

קוואן ין

Lisa Thiel - Kwan Yin - תרגום מילות, אנגלית ובעברית ✓

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Kwan Yin, Kwan Yin, Adi קליפ תרגום, אנגלית ובעברית תרגום, קליפ Lisa Thiel - Kwan Yin

... Shakti, too, White Buffalo Woman of the West ... מדי קוואן ין, קוואן ין, עדי שאקטי,

ההתחייבות של קוואן-יין - מעיין האור ✓

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קוואן-יין (Kwan-Yin) היא אלת הרחמים והחסד היהודית. משמעות השם קוואן-יין הוא "זו אשר ... תחום

השפעתה של קוואן-יין הוא עצום; מסין עד קוריאה ויפן, ואפילו עד מלזיה. דמותה הושאלה ...

סיטונאות תמונות קוואן ין ✓

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מבער קטורת קוואן - kwan-yin pendant jade yin, פסל קוואן ין, יין קוואן ין, קולקטיבים ...

סיטונאות פסלי קוואן ין ✓

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kwan-yin pendant jade yin, פסל קוואן ין, פסל קוואן ין, פסל גואן יין, יין קוואן ין ראה עוד.

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... מפעל קמעונאות חן פנג שואי גילופים-10 " נטורל גרין אוונטורין קוואן ין גילוף ...

Kwan Yin מארזים מסין קנה-Kwan Yin סיטונאות ✓

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תה אולונג vacuum אריזה קטנה שקית תה טי קוואן ין בריאות תה. 15 ...

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סיטונאות white porcelain kwan yin statue מסין white porcelain kwan yin statue אינדקס ...

pendant jade kwan-yin, יין קוואן ין, קולקטיבים קוואן - yin, ירקן קוואן ין ראה עוד.

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טייוואן תה אולונג vacuum אריזה קטנה שקית תה טי קוואן ין בריאות תה. 15 ...

كوان بين

كوان بين كو (Kwan-yin Ko) - موقع الفيلم ✓

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كوان بين كو (Kwan-yin Ko) . السيرة الذاتية، فيلمو جرافيا، خلفيات الشاشة، حقائق من الحياة، ومجموعة من الصور، وأكثر من ذلك بكثير.

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Chinese wooden Kwan-yin sculpture - Alibaba.com ✓

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Lisa Thiel - Kwan Yin - كلمات، ترجمة الإنجليزية و العربية ✓

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Lisa Thiel - Kwan Yin - كلمات والإنجليزية والعربية الترجمة، مقطع... Kwan Yin, Kwan ... Kwan Yin, Kwan Yin, Adi Shakti, too ... كوان بين، كوان بين، حدي شاكتي، أيضا،

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يترجم [kwan-yin] # [kwan-yin] قاموس اللغة الانجليزية ✓

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كوان بين ن : (البوذية) أنتي بوديساتفا ؛ وغالبا ما يطلق إلهة الرحمة ويعتبر الجانب من بوديساتفا. Avalokitesvara ؛ تحديد اليابانية [syn Kwannon : (كوان بين)].

Κουάν Γιν

Κουάν Γιν (Kwan Yin) - Urantia Center

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Το μήνυμα της [Κουάν Γιν](#). «Μοιάσε στο άνθος του Λωτού, ανύψωσε το πνεύμα σου και άσε το να σου φέρει ευλογία, ομορφιά και χαρά.» Η [Κουάν Γιν](#) είναι η ...

7th Ray Kwan Yin/ 7η Ακτίνα, Κουάν Γιν - YouTube




www.youtube.com/watch?v=viXMJ0OmJHI

Jun 17, 2012 - Uploaded by Fotini Kehagia

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Πεμπουσίες : Kwan Yin & Lao Tsu (Κουάν Γιν & Λάο Τσου ...

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Περιγραφή. Kwan Yin & Lao Tsu Πεμπουσία ([Κουάν Γιν](#) & Λάο Τσου) 25ml. Χρώμα: Απαλό πορτοκαλί. Άρωμα: Πικάντικο πορτοκαλίενο. Το [Κουάν Γιν](#) & Λάο ...

Λάο Τσε και Κουάν Γιν/Lao Tsu and Kwan Yin (25ml)

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Σπρέυ Χώρου Λάο Τσε και Κουάν Γιν/Lao Tsu and Kwan Yin ...

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1-35 από 515 εικόνες για [Κουάν Γιν](#) ... απομονωμένη · Μια χρυσή Kwan Yin με πολλά χέρια · Kuan Yin εικόνα του Βούδα με σαφές ουρανό πίσω στο έδαφος.

Κουάν γιν - Αρχική σελίδα

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1-35 από 605 εικόνες για [Κουάν Γιν](#) ... Κινεζική Soapstone γλυπτά Kwan Yin Kuan Yin φυσικό | Kwan Yin Kuan · Δράκος Phoenix Kwan Yin Guan & παιδί θεά ...

Εικόνες, Δωρεάν Εικόνες (Σελίδα 1) - OnlyImage.com

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ChinesBronzBrass IncensBurner Kwan - Yin Βούδα ελέφαντας StatuCenser σκάφη ... Λευκό μάρμαρο [Κουάν Γιν](#) ιππασίας το βάτραχο, ρίχνει από την συντριπτική ...

Guanyin

From Wikipedia, the free encyclopedia
(Redirected from Kuan Yin)

Guanyin (in pinyin; previous transliterations Quan Yin, Kwan Yin, or Kuanyin^[1]) is an East Asian goddess of mercy, and a bodhisattva associated with compassion as venerated by Mahayana Buddhists. The name Guanyin is short for **Guanshiyin**, which means "Observing the Sounds (or Cries) of the World". She is also sometimes referred to as Guanyin Pusa (simplified Chinese: 观音菩萨; traditional Chinese: 觀音菩薩; pinyin: *Guānyīn Púsà*; literally: "Bodhisattva Guanyin").^[2] Some Buddhists believe that when one of their adherents departs from this world, they are placed by Guanyin in the heart of a lotus, and then sent to the western pure land of Sukhāvātī.^[3]

It is generally accepted among East Asian adherents that Guanyin originated as the Sanskrit *Avalokiteśvara* (अवलोकितेश्वर). Commonly known in English as the **Mercy Goddess** or **Goddess of Mercy**,^[4] Guanyin is also revered by Chinese Taoists as an immortal. In Chinese folk religion there are mythical accounts about Guanyin's origins that are not associated to the Avalokiteśvara described in Buddhist sutras.

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Guanyin



Northern Song Dynasty wood carving of Guanyin, c. 1025. Male bodhisattva depiction with Amitābha Buddha crown.

Chinese name

Traditional Chinese	觀音
Simplified Chinese	观音

Transcriptions

Gan

Romanization	Guon In
--------------	---------

Hakka

Romanization	Guān Rhīm
--------------	-----------

Mandarin

Hanyu Pinyin	Guānyīn
Wade–Giles	Kuan ¹ -yin ¹

Min

Hokkien POJ	Koan-im
-------------	---------

Cantonese

Jyutping	Gun1 Jam1
----------	-----------

The name *Avalokitasvara* was later supplanted by the *Avalokiteśvara* form containing the ending *-īśvara*, which does not occur in Sanskrit before the seventh century. The original form *Avalokitasvara* already appears in Sanskrit fragments of the fifth century.^[7] The original meaning of the name "Avalokitasvara" fits the Buddhist understanding of the role of a bodhisattva. The reinterpretation presenting him as an *īśvara* shows a strong influence of Śaivism, as the term *īśvara* was usually connected to the Hindu notion of Śiva as a creator god and ruler of the world. Some attributes of such a god were transmitted to the bodhisattva, but the mainstream of those who venerated Avalokiteśvara upheld the Buddhist rejection of the doctrine of any creator god.^[8]

Direct translations from the Sanskrit name *Avalokiteśvara* include:

- Chinese: Guanzizai (觀自在)
- Tibetan: Chenrezig (འཇམ་རམ་གཟིགས།)

Names in Asian countries

Due to the devotional popularity of Guanyin in East Asia, she is known by many names, most of which are simply the localised pronunciations of "Guanyin" or "Guanshiyin":

- In Macau, Hong Kong and southern China, the name is pronounced **Gwun Yam** or **Gun Yam** in the Cantonese language, also written as **Kwun Yam** in Hong Kong or **Kun Iam** in Macau.
- In Japanese, Guanyin is pronounced **Kannon** (観音), occasionally **Kan'on**, or more formally **Kanzeon** (観世音, the same characters as *Guanshiyin*); the spelling **Kwannon**, based on a pre-modern pronunciation, is sometimes seen. This rendition was used for an earlier spelling of the well-known camera manufacturer Canon, which was named for Guanyin.^[9]
- In Korean, Guanyin is called **Gwan-eum** (관음) or **Gwanse-eum** (관세음).
- In Thai, she is called **Kuan Im** (Thai: กวนอิม), **Phra Mae Kuan Im** (Thai: พระแม่กวนอิม), or **Chao Mae Kuan Im** (Thai: เจ้าแม่กวนอิม).
- In Vietnamese, the name is Quan Âm or **Quán Thế Âm**.
- In Indonesian, the name is **Kwan Im** or **Dewi Kwan Im** referring the word *Dewi* as *Devi* or Goddess. She is also called *Mak Kwan Im* (媽觀音) referring the word *Mak* as Mother.
- In Khmer, the name is "Preah Mae Kun Ci Iem".

