the name palace style. Courtyard pattern, the temple is smaller in scale, shape, decoration, structure, etc. It is relatively simple, and the layout is mostly the same as that of ancient nobles and ministers. Putuo Mountain plays a special role in the architectural pattern. The architecture and layout of Buddhist temples, halls, monks and their environment are very particular in Buddhism. With a long history, the ancient temple buildings not only have the traditional temple pattern, but also combine the garden space combination, landscape layout and Putuo's natural environmental factors to build the "Pure Land on Earth" that people yearn for, reflecting the exquisite and beautiful endowment and revealing the traces of traditional gardening. Because it combines the traditional style of ancient architecture, The architectural style system integrating Buddhist culture and marine culture, the solemn temple architectural structure, the natural island garden landscape in Tsinghua, Shui Mu, and the extraordinary feeling of solemn, profound, elegant and refined Guanyin belief culture with a long history have written a brilliant stroke for the traditional Chinese Buddhist temple architecture and carving. The symbolic meanings caused by these two formats have resulted in sublime beauty, deep beauty and space beauty which is in harmony with the surrounding environment of the temple and has a certain mysterious atmosphere. A temple characterized by "majesty". The temple is built on Foding Mountain, the highest peak of Mount Putuo, and has a commanding power. The temples characterized by "beauty" are Zizhu Temple. Anbei Mountain faces the sea and is

shaded by trees. It is quite interesting. The Fayu Temple on the mountain is characterized by "deep". The temple was built in the ancient trees and luxuriant forests at the northern end of Qianbu Sand and at the foot of Guangxi Peak, creating a beautiful scenery of deep hiding of the ancient temple and dense forests covering the temple.

Part 6.2 The "East China Sea Discourse" of Guanyin Statue Art in Putuo Mountain

"East China Sea Discourse" refers to countries that worship Guanyin belief in the East China Sea. In this region, Mount Putuo is bound to become a model of Guanyin statue with the right of "East China Sea Discourse". Who holds the right to speak determines the trend of public opinion. In contemporary social thoughts, the right to speak refers to the ability to influence the direction of social development. Why can Putuo Mountain have the advantage of "East China Sea Discourse"? This chapter will explain why Putuo Mountain can become a Buddhist holy place appointed by the royal families in the past dynasties from five points: location elements, political elements, economic elements, literary elements and cultural elements, and the influence of Guanyin belief on Zhoushan folk culture.

2.1 Location factors

Mount Putuo is an island in the East China Sea, Located in the southeast of Zhoushan Islands, the largest archipelago in China, about 100 nautical miles outside the estuary of the Yangtze River and Qiantang River, it administratively belongs to Putuo Mountain Town, Putuo District, Zhoushan City, Zhejiang Province. It is about 6 kilometers away from Shenjiamen Fishing Port. The land area of the whole island is 12.5 square kilometers, which is long and narrow. The average distance between north and south is about 7.2 kilometers, the longest is 8.6 kilometers, the east-west width is about 1.6-1.8 kilometers, and the widest is 3.5 kilometers. The highest peak is Foding Mountain in the middle of the island, with an altitude of 291.3 meters. It extends from Foding Mountain to all sides, with Qinggulei Mountain in the east, Jinping Mountain in the south, Chashan Mountain in the west and Fulong Mountain in the north. The rolling mountains form a unique sea scenic spot.

Putuo Mountain is located in subtropical monsoon climate zone, with obvious marine climate characteristics, warm winter and cool summer, with four distinct seasons. The annual precipitation is 1188 mm, the annual average temperature is 16.1 °C, the average temperature in Leng Yue (January) is 5.4 °C, and the hottest month (August) is 27.0 °C. The average annual sunshine time is 2133.7 hours, with northerly winds in autumn and southerly winds in spring and summer. It is affected by typhoons in June-September. The frost-free period is 254 days, and the average number of freezing days is 18.3 days.

Putuo Mountain has excellent environmental conditions, In 2012, the excellent rate of air quality in Putuo Mountain reached 100%, The vegetation area of the whole island is 13,880 mu, with a coverage rate of 79.9%. It is one of the islands with the richest natural vegetation and plant resources in coastal islands in China. The vegetation distribution law of the whole island is orderly. The hillside is shrub herbaceous plants, and some parts are coniferous forest, evergreen broad-leaved forest and deciduous broad-leaved forest. The sand dune beach is a saline plant community, and the coastal rock wall is a seaweed community.

The Guanyin Ashram in Mount Putuo flourished in the Tang Dynasty and gradually became a pure land of Buddhism in the Southern Song Dynasty. In the 7th year of Jiading (1214 A.D.), it was dedicated to Guanyin Ashram and was called the four famous Buddhist mountains in China together with Wutai Mountain, Jiuhua Mountain and Emei Mountain. According to records, Mount Putuo was translated from the Sanskrit sound of Putuo Luoji, the residence of Guanyin Bodhisattva, and was later referred to as Mount Putuo for short. Of course, the traditional saying is more than that. For example, the Fayan Sutra also records the affinity of emperors of all dynasties, commonly known as "Buddha refers to famous mountains". The reason why Putuo became Guanyin Ashram is that the author thinks there are the following points:

First, the formation of the Guanyin Ashram in Mount Putuo also has an inseparable causal relationship with the ancient "Maritime Silk Road"; The "Maritime Silk Road" was the first to form the Silla Reef; With Silla Reef, there is the saying that "Hui E hit the rocks". During the Song Dynasty, the rich "Yongdong" gradually

Second, after Buddhism was introduced into China from India, it continuously merged with Chinese traditional culture to form Chinese Buddhism, one of the three branches of Buddhism, and continued to carry forward. Buddhism in China needs to find an ideal geomantic treasure land for believers as a holy place to worship Guanyin Bodhisattva. Zhoushan Archipelago, where Mount Putuo is located, is known as "Penglai Wonderland" in ancient times. It is a rare geomantic treasure land of Zhong Ling Yuxiu, which is both beautiful in mountains and seas, and conforms to the psychological identity of the majority of Buddhists.



Figure 83 The route map of important maritime activities between the East and the West in the 15th and 16th centuries

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Third, because of these natural geographical factors of Mount Putuo, Contributing to its unique advantages, Strange landscapes such as sunrise on the sea, waves hitting dangerous rocks, and tides surging into sands are not felt inland. Therefore, the prevalence of Guanyin Road here is not only due to subjective factors, but more importantly, Mount Putuo has such geographical advantages that Guanyin belief can develop steadily on this beautiful and quiet island.



