

The Application of Tibetan Buddhism Characters in the Design of Jade Carving Pendant

Yang Li^a, Kong Yuanyuan

Yunnan Land and Resources Vocational College, Kunming 652501, China

^ayangliyn@126.com

Keywords: Tibetan Buddhism, character, jade carving, pendant.

Abstract: With the development of the times, people's artistic aesthetics continue to improve, Tibetan culture and Tibetan Buddhism spread in the Mainland. Jade carving artists pursue new art forms, embody new aesthetics, and begin to pursue artistic nutrition to Tibetan Buddhist art. The Buddha statues in the jade carvings also began to appear in large numbers as works with Tibetan Buddhist figures. This thesis combines the design of jade carving pendants with the characters of Tibetan Buddhist figures to expand the content of jade carving works, and let the characters of Tibetan Buddhism create art to enrich people's demand for religious tokens. The theme of the original jade carving pendant is further enriched, so that the jade carving works of the unique characters of Tibetan Buddhism satisfy the existing customer groups, and the Buddhist believers can find spiritual comfort products different from the existing themes. Let the new generation of consumers who pursue individuality and pursue fashion pay attention to it.

1. Introduction

From the Western Han Dynasty, Buddhism was introduced to China, and the influence of Buddhist culture continued to deepen, which had a tremendous impact on people's thinking. As an ancient Chinese jade carving culture and art, it has also been deeply influenced by Buddhist culture. The jade carving works have many themes, and they are dominated by Buddhist characters with blessing and praying functions. They are favored by people for their rich shapes, profound connotations and unique forms. With the development of the times, people's artistic aesthetics continue to improve, Tibetan culture and Tibetan Buddhism spread in the Mainland. Jade carving artists pursue new art forms, embody new aesthetics, and begin to pursue artistic nutrition to Tibetan Buddhist art. The Buddha statues in the jade carvings also began to appear in large numbers as works with Tibetan Buddhist figures.

2. The Tibetan Buddhist figure

2.1 Buddha statue of the founder

Sakyamuni Buddha (Fig. 1) is the founder of Buddhism and is called “the teacher” by the believers.



Fig. 1 Sakyamuni Buddha

Sakyamuni Buddha. In the shape of Tibetan Buddhism, Sakyamuni Buddha sits
Above the lotus, hold the cymbal on the left and hold the print on the right hand. Shakyamuni
Buddha

Splitting, representing the Buddha as a living beings; Fu represents the acceptance of all beings;
The handprints represent the true meaning of the words. The image of Sakyamuni Buddha usually
appears in

The main position of the Buddhist temple, or the main position of the Thangka.

The pharmacist Buddha's full name is the pharmacist, and the glaze is the leader of the pure earth
glass in the East.

The image of Tibetan Buddhism is generally circulated for the pharmacist's Buddha to be solemn
and blue, and Utopia 1 Nanhong Sakyamuni

The hair is squatting on both ears, wearing a Buddha's clothing, squatting on the right arm, sitting
posture, the left hand holding the medicine, the right hand licking the medicine, and the two feet are
falling in the center of the lotus throne.

The Longevity Buddha, also known as the Buddha of Infinite Life, presents a two-armed Buddha
image in Tibetan Buddhist statues. It is red-brown, high-rise, wearing a five-foun crown, wearing a
colorful coat, and a gorgeous embroidered skirt. The road full of all kinds of treasures, with all the
solemnity, the hands are meditation, and the longevity bottle is juxtaposed.

In the hands, two enough Jin Gang coffee fell to sit on the lotus moon.

Maitreya Buddha is known as the strong Buddha in Tibetan Buddhism, because in the future, after
Sakyamuni

Become a Buddha, so now it is the image of the Buddha: wearing a crown, wearing a coat, chest

The front is decorated with a road. Both hands are turned into a wheel print, and both hands lead a
branch of lotus

Branches and lotus branches are placed on the branches and the Falun.

2.2 Buddha in Tibetan Buddhism

The statue of the Guanyin Bodhisattva of Tibetan Buddhism is almost the same as that of Han
Buddhism in Figure 2.



Figure 2 Emerald Green Tara

Among the statues in various places, there are eleven faces, three sides in front of each side are
compassionate, the three faces on the right are also compassionate, the left side is anger, and there are
also a King Kong anger on the nine faces, King Kong's anger On the other hand, there is a red Buddha
statue that represents the Amitabha, the fundamental teacher of Guanyin Bodhisattva.

The image of the white Tara is generally depicted as a crown made of Hua Tuo, black hair is turned
into a tall hair, the upper body is exposed, the silk is draped, and the legs are sitting in full bloom. On
the lotus seat. Holding a blooming lotus flower in the left hand, the palm of the right hand is outside,
symbolizing that White Tara is accepting the help of the believers all the time.

Green Tara (Fig. 2) has a green body and a kind face. It has a lotus flower in the left hand and a
single disk in the lotus seat. The right leg stretches downwards and the right foot steps on a blooming
lotus flower. .