In these same countries, the variant *Guanzizai* (觀自在 lit. "Lord of Contemplation") and its equivalents are also used, such as in the *Heart Sutra*, among other sources.

Depiction

Lotus Sūtra

	觀音菩薩
Transcriptions	
Romanization	Kannon
	Kanzeon
	Kwannon (archaic)



Guanyin, sitting in the lotus position. The damaged hands probably performing *dharmacakramudra*, a gesture that signifies the moment when Buddha put the wheel of learning in motion. Painted and gilded wood. China. Song/Jin period, late 13th century.

Guanyin is the Chinese name for Avalokitasvara / Avalokiteśvara. However, folk traditions in China and other East Asian countries have added many distinctive characteristics and legends. Avalokiteśvara was originally depicted as a male bodhisattva, and therefore wears chest-revealing clothing and may even sport a light moustache. Although this depiction still exists in the Far East, Guanyin is more often depicted as a woman in modern times. Additionally, some people believe that Guanyin is androgynous (or perhaps neither).^[10]

The *Lotus Sūtra* (Skt. *Saddharma Puṇḍarīka Sūtra*) describes Avalokiteśvara as a bodhisattva who can take the form of any type of male or female, adult or child, human or non-human being, in order to teach the Dharma to sentient beings.^[11] This text and its thirty-three manifestations of Guanyin, of which seven are female manifestations, is known to have been very popular in Chinese Buddhism as early as in the Sui Dynasty and Tang Dynasty.^[12] Additionally, Tan Chung notes that according to the doctrines of the Mahāyāna sūtras themselves, it does not matter whether Guanyin is male, female, or genderless, as the ultimate reality is in emptiness (Skt. *śūnyatā*).^[12]

Iconography

Representations of the bodhisattva in China prior to the Song Dynasty (960–1279) were masculine in appearance. Images which later displayed attributes of both genders are believed to be in accordance with the Lotus Sutra, where Avalokitesvara has the supernatural power of assuming any form required to relieve suffering, and also has the power to grant children (possibly relating to the fact that in this Sutra, unlike in others, both men and women are believed to have the ability to achieve enlightenment.) Because this bodhisattva is considered the personification of compassion and kindness, a mother-goddess and patron of mothers and seamen, the representation in China was further interpreted in an all-female form around the 12th century. In the modern period, Guanyin is most often represented as a beautiful, white-robed woman, a depiction which derives from the earlier *Pandaravasini* form.

In some Buddhist temples and monasteries, Guanyin's image is occasionally that of a young man dressed in Northern Song Dynasty Buddhist robes and seated gracefully. He is usually depicted looking or glancing down, symbolising that Guanyin continues to watch over the world.

In China, Guanyin is generally portrayed as a young woman donned in a white flowing robe and usually wearing necklaces of Indian/Chinese royalty. In her left hand is a jar containing pure water, and the right holds a willow branch. The crown usually depicts the image of Amitabha Buddha.



Early Indian statue of Avalokitasvara Bodhisattva. Gandhāra, 3rd century



Guanyin as a male bodhisattva. Eleven faced *Ekādaśamukha* form. Japan, 12th century

There are also regional variations of Guanyin depictions. In the Fujian region of China, for example, a popular depiction of Guanyin is as a maiden dressed in Tang Dynasty style clothing carrying a fish basket. A popular image of Guanyin as both Guanyin of the South Sea and Guanyin With a Fish Basket can be seen in late 16th-century Chinese encyclopedias and in prints that accompany the novel *Golden Lotus*.

In Chinese art, Guanyin is often depicted either alone, standing atop a dragon, accompanied by a white parrot, flanked by two children, or flanked by two warriors. The two children are her acolytes who came to her when she was meditating at Mount Putuo. The girl is called Longnü and the boy Shancai. The two warriors are the historical general Guan Yu from the late Han Dynasty and the bodhisattva Skanda, who appears in the Chinese classical novel *Fengshen Bang*. The Buddhist tradition also displays Guanyin, or other buddhas and bodhisattvas, flanked with the above-mentioned warriors, but as bodhisattvas who protect the temple and the faith itself.

Legends

Guanyin and the Thousand Arms

One Buddhist legend from the *Complete Tale of Guanyin and the Southern Seas* (Chinese: 南海觀音全撰; pinyin: *Nánhǎi Guānyīn Quánzhuàn*) presents Guanyin as vowing to never rest until she had freed all sentient beings from the samsara or reincarnation.^[13] Despite strenuous effort, she realised that there were still many unhappy beings yet to be saved. After struggling to comprehend the needs of so many, her head split into eleven pieces. The buddha Amitabha, upon seeing her plight, gave her eleven heads to help her hear the cries of those who are suffering. Upon hearing these cries and comprehending them, Avalokitesvara attempted to reach out to all those who needed aid, but found that her two arms shattered into pieces. Once more, Amitabha came to her aid and appointed her a thousand arms to let her reach out to those in need. Many Himalayan versions of the tale include eight arms with which Avalokitesvara skillfully upholds the Dharma, each possessing its own particular implement, while more Chinese-specific versions give varying accounts of this number.

In China, it is said that fishermen used to pray to her to ensure safe voyages. The titles *Guanyin of the Southern Ocean* (南海觀音) and "Guanyin (of/on) the Island" stem from this tradition.

Legend of Miaoshan

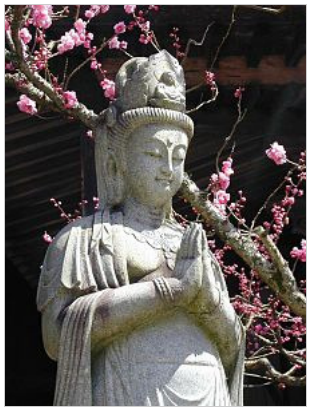
Another story from the *Precious Scroll of Fragrant Mountain* (香山寶卷) describes an incarnation of Guanyin as the daughter of a cruel king who wanted her to marry a wealthy but uncaring man. The story is usually ascribed to the research of the Buddhist monk Chiang Chih-ch'i during the 11th century. The story is likely to have its origin in Taoism. When Chiang penned the work, he believed that the Guanyin we know today was actually a princess called Miaoshan (妙善), who had a religious following on Fragrant Mountain. Despite this there are many variants of the story in Chinese mythology.^[14]

According to the story, after the king asked his daughter Miaoshan to marry the wealthy man, she told him that she would obey his command, so long as the marriage eased three misfortunes.

The king asked his daughter what were the three misfortunes that the marriage should ease. Miaoshan explained



This wooden statue of Quan Âm Nghìn Mắt Nghìn Tay (Quan Am with 1000 eyes and 1000 hands) was fashioned in 1656 in Bắc Ninh Province, northern Vietnam. It is now located in the History Museum in Hanoi.



Kannon statue in Daien'i,
Mt. Koya, Japan.

that the first misfortune the marriage should ease was the suffering people endure as they age. The second misfortune it should ease was the suffering people endure when they fall ill. The third misfortune it should ease was the suffering caused by death. If the marriage could not ease any of the above, then she would rather retire to a life of religion forever.

