

## The Cause of Popularity and Characteristics of the Dai Buddha's Statues in the Northern Dynasties

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**Abstract:** Treasure Crown is one of the important symbols of Bodhisattva, and the Buddha crown is an important form of treasured crown. Dai Buddha crown Bodhisattva is the mainstream in the art of wearing Buddhist crowns. The statue of the Dharma Crown Bodhisattva of the Northern Dynasties, after the emergence of the Northern Liang Dynasty, was in the Yungang Grottoes in the Northern Weiping City (now Datong, Shanxi). With the Northern Wei Dynasty moving to Luoyang, it was also popular in the Longmen Grottoes in Luoyang. After the Northern Wei Dynasty, the Dai Fo crown statue further became more Popular in the Northern Dynasties. The appearance of the Buddha-Buddha Bodhisattva in the Northern Dynasties is closely related to the Zen Buddhism, which was prevalent in the society at that time. This article focuses on the Northern Dynasties' Grottoes, discusses the reasons for the popularization of Zen Buddhism and Dai Buddha crown Bodhisattva, and sorts out the stage characteristics of the development of Dai Buddha crown Bodhisattva.

### 1. "Focus on Buddha" in the Northern Dynasties and the Rise of the Buddha Statue

As an important way for Buddhism to extricate and practice, Zen Buddhism has an important place in both the Hinayana Buddhism and the Mahayana Buddhism. Although it is the first of the "three studies" "fixed knowledge" and one of the "six degrees" of the Mahayana Meditation strongly advocated for Zen, but it has a significant difference. The Hinayana Buddhism especially emphasizes the merits of "meditation", but have light effect on "alms giving", its "fixed knowledge" has "abstinence" as the guide and pays attention to "prohibition", it has "self-liberation" as the highest pursuit; Mahayana Buddhism strongly supports "meditation" practice, Taking "alms giving" as the foremost interest, laying special emphasis on "concept", with the ultimate goal of benefiting all beings. Due to the confrontation of the political power, Buddhism in the North-South Chao Dynasties, "Buddhism had a different interest in the north-south, so the Southern part is biased towards metaphysical rationality", and "Northern Buddhist believers have special emphasis on meditation" [Tang Yongzhen: "Han Wei, the Jin and the Northern and Southern Dynasties Buddhism History", Peking University Press, 1997, pp. 347, 552.]. The Zen method with strong religious practice behavior adapts to the soil of the northern culture and the psychological needs of the people, but spreads widely in the Northern Dynasties. In the content of the Northern Dynasties, the Mahayana method is the mainstay. Although there is a little meditation method, but it is intertwined with Mahayana Buddhism in the aspect of thoughts, giving rise to "The Mahayana Zen method". Therefore, the Buddhist sects of the Northern Dynasties are all subject to the Mahayana meditation as a whole.

Mahayana Buddhism is of many kinds, but in general, it is described in the {Wumen Masters of Usage Method}. the five kinds of meditation are introduced as safety, uncleanness, compassion, kinship, and buddhism. According to the law, according to the research of Mr. Tang Yongzhen, there are four categories: safety, cleanliness, Reciting the Buddha, and Shouyan Sancha [ibid., pp. 553-556. ]. Whether it is four or five, the Mahayana Chan practice is based on the "Reciting the Buddha" as the guide. For example, "The Three Chantings of the Zen Buddhism" said: "Bodhisattva is a Buddhist monk, ... is the first door of the Buddha's Zen method", "Reciting the Buddha Sancha" as The primary introduction to the Mahayana Buddhism is the most popular in the Northern Dynasties. The so-called "reciting the Buddha" is not limited to fame and fortune, but also

the way of seeing, thinking, non-phase, and reality. Among them, “viewing” is also called “observation”, that is, the focus on the observation of Buddha images is the core and main content of “reciting the Buddha”. “Viewing the Buddha” is the most popular way to read the Buddha in the Northern Dynasties. There are two reasons for this. “One, the method is simple, and the effect is remarkable. That is, if you don't rely on “self-reliance” and borrow the “the power” of the Buddha, you can quickly grow the good, destroy all the sins, and enter the meditation; both, because “the people have no much confidence in themselves, because of the focus on the Buddha body, their hearts are in the image, and so it is easy to enter the meditation through simple observation.