The Bodhisattva statues of Tibetan Buddhism are also very obvious images of women.

Chest round breast, thin waist and soft belly, the body is mostly S-style. The Buddha statue is beautiful and colorful.

The feminine characteristics enrich the art form of Tibetan Buddhism and greatly increase it.

The mysterious color of Tibetan Buddhist art.

2.3 The god of protection in Tibetan Buddhism

The image of the guardian god is the most complicated in the statues of Tibetan Buddhism, but most of them. The god of protection is shaped into anger and anger to destroy the vicious beings of the Dharma. Protection God's duty is to protect Buddhism and help those who study Buddhism and create for them. Lee's practice conditions condemn various obstacles.



Figure 3 Turquoise Black God

Mahahara is also known as the Great Black God (Fig. 3). He is the wrath of the Vulcan Buddha when he demons. Its statues include six-armed Maha, three-armed Maha, and two-armed Maha, the most common of which is the six-armed Maha. His body is blue-black, wearing a tiger skin, a sacred skull and a five-claw crown. The head is covered with snakes, and the neck, wrists, and cheekbones are also wrapped in yellow and white snakes. These decorations symbolize the surrender of the Dragon King, and at the same time add to the atmosphere of horror and anger.

Huang Caishen is one of the five surviving gods that are widely supported by the major sects of Tibetan Buddhism. Because of its yellow color, it is called Huang Caishen. In the Tibetan Buddhism faith, sincerely holding the curse of Huang Caishen, you can gain the benefit of its sorrows, avoid poverty, and all economic bail-outs. Huang Caishen's image is the upper body, the lower body is covered with a skirt, and the right hand holds the Manibao, symbolizing the treasure of the light, and adding the blessings of all beings: the left hand holds a spit squirrel, the spit squirrel contains jewels, symbolizing the treasure. A white conch on the left foot symbolizes that he can enter the sea to collect treasure.

Tibetan Buddhism protects the characteristics of God's statues: long, multi-headed, multi-armed, multi-legged, holding instruments, footing on animals and people, having singles and doubles, and having nudes and ornaments. The Tibetan Buddhism protects the gods and the statues of the gods symbolizes the infinite wisdom; the multi-face symbolizes the insight into everything; the anger symbolizes the hatred of the evil Buddha; the static symbolizes the good and the evil; the symbol of the feast is good; the multi-arm symbolizes the boundless power; The power of the force is incomparable; all kinds of instruments are riddled with demons; the foot and the animal symbolize the greed and ignorance; the single and the double symbolize the transmission and the law; the nude symbolizes the birth of the dirt; the tiger skin symbolizes the mighty; Xiang Zhu symbolizes Dharma; the head of the bloody skull covers the life and death of Nirvana.



Figure 4 Turquoise Yellow Fortuna

3. The application of Tibetan Buddhist auspicious patterns in the design of jade carving pendants

With the spread of Buddhism, Buddhism culture and local regional cultures are integrated into each other, forming different factions and styles, which can be roughly divided into Hanchuan, Tibetan and Southern Buddhism. different culture. The art of sculpture is also different. Locked Buddhism into Tibet. The art of Tibetan Buddhism also shines brightly. Including religious rituals in Tibet and so on. Tracing back to the source, the Buddha statue art in jade carving originated from the spread of Chinese Buddhist culture and the development of Chinese Buddha art. The most common of the Buddha-shaped art in the art of jade carving is the Buddha-like art of Hanchuan Buddhism and Tibetan Buddhism.

From every Buddha, Bodhisattva, to Ming Wang, Tingmu, to the protection of the law; from the Buddha's eye to the handprint, to each piece of instrument, ornaments, have their own unique characteristics. The Tibetan Buddhist art is mostly in the form of anger. In particular, the statues of the deity and the empty-line guards are mostly multi-faceted or heterogeneous. They have various postures such as sitting, standing, flying, and dancing. The image is strange and strange, and the overall situation is more The earth follows the artistic elements of India and Nepal, and combines the aesthetic tastes and artistic expressions of the Tibetan people, thus forming an image characteristic different from that of Han Buddhism. The Tibetan Buddhist themes in jade carving mainly include Buddha, Bodhisattva, Tara, and Ming Wang. Its jade carving features are characterized by the face of Buddha and Bodhisattva, and the limbs are relatively full.

Figure 5 Turquoise Guanyin The amount is wider, the shoulders are wider, and the waist is thinner; the statues of Ming Wang and other Buddhas are more round and more fat. In addition to the grasp of these styling aspects, the charm of Tibetan Buddhism can be reflected. For example, when Ming Wang is expressing his expression, it must reflect its mighty power.

The jade carving of the green tara theme can choose high-quality jasper, which is consistent with the green body of the green temper. The white temperament can choose Hetian Baiyu, and the red temperament can choose the south red agate, which is consistent with its color body. . The jade carving of the mother's theme can be designed as a jade carving. In the form of bas-relief, it follows the art of Tibetan Buddhism. The law must be compassionate and solemn. The structure and shape of the human body must strictly follow the Thangka art. It does not lose the charm of Tibetan Buddhism, but at the same time it does not lose the beauty of jade carving.