When her father asked who could ease all the above, Miaoshan pointed out that a doctor was able to do all of these. Her father grew angry as he wanted her to marry a person of power and wealth, not a healer. He forced her into hard labour and reduced her food and drink but this did not cause her to yield.

Every day she begged to be able to enter a temple and become a nun instead of marrying. Her father eventually allowed her to work in the temple, but asked the monks to give her the toughest chores in order to discourage her. The monks forced Miaoshan to work all day and all night, while others slept, in order to finish her work. However, she was such a good person that the animals living around the temple began to help her with her chores. Her father, seeing this, became so frustrated that he attempted to burn down the temple. Miaoshan put out the fire with her bare hands and suffered no burns. Now struck with fear, her father ordered her to be put to death.

In one version of this legend, when Guanyin was executed, a supernatural tiger took her to one of the more hell-like realms of the dead. However, instead of being punished like the other spirits of the dead, Guanyin played music, and flowers blossomed around her. This completely surprised the hell guardian. The story says that Guanyin, by merely being in that Naraka (hell), turned it into a paradise.

A variant of the legend says that Miaoshan allowed herself to die at the hand of the executioner. According to this legend, as the executioner tried to carry out her father's orders, his axe shattered into a thousand pieces. He then tried a sword which likewise shattered. He tried to shoot Miaoshan down with arrows but they all veered off.

Finally in desperation he used his hands. Miaoshan, realising the fate that the executioner would meet at her father's hand should she fail to let herself die, forgave the executioner for attempting to kill her. It is said that she voluntarily took on the massive karmic guilt the executioner generated for killing her, thus leaving him guiltless. It is because of this that she descended into the Hell-like realms. While there, she witnessed first-hand the suffering and horrors that the beings there must endure, and was overwhelmed with grief. Filled with compassion, she released all the good karma she had accumulated through her many lifetimes, thus freeing many suffering souls back into Heaven and Earth. In the process, that Hell-like realm became a paradise. It is said that Yama, the ruler of hell, sent her back to Earth to prevent the utter destruction of his realm, and that upon her return she appeared on Fragrant Mountain.

Another tale says that Miaoshan never died, but was in fact transported by a supernatural tiger, believed to be the Deity of the Place, to Fragrant Mountain.

The legend of Miaoshan usually ends with Miaozihuangyan, Miaoshan's father, falling ill with jaundice. No physician was able to cure him. Then a monk appeared saying that the jaundice could be cured by making a medicine out of the arm and eye of one without anger. The monk further suggested that such a person could be found on Fragrant Mountain. When asked, Miaoshan willingly offered up her eyes and arms. Miaozihuangyan was cured of his illness and went to the Fragrant Mountain to give thanks to the person. When he discovered that his own daughter had made the sacrifice, he begged for forgiveness. The story concludes with Miaoshan being transformed into the Thousand Armed Guanyin, and the king, queen and her two sisters building a temple on the mountain for her. She began her journey to heaven and was about to cross over into heaven when she

heard a cry of suffering from the world below. She turned around and saw the massive suffering endured by the people of the world. Filled with compassion, she returned to Earth, vowing never to leave till such time as all suffering has ended.

After her return to Earth, Guanyin was said to have stayed for a few years on the island of Mount Putuo where she practised meditation and helped the sailors and fishermen who got stranded. Guanyin is frequently worshipped as patron of sailors and fishermen due to this. She is said to frequently becalm the sea when boats are threatened with rocks.^[15] After some decades Guanyin returned to Fragrant Mountain to continue her meditation.

Guanyin and Shancai

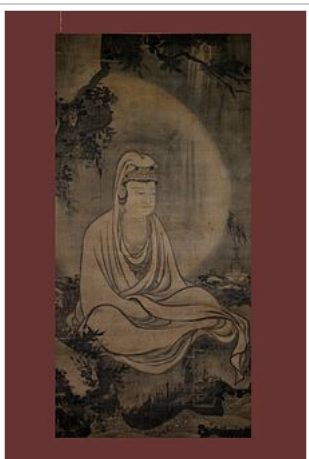
Legend has it that Shancai (also called Sudhana in Sanskrit) was a disabled boy from India who was very interested in studying the dharma. When he heard that there was a Buddhist teacher on the rocky island of Putuo he quickly journeyed there to learn. Upon arriving at the island, he managed to find Guanyin despite his severe disability.

Guanyin, after having a discussion with Shancai, decided to test the boy's resolve to fully study the Buddhist teachings. She conjured the illusion of three sword-wielding pirates running up the hill to attack her. Guanyin took off and dashed to the edge of a cliff, the three illusions still chasing her.

Shancai, seeing that his teacher was in danger, hobbled uphill. Guanyin then jumped over the edge of the cliff, and soon after this the three bandits followed. Shancai, still wanting to save his teacher, managed to crawl his way over the cliff edge.

Shancai fell down the cliff but was halted in midair by Guanyin, who now asked him to walk. Shancai found that he could walk normally and that he was no longer crippled. When he looked into a pool of water he also discovered that he now had a very handsome face. From that day forth, Guanyin taught Shancai the entire dharma.

Guanyin and Longnü



14th Century Mu Qi Recreation, Chinese, Ming period

Many years after Shancai (Sudhana) became a disciple of Guanyin, a distressing event happened in the South China Sea. The son of one of the Dragon Kings (a ruler-god of the sea) was caught by a fisherman while taking the form of a fish. Being stuck on land, he was unable to transform back into his dragon form. His father, despite being a mighty Dragon King, was unable to do anything while his son was on land. Distressed, the son called out to all of Heaven and Earth.

Hearing this cry, Guanyin quickly sent Shancai to recover the fish and gave him all the money she had.

The fish at this point was about to be sold in the market. It was causing quite a stir as it was alive hours after being caught. This drew a much larger crowd than usual at the market. Many people decided that this prodigious situation meant that eating the fish would grant them immortality, and so all present wanted to buy the fish.

Soon a bidding war started, and Shancai was easily outbid.



20-meter high Guan She Yin statue of Sanggar Agung Temple, Surabaya, Indonesia

Shancai begged the fish seller to spare the life of the fish. The crowd, now angry at someone so daring, was about to pry him away from the fish when Guanyin projected her voice from far away, saying "A life should definitely belong to one who tries to save it, not one who tries to take it."

The crowd, realising their shameful actions and desire, dispersed. Shancai brought the fish back to Guanyin, who promptly returned it to the sea. There the fish transformed back to a dragon and returned home. Paintings of Guanyin today sometimes portray her holding a fish basket, which represents the aforementioned tale.

But the story does not end there. As a reward for Guanyin saving his son, the Dragon King sent his granddaughter, a girl called Longnü ("dragon girl"), to present Guanyin with the Pearl of Light. The Pearl of Light was a precious jewel owned by the Dragon King that constantly shone. Longnü, overwhelmed by the presence of Guanyin, asked to be her disciple so that she might study the dharma. Guanyin accepted her offer with just one request: that Longnü be the new owner of the Pearl of Light.

In popular iconography, Longnü and Shancai are often seen alongside Guanyin as two children. Longnü is seen either holding a bowl or an ingot, which represents the Pearl of Light, whereas Shancai is seen with palms joined and knees slightly bent to show that he was once crippled.

Guanyin and the Filial Parrot

The *Precious Scroll of the Parrot* (Chinese: 鸚鵡寶撰; pinyin: *Yīnggē Bǎozhuàn*) tells the story of a parrot who becomes a disciple of Guanyin. During the Tang Dynasty a small parrot ventures out to search for its mother's favourite food upon which it is captured by a poacher (parrots were quite popular during the Tang Dynasty). When it managed to escape it found out that its mother had already died. The parrot grieved for its mother and provides her with a proper funeral. It then sets out to become a disciple of Guanyin.

In popular iconography, the parrot is coloured white and usually seen hovering to the right side of Guanyin with either a pearl or a prayer bead clasped in its beak. The parrot becomes a symbol of filial piety.^[16]

Guanyin and Chen Jinggu

When the people of Quanzhou, Fujian could not raise enough money to build a bridge, Guanyin changed into a beautiful maiden. Getting on a boat, she offered to marry any man who could hit her with a piece of silver from the edge of the water. Due to many people missing, she collected a large sum of money in her boat. However, Lü Dongbin, one of the Eight Immortals, helped a merchant hit Guanyin in the hair with silver powder, which floated away in the water. Guanyin bit her finger and a drop of blood fell into the water, but she vanished. This blood was swallowed by a washer woman, who gave birth to Chen Jinggu (陈靖姑) or Lady Linshui (临水夫人); the hair was turned into a female white snake and sexually used men and killed rival women. The snake and Chen were to be mortal enemies. The merchant was sent to be reborn as Liu Qi (刘杞).

