

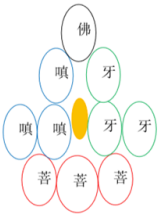
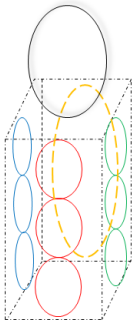
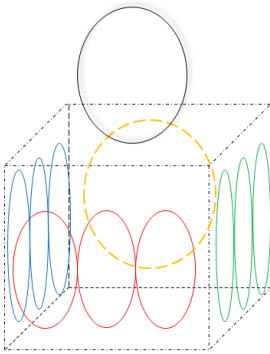


Student Work Sample 3

The Symbolic and Iconographic Significance of Eleven-Headed Guanyin 十一面觀音

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Guan Yin is one of the most important manifestations in Buddhist art. It was initially introduced to China in Han Dynasty, and later reached a peak in Tang Dynasty. During that time, the prevalence and substantial changes of Guan Yin is noteworthy not only for the dramatic increase in the number of Guan Yin portrait paintings, but also for the diversified forms. Among those breakthroughs, the appearance of "Six Guan Yin" under the influence of Indian Esoteric School was remarkable. In particular, the Eleven-faced Guanyin (Ekādaśa mukhānām Avalokiteśvara) was the earliest to appear in China. As its name implies, it has a unique appearance with eleven different faces on its main head. Such special attribute has transcended the traditional Guan Yin's image with "one head and two arms" of the Exoteric School, and has also brought a series of changes to the Guan Yin belief. The study introduce the historical background of the Eleven-faced Guan Yin, analyzes the iconographic design of the eleven faces, and finally, anchor those profound meanings to the religious context.



Type 1. 1:2:5:3 (4 layers)



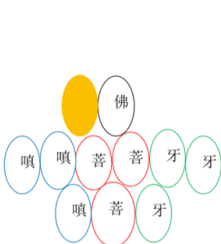
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Type 3. 1:2:3:2:3 (5 layers)



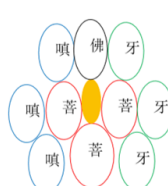
Type 4. 3:2:3:3 (4 layers)



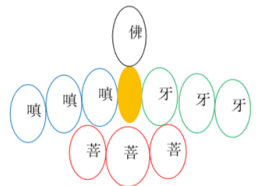
Type 5. 2:6:3 (3 layers)



Type 6. 1:2:7:1 (4 layers)



Type 7. 3:5:3 (3 layers)



Type 8. 1:7:3 (3 layers)