Figure 84 Old shadow of Mount Putuo

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

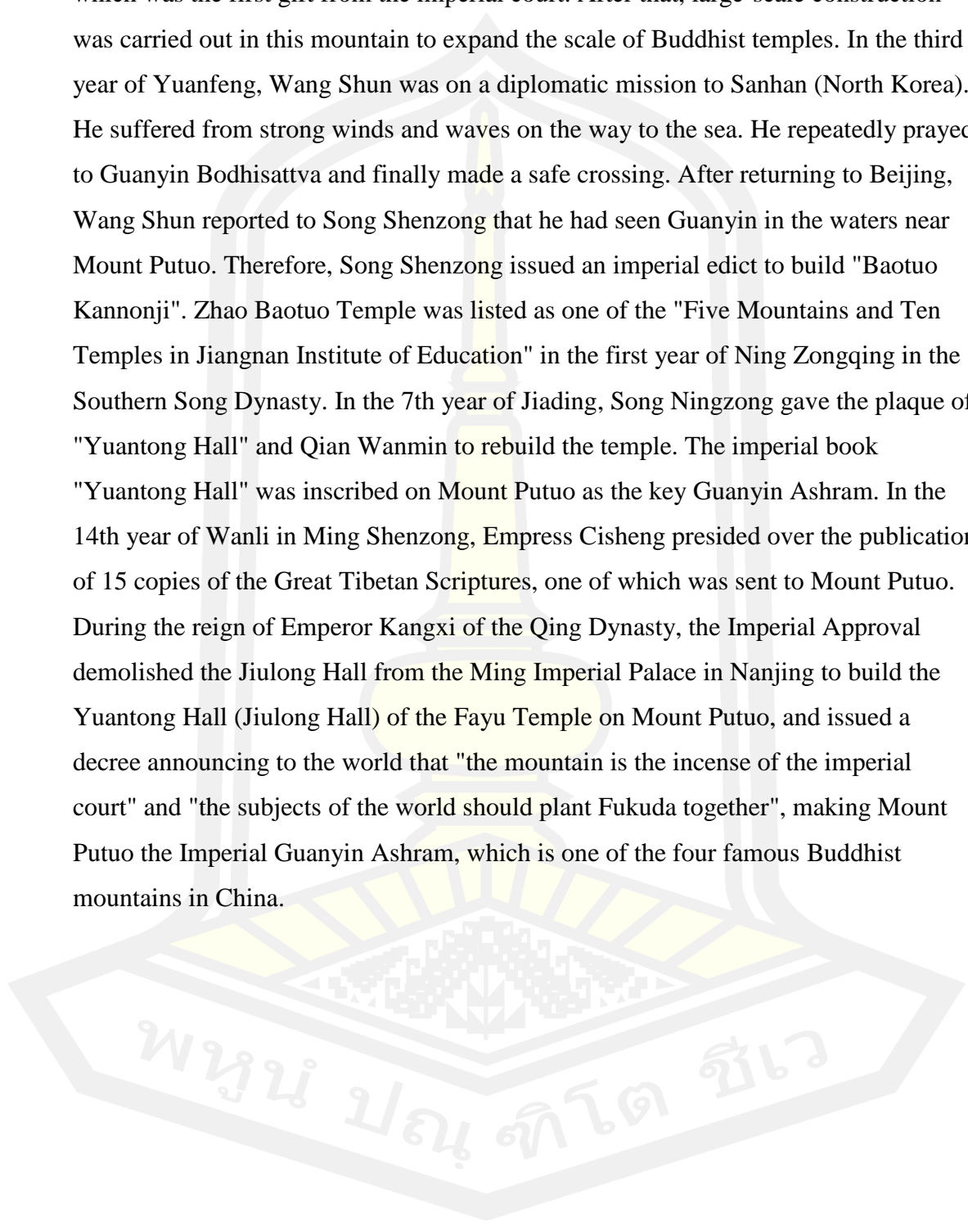
2.2 Political elements

Putuo Mountain involves many factors such as politics, economy and culture. From the development of political science, political analysis develops with the development of political theory and regional science. The political development of Mount Putuo is the result of human activities, and the complex of historical phenomena is more or less influenced by human beings. With the progress and changes of history, the historical fragments left over from Mount Putuo cannot be ignored.

2.2.1 Buddhist Holy Places of Generations

The unity of Confucianism, Buddhism and Taoism is one of the important conditions for the prosperity of Guanyin Dojo in Putuo Mountain. This is a means for the ruling class to achieve political goals. Then, the existence and development of Guanyin Dojo in Putuo Mountain has its intrinsic service value to feudal politics. Tang Xiantong completed the Guanyin Dojo in Mount Putuo in four years. After construction, there were many monasteries. In its heyday, there were 3 temples, 88 temples, 128 Maopeng and more than 4,000 monks in the whole mountain, which was called "the first Buddhist country in Sinian" in history. In the Northern Song Dynasty,

Zhao Kuangyin, Song Taizu, sent Wang Gui to enter the mountain to offer incense, which was the first gift from the imperial court. After that, large-scale construction was carried out in this mountain to expand the scale of Buddhist temples. In the third year of Yuanfeng, Wang Shun was on a diplomatic mission to Sanhan (North Korea). He suffered from strong winds and waves on the way to the sea. He repeatedly prayed to Guanyin Bodhisattva and finally made a safe crossing. After returning to Beijing, Wang Shun reported to Song Shenzong that he had seen Guanyin in the waters near Mount Putuo. Therefore, Song Shenzong issued an imperial edict to build "Baotuo Kannonji". Zhao Baotuo Temple was listed as one of the "Five Mountains and Ten Temples in Jiangnan Institute of Education" in the first year of Ning Zongqing in the Southern Song Dynasty. In the 7th year of Jiading, Song Ningzong gave the plaque of "Yuantong Hall" and Qian Wanmin to rebuild the temple. The imperial book "Yuantong Hall" was inscribed on Mount Putuo as the key Guanyin Ashram. In the 14th year of Wanli in Ming Shenzong, Empress Cisheng presided over the publication of 15 copies of the Great Tibetan Scriptures, one of which was sent to Mount Putuo. During the reign of Emperor Kangxi of the Qing Dynasty, the Imperial Approval demolished the Jiulong Hall from the Ming Imperial Palace in Nanjing to build the Yuantong Hall (Jiulong Hall) of the Fayu Temple on Mount Putuo, and issued a decree announcing to the world that "the mountain is the incense of the imperial court" and "the subjects of the world should plant Fukuda together", making Mount Putuo the Imperial Guanyin Ashram, which is one of the four famous Buddhist mountains in China.



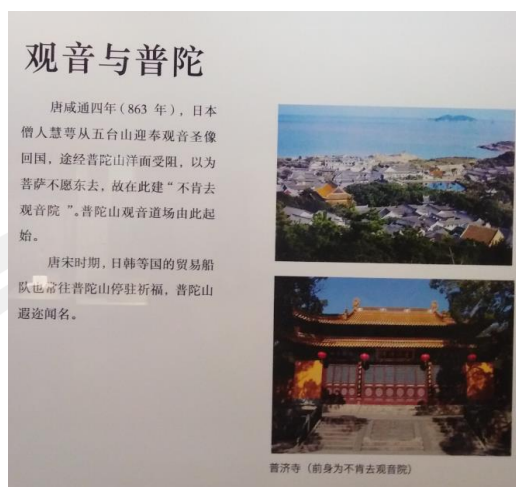


Figure 85 Guanyin and Putuo Mountain

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Throughout the Tang, Song, Yuan, Ming and Qing Dynasties, the rulers did not hesitate to reward and seal the Guanyin Ashram in Mount Putuo. Apart from our personal psychology and motivation, we do not know in detail, at least one thing is certain-the rulers, that is, the emperor, will not really devote themselves to Buddha unless Bodhisattva helps unify the country. Obviously, the people rushed to tell Putuo's manifestation and worship its honesty, and the rulers rewarded and sealed it, which indirectly expressed the unified desire of the people to be good, the emperor to be benevolent and the world to govern. Personally, I thought it was just a way to win over the political needs. However, this political demand is also one of the important factors for the long-term prosperity of Putuo Dojo and the long history of Guanyin culture in the East China Sea.

2.2.2 Soul comfort

As we all know, Buddhism talks about "compassion" and the earthly world often says "compassion and compassion for Avalokitesvara Bodhisattva". The spread and development of Avalokitesvara culture and the continuous enrichment and improvement of Avalokitesvara statue art also show the world's pursuit and yearning for a better life. When this pursuit cannot be realized and yearning turns into disappointment, Guanyin Bodhisattva becomes the spiritual sustenance of people's

hopes and dreams. Different Guanyin statues represent people's spiritual sustenance in different periods.

"Purple Bamboo Forest Guanyin" and "Bamboo Forest Master" are the unique Guanyin shapes of Mount Putuo and the classic images in the Guanyin series. She came into being in the Southern and Northern Dynasties, when wars were frequent, social unrest and people were displaced. Zizhu Guanyin soothes the hearts of all living beings with its various merits and interests, especially with the function of sending children. It plays a positive role in resuming post-war production and increasing the number of people. Therefore, it is widely spread by the worship in the palace.

In troubled times, not only the suffering people need such "spiritual comfort", but also those high-ranking ruling classes need such "good medicine" to soothe the trauma of the suffering people and stabilize their own political power. From this point of view, it is not surprising that the rulers of past dynasties have continuously rebuilt temples and restored the images for Putuo Ashram, thus promoting the vigorous development of Guanyin statue art in the East China Sea.

2.2.3 Economic factors

Economy is the foundation, and economic existence determines other activities of the whole human race. Economic factors play an important role in the belief of Guanyin in Putuo Mountain. Because Guanyin belief belongs to a foreign belief, economic factors play a decisive role in the later statues of Guanyin in Putuo Mountain. As we all know, it was only after the Tang Dynasty that Guanyin existed in people's ideas as a woman. Therefore, such a big change in Guanyin statues is directly related to economic factors:

Since the Song Dynasty, the unprecedented economic development has led to frequent maritime trade. The previously closed Mount Putuo began to communicate frequently with the outside world, and with the passage of time, Mount Putuo has also become an important distribution center for maritime trade. Therefore, various aesthetic judgments on Guanyin statues can be concentrated here through the sea road. At that time, the Guanyin statue in Putuo Mountain may also be an aesthetic

choice among so many aesthetic standards. It is from the aesthetics of economic and cultural exchanges that the Guanyin statue with "East China Sea Discourse" in Putuo Mountain has been formed. The Song Dynasty came down from an extremely chaotic situation to form a dynasty, but relying on the prosperous foundation formed by the Tang Dynasty, the Song Dynasty's economic strength is still superb. According to statistics, China's GDP in the Northern Song Dynasty was US \$26.55 billion, accounting for 32% of the world's total economy at that time. With such a solid economic foundation as a guarantee, people can choose some expensive raw materials before the Guanyin statue, and can also assist some exquisite decorations in the Guanyin statue. Like other regions, the economic development of Mount Putuo at that time was already "thousands of miles a day", so people in Mount Putuo could choose expensive materials before the statues or make exquisite decorations in the statues. The Guanyin statue was originally an image of a man, but under the expensive materials and exquisite decoration, the appearance of a man is far from meeting the technical requirements of this kind of statue. Therefore, people must try every means to find an image that conforms to the aesthetic taste of the statue at that time, and this image finally falls on the "woman".