Chen was a beautiful and talented girl, but did not wish to marry Liu Qi. Instead, she fled to Mount Lu in Jiangxi, where she learned many Taoist skills. Destiny eventually caused her to marry Liu and she became pregnant. A drought in Fujian caused many people to ask her to call for rain, which was a ritual that could not be performed while pregnant. She temporarily aborted her child, which was killed by the white snake. Chen managed to kill the snake with a sword, but died either of a miscarriage or hemorrhage; she was able to complete the ritual, and ended drought.



Dry-lacquer sculpture of the "Water-moon Guanyin" theme.^[17] The Walters Art Museum.

This story is popular in Zhejiang, Taiwan, and especially Fujian.^[18]

Quan Am Thi Kinh

Quan Am Thi Kinh (觀音氏敬) is a Vietnamese verse recounting the life of a woman, Thi Kinh. She was accused falsely of having intended to kill her husband, and when she disguised herself as a man to lead a religious life in a Buddhist temple, she was again falsely blamed for having committed sexual intercourse with a girl and impregnating her, which was strictly forbidden by Buddhist law. However, thanks to her endurance of all indignities and her spirit of self-sacrifice, she could enter into Nirvana and became Goddess of Mercy.^[19]

Guanyin and vegetarianism

Due to her symbolization of compassion, in East Asia Guanyin is associated with vegetarianism. Chinese vegetarian restaurants are generally decorated with her image, and she appears in most Buddhist vegetarian pamphlets and magazines.

Guanyin in East Asian Buddhism



Guanyin Shan (Guanyin Mountain) temple in Dongguan, China.

In Chinese Buddhism, Guanyin is synonymous with the bodhisattva Avalokitesvara. Among the Chinese, Avalokitesvara is almost exclusively called *Guanshiyin Pusa* (觀世音菩薩). The Chinese translation of many Buddhist sutras has in fact replaced the Chinese transliteration of Avalokitesvara with *Guanshiyin* (觀世音) Some Taoist scriptures give her the title of *Guanyin Dashi*, and sometimes informally as *Guanyin Fozu*.

In Chinese culture, the popular belief and worship of Guanyin as a goddess by the populace is generally not viewed to be in conflict with the bodhisattva Avalokitesvara's nature. In fact the widespread worship of Guanyin as a "Goddess of Mercy and Compassion" is seen by Buddhists as the boundless salvific nature of bodhisattva Avalokitesvara at work (in Buddhism, this is referred to as Guanyin's "skillful means", or *upaya*). The Buddhist canon states that bodhisattvas can assume whatsoever gender and form is needed to liberate beings from ignorance and dukkha. With specific reference to Avalokitesvara, he is stated both in the Lotus Sutra (Chapter 25 "Perceiver of the World's Sounds" or "Universal Gateway"), and the Surangama Sutra to have appeared before as a woman or a goddess to save beings from suffering and ignorance. Some Buddhist schools refer to Guanyin both as male and female interchangeably.

In Mahayana Buddhism, gender is no obstacle to attaining enlightenment (or nirvana). The Buddhist concept of non-duality applies here. The Vimalakirti Sutra in the Goddess chapter clearly illustrates an enlightened being who is also a female and deity. In the Lotus Sutra a maiden became enlightened in a very short time span. The



A Chinese Ming dynasty porcelain figure of Guanyin.

view that the bodhisattva Avalokitesvara is also the goddess Guanyin does not seem contradictory to Buddhist beliefs. Guanyin has been a buddha called the Tathāgata of Brightness of Correct Dharma (正法明如來).^[20]

Given that bodhisattvas are known to incarnate at will as living people according to the sutras, the princess Miaoshan is generally viewed by Buddhists as an incarnation of Avalokitesvara.

Guanyin is immensely popular among Chinese Buddhists, especially those from devotional schools. She is generally seen as a source of unconditional love and, more importantly, as a saviour. In her bodhisattva vows, Guanyin promises to answer the cries and pleas of all sentient beings and to liberate them from their own karmic woes. Based on the Lotus Sutra and the Shurangama sutra, Avalokitesvara is generally seen as a saviour, both spiritually and physically. The sutras state that through his saving grace even those who have no chance of being enlightened can be enlightened, and those deep in negative karma can still find salvation through his compassion.

In Pure Land Buddhism, Guanyin is described as the "Barque of Salvation". Along with Amitabha Buddha and the bodhisattva Mahasthamaprapta, She temporarily liberates beings out of the Wheel of Samsara into the Pure Land, where they will have the chance to accrue the necessary merit so as to be a Buddha in one lifetime. In Chinese Buddhist iconography, Guanyin is often depicted as meditating or sitting alongside one of the Buddhas and usually accompanied by another bodhisattva. The buddha and bodhisattva that are portrayed together with Guanyin usually follow whichever school of Buddhism they represent. In Pure Land for example, Guanyin is frequently depicted on the left of Amitabha, while on the buddha's right is Mahasthamaprapta. Temples that revere the bodhisattva Ksitigarbha usually depict him meditating beside Amitabha and Guanyin.

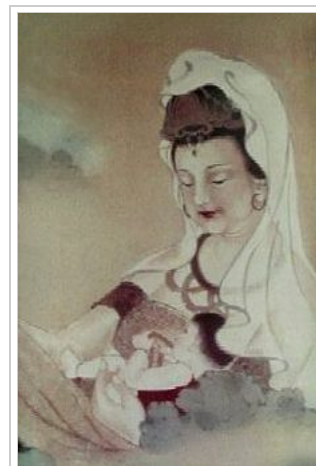
Even among Chinese Buddhist schools that are non-devotional, Guanyin is still highly venerated. Instead of being seen as an active external force of unconditional love and salvation, the personage of Guanyin is highly revered as the principle of compassion, mercy and love. The act, thought and feeling of compassion and love is viewed as Guanyin. A merciful, compassionate, loving individual is said to be Guanyin. A meditative or contemplative state of being at peace with oneself and others is seen as Guanyin.

In the Mahayana canon, the Heart Sutra is ascribed entirely to Guanyin. This is unique, as most Mahayana Sutras are usually ascribed to Shakyamuni Buddha and the teachings, deeds or vows of the bodhisattvas are described by Shakyamuni Buddha. In the Heart Sutra, Guanyin describes to the arhat Sariputra the nature of reality and the essence of the Buddhist teachings. The famous Buddhist saying "Form is emptiness, emptiness is form" (色即是空, 空即是色) comes from this sutra.

Guanyin in other religions

Guanyin is an extremely popular goddess in Chinese folk religion and is worshiped in many Chinese communities throughout East and South East Asia.^{[21][22][23][24][25]} In Taoism, records claim Guanyin was a Chinese woman who became an immortal, Cihang Zhenren in Shang Dynasty or Xingyin (姓音).^[26]

Guanyin is revered in the general Chinese population due to her unconditional love and compassion. She is generally regarded by many as the protector of women and children. By this association, she is also seen as a fertility goddess capable of granting children to couples. An old Chinese superstition involves a woman who,



Guanyin and child, modern Chinese painting theme, similar to the Madonna and Child theme.

wishing to have a child, offers a shoe to Guanyin. In Chinese culture, a borrowed shoe sometimes is used when a child is expected. After the child is born, the shoe is returned to its owner along with a new pair as a thank you gift.^[2]

Guanyin is also seen as the champion of the unfortunate, the sick, the disabled, the poor, and those in trouble. Some coastal and river areas of China regard her as the protector of fishermen, sailors, and generally people who are out at sea, thus many have also come to believe that Mazu, the goddess of the sea, is a manifestation of Guanyin. Due to her association with the legend of the Great Flood, where she sent down a dog holding rice grains in its tail after the flood, she is worshiped as an agrarian and agriculture goddess. In some quarters, especially among business people and traders, she is looked upon as a goddess of fortune. In recent years there have been claims of her being the protector of air travelers.