The creation of the masters of the lotus masters in Tibetan jade carvings is more common. Liansheng is the founder and founder of the Tantric Buddhism of Tibetan Buddhism. He was regarded as the "most guru and blessed master of Tibet" by Tibet, and the "three masters of the masters". One". The lotus master master statue art comes from Thangka, the lotus master is white, and it is silent, wearing a crown, wearing a squat, right hand holding a gold scorpion, right and left

bowl, holding a cane in the arms, sitting in the lotus On the seat. In the art of Thangka, the depiction of the masters of the lotus image is basically the same, but the accessories, gestures, instruments, and screen layout are slightly different. In the creation of jade carving, the master of lotus life can be selected in Hetian Baiyu, which conforms to the image of the white body of the lotus master, following the accurate proportion, demeanor and expression of Thangka.

Influenced by the art of Tibetan Buddhism, in the art of jade carving,

The solemn perfection of the Buddha statue of Sakyamuni has also reached its endless

The extent of the body, the color, the shape, the

Immaculate. The Sakyamuni Buddha in the Tibetan Buddhism

Sitting cross-legged) sitting on the lotus, left hand on the left corner or holding the hand (Lama Temple is commonly held in the shape of a 钵), the right hand is pointing vertically, called “Lower

The magic finger prints or “touches the ground.”

Tibetan Buddhism protects the gods and is often seen in jade carving pendants.

Theme. The design of Tibetan Buddhism in jade carving is mostly strong.

The body, short and thick limbs. The high-level protection method is mostly crowned with five gongs. Low Figure 6 Turquoise big black sky image

The level of protection is only one thing; the Tibetan law of protection is wearing an umbrella-shaped cane hat. The shape of the law-protection method is mostly three-eye round, flat nose, licking the mouth, and mouth opening. The high-grade protection method is surrounded by animal skins, with large garlands of human bones or fifty-seven skulls. The general law-protection method wears pleated worldly robes. Most of the law-abiding instruments have implements in the hands of the law. The instruments of the advanced law-protection are mostly the diamonds, bells, moon knives, bowls, etc. used in the secret education. The general law-protecting instruments are mostly weapons in the world. Most of the guardian gods are standing or playing in a game, and rarely see the form of sitting in the squat. It seems that it is difficult to express the function of protecting the law. The mounts of the law-protection are also strange, and almost all the birds and beasts in the world have become mounts for the protection of the law. Most of the protections of mounts are related to the influence of Tibetan native beliefs.

Most of the jade carvings of the jade carvings are mainly Buddha statues and Bodhisattva statues in Mahayana Buddhism, while Tibetan Buddhism art has greatly influenced the jade carving art, greatly enriching the subject of jade carving art and enhancing the creation of jade carving art. space. In recent years, jade carving masters have absorbed the characteristics of Tibetan Buddhist figures and innovated them. Whether it is a Buddha image influenced by India or a highly adorned goddess of protection, or a bodhisattva with a graceful posture, it is a source of inspiration for jade carvings. Jade carving masters also need to carefully study the spirit of Tibetan Buddhism and the artistic forms of Tibetan Buddhist figures, in order to create jade carvings with artistic vitality and contemporary aesthetics.

References

[1] Lu Chaoqun, the Artistic Expression of Tibetan Buddhism--Analysis of the Cultural Connotation of Thangka's Works, [J]. Art Science and Technology, 2002, 24(2): 109

[2] Peng Yu, Tibetan Buddhist Sculpture Art and Its Characteristics. [J]. Journal of Tongji University (Social Science Edition) 2002, 13(3): 26-28.

[3] Yu Jinlong. The Image of Guanyin in Tibetan Buddhism Art[J]. Journal of Yunnan Nationalities University (Philosophy and Social Sciences Edition), 2010, 27(5): 38-39.

[4] 4, Xiong Wenbin. Characterization of Tibetan Buddhist literary artistic figures and its aesthetic implication. [J]. Chinese Tibetology, 1992 (2): 80-90.

[5] Liu Jun. The art of statuery of the Tibetan Buddhism. [J]. Heihe Academic Journal, 2012, 175(2): 49-50.

- [6] Awang Jinmei. On the relationship between the protection of the gods and various animals and the local culture in Tibetan Buddhist art. [J]. Journal of Tibet University. 1997(3): 27-30
- [7] Deng Jialin. An analysis of the patterns of “卍” in Tibetan ornaments. [J]. Decoration. 2011(10): 108-109
- [8] Luo Sang Kai Zhu. The Structural System of Tibetan Buddhism Statue Art and Its Symbolic Meaning. [J]. Journal of the Central University for Nationalities (Philosophy and Social Sciences Edition). 2009.36: 126-134.