The five generations and ten countries in the troubled times of nearly a hundred years caused a sharp decline in the male labor force in China at that time. In the case of lack of male labor force, the status of women in the family will obviously rise, because in the case of a family without sufficient male labor force, women are not only the main pillar of the whole family's livelihood, but also the main handler of the whole family's miscellaneous affairs. In the early days of the unification of the Song Dynasty, it pursued the "learning of Huang and Lao" and recuperated economically. After the Xining Reform headed by Wang Anshi in Song Shenzong, the economy of the Song Dynasty recovered rapidly and surpassed the prosperous Tang Dynasty to reach a higher development platform. However, in the history of Mount Putuo, this development has not weakened the status of women in the family. Because first, the proportion of agricultural labor in the overall life of farmers has declined at this time, while the proportion of commercial activities has increased significantly. That is to say, men are still away for a long time, while women are still at home. They should

not only take charge of the housework in the family, but also help their men keep the "starting and final economic lifeline". To put it bluntly, women are the real "shopkeepers" in the family. At that time, when people in Putuo Mountain were making Guanyin statues, besides the Song Dynasty was a perfect period for the transformation of female Guanyin statues, it was also related to the strong and inviolable nature of women holding the economic lifeline of the whole family in Putuo Mountain family.

According to the fishing life in Putuo at that time, due to the natural differences in gender, women did not have such rigid requirements as going out to sea, so generally speaking, only men would go out to sea, while women stayed at home and maintained all affairs except going out to sea. Going out to sea is a risky job, which may lose one's life at any time. For men who go out to sea, women are not only the operators of the family, but also important figures in their family. Therefore, people in Putuo Mountain chose women as the theme when making Guanyin statues, which was also directly related to women's status in the family.



Figure 86 Fisheries

Source: ZhangJun, 2020, photography

[Accessed on January 7th, 2021]

Summing up the above four reasons, people took women as the theme when they made Guanyin statues in Putuo Mountain, which was mainly based on the economic environment and the division of labor in economic factors at that time.

2.2.4 Literary elements

Literary elements are an art that uses language as a means to shape images to reflect social life and express the author's thoughts and feelings. The literary elements of Guanyin belief in Putuo Mountain can be divided into two categories:

First, all kinds of literary works of Putuo Guanyin belief and novels, dramas and Buddhist scriptures that specifically show Guanyin Bodhisattva's deeds of helping the world.

Second, the Abbot and Monks of Mount Putuo studied Buddhism. The Guanyin Bodhisattva in Mount Putuo is dignified and noble, and its spirit is clear and its bones are beautiful. It is combined with the picturesque scene of Mount Putuo, which merges the sea and sky and the green hills. As a result, gifted scholars and beauties of all ages have come here, leaving behind many poems and songs. 1. Literary Works of Putuo Guanyin Belief: Tang Dynasty poet Wang Bo's "Praise and Preface to Guanyin Master" was the first to describe Putuo Guanyin Master. Poets of past dynasties have inscribed Mount Putuo with Wang Anshi, Lu You, Ding Henian, Zhang Huangyan, Wei Yuan, etc. Zhao Meng, a later painter, wrote the inscription "Records of Baotuo Temple in Changguo Prefecture" in Yuan Dynasty, and braved storms from the sea to Putuo. After that, there was a seven-rhythm song "You Bu Tuo", which reflected the natural beauty of Putuo Mountain, which is characterized by the ocean with mountains as the main body and the blending of mountains and seas. Tu Long, a dramatist in Ming Dynasty, came to Putuo with his daughter and daughter-in-law. All three of them had deep faith in Guanyin Bodhisattva and wrote poems to praise Guanyin and his perception of life. Later Tu Long wrote "Ode to the Goddess of Mercy in Buduo" and the preface, which tells the story of the origin of the Goddess of Mercy and the wonderful legend of getting the Tao. Painter Wen Zhiming, one of the "Four Gifted Scholars in Wuzhong", also came to Mount Putuo and wrote books such as "Notes on Road Construction in Mount Putuo". In modern times, Kang Youwei and his wife traveled to the mountains to write "Tour to Putuo", Liu Yazhi's "Tour to Putuo" and Yu Dafu's "Tour to Putuo" and Zhao Puchu's "Visit to Kinmen". Guo Moruo, Jin Yong and others have written excellent historical works after visiting Mount Putuo. It can be seen that Mount Putuo has attracted politicians, scholars and

scholars of all ages with its unique charm, leaving a heavy mark on Haitian Buddhist Kingdom.

Second, the abbot and monks of Mount Putuo studied Buddhism: Abbot Miao Shan and Master Jie Ren of Mount Putuo had their own way of spreading and developing Buddhism research. The establishment of Mount Putuo Buddhist Institute has improved the quality of Guanyin literature of monks and nuns at different levels. At present, there are quarterly periodicals of Mount Putuo Buddhism and annual periodicals of Zhengfa Research. The establishment of Mount Putuo Buddhist Culture Research Institute has enabled Guanyin believers to enlighten Guanyin belief literature in a more in-depth and simple way. Hold lectures and regular lectures, organize believers to listen and tourists to participate voluntarily. Expand Putuo Mountain Buddhist Institute, train monks and disciples, and improve reputation.

In a word, after thousands of years of Buddhist development, Mount Putuo has its own unique belief in Ocean Guanyin. Putuo Guanyin between literati and Mo Bao reflects the integration of the natural landscape of Haitian Buddhist country and temple buildings, and perfectly shows the scene of a clean place of Buddhism. Through the literary elements summarized above, it shows that Guanyin belief is not only in belief activities, but also a static component of literature and art.

2.2.5 Cultural elements

The Guanyin culture of the East China Sea is the Guanyin belief expressed in the way of localization of Guanyin belief. From the aspects of politics, economy, culture and location, it shows the belief in Guanyin with obvious cultural characteristics of marine Buddhism. Guanyin belief is an indispensable part of Buddhist culture. The spread and development of Guanyin culture in Putuo Mountain is the formation of a folk phenomenon and the product of long-term creation and formation of Putuo Mountain people-Guanyin belief culture.

When it comes to the natural unity of cultural levels between Chinese Confucianism and Taoism, there are inextricably linked in politics. For this reason, many components of Guanyin belief in Chinese Buddhism have been adjusted and reformed to varying degrees through various doctrines, and combined with the

localization of the dissemination process, thus reflecting the phenomenon of Guanyin folk culture. The performance of Taoist doctrine in China after its effect on Guanyin belief is as follows: Guanyin's early life experience, realm, status, mood and character possessed by Guanyin, and avatar of Guanyin. Confucianism, as an ideological school that has occupied the dominant position in ancient China for a long time, believes in "knowing destiny and doing it" and pays attention to the Doctrine of the Mean. Confucian ideas reshape Guanyin, which are mainly manifested in four aspects: filial piety, children, longevity and benevolence. The Guanyin belief culture in Putuo Mountain is also a native belief culture mixed with the local marine culture in Putuo Mountain.

The following is a detailed explanation of the characteristics of Putuo Mountain Guanyin culture from the comparison between cultural exchange and Mazu culture: 1. Putuo Mountain Guanyin culture has a long history and profound culture. Since the Tang Dynasty, China's foreign exchanges have flourished. During the Song Dynasty, the rich "Yongdong" became the main distribution center of Chinese cultural exchange with foreign countries with its unique location conditions. Because of the formation of the ancient "Maritime Silk Road", many monks and believers have come to Putuo Mountain to study Guanyin culture devoutly since ancient times. Nowadays, Mo Bao, a scholar in Putuo Mountain, is a cultural relic; World Buddhist Forum Exchange Conference; Putuo Mountain Guanyin Culture Festival and so on are rich cultural heritages handed down through the ages due to the development of Putuo Mountain Guanyin culture. 2. Guanyin belief belongs to Mahayana Buddhism, and Mazu belief belongs to folk belief. Later, in the 59th year of Kangxi of Qing Dynasty (1720), it was honored as the God of "Spring and Autumn Oracle Sacrifice" and included in the National Sacrifice Code. There are many folk legends about Mazu's Shinhwa story. The divinity of Guanyin and Mazu to save the world is based on forgiveness and kindness. Comparing Guanyin belief with Mazu belief can reflect the characteristics of oriental marine culture. The difference is that Mazu belief is the native Poseidon of our country. Since it was listed in the Representative List of Intangible Cultural Heritage of Humanity in 2009, Mazu has gone to the world, while Guanyin belief was introduced from India to other countries in the world, and after

Guanyin culture in our country was deeply respected, it formed a unique Guanyin cultural belief in our country.