Guanyin is also a ubiquitous figure found within the new religious movements of Asia:

- Within the Taiwan-based Yiguandao sect, Guanyin is called the "Ancient Buddha of the South Sea" (南海古佛) and frequently appears in their *fuji*. Guanyin is sometimes confused with Yue Hui Bodhisattva due to their similar appearance.^[27]
- Guanyin is called the "Ancient Buddha of the Holy Religion" (聖宗古佛) in Zailiism and in the teachings of the Lord of Universe Church.^[28] In Zailiism she is the main deity worshipped.
- Ching Hai initiates her followers a meditation method called the "Quan Yin Method" to achieve enlightenment; followers also revere Ching Hai as an incarnation of Guanyin.
- Guanyin, known as "Quan Am Tathagata" (Quan Âm Nhr Lai) in the Cao Dai religion, is considered a Buddha and a teacher. She represents Buddhist doctrines and traditions as one of the three major lines of Cao Dai doctrines (Buddhism, Taoism, and Confucianism). She also symbolizes utmost patience, harmony, and compassion. According to her Divine messages via seances, her main role is to teach the Tao to female disciples, and guide them towards divinity. Another of her well-known role is to save people from extreme sufferings, e.g. fire, drowning, wrong accusation/ imprisonment, etc. There is even a prayer named "Salvation from sufferings" for followers to cite in dire conditions.

Guanyin and Mary

Some Buddhist and Christian observers have commented on the similarity between Guanyin and the Blessed Virgin Mary. This can be attributed to the representation of Guanyin holding a child in Chinese art and sculpture; it is believed that Guanyin is the patron saint of mothers and grants parents filial children, this apparition is popularly known as the "Child-Sending Guanyin" (送子觀音). One example of this comparison can be found in the Tzu Chi Foundation, a Taiwanese Buddhist humanitarian organisation, which noticed the similarity between this form of Guanyin and the Virgin Mary. The organisation commissioned a portrait of



A Chinese folk religion temple devoted primarily to the goddess Guanyin, in Lahad Datu, Sabah, Malaysia.



Shrine of Kwan Yin inside in the Nam Soon Church at Damzen Lane in Kolkata.

Guanyin holding a baby, closely resembling the typical Roman Catholic Madonna and Child painting. Copies of this portrait are now displayed prominently in Tzu Chi affiliated medical centres.

During the Edo Period in Japan, when Christianity was banned and punishable by death, some underground Christian groups venerated Jesus and the Virgin Mary by disguising them as statues of Kannon holding a child; such statues are known as *Maria Kannon*. Many had a cross hidden in an inconspicuous location.

It is suggested the similarity comes from the conquest and colonization of the Philippines by Spain during the 16th century, when Asian cultures influenced engravings of the Virgin Mary. Evident by this ivory carving of the Virgin Mary by a Chinese carver.^[29]

In modern culture

For a 2005 *Fo Guang Shan* TV series, Andy Lau performed the song *Kwun Sai Yam*, which emphasizes the idea that everyone can be like Guanyin.^{[30][31][32][33]}

In Episode 131 of Rumiko Takahashi's *Inuyasha* (Season 6 - "Trap of The Cursed Wall Hanging"), the Guanyin's Japanese title as the Deity Kwannon is mentioned. When a girl from the village of women leads Miroku into the village shrine with a wall painting, Miroku says, "I see, inside a shrine? It seems the Deity Kwannon will punish us," as he looks at the painting. In the following episode "Miroku's Most Dangerous Confession", it is revealed that the Kwannon painting was being used to seal away the demon from the marsh and limit its movements.

In Yoshihiro Togashi's *Hunter x Hunter*, Isaac Netero's Nen ability is called "100-Type Guanyin Bodhisattva" (*Hyakushiki Kannon* in Japanese), which takes the form of a gigantic multi-armed Guanyin statue. The Guanyin statue mimics Netero's hand motions, landing hits on the enemy, with attacks ranging from "Zero Hand" to "Ninety-ninth Hand".

See also

- Avalokiteśvara
- Buddhism in China
- Guanyin Statue of Hainan, the fourth tallest statue in the world
- Putuoshan (Mount Putuo), an island in Zhejiang province, China, considered to be the bodhimandala of Guanyin
- Quan Am Pagoda, of Cho Lon, Saigon, Vietnam
- Tara (Buddhism) (Tara is the female aspect of Avalokitesvara in Tibetan Buddhism.)
- Tieguanyin, a variety of Chinese oolong tea named after Guanyin
- Zhang Jigang (creator of the Thousand Hand Guanyin dance)
- Wat Plai Laem, a Guanyin temple on Ko Samui, Thailand
- Xiwangmu



The Virgin Mary disguised as Kannon, *kakure kirishitan* (Japanese hidden Christians), 17th century. Salle des Martyrs, Paris Foreign Missions Society.

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External links

- Sinicization of Buddhism – White Robe Guan Yin (https://web.archive.org/web/20110607171336/http://www.fsu.edu/~arh/images/athanor/athxix/AthanorXIX_kim.pdf) – explanation



Wikimedia Commons has media related to ***Guan Yin***.

of how Avalokitesvara transformed into Guan Yin in Chinese Buddhism

- **Buddhanet: Kuan Yin** (<http://www.buddhanet.net/e-learning/history/kuanyin-txt.htm>) Description on Kuan Yin
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- **Evolution of Avalokitesvara** (http://www.fsu.edu/~arh/events/athanor/athxix/AthanorXIX_kim.pdf#search=%22sudhana%20legend%22)
- **Lotus Sutra: Chapter 25. The universal door of Guanshi Yin Bodhisattva** (The bodhisattva who contemplates the sounds of the world) (<http://www.buddhistdoor.com/OldWeb/resources/sutras/lotus/sources/lotus25.htm>) (Translated by The Buddhist Text Translation Society in USA)

Retrieved from "<http://en.wikipedia.org/w/index.php?title=Guanyin&oldid=625322927>"

Categories: Bodhisattvas | Chinese goddesses | Mother goddesses | Virgin goddesses

| Journey to the West characters | Pure Land Buddhism | Female buddhas and supernatural beings | Goddesses
 | Mahayana | Buddhist deities

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Avalokiteśvara

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Avalokiteśvara (Sanskrit: अवलोकितेश्वर lit. "Lord who looks down") is a bodhisattva who embodies the compassion of all Buddhas. This bodhisattva is variably depicted and portrayed in different cultures as either female or male.

Avalokiteśvara is one of the more widely revered bodhisattvas in mainstream Mahayana Buddhism, as well as unofficially in Theravada Buddhism.



Avalokiteśvara holding a lotus flower. Nālandā, Bihar, India, 9th century CE.

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Etymology

The name Avalokiteśvara is made of the following parts: the verbal prefix *ava*, which means "down"; *lokita*, a past participle of the verb *lok* ("to notice, behold, observe"), here used in an active sense (an occasional irregularity of Sanskrit grammar); and finally *īśvara*, "lord", "ruler", "sovereign" or "master". In accordance with sandhi (Sanskrit rules of sound combination), *a+iśvara* becomes *eśvara*. Combined, the parts mean "lord who gazes down (at the world)". The word *loka* ("world") is absent from the name, but the phrase is implied.^[1]

It was initially thought that the Chinese mis-transliterated the word *Avalokiteśvara* as *Avalokitasvara* which explained why Xuanzang translated it as *Guānzìzài* (Ch. 觀自在) instead of *Guānyīn* (Ch. 觀音). However,

according to recent research, the original form was indeed *Avalokitasvara*^[2] with the ending *a-svara* ("sound, noise"), which means "sound perceiver", literally "he who looks down upon sound" (i.e., the cries of sentient beings who need his help; *a-svara* can be glossed as *ahr-svara*, "sound of lamentation").^[3] This is the exact equivalent of the Chinese translation *Guānyīn*. This etymology was furthered in the Chinese by the tendency of some Chinese translators, notably Kumarajīva, to use the variant *Guānshìyīn* (Ch. 觀世音), literally "he who perceives the world's lamentations"—wherein *lok* was read as simultaneously meaning both "to look" and "world" (Skt. *loka*; Ch. 世, *shì*).^[3] This name was later supplanted by the form containing the ending *-īśvara*, which does not occur in Sanskrit before the seventh century. The original form *Avalokitasvara* already appears in Sanskrit fragments of the fifth century.^[4]