The Mahayana Buddhism prevailed in the Northern Dynasties, and became the most popular in the “Three tastes of reciting the Buddha”, and the “Three tastes of observing the Buddha” as the core of Zen method of “reciting the Buddha”, its influence is particularly extensive and profound in the Northern Chao Dynasties. From the perspective of the “observing” Zen method, the author compares the connotation of the main body of Bodhisattva and the Buddha's artistic combination of the crown, that is, the Buddha of the Buddha's crown with the symbol of Mahayana Buddhism as the main body of the statue, and the Buddha's head with the meditation of the Buddha's head. It highlights the favor of meditation, and it is the Mahayana Bodhisattva's emphasis on Zen. However, the different cognitions of the “Buddha” in the Bodhisattva crown are full of different Zen meanings of “Viewing Buddhism”. In one case, when the “Buddha” in the crown is “from the Buddha”, that is, the Bodhisattva “has the cause of fruit”, Bodhisattva is the fruit of the Buddha, and the Buddha is the cause of the earth, so that the entire statue of the Buddha crown is composed of earth to the fruit “Self-degree” meditation system. In the two, when the “Buddha” in the crown is “He Buddha”, the statue of Dai Buddha and Bodhisattva shows the meditation system that is based on Mahayana Bodhisattva and is eager for “Him”. In addition, if the emphasis is on “Sakyamuni”, because the Hinayana Buddhism thinks that there is no other Buddha except Sakyamuni, and it does not emphasize that Sakyamuni has an incarnation. If the Buddha's “Zen characteristics” focuses on “Sakyamuni avatar” or other Buddhas such as Wu Zai Shou, Duo Bao, etc., the Buddha crown statue has a strong Mahayana “observing Buddha” Zen characteristics; if the Buddha in the crown is of Sakyamuni “biology” it's the symbol of the incarnation and other Buddhas, and it expresses the connotation of the “Faith Buddha” of the big and the small.

## **2. Development Stage and Characteristics of the Wearing Buddha Statues in the Northern Dynasties**

Judging from the existing Buddha statues of the Bodhisattva in the Southern and Northern Dynasties, except for the very few bronze statues of the Buddha and the Bodhisattva in the South Dynasty, the vast majority are the statues of the Dharma Buddha in the Northern Dynasties. According to the diachronic development of Daifo's crown Buddha statue on the “Silk Road”, it is roughly divided into the Hexi stage at the beginning of Beiliang, the three stages of Yungang early, middle and late Dynasties and the Longmen Grottoes during the rise of the Northern Wei Dynasty, and the transformation after the Northern Wei Dynasty. At the same time, according to the posture of the Buddha, there are four types of Dai Buddha crown Buddhas, such as sitting, squatting, sitting and standing.

Beiliang As the first pass period of the wearing of the Buddha's crown statue on the “Silk Road”, on the upper page of the North Liangshi Tower in the Hexi area in the first half of the 5th century AD, the head of the North Liangshan Dunhuang Shashan Tower appeared in 426 years. Sitting on the Bodhisattva and the first year of the Xuan Xuan (428) Jiuquan Gaoshan Muta, wearing a Buddha crown and sitting on the Buddha, is the earliest known statue of the Bodhisattva in the Northern Dynasties. The most typical style of wearing Buddha's crown and buddha in Beiliang is the crown of the west wall of the 275th hole in Dunhuang. The head is covered with a Buddha's crown, the upper body is exposed, the shoulders are covered with vests, the beads are adorned with beads, and the right hand is tied with the wishing Buddha. At present, the archaeologists finds that the number of statues of Daifoss Bodhisattva in the early period of Beiliang was relatively small, and it was mainly popular in Dunhuang. The Buddha was sitting in a single position, only sitting

and squatting, sitting in two forms. Squat. After wearing the Buddha's crown and bodhisattva art, it rarely appeared in the Hexi area of the Northern Dynasties. The reason is that this has a great relationship with the immigration policy of the Northern Wei Dynasty after the Northern Liang Dynasty. The Northern Wei Dynasty extended the five years (439), the Northern Wei Dynasty Taiwu Emperor settled in the north, and moved tens of thousands of Beiliang population to Pingcheng, and also directly The popular art of painting in the Beiliang area was transplanted, which made the statue of the Dharma crown art that just appeared in the western part of Beilianghe, and then flourished in the Yungang Grottoes of the Northern Wei Dynasty.