From the perspective of contrast, communication and comparison with different cultures, Guanyin culture is the pride of believers in Mount Putuo. It protects the sea area from being linked with the vast sea. It is a marine feature that is not as good as inland Guanyin culture. Combining political history, myths and legends, the Guanyin culture in Mount Putuo and mysterious marine culture weave a unique marine Guanyin culture.

"East China Sea Discourse" and the Innovative Development of Guanyin Culture.

After putting forward the concept of "East China Sea Discourse Right" of Putuo Mountain Guanyin Culture, This chapter will focus on analyzing and discussing the possibility of "East China Sea Discourse", and then put forward the following three points for the development and dissemination of "East China Sea Discourse" rights, innovative development to promote the further development of Putuo Mountain Guanyin culture and Guanyin statue art: 1. Putuo Mountain culture is open to the outside world, which is conducive to the external publicity of Guanyin statues; 2. The innovation of Putuo Mountain culture and the degree of social adaptation are conducive to the formation of the development model of Guanyin statues; 3. The ideological construction of the right of "East China Sea Discourse" in Mount Putuo has laid a good foundation for how to create an international Guanyin statue art in Mount Putuo.

Part 3 "East China Sea Discourse" and the Development of Guanyin culture

3.1 "East China Sea Discourse" and the Material Development of Guanyin Culture

Innovative development of communication mode is an important way of Guanyin culture. The formation of Mount Putuo Guanyin Ashram cannot be separated from the "Maritime Silk Road". In those days, due to trade exchanges between South Korea, Japan, Southeast Asia and other countries, Buddhist culture was spread and

exchanged with many Zen masters and monks who came to China to study Buddhism with great concentration. The spread and development of Mount Putuo Guanyin Ashram benefited from the opening of the "Maritime Silk Road". Now Mount Putuo, as the Guanyin Ashram, is bound to take the establishment of Zhoushan Islands New District as a favorable condition to push our Guanyin Ashram to the big stage of "internationalization". Here, three modes of transmission of the Guanyin Ashram in Mount Putuo are proposed:

First, to carry out foreign lessons of Guanyin belief: the spread of Guanyin belief should include subjective factors in addition to objective factors. How many Guanyin believers really understand Guanyin belief? Most of them listen to the legend of Guanyin and have an understanding. There are few in-depth explorations on the origin of Guanyin, how Guanyin was introduced into China, how to change from male to female, and how to establish Putuo Mountain as Guanyin Dojo. Therefore, we should carry out the teaching and teaching of Guanyin belief in Putuo Mountain, and the curriculum arrangement is not easy to be too complicated, but it should be detailed. In the 21st century, work and life bring too much pressure to people. It is also a good way to communicate emotions to study their beliefs and cultivate their sentiments in a paradise.

Second, the development of tourism in Mount Putuo: Nowadays, the development of tourism is a necessary innovative development path for almost every city. Tourism can drive the development of comprehensive industries in six links of transportation, sightseeing, accommodation, catering, shopping and entertainment in a city. Tourism is the best way to spread and develop. According to the rich tourism resources of Zhoushan Islands, Putuo Mountain has unique natural environment advantages in developing Buddhist tourism. However, as the spread of Guanyin Dojo in Putuo Mountain, the first premise is Guanyin belief culture, and the development of tourism economy of Buddhist cultural products is the development and innovation road of Putuo, a "sea-sky Buddhist country". While developing tourism, we should abide by the custom of Guanyin belief. Nowadays, the commercialization of Putuo Mountain is too serious. First of all, the tourism of cultural resources can rely on the development and utilization of Guanyin Cultural Festival, and the three major incense

festivals are launched. Every year, February 19th Birthday, June 19th Road Day and September 19th Monk Day, these three major incense festivals have become important time to attract tourists. Secondly, create the theme of internationalization of Guanyin statues. There are countless forms and incarnations of Guanyin statues in past dynasties, If we want to create the tourism development of Guanyin statues, I think we can let the guests of Xiangyou depict their favorite Guanyin images, and the professionals can summarize and combine them, so as to turn the art of Guanyin statues in the hearts of all believers into a brand-new "folk" standard and make Putuo Guanyin statue culture develop to perfection.

Third, documentary short film dissemination: TV is the best way for all dissemination and publicity. In 2012, the hottest live short film "China on the Tip of the Tongue" recorded the combination of food, life and emotion to the audience in a brand-new form. We in Mount Putuo can also take this as an example to host a live documentary short film with the theme of promoting Guanyin culture, humanistic beliefs and marine customs. With each statue of Guanyin in Mount Putuo as the theme, one episode and one story tell the legend of Guanyin, focusing on the essence of Guanyin culture "compassion, happiness, affection, harmony and symbiosis", making Guanyin belief closer and more harmonious from real life.

3. 2 "East China Sea Discourse" and the Development of Guanyin Culture at the Norm Level

3.2.1 Living of Guanyin Belief Ceremony

The investigation report of Zhoushan Guanyin belief culture points out that Guanyin belief culture has a profound belief foundation in Zhoushan folk. Therefore, due to the influence of marine culture, the popularity of Guanyin belief is restricted by life, which shows in the aspect of education level. Guanyin belief culture has been widely restricted due to the norms of Buddhist belief, and activities such as Guanyin belief ceremony, like other Buddhist activities, are inevitably carried out under the relatively unified Buddhist regulations. However, because of the influence of the region, the Guanyin belief in Putuo Mountain has been sorted out by localization, resulting in a unique marine culture Guanyin belief, which makes the Guanyin belief

ceremony gradually come to the life of Guanyin believers in Putuo Mountain. There is also Putuo's native folk ceremony: it is a unique Guanyin belief ceremony with marine cultural characteristics in Putuo Mountain. Such as seeking rain, getting rid of diseases, longevity, children, etc. There are 33 incarnations of Bodhisattva, which can save 12 kinds of disasters. As long as you pray sincerely, you will manifest your spirit and save the disaster.

"Pray for Rain" Ceremony According to records, Mount Putuo becomes the holy image of Guanyin in order to bring rain. To get rid of diseases, there are such sayings as praying, asking for signatures, asking for medicine and taking "Huiquan". Seeking immortality is called the "Longevity Extension Ashram". Apart from the basic folk belief ceremony, the main ceremony is reciting Guanyin scriptures. Qiuzi, Putuo's statue of "Songzi Guanyin". On the 19th birthday of Guanyin on February of the lunar calendar, various people who ask Guanyin to send their children express different thoughts to Guanyin in various ways of belief. According to the spread and development of Guanyin belief, these Guanyin cultural folk beliefs are the embodiment of our localization and have been fully integrated into the lives of our believers. Localization of Guanyin Belief Ceremony: It is reported that every year, Guanyin Christmas Day on February 19th, Guanyin becoming a Taoist Day on June 19th and Guanyin becoming a Monk Day on September 19th are the three major incense periods in Putuo Mountain. The offering, asking for sutras, chanting sutras, sitting on the mountain, worshipping the mountain, repenting with great sorrow, land and water law meeting, Guanyin Christmas law meeting, etc. have all been integrated into the life of the people of Mount Putuo. Such as sitting on the mountain, worshipping the mountain, worshipping in three steps, knocking in nine steps to climb the Buddha's top mountain and other belief ceremonies, which express the integrity of the belief in Guanyin and the folk cultural characteristics in Buddhism and practice. Through these ceremonies, we can draw the conclusion that Guanyin culture has been deeply implemented in our life. Nowadays, it is very common to worship the holy image of Guanyin Bodhisattva everywhere, and even there are sayings of Amitabha and Guanyin in every family. With the change of truth, goodness and beauty brought

by folk customs in faith, people's hearts are filled with hope, and we can also see the integration of faith and ideal.