The original meaning of the name fits the Buddhist understanding of the role of a bodhisattva. The reinterpretation presenting him as an *īśvara* shows a strong influence of Hinduism, as the term *īśvara* was usually connected to the Hindu notion of Krishna (in Vaisnavism) or Śiva (in Śaivism) as the Supreme Lord, Creator and Ruler of the world. Some attributes of such a god were transmitted to the bodhisattva, but the mainstream of those who venerated Avalokiteśvara upheld the Buddhist rejection of the doctrine of any creator god.^[5]

An etymology of the Tibetan name Jänräsig (Jainraisig) is *jän* (eye), *rä* (continuity) and *sig* (to look). This gives the meaning of one who always looks upon all beings (with the eye of compassion).^[6]

In other parts of Asia other than China, Avalokitasvara is commonly refers to the Bodhisattva of Compassion or the Goddess of Mercy. In Korean Buddhism Avalokitesvara is Gwaneum, or Gwanseeum-bosal. In Sanskrit, Avalokitesvara is also referred to as *Padmapāni* ("Holder of the Lotus") or *Lokeśvara* ("Lord of the World"). In Tibetan, Avalokiteśvara is known as *Chenrezig*, ལྷན་རས་གཟིགས་ (Wylie: *spyan ras gzigs*) and is said to emanate as the Dalai Lama,^[7] the Karmapa^{[8][9]} and other high lamas.

Origin

Mahayana Account

According to Mahāyāna doctrine, Avalokiteśvara is the bodhisattva who has made a great vow to assist sentient beings in times of difficulty, and to postpone his own Buddhahood until he has assisted every sentient being in achieving Nirvāṇa. Mahāyāna sūtras associated with Avalokiteśvara include the following:

- *Saddharma Puṇḍarīka Sūtra* (*Lotus Sūtra*)
- *Kāraṇḍavyūha Sūtra*
- *Prajñāpāramitā Hṛdaya Sūtra* (*Heart Sūtra*)
- *Mahākaruṇā Dhāraṇī Sūtra* (*Nīlakaṇṭha Dhāraṇī*)
- *Avalokiteśvara Ekādaśamukha Dhāraṇī Sūtra*
- *Cundī Dhāraṇī Sūtra*

The *Lotus Sūtra* (Skt. *Saddharma Puṇḍarīka Sūtra*) is generally accepted to be the earliest literature teaching about the doctrines of Avalokiteśvara.^[10] These are found in the *Lotus Sūtra* chapter 25, *The Universal Gateway of Avalokitasvara Bodhisattva* (Ch. 觀世音菩薩普門品). This chapter is devoted to Avalokitasvara, describing him as a compassionate bodhisattva who hears



Avalokiteśvara painting from a Sanskrit palm leaf manuscript. India, 12th century.

the cries of sentient beings, and who works tirelessly to help those who call upon his name. A total of 33 different manifestations of Avalokitasvara are described, including female manifestations, all to suit the minds of various beings. The chapter consists of both a prose and a verse section. This earliest source often circulates separately as its own sūtra, called the *Avalokitasvara Sūtra* (Ch. 觀世音經), and is commonly recited or chanted at Buddhist temples in East Asia.^[11]

When the Chinese monk Faxian traveled to Mathura in India around 400 CE, he wrote about monks presenting offerings to Avalokiteśvara.^[12] When Xuanzang traveled to India in the 7th century, he provided eyewitness accounts of Avalokiteśvara statues being venerated by devotees of all walks of life, from kings, to monks, to laypeople.^[12] Avalokiteśvara remained popular in India until the 12th century when Muslim invaders conquered the land and destroyed Buddhist monasteries.^[12]

In Chinese Buddhism and East Asia, practices for an 18-armed form of Avalokiteśvara called Cundī are very popular. These practices have their basis in early Indian Esoteric Buddhism. Cundī is also referred to as "Cundī Buddha-Mother" or "Cundī Bhagavatī." The popularity of Cundī is attested by the three extant translations of the *Cundī Dhāraṇī Sūtra* from Sanskrit to Chinese, made from the end of the seventh century to the beginning of the eighth century.^[13] In late imperial China, these early traditions of Esoteric Buddhism are known to have been still thriving in Buddhist communities. Robert Gimello has also observed that in these communities, the esoteric practices of Cundī were extremely popular among both the populace and the elite.^[14]

In the Tiantai school, six forms of Avalokiteśvara are defined. Each of the bodhisattva's six qualities are said to break the hindrances respectively of the six realms of existence: hell-beings, pretas, animals, humans, asuras, and devas. These six qualities are listed below.

1. Great compassion
2. Great loving-kindness
3. Lion-courage
4. Universal light
5. Leader of devas and human beings
6. The great omnipresent Brahman

Tibetan Account

In the Tibetan tradition, Avalokiteśvara is seen as arising from two sources. One is the relative source, where in a previous eon (*kalpa*) a devoted, compassionate Buddhist monk became a bodhisattva, transformed in the present kalpa into Avalokiteśvara. That is not in conflict, however, with the ultimate source, which is Avalokiteśvara as the universal manifestation of compassion. The bodhisattva is viewed as the anthropomorphised vehicle for the actual deity, serving to bring about a better understanding of Avalokiteśvara to humankind.

Tibetan traditions assert that Avalokiteśvara is actually the Brahma that convinced Sakyamuni Buddha to teach rather than stay in seclusion after his enlightenment. He then became one of the two major disciples of the Buddha from the Deva realms. The other was Indra, King of the Gods, who became known as Vajrapani.

Seven forms of Avalokiteśvara in Tibetan Buddhism:^[15]

1. Amoghapāśa: not empty (or unerring) net, or lasso.

- Sahasrabhujalokeshvara : 1000-hands and 1000-eyes,
- Hayagriva: with the head of a horse
- Ekadasamukha: with 11 faces
- Cundī
- Cintamani-cakra: wheel of sovereign power
- Arya Avalokiteśvara: great compassionate Avalokiteśvara;^{[16][17]} the Holy sovereign beholder of the world (loka), a translation of īśvara, means "ruler" or "sovereign", holy one.

Theravāda Account

Veneration of Avalokiteśvara Bodhisattva has continued to the present day in Sri Lanka, where he is called Nātha.^[18] In more recent times, some western-educated Theravādins have attempted to identify Nātha with Maitreya Bodhisattva. However, traditions and basic iconography, including an image of Amitābha Buddha on the front of the crown, identify Nātha as Avalokiteśvara.^[19] Andrew Skilton writes:^[20]

... It is clear from sculptural evidence alone that the Mahāyāna was fairly widespread throughout [Sri Lanka], although the modern account of the history of Buddhism on the island presents an unbroken and pure lineage of Theravāda. (One can only assume that similar trends were transmitted to other parts of Southeast Asia with Sri Lankan ordination lineages.) Relics of an extensive cult of Avalokiteśvara can be seen in the present-day figure of Nātha.

Avalokiteśvara is popularly worshiped in Burma, where he is called Lokanat, and Thailand, where he is called Lokeshvara.

Modern Scholarship

Western scholars have not reached a consensus on the origin of the reverence for Avalokiteśvara.

Some have suggested that Avalokiteśvara, along with many other supernatural beings in Buddhism, was a borrowing or absorption by Mahayana Buddhism of one or more Hindu deities, in particular Shiva or Vishnu (though the reason for this suggestion is because of the current name of the bodhisattva: *Avalokiteśvara*, not the original one: *Avalokitasvara*).^[4]

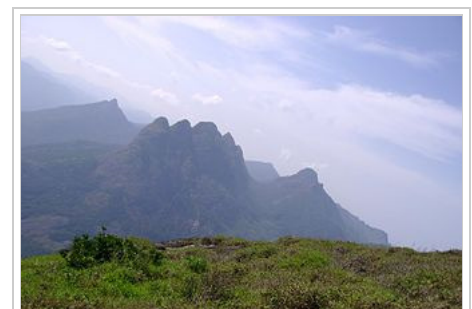
The Japanese scholar Shu Hikosaka on the basis of his study of Buddhist scriptures, ancient Tamil literary sources, as well as field survey, proposes the hypothesis that, the ancient mount Potalaka, the residence of Avalokiteśvara described in the *Gaṇḍavyūha Sūtra* and Xuanzang's Records, is the real mountain Potikai or



Four-armed Tibetan Chenrezig form of Avalokiteśvara.



