

Arts of Asia Lecture Series Spring 2012
The Arts of South Asia & the Himalayas: The Sacred & the Secular
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Artistic Exchange between Tibet and Late Imperial China

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Yan Liben 閻立本 (ca. 600-674), The Imperial Sedan Chair, Tang dynasty (?), short handscroll, ink and colors on silk (Palace Museum, Beijing). Depicts the meeting between Tang Emperor Taizong 唐太宗 (r. 627-49) and the Tibetan ambassador Gar Tongtsen on December 11, 640.

Tibetan King Songsten Gampo and Chinese Princess Wencheng 文成公主 (cf. polychrome clay image of the princess and bronze image of the king, both in the Potala Palace, Lhasa). Wencheng brings the Jowo image, presumably made by the divine sculptor Vishvakarman, to Lhasa.

Tibetan conquest of Tang capital at Chang'an 長安: 763

Vajradhatu Mandala with donors, 10th century. Dunhuang 敦煌 Cave 17 (Stein Collection, Brit. Mus.): Vairocana (Center), Amitabha (West), Amoghasiddhi (North), Ratnasambhava (South), Akshobhya (East).

Vajradhatu Mandala, 10th century. Ink on paper, Dunhuang Cave 17 (Stein Collection, BM)

Kharakhoto: Tangut Kingdom (Chinese: Xixia 西夏), destroyed in 1227 by Chinggis Khan

Green Tara, late 12th-early 13th century. *Kesi* 緞絲 silk tapestry (Hermitage, St. Petersburg)

Green Tara, 2nd half of the 11th century. Thangka, Reting Monastery, Tibet (Met. Mus.)

Tibetan Lamas and Himalayan Artists at the Yuan Court (1260/80-1368)

1260: Khubilai Khan invites **Phagpa Lama**, nephew of Tibet's Sakya Pandita, to serve as Imperial Preceptor (Phagpa, a member of the Tibetan Sakya order). At urging of his wife, Chabi, Khubilai undergoes initiation by Phagpa into tantra of Hevajra.

Phagpa brings Anige (d. 1306), a Nepali prince and artist, to serve Khubilai Khan.

1279: Anige designs the **Baita 白塔 (White Pagoda/Stupa)** at the Miaoying Monastery 妙英寺, Beijing.

1273: Anige casts a bronze **Mahakala** to aid in the conquest of the Southern Song.

Mahakala (Gurgyi Gampo = "Lord of the Tent"), dated 1292. Stone and some color (Musée Guimet, Paris)

Mahakala. Stone, Central Tibet (Ellsworth Collection, NYC)

Attributed to Anige, Green Tara, ca. third quarter, 13th century. Distemper on cloth, Central Tibet (tentatively attributed to Anige in Steven Kossack and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, 1998)

Vajrabhairava Mandala (with portraits of Mongol khans: Koshila--Yuan Mingzong, r. 1329; and Togh Temur, Yuan Wenzong, r. 1330-2). Silk tapestry (ca. 1328-9) (Metropolitan Museum). (See also the portraits of these khans now in the NPM, Taiwan).

Tibetan Buddhism and the early Ming emperors (1368-1644)

Yongle 永樂 (1403-24) and Xuande 宣德 (1426-35) emperors

Manjushri with Yongle mark (*Da Ming Yongle nian shi* 大明永樂年施 = "Donated during the Yongle reign of the Great Ming"). Gilt copper alloy (Tibet Museum, Lhasa)

Stemcup with auspicious verse in Tibetan and Monk's Hat Ewer. Both porcelain with underglaze blue decoration, Xuande mark and period (1426-35)

Miracles in Nanjing, ca. 1407. Handscroll, ink and colors on silk, formerly held at the Black-Hat Karmapa's seat, Tsurphu Monastery, Tibet (now in Norbulingka Palace, Lhasa). Depicting the miracles wrought by the Fifth Karmapa during his trip to Nanjing in 1407 to preside over a funerary mass for the Ming Yongle emperor's parents, the Hongwu 弘武 emperor and Empress Ma 馬.

Compare to Dunhuang Cave 61, Miraculous appearances above Wutai Shan, mid-10th century; and Song Emperor Huizong 宋徽宗, *Cranes Above Kaifeng*, 1112 (Liaoning Provincial Museum).

Shakya Yeshe (1354-1435, disciple of Tsongkhapa, founder of the Gelugpa order), probably 1415 when he received the title Da Ci Fawang 大慈法王 (Great Dharma King of Loving Kindness) in Beijing, silk embroidery (Tibet Museum, Lhasa)

Shakya Yeshe, probably 1434. *Kesi* silk tapestry (Tibet Museum, Lhasa)

Vajrabhairava, dated 1512. Thangka made for the Temple for the Protection of the Nation (Huguo si 護國寺), Beijing (Berkeley Art Museum).

Guhyasamaja and consort. Late 16th-17th century, China, gilt copper alloy (AAMSF). Compare to Chakrasamvara and Consort, by the Mongolian Jebtsundamba of Urga Zanabazar, gilt copper alloy (Zanabazar Museum, Ulaanbaatar)

Tibetan Buddhism and the Qing Dynasty Court (1644-1911)

The Qing Shunzhi 清順治 Emperor Meeting the 5th Dalai Lama in the Baohe Hall 保和殿, Forbidden City, Beijing, 1652. Mural in the Potala Palace, Lhasa.

Att. to Zanabazar, Shakyamuni, early 18th century (Kangxi 康熙 reign, 1661-1723). Gilt copper alloy (AAMSF)

Giuseppe Castiglione (Lang Shining 郎世寧), et al., The Qing Qianlong Emperor (r. 1736-95) as Chakravartin, ca. 1739 (Palace Museum, Beijing)

Qing Qianlong with the attributes of Manjushri, ca. mid-1750s. Thangka (Freer-Sackler Gallery, Washington, DC)

Yao Wenhan and Ignatz Sickelpart, Ten Thousand Dharmas Return as One, 1770. Wallpaper painting (Palace Museum, Beijing). Set in the reproduction of the Lhasa Potala at Chengde 承德 where Qianlong welcomed the Torghut Mongols "home" and where he and his guru, the Changkya Rolpay Dorje, met the young Jebtsundamba of Urga, Ishidambanima.

Vajradhara and Amitayus, both late 18th century. Chengde, both dry lacquer (AAMSF)

Simhavaktra, late 18th century. Chengde (or possibly Beijing), dry lacquer (AAMSF)

Shadakshari Lokeshvara. (Lokeshvara of the Six Syllables) in two versions, both ca. 1750s: silk tapestry (Potala Palace, Lhasa) and silk embroidery (AAMSF)

Arya Lokeshvara. Copy of the Potala image sent by Pholhanay in 1744 to honor the founding of the Yonghegong in Beijing (Yonghegong, Beijing)

Shakyamuni and Attendants. 10th-century Kashmiri image sent to the Qing court in 1755 and copied in 1761, both copper alloy (both Palace Museum, Beijing)

The Sixth Panchen Lama, Losang Palden Yeshe (1738-1780). Thangka (19th century) and gilt copper alloy sculpture (18th century) (both AAMSF)

Tsongkhapa, ca. 1780. Gold (PM, Beijing). Made at Tashilunpo Monastery and brought as a 70th birthday gift to the Qianlong emperor by the Sixth Panchen Lama. Mandorla produced at the Qing court.

Qing court copies in gilt copper alloy and purple-gold alloy, 1781 (NPM, Taiwan and PM, Beijing).