Figure 87 Sea sacrifice ceremony
Source: ZhangJun, 2020, photography
[Accessed on January 7th, 2021]

3.2.2 International Guanyin Cultural Festival

The Guanyin Cultural Festival is based on the exchange of Guanyin culture. In addition to the Guanyin Ashram in Mount Putuo, there are several holy places of Guanyin culture, such as the "Hometown of Chinese Guanyin" built in Suining, Sichuan, the "Sea Guanyin" built in Nanshan, Sanya, Hainan, and the "Hometown of Chinese Guanyin Culture" built in Pingdingshan, Henan. In order to highlight the position of Putuo Mountain Guanyin Ashram in our country and develop Putuo Mountain Guanyin Cultural Festival into the world's unique "East China Sea Discourse" Guanyin Cultural Festival, it is necessary to compare the balance or imbalance between regional economic and regional cultural development. Since 2003, The number of tourists receiving incense in Mount Putuo has increased year by year,

especially in recent years, the number of tourists and the tourism economy directly created rank first among the four famous Buddhist mountains. According to data, the number of tourists in 2011 increased by 9.13% over the same period of the previous year, with direct economic income exceeding 20 billion. Mount Putuo has become the leading industry in Zhoushan City in Buddhist tourism, which is closely related to the holding of Guanyin Festival. In September 2010, the Buddhist Association of Mount Putuo cooperated with the Chinese Monk Protection Association of Taiwan to hold a "Thousands of People Protect Thousands of Buddhas, Cihang Treasure Island Tour"-a large-scale exchange activity with Taiwan on Guanyin Cihang Treasure Island in the South China Sea. In May 2011, in order to promote cross-strait cultural exchanges, Pilu Guanyin Fuyou Treasure Island was held in Zhejiang

Large-scale Buddhist cultural exchange activities. It can be seen that Guanyin Culture Festival is not only an exchange of Guanyin culture between the two sides of the Taiwan Strait, but also a belief link to promote cross-strait relations. The 10th Putuo Mountain Nanhai Guanyin Cultural Festival was successfully held, which is a powerful witness to our historical step towards "East China Sea Discourse". The internal development relationship between Putuo Mountain culture and Putuo Mountain economy fully shows the degree of adaptation between culture and society, which is conducive to promoting the level of economic development. From a new perspective, Guanyin Cultural Festival will be turned into an international cultural celebration. Organize mainland China, Taiwan, Japan, South Korea, Southeast Asia and other regions to hold "East China Sea Discourse" Guanyin Culture Seminar. According to relevant historical records, since the Northern Song Dynasty, there have been records of various countries carrying forward Buddhism. Many famous monks from Mount Putuo have also traveled abroad to spread Chinese culture and carry forward Buddhism. In the eighth year of the Republic of China, Chalong Temple presided over it; In the 17th year of the Republic of China, Taixu Monk; In the 38th year of the Republic of China, monks such as Shouzhi went abroad many times to exchange Buddhist culture. The core of Guanyin culture is Guanyin belief. The Guanyin Culture Seminar is used to hold an international "East China Sea Discourse" Guanyin Culture Festival every year, which has played a wide role in spreading the

cultural exchange of Guanyin in various countries and can also learn the unique connotation of Guanyin culture in various countries. It not only promotes Buddhism, but also promotes friendly exchanges and political diplomatic relations among countries, promotes the internationalization idea of sustainable development of Putuo Guanyin belief, and builds the exchange center of "East China Sea Discourse" Guanyin Cultural Festival based on Putuo Mountain as a better development platform. Make Putuo Guanyin Cultural Festival a spiritual link connecting Chinese and overseas Chinese at home and abroad.

3.2.3 Consensus Norms of Guanyin Belief

Guanyin belief belongs to the category of social ideology, which makes people believe that there is still a supernatural power in reality. This force can affect our social groups. Guanyin is first and foremost the prototype of saving the suffering. As Guanyin, who saves the world from fire and water, he not only has the ability to listen to his voice and save the suffering, but also has the ability to listen to his heart and save the suffering. That is to say, no matter where we are, as long as you have a devout heart, you can call it by name and be saved when you encounter difficulties, and you can be saved when you encounter hardships. This is the so-called "Buddha in your heart, Buddha lives in your heart".

Guanyin was originally a prototype to save the suffering. As Guanyin, who saves the world from fire and water, she has the ability to save not only by listening to her voice, but also by listening to his heart. That is to say, no matter where we are, as long as you have a devout heart, you can call it by name and be saved when you encounter difficulties, and you can be saved when you encounter hardships. Secondly, Guanyin, as the God of Salvation, in her eyes, the world is regardless of rank, age and age, and everyone can get her help. Not only that, no matter the old or the weak, the mother or the child, the high or the low, as long as she is willing to meet people and show kindness to others, she can see her face. Otherwise, the art of Guanyin statue cannot change and develop. However, it is a pity that many Buddhist holy places (including the Guanyin Ashram) now charge exorbitant tickets to the worshippers and sell their

exorbitant worshippers. This kind of behavior itself is harmful to the belief in Guanyin. On the one hand, such behavior deeply hurts the belief plot of believers. On the other hand, it "flourished" a kind of psychology of comparing faith. Therefore, properly abandoning the ticket system of Buddhist holy places and reforming its profit-making business model is a positive and harmless innovation to Guanyin belief itself (or a real return of belief itself). To sum up, the author believes that our belief in Guanyin must be based on diversified forms, get rid of some unnecessary or absurd branches and ends, and form a common interest (consensus) of Guanyin belief such as "tolerance, diversity, harmony and the masses" under the guidance of grand Guanyin belief.

Conclusion

Although Guanyin belief is one of the most popular beliefs in China, the Guanyin belief culture shown by Guanyin belief is single and outdated. Even in the understanding of most people, it is only a concept, and people do not correctly understand the problem of Guanyin belief. In fact, this is a misunderstanding. In Guanyin belief culture, there is not only a religious category, but also a close relationship with nature and society. These cultural connotations are the branches and leaves of Guanyin belief culture, the stamens of Guanyin belief and the fruits of Guanyin belief culture. The taste of Putuo's natural culture should start with the word "sea". The distance from the mainland to Putuo, from Zhoushan Island to Putuo is "one line", but this "one line" distance is enough to make people enjoy the myriad glory of Buddhism and feel the mystery and wonder of Guanyin faith. If the weather is beautiful, the wind is calm, and there is no stir on the sea, the boat you are taking "slides" all the way from the mainland or the island to Putuo. When I boarded Putuo and looked back, the traces of water ripples just passed by the ship on the sea gradually calmed down, and the gold reflected on the sea reflected myself to the whole Putuo. At this time, the whole Putuo was resplendent and magnificent, which made people feel like drenching Buddha's light. If you encounter strong winds or typhoons at sea when you come, the sea breeze will be crazy, and huge waves will wrinkle, flatten, wrinkle and spread the sea surface again. At ordinary times, the nearby coast will be shaken by waves and rocks, and the smashed water spots will be

like stars in the Milky Way. Walker closed his hands and meditated on Guanyin thousands of times along the way. A "sea" has brought the world so close to Buddha.

Taste Putuo's social culture should continue from the word "tong". The people of Putuo and the people on the continental shelf originally faced each other across the sea and could not communicate with each other. However, in the more than 1,000 years since Putuo became the Guanyin Ashram, the people of Putuo are no longer isolated from the world, and the people on the continental shelf no longer think that this is an unreachable fairyland. The two communicate frequently. Putuo people went ashore and saw a wider fertile field. Some became businessmen who "broke away from the sea" and some became farmers who "broke away from the sea"; People on the continental shelf boarded the island and saw a more pure world. Scholars roamed the landscape here, competing for romantic love, carving monuments, waving ink, compiling poems, chanting at night and chanting at night, which was extremely pleasant.

Taste Putuo's religious culture should be sublimated from the word "Pu". Putuo is the Ashram of Guanyin, and Guanyin takes saving the suffering as its own duty and the purpose of saving all living beings. "Pu" is the original intention of Buddhism and is also a close citizen of Guanyin. Since the restoration of freedom of religious belief in our country, the reason why Guanyin belief can spread so rapidly in China is all related to the word "Pu". To spread Guanyin belief all over the world, we must sublimate the "universality" of Guanyin belief culture.

Chapter VII Conclusion and Discussion

Part1 Research Object

There are three research objectives:

1 To study the history, Cultural identity of Guanyin in Mount Putuo in the context of Social Development.

2 To impact of Guanyin culture in the Mount Putuo region on symbols, selves and society of Zhejiang people in China.

3 To Study the relationship between Mount Putuo and Guanyin Culture in four aspects: Location, Economy, Literature, and Politics.