Bronze statue of Avalokiteśvara from Sri Lanka, ca. 750 CE



Pothigai Malai in Tamil Nadu, proposed to be the original Mount Potalaka in India

Potiyil situated at Ambasamudram in Tirunelveli district, Tamil Nadu.^[21] Shu also says that mount Potiyil/Potalaka has been a sacred place for the people of South India from time immemorial. With the spread of Buddhism in the region beginning at the time of the great king Aśoka in the third century B.C.E., it became a holy place also for Buddhists who gradually became dominant as a number of their hermits settled there. The local people, though, mainly remained followers of the Hindu religion. The mixed Hindu-Buddhist cult culminated in the formation of the figure of Avalokiteśvara.^[22]

The name Lokeśvara should not be confused with that of Lokeśvararāja, the Buddha under whom Dharmakara became a monk and made forty-eight vows before becoming Amitabha Buddha.

Mantras and Dharanis

Mahāyāna Buddhism relates Avalokiteśvara to the six-syllable mantra:

oṃ maṇi padme hūṃ

Due to his association with this mantra, Avalokiteśvara, in Tibetan Buddhism, is also called *Shadakshari*, which means "Lord of the Six Syllables." Recitation of this mantra along with prayer beads, is the most popular religious practice in Tibetan Buddhism.^[23] The connection between this famous mantra and Avalokiteśvara occurs for the first time in the *Kāraṇḍavyūha Sūtra*. This text is first dated to around the late 4th century CE to the early 5th century CE.^[24] In this sūtra, a bodhisattva is told by the Buddha that recitation of this mantra while focusing on the sound can lead to the attainment of eight hundred samādhis.^[25] The *Kāraṇḍavyūha Sūtra* also features the first appearance of the Cundī Dhāraṇī, which occurs at the end of the sūtra text.^[13] After the bodhisattva finally attains samādhi with the mantra "oṃ maṇipadme hūṃ", he is then able to observe 77 koṭīs of fully enlightened buddhas replying to him in one voice with the Cundī Dhāraṇī:

namaḥ saptānāṃ samyaksaṃbuddha koṭīnāṃ tadyathā
oṃ cale cule cunde svāhā^[26]

In Shingon Buddhism, the mantra for Avalokiteśvara is:

おん あるりきや そわか
On Arurikya Sowaka

The Mahākaruṇā Dhāraṇī (Great Compassion Dhāraṇī), also called the Nīlakaṇṭha Dhāraṇī, is an 82-syllable dhāraṇī for Avalokiteśvara.

Another mantra which describes the 'Lord Avalokitesvara' is:

Namah Srimadavalokitesvaraya

This was given by the ruler or king of Chamba Riyasat of Himachal Pradesh-India. The temple of Lord Trilokinath (Avalokitesvara), Lahaul Valley of Himachal Pradesh-India has the ancient writings of that king.



Avalokiteśvara statue in the form of Cintamani Wheel Avalokiteśvara. A dhāraṇī written in Siddham Sanskrit with the Siddham script behind. Singapore.

Thousand-armed Avalokiteśvara

One prominent Buddhist story tells of Avalokiteśvara vowing never to rest until he had freed all sentient beings from samsara. Despite strenuous effort, he realizes that still many unhappy beings were yet to be saved. After struggling to comprehend the needs of so many, his head splits into eleven pieces. Amitabha Buddha, seeing his plight, gives him eleven heads with which to hear the cries of the suffering. Upon hearing these cries and comprehending them, Avalokiteśvara attempts to reach out to all those who needed aid, but found that his two arms shattered into pieces. Once more, Amitabha Buddha comes to his aid and invests him with a thousand arms with which to aid the suffering multitudes.^[27]

The Bao'en Temple located in northwestern Sichuan province, China has an outstanding wooden image of the thousand armed Avalokiteśvara, an example of Ming Dynasty decorative sculpture.^{[28][29]}



Thousand-armed Avalokiteśvara.
Guanyin Nunnery, Anhui, China

Tibetan Buddhist Beliefs Concerning Chenrezig

Avalokiteśvara is an important deity in Tibetan Buddhism, and is regarded in the Vajrayana teachings as a Buddha.^[30] In the Mahayana teachings he is in general regarded as a high-level Bodhisattva. The Dalai Lama is considered by the Gelugpa sect and many other Tibetan Buddhists to be the primary earthly manifestation of Chenrezig. The Karmapa is considered by the Karma Kagyu sect to be Chenrezig's primary manifestation. It is said that Padmasambhava prophesied that Avalokiteśvara will manifest himself in the Tulku lineages of the Dalai Lamas and the Karmapas. Another Tibetan source explains that Buddha Amitabha gave to one of his two main disciples, Avalokiteśvara, the task to take upon himself the burden of caring for Tibet. That is why he has manifested himself not only as spiritual teachers in Tibet but also in the form of kings (like Trisong Detsen) or ministers.

Other manifestations popular in Tibet include *Sahasra-bhuja* (a form with a thousand arms) and *Ekādaśamukha* (a form with eleven faces).

In Tibetan Buddhism, Tara came into existence from a single tear shed by Chenrezig. When the tear fell to the ground it created a lake, and a lotus opening in the lake revealed Tara. In another version of this story, Tara emerges from the heart of Chenrezig. In either version, it is Chenrezig's outpouring of compassion which manifests Tara as a being^{[31][32][33]}

Manifestations

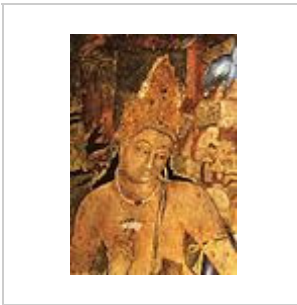
Avalokiteśvara has an extraordinarily large number of manifestations in different forms (including wisdom goddesses (vidyaas) directly associated with him in images and texts). Some of the more commonly mentioned forms include:

Sanskrit	Meaning	Description
<i>Aryavalokitesvara</i>	Sacred Avalokitesvara	The root form of the Bodhisattva
<i>Ekādaśamukha</i>	Eleven Faced Avalokitesvara	Additional faces to teach all in 10 planes of existence
<i>Sahasra-bhuja</i> <i>Sahasra-netra</i>	Thousand-Armed, Thousand-Eyed Avalokitesvara	Very popular form: sees and helps all
<i>Cintāmani-cakra</i>	Wish Fulfilling Avalokitesvara	Holds the bejeweled cintamani wheel
<i>Hayagrīva</i>	Horse Headed Avalokitesvara	Wrathful form; simultaneously bodhisattva and a Wisdom King
<i>Cundi</i>	Mother Goddess Avalokitesvara	Portrayed with many arms
<i>Amoghapāśa</i>	Avalokitesvara with rope and net	
<i>Bhrkuti</i>	Fierce-Eyed	
<i>Pāndaravāsini</i>	White and Pure	
<i>Parnaśabarī</i>	Cloaked With Leaves	
<i>Rakta Shadaksharī</i>	Six Red Syllables	
<i>Śvetabhagavatī</i>	White-Bodied	
<i>Udaka-śrī</i>	Water Auspicious	

Gallery



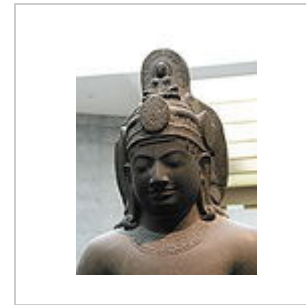
Gandhāran statue of Avalokiteśvara, abhaya-mudrā. 3rd century CE.



Indian cave wall painting of Avalokiteśvara. Ajaṅṭā Caves, 6th century CE.



Torso of Avalokiteśvara from Sanchi in the Victoria and Albert Museum



Cambodian statue of Avalokiteśvara. Sandstone, 7th century CE.



Avalokiteshvara sandstone statue, late 7th century CE.



Padmapani holding a lotus. 8th-9th century Sailendran art, Plaosan temple, Java, Indonesia.



Eight-armed Avalokiteshvara, ca. 12th-13th century (Bàyon). The Walters Art Museum.