As the prosperous period of the Dai Buddha Guan Bodhisattva statue, the Northern Wei Dynasty can be divided into the Pingcheng period before the move to the capital and the Luoyang period after the move to the capital. The representatives are Yungang Grottoes and Longmen Grottoes in Luoyang. First of all, the development of Daifo's crown statue in Yungang Grottoes has gone through three stages: early, middle and late. Judging from the existing statues of the Dharma Guan Bodhisattva in the Yungang Grottoes, the 16th, 18th, and 19th caves in the early stage of the "Five Caves" appeared, but the number is small; compared with the early stage, the first stage of the 6th In the caves of 7, 9, 10, 11, 12, 13 and so on, there are a considerable number of statues of the Dharma crown. As for the late grottoes, although there are statues of the Buddha and the Buddha, the number cannot be compared with the previous two stages. In the Yungang Grottoes, wearing the Buddha's crown and bodhisattva, from the perspective of the Buddha's body, there are three main categories: sitting, squatting and standing, and wearing the Buddha's crown is the mainstream form. In addition, according to the handprints of the Buddha, the Dharma Guanjiao Bodhisattva has a style of paintings such as prints, fearless prints, and hands on the chest. Because there are quite a few serious head defects in the existing Bodhisattva statues in the Yungang Grottoes, it is impossible to accurately record the number, style and proportion of the statues of the Buddha and the Bodhisattva in each cave, but the existing statues of the Buddha and the Bodhisattva are in various stages. The distribution of the grottoes is in line with the excavation of the Yungang Grottoes in the Northern Wei Dynasty, and it is also in line with the law of the emergence of the Dharma Guan Bodhisattva in Yungang. Therefore, it is generally speculated that the statues of the Northern Wei Dynasties and Bodhisattva in the Yungang Grottoes have experienced an early rise. The three stages of the mid-term prosperity and the late weakness should be unmistakable. Secondly, the development stage of Luoyang Longmen Grottoes in the Northern Wei Dynasty, the Emperor Xiaowen of the Northern Wei Dynasty and the Eighteen Years (494) move to Luoyang, the statue of Dai Buddha Guan Bodhisattva weakened in the Yungang Grottoes, and then rose in the Longmen Grottoes. For example, the arched arch at the top of Guyang Cave and the Helian Confucian statue in the west wall sit on the foot of the main bodhisattva, and wear a crown. Because most of the heads of the Bodhisattva statues in the Longwei Grottoes were severely damaged, it is difficult to see the development of Daifoss Bodhisattva in the Longmen Grottoes in the Northern Wei Dynasty. However, it can be affirmed that since the statue of Dharma Guan Bodhisattva was transferred to Luoyang with the political center, the statue of Dai Buddha Guan Bodhisattva must also be popular in the Longmen Grottoes of the Northern Wei Dynasty. In short, the Northern Wei Dynasty created the conditions of manpower and thought for the popularity of the Dharma Guan Bodhisattva through the royal power. The Northern Wei Dynasty is an important period for the wearing of the Buddha's crown Buddha in the Northern Dynasties. The statues of the Dharma Buddha are richer, while the middle of the Yungang Grottoes in the Northern Wei Dynasty is the most prosperous stage of the archaeological founder.

After the Northern Wei Dynasty, the North Dynasty Dai Buddha crown statue entered the stage of the development of the transition period. The so-called transformation and diversified development refers to the reduction of the statues of the Buddha and the Bodhisattva in the grottoes such as Longmen and Yungang in the Eastern Wei, Western Wei and Northern Qi and Northern Zhou Dynasty after the Northern Wei Dynasty. With the rise of the belief in Guanyin, "The crown on the top, i think there is a Buddha in the crown of the heavens, [[Liu Song] The Guanyin statues are gradually becoming popular. [[Liu Song] Yan Liang Ye She translated: "Buddha said that the

Bodhisattva Sutra”, “Da Zhengzang” 12th, page 343. The Guanyin statues are gradually prevailing, and the archaeological discoveries of the Dharma Guan Bodhisattva are mostly in the northern Zhou Dynasty. For example, the “semi-circular bodhisattva” and the “round sculpture Buddha head” in the Northern Zhou period unearthed from Mingdao Temple in Linyi, Shandong Province, the Buddha wearing a flower bud Baoguan, the center of the flower buds, the bas-relief of the buddha, a small Buddha statue [Shandong Linyi Shanwang Biofossil Museum: “Linyi Buddhist Imagery Art”, Science Press, 2010, pp. 111, 131]. In the Xi'an Museum, there are only three statues of the Buddha who were unearthed in the Xiji Village of Hancheng Township. In addition, the Xi'an Beilin Museum stands in the northern part of Tibet and the Northern Zhou Dynasty. The Buddha's crown Bodhisattva stands in the same way. Among them, the right-handed knot of the Buddha sitting in the crown of the Bodhisattva in the Northern Zhou Dynasty is printed in the Northern Dynasty. Very rare. In addition, in Quyang, Hebei, Qingzhou, Shandong and other places, archaeology also found a certain number of Buddha crown Bodhisattva. On the whole, the Dharma-Chao Bodhisattva, which was in the transitional stage after the Northern Wei Dynasty, gradually reduced its sitting style and increased its standing style. At the same time, it concentrated on the caves and the Buddha statues of Buddhism and Bodhisattva gradually became weaker and more scattered in the Northern region.

### **3. Conclusion**

The Northern Dynasties are both the early stage of the Chinese Dai Buddha Guan Bodhism art and the prosperous stage of the Chinese Dai Buddha Guan Bodhisattva art, laying the artistic and emotional tone for the later Chinese Dai Buddha crown statues. After the Northern Dynasties, the statue of Dai Buddha Guan Bodhisattva was influenced by the teachings. Although it was the only style of the Dai Buddha Guanyin in the late Tang Dynasty and the early Tang Dynasty, it was diversified in the influence of the art of the secret education in the middle of the Tang Dynasty. It ushered in another peak in the history of Chinese Dai Buddha crown art.

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