Part 2 Summary of Research

2.1 Guanyin Culture on Symbols

When Buddhism was introduced into China, it was generally believed that it was the first year of Yuanshou (2 BC) of emperor AI of the Han Dynasty. According to Buddhist believers, it was the 10th year of Yongping (A.D. 67). Buddhism was not accepted by the ruling class in the Han Dynasty. During the Eastern Han Dynasty, Buddhist images had been spread to southwest China and further to the Sichuan Basin. Buddhism was introduced into China from India on the way of Commerce and trade in Southwest China. However, at this time, Buddhism was not different from China's inherent belief in immortals. These Buddha statues, which appear on the money tree, do not have the nature of worship, mainly play a decorative role. During the Three Kingdoms period, "narrow melting and large floating ancestral hall, with copper as people and gold as the body".

Moreover, in the Three Kingdoms period, the earliest kind of Buddhist statues was the bronze Buddha plate unearthed from the Dongwu Tomb of Lianxi temple in Wuchang, which was not a Buddhist statue of worship significance. The bronze Buddha statues from the Eastern Han Dynasty to the Three Kingdoms period are characterized by decoration rather than worship. The statue of the money tree Buddha is used to decorate the money tree. It often appears in the tree seat, trunk, and top.

Bronze Buddha decoration should also be a kind of clothing decoration or small Buddha altar decoration. At this time, the statue of Guanyin was also introduced to China along with Buddhism, but at this time, it was explained by iconology. The statue of Guanyin basically did not add Chinese elements, and it is still the image from India. The image of Guanyin is mainly male, and most of the statues inherited so far are copper products, clothing, and other decorative effects that are more significant.

Furthermore, Due to the chaos of the eight kings, the situation of the unification of the Jin Dynasty was disrupted. The five northern ethnic groups entered the Central Plains, and the Han people of the Central Plains moved south to establish the Eastern Jin Dynasty. During this period, the history was turbulent, the dynasties changed frequently, Buddhism was widely spread, and also accepted by the ruling class and the lower class. In the Southern Dynasty, Buddhism flourished to Emperor Liang Wu. In half of the rivers and mountains in the Liang Dynasty, there were more than ten thousand Buddhist temples and nuns. During the period from the Northern Wei Dynasty to the Northern Qi Dynasty, ethnic minorities such as the Northern Wei Dynasty established political power to worship Buddhism and produced a large number of bronze statues. The Buddhist statues made in the northern and Southern Dynasties, after four campaigns of destroying Buddhism and destroying the Dharma, are few preserved. The bronze statues of the Northern Dynasties are mainly found in the Boxing area of Shandong Province and Xi'an area of Shaanxi Province.

In addition, the Buddhist meditation image and the realistic three-dimensional clothing groove pattern are a basic component of the Gandhara Buddha image. At this time, the face of the Guanyin statue is completely the characteristics of Mongolian people with a round face and big eyes. Obviously, it is no longer the face of Aryan people with deep eyes and high nose and long round face and half-open eyes. The Buddhist statues in the period of sixteen countries are no longer the pure imitation of Indian statues but have some Chinese style.

In the history of Chinese aesthetics, Sui, Tang and Five Dynasties are usually regarded as a historical period, including several dynasties, but generally speaking, Tang Dynasty is the main body of thought and art in this period. During the Tang

Dynasty, the country was unified, the politics were strong, the economy was developed, and the culture was prosperous. Buddhism was in its heyday. After the long-term exploration of the southern and Northern Dynasties, the Buddhist statues became more and more mature. In terms of aesthetic style and performance style, they no longer followed the foreign art, but based on the Buddhist classics, they developed towards a new mode of highly idealized and typified creation. It has shaped many art forms that are not found in foreign art, presenting a new era style. The Sui and Tang Dynasties lasted for more than 300 years, and the development of Buddhist art was not balanced in time.

In fact, there were obvious differences in the characteristics of the style of statues. The Sui and Tang Dynasties were mainly transitional development stages, and the prosperous Tang Dynasty finally ushered in the golden age of Buddhist art, creating a glorious art with countless forms and gods. In the middle and late Tang Dynasty, the magnificent and prosperous art style declined, and the sanctity of Buddhist art weakened. It began to move towards a new aesthetic style. On the one hand, it gradually began to secularize, on the other hand, it emphasized the pursuit of artistic conception and highlighted humanity. In addition to the obvious characteristics and development in artistic style, the Tang Dynasty also developed creatively in artistic form, which is mainly reflected in the conversion of Buddhist texts to Buddhist images.

Moreover, from the middle Tang Dynasty to the Northern Song Dynasty, a series of changes took place in Chinese society. In response to the changes in political and economic structure, Chinese culture has also changed from an open, extroverted and warm Tang culture to a relatively closed, introverted and elegant Song culture. During this period, Buddhism also showed a different atmosphere than before, more in line with Chinese culture, more in-depth Chinese folk, showing the characteristics of secularization, simplicity, belief and so on. The changes in Chinese society and Chinese Buddhism are reflected in the Buddhist statues, and there are also quite obvious changes. Compared with the Tang Dynasty, the statues in this period are no longer brilliant and grand and gradually move towards realism and secularity, with a

great discount in sacredness and idealism, thus stepping into the development track of continuous secularization.

Especially, In Ming and Qing Dynasties, Buddhism inherited the trend of development since the Song Dynasty, and went further to the folk, to the secular, and even to decline. For the discussion of the development of Chinese Buddhism, according to Japanese scholar Kaohsiung Yijian, "the focus of Chinese Buddhism has always been on the introduction of Buddhism between the Six Dynasties and the Sui and Tang Dynasties, and the establishment of various sects of Chinese Buddhism. There is a tendency to despise the development of Buddhism in song, yuan, Ming and Qing Dynasties. " (Kaohsiung Yijian. 1987: pp210)

From ancient times to the present, the artistic behavior from the court aristocracy to the literati, the class characteristics of the main creative body are very obvious, the development of art history has always been controlled in the hands of the social groups that have a monopoly on the production technology. Guanyin statues often have the needs of the time. It reveals the mainstream thought of art at that time. The ancient Chinese integrated literariness, philosophy, and lyricism, which embodied a strong humanistic spirit.

In addition, Mount Putuo worships Guanyin. From the perspective of cultural heritage, the Guanyin worshiped by Mount Putuo is called "Yangzhi Guanyin"; from the perspective of regional culture, the Guanyin of Mount Putuo is also called "Zizhu Guanyin"; after entering the new era, the Guanyin of Mount Putuo has its own image, that is, "Guanyin Buddha". In Mount Putuo, there is a special place to worship Yangzhi GuanShiYin. This is the Yangzi Zen forest. It is also known as Yangzhi temple. In fact, the Yangzhi GuanShiYin monument enshrined by Yangzhi temple is one of the "three treasures of Putuo". However, in Zhoushan's regional culture, Guanyin has another name: Zizhu Guanyin. Because according to the legend, the early Daochang of Guanyin was at the south end of Mount Putuo, that is to say, now Guanyin jumps and refuses to go to Guanyinyuan. There is a special kind of bamboo, called Zizhu. This area is called the purple bamboo forest. Guanyin preached in the purple bamboo forest. So people call Guanyin Zizhu Guanyin. However, in the authentic books, the Guanyin enshrined in Mount Putuo is called Nanhai Guanyin.

After entering a new era, a great Guanyin Buddha was built on Longwan hill of Mount Putuo, marking the official establishment of Guanyin's treasure phase in the South China Sea. (Zhou Jin, 2015: pp12)

Furthermore, the iconography of Avalokitesvara images is the result of different needs in different periods, so Avalokitesvara images can also reflect the needs of the society at that time. When it was first introduced to China from India, Guanyin was a belief that people yearned for peace and spread it quickly. In the Tang and Song Dynasties, the society was relatively stable, and people changed the characteristics of Guanyin from male to female, pursuing more artistic creation, at the same time, giving Guanyin culture closer to the definition of human nature. From the analysis of the natural meaning to the traditional meaning and then to the internal meaning, this process is to complete the research of the development stage of the whole Chinese historical iconography.

2.2 Guanyin Culture on Selves

Cultural identity is closely related to people's problems, because the expression form, transmission carrier and Realization Mechanism of culture are all the products of people's practical activities. Even the formation and function of the deep and core thinking mode and values of cultural identity are ultimately determined by people's social practice. The fundamental purpose of cultural identity is to realize the value goal of human's free development. Cultural identity is of great significance to the individual's life activities and the existence and development of cultural groups. Once the commitment and confirmation of common culture are lost, there will be confusion and crisis of cultural identity. Its essence is the loss of the sense of meaning and value of human existence.