Avalokiteshvara from Bingin Jungut, Musi Rawas, South Sumatra. Srivijayan art (c. 8th-9th century CE)



The bronze torso statue of Padmapani, 8th century CE Srivijayan art, Chaiya, Surat Thani, Southern Thailand.



The stone head of Avalokiteshvara Bodhisattva, discovered in Aceh. Srivijayan art, estimated 9th century CE.



Malaysian statue of Avalokiteśvara. Bidor, 8th-9th century CE.



Chinese statue of Avalokiteśvara looking out over the sea, c. 1025 CE.



Chinese hanging scroll depicting Shancai, Avalokiteśvara and Longnü, Yuan Dynasty.



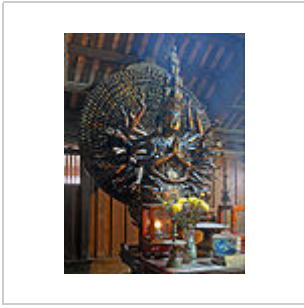
Korean painting of Avalokiteśvara. Kagami Jinjya, Japan, 1310 CE.



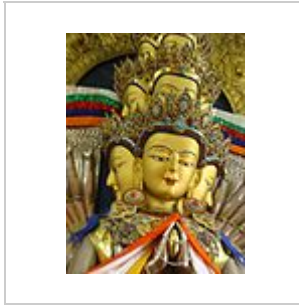
Nepalese statue of Avalokiteśvara with six arms. 14th century CE.



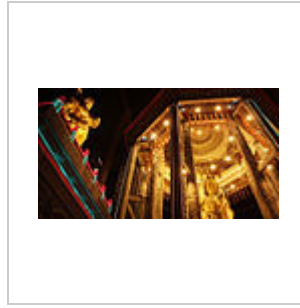
Japanese painting of meditating. 16th century CE.



Avalokiteśvara, crimson and gilded wood. Restored in 1656 CE. Bút Tháp Temple, Bắc Ninh Province, Vietnam



Tibetan statue of Avalokiteśvara with eleven faces.



Malaysia Kek Lok Si Temple in Air Itam, Penang. The world tallest octagonal pavilion to shelter the Goddess of Mercy statue.



Esoteric Cundī form of Avalokiteśvara with eighteen arms.



Thousand-armed Avalokiteśvara bronze statue from Tibet, circa 1750. Birmingham Museum of Art

See also

- Guanyin
- Eleven-Faced Avalokitesvara Heart Dharani Sutra
- Isvara
- Narayana
- Pure Land Buddhism
- Vishnu

Notes

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 12. [^] ^a ^b ^c Ko Kok Kiang. *Guan Yin: Goddess of Compassion*. 2004. p. 10
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 14. [^] Jiang, Wu (2008). *Enlightenment in Dispute: The Reinvention of Chan Buddhism in Seventeenth-Century China*: p. 146
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External links

- The Origin of Avalokitesvara of Potala (<http://www.thdl.org/texts/reprints/kailash>)

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- An Explanation of the Name Avalokiteshvara (<http://quietmountain.org/links/teachings/chenrezi.htm>)
- The Bodhisattva of Compassion and Spiritual Emanation of Amitabha - from Buddhanature.com (<http://www.buddhanature.com/buddha/aval.html>)
- Depictions at the Bayon in Cambodia of Avalokiteshvara as the Khmer King Jayavarman VII (http://angkorblog.com/_wsn/page11.html)
- Mantra Avalokitesvara (<http://www.shenlun.org/mantra/mantra-avalokitesvara/>)



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Quan Yin - also known as Kwan Yin has been called many names throughout history. She has been represented as the Feminine Buddha, the Divine Mother - Goddess of Mercy - Angel of Compassion - Protector of incoming Children - Healer of Mankind.


http://www.kenpage.com/Quan_Yin/who_is_Quan_Yin.html

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Tieguanyin (simplified Chinese: 铁观音; traditional Chinese: 鐵觀音; pinyin: ... Kwun Yum, "Ti Kwan Yin," "Iron Buddha," "Iron Goddess Oolong," and "Tea of the ...

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霹靂觀音洞 (Tokong Kwan Yin Tong Perak) - Google Maps


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霹靂觀音洞 (Tokong Kwan Yin Tong Perak). Exit. Edit in Google Map MakerReport a

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s.maho.jp/p.asp?l=sw_bbs...SPA=2... > [Translate this page](#)

31 : 神様さん. [天使観音](#)様羽根で包んで神様の祝福して光浴びせて刀葉林女神観音様刀葉林から手招きして召喚お願いします. 2014/03/29 21:08 ...

女神なりきり雑談掲示板 - 画像掲示板

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May 11, 2014 - 女神かくや乙姫天女 **天使観音** 巫女舞妓芸者遊女刀葉林女神鬼女来てくださ
いお願いします。

光処 輝翔

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オリジナルパワーストーンアクセサリー 天然石 プレスレット **天使観音** 守護 龍神 チャクラ 弁
財天 オーダー 光処 輝翔 海人 うみんちゅう エンジェル 8チャクラ 携帯ストラップ ...

カルナレイキ - Healing Schoolヒーリング スクール マザーオブ ...

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ハイヤーセルフ、高次元の存在(マスター、大**天使、観音**、ガイド、守護霊)との繋がりを深め、
癒し、成長を促進するのを助けてくれます。シャドウセルフ(自分自身が嫌がって ...

18 - ドーナツ、あるいはヒプノセラピー - FC2

nowintonow1.blog.fc2.com/blog-date-20111218.html - [Translate this page](#)

Dec 18, 2011 - ヒプノセラピー(催眠療法)のセッションが終盤にさしかかる頃クライアントの選択
によっては高次の存在(例えば、ハイヤーセルフやマスター、**天使、観音**様 ...

癒しのラウンジ楽珠美:ハイヤーセルフについて

lakshmikimiyo.ti-da.net/e2796810.html  [Translate this page](#)

Apr 3, 2010 - ... のは、人間がその姿を現しているのです。ハート 時間がよいので、続きは次
回に………BY楽珠美. タグ : 神宇宙の光**天使観音**様エネルギーと波動 ...

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oドリーナー・パーチュール博士シリーズ o神様/**天使観音**力/妖精シリーズ oその他(オラクルカー
ド)・日本の神様カード・ロマンスエンジェル・マーメイドアンドドルフィン ...

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ر. «E.C.K.A.N.K.A.R» و خاتم «چینگ های» مؤسس گروه «کوان یین» - Quan Yin - اشاره نمود. «یال توئی.ی.ج.ل» - Paul Twitchell - بنا به روایتی متولد 1908 میلادی و از اهالی ...

چینگ های - ویکی‌پدیا، دانشنامه آزاد

fa.wikipedia.org/wiki/چینگ_های ▾ Translate this page Persian Wikipedia ▾

چینگ‌های گفته‌است، "من روش کوان یین را بوجود نیاوردم؛ فقط آن را می دانم. این متد از ابتدای ... Master's" "Words: The Quan Yin Method is an Eternal Universal Law".

Quan Yin Meditation: Many Faiths, Oneness in ...

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Celestial | Hour Internet TV-24 | وبسایت های کوان یین | در سراسر جهان | کتابفروشی استاد اعظم چینگ های | ... Quan Yin Meditation: Many Faiths, Oneness in the Divine

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مسنجر کوان. Quan Yin messenger. کوان کوانگ. Quan Guang, light meditation. کینر. Punish. Quan Yin Method. متد کوان یین. Quan Yin, sound meditation. یین.

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Sep 5, 2011 - Quan Yin Method را بنیان نهاد. این روش آشنایی با نور ... او در کوههای هیمالیا پس از سالها کوشش و ریاضت و گياهخواری و مدیتیشن روشی به نام Quan Yin Method

نماد شناسی ماه در اساطیر ملل(2) - راسخون

www.rasekhoon.net/article/print-59803.aspx ▾ Translate this page

Nov 1, 2010 - هلال ماه، علامت مشخصه ی آوالوکیتشوارا(4)(Avalokitesvara): کوان-یین(5) (Kwan-yin) است و کوان-نون(6)(Kwan-non) است و نیز نماد وحدت و نفس می باشد.

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May 5, 2014 - Hong .. واقع در بخش جنوبی کشور چین اقدام کردند و با گذشت زمان، این معبد به معبد کوان یین - Kwan Yin معروف گشت که نشانه لطف و رحمت می باشد.