In addition, Guanyin culture, as a cultural identity, covers a wide range of research content and scope, including not only cultural research of different races and nationalities but also the research of different disciplines. Guanyin culture also crosses the boundaries of national culture and cultural types. The cultural types of cultural studies are representative or typical, which can be explained by Hegel's theory about

universality and particularity, individuality and generality. As a kind of representativeness, there are differences among different nationalities, which are not opposites, let alone confrontations. Whether the cultures can understand and communicate with each other depends on whether the characters and languages of different nationalities can be translated and communicated with each other. This kind of negation is different from the incommensurability of various cultures in history. The former opponents gathered under the banner of rationality, but the post-modernism theorists have the nature of anti-rationality. Furthermore, The articles on Guanyin's belief are as follows: "the religious belief that takes Guanyin Bodhisattva as the object of worship. According to the records of the Dharma Sutra, when all living beings encounter difficulties, as long as they recite their names, Avalokitesvara will immediately observe their voices and go to save them. Among the twenty-five saints, GuanShiYin Bodhisattva has the most unique ear root and is also very popular in our country. which is the sum of Buddhist cultural activities with the relatively complete system and rich content formed in the long-term development of Guanyin belief. He broadly divides Guanyin's culture into two parts: Guanyin's religious culture and Guanyin's secular culture. Guanyin culture refers to the reference of Guanyin's belief at the government level. In addition, Guanyin's culture does cover more content than Guanyin's belief itself and Guanyin's belief.

2.3 Guanyin Culture on Society

Guanyin culture can't be separated from social development. For example, the formation of Mount Putuo Guanyin Daochang can't be separated from the "maritime Silk Road". At that time, because of the trade exchanges between South Korea, Japan, and Southeast Asia, many Zen masters and monks who came to China to study Buddhism were engaged in the dissemination and exchange of Buddhist culture. The dissemination and development of Mount Putuo Guanyin Daochang benefited from the "maritime Silk Road" The opening of the road. Now as the Guanyin Daochang, Mount Putuo must take the establishment of the Zhoushan Islands New Area as a

favorable condition to promote Mount Putuo as the core area of Guanyin culture to internationalization. This is the result of social activities.

Mount Putuo is an island among all Zhoushan Islands. It looks like a dragon lying on the sea. It covers an area of nearly 13 square kilometers. It faces Shenjiamen of the Zhoushan Islands across the sea. It is known as the "sea heaven Buddha country" and "holy land of the South China Sea". It is one of the first batches of national key scenic spots and national 5A tourist scenic spot. Mount Putuo is a famous Buddhist holy land at home and abroad. Its religious activities can be traced back to the Qin Dynasty. By the end of the Qing Dynasty, the whole mountain had formed a great temple, a Buddhist temple, a Mao Peng, and thousands of monks. Every February 19, June 19 and September 19 of the lunar calendar are the three incense periods of Guanyin Bodhisattva's birthday, becoming a monk and gaining enlightenment. The whole mountain is full of people, the temple is surrounded by cigarettes, and there are a sea and heaven Buddhist scene.

In addition, the beautiful natural scenery of Mount Putuo is an important embodiment of the combination of Taoism, Buddhism, and Confucianism. From the time of ancient sea myth, Mount Putuo has been endowed with religious culture. They cultivated the surreal culture in the early days of Mount Putuo. The introduction and root of Buddhist culture since the Tang Dynasty finally made Mount Putuo become the Taoist field of Guanyin and a real religious resort. Within the Guanyin culture of Mount Putuo, the communicators of Guanyin culture are divided into monks and believers. While learning Guanyin culture, they also spread Guanyin culture, so that Guanyin culture has a stable foundation at the social level

In the study of social groups, tourists, local fishermen and businessmen become an important part of tourism. According to the survey results, the distribution of the domestic tourist market in Mount Putuo is decreasing in the East, middle and West, following the law of distance attenuation. Among them, about one-quarter of the province's domestic tourists come from the province and about two-thirds from East China. Due to the large space distance and economic distance, the visit rate of northwest, southwest and Northeast China is very low. Although the coastal Bohai Bay Economic Circle and the Pearl River Delta economic belt are the regions with

developed domestic economy and strong travel capacity, there are relatively few tourists to Mount Putuo, which may be related to the formation of spatial block of passenger flow and insufficient promotion of tourist destinations, such as Dalian, Qingdao, Xiamen, Beihai and other coastal tourist destinations near the two regions. The tourists from Shanxi, Sichuan, and Anhui, where the four famous Buddhist mountains are located, are relatively high compared with the surrounding provinces, which may be related to the religious connection between the four famous Buddhist mountains and the promotion of tourist source travel agencies.

In the development of religious culture in Mount Putuo, the government is also an important part of the society. It is mainly divided into central government and local government. The support and guidance of the central government also play an important role, especially in the policies and the management level of the management departments. However, there is no unified opinion on the development direction of Mount Putuo. There are serious differences within the government on the ownership of Mount Putuo. Some people believe that Mount Putuo is national and support the application for world intangible cultural heritage. Another group of people thinks that Mount Putuo belongs to Zhoushan mountain because of its serious local protection. Either the application of the intangible cultural heritage of Mount Putuo is regarded as a kind of political achievement, or the application of the intangible cultural heritage of Mount Putuo is devoted to the acquisition of economic interests and the pursuit of the maximization of economic interests. Mount Putuo is a project with commercial development value, which is convenient to transform into a tourist attraction and is conducive to Zhoushan's economic development. However, for the protection of the religious and cultural resources that are imparted orally, it is believed that those projects that do not have commercial value are labor-intensive, and most of them are in a state of self-destruction. The government has put a lot of energy into image projects such as tourism development and foreign investment.

Part 3 Discussion

The so-called universal "East China Sea Discourse" Guanyin belief refers to how to universally apply the Guanyin belief with East China Sea characteristics, that is, what means, tools or methods we use to universalize the Guanyin belief in the East China Sea. The belief in Guanyin in the East China Sea, as a spiritual or conscious thing, has always been the pillar of people's inner spiritual consciousness. No matter whether people work or rest, they always believe in Guanyin. Just some people like to associate it with feudal superstition, and even directly equate it with feudal superstition. Nowadays, with the increasing prosperity of religious doctrines, people no longer equate religion with superstition. It is regarded as one of the main ways that the human spirit basically relies on. Therefore, under this background, it is a good opportunity to popularize Putuo's unique Guanyin belief. Universal Putuo Guanyin belief needs the help of two most important means and methods:

First, with the continuous development of society, Guanyin culture has been influenced by many aspects of culture and is also developing. For example, the feminization of Guanyin statues is inseparable from the development of feminism in the Tang Dynasty in Chinese history. During the Tang Dynasty, the first female emperor appeared in Chinese history, and women's rights were greatly improved. Before Guanyin statues were introduced from India to China, they were characterized by men, but they were influenced by women's rights in the Tang Dynasty. This is that the development of culture has different cultural characteristics in different periods, so that the identification of culture comes from the cultural needs of regional people.

The second is the tolerant belief attitude. The spirit of tolerance is consistent with Guanyin's purpose of saving the world and saving people. Therefore, promoting the spirit of tolerance and abandoning the gap between religions is one of the most meaningful ways or means to spread the unique Guanyin belief in the East China Sea. Putuo Mountain has continuously developed its own culture in the original marine culture. The introduction of Guanyin culture has become the main cultural industry of Putuo Mountain. The whole society is more affected by the multi-dimensional influence of Guanyin culture and forms a unique local culture of tolerance spirit. Foreign media once made such an attempt: bringing together more prestigious

leaders in the fields of the world's three major religions to discuss various practical issues, and the result was unexpectedly successful. The three leaders gathered together with a feeling of meeting each other late. When discussing issues, they also quoted classics to support each other's views. After the discussion, they also reached a lot of "consensus". The attempt in this way is not only bold, but also necessary. China has 56 ethnic groups with a population of more than 1.4 billion. Each ethnic group has its own beliefs, and each individual also has his own beliefs. If we can respect each other for various beliefs and form a dialogue with each other, then this not only shows the essence of "saving the world and saving people by Guanyin", but also embodies the "East China Sea feelings" of "tolerance is great".

The second is the holding of Guanyin Faith Festival. The festival of Guanyin belief is not only a festival of Guanyin, but also a festival of Guanyin believers in the world. Putuo Mountain is located on the coast of the East China Sea, which is very conducive to the spread of culture. Putuo Mountain's economy is mainly tourism, and the holding of Guanyin belief Festival can promote the development of local economy. The Guanyin culture of Putuo Mountain also affects the local development state from many levels. Putuo is a world-famous Guanyin Dojo. If we can seize this opportunity, we can not only spread its belief in Guanyin to the Chinese people, but also spread its long-standing Guanyin culture to the world.

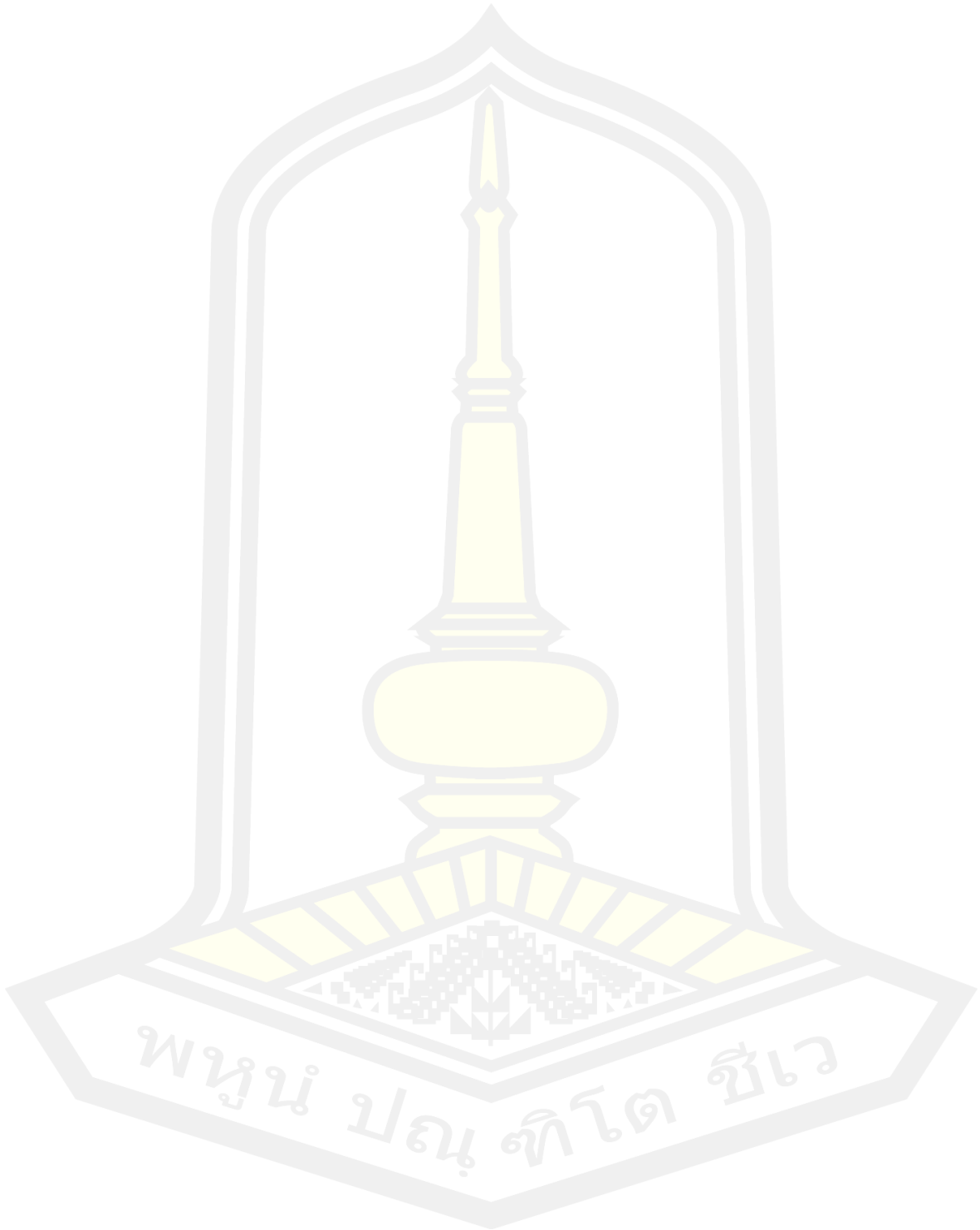
Part 4 Suggestion

There is a great emphasis on the study of Guanyin belief in our country, but there are few studies on Guanyin statues, lacking of literature records. It is only involved in the study of the history of Chinese art development from the perspective of sculpture, so the research idea of this paper is based on the theme of Guanyin statues. Since Buddhism was introduced into China, Buddhist belief is like a link that affects the development of politics, culture, economy, art and other aspects of our country. According to the analysis of ancient Indian Guanyin statues, on the one hand, it imitates ancient Indian statues, on the other hand, it is self innovative. This paper starts from combing the different characteristics of Guanyin statues in different periods and regions, and through the field investigation of Guanyin Taoist temple in

Putuo Mountain, starting from the analysis of Guanyin culture, studies and discusses the relationship between Putuo Mountain and Guanyin culture, as well as the comprehensive utilization of the time and location of Putuo Guanyin.



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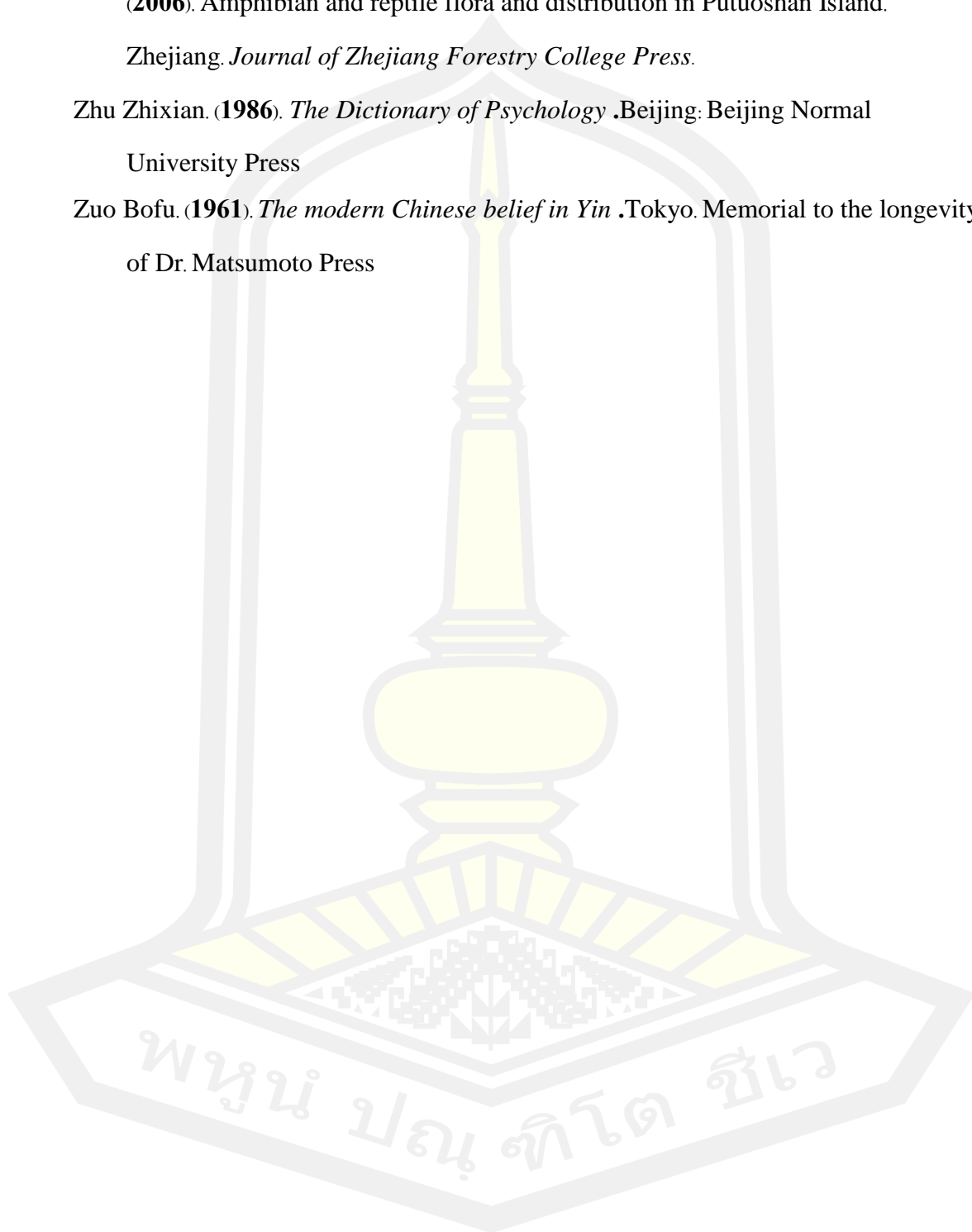
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