

A Brief Analysis of the Style and Causes of Karmaba Chan Induojie's Works

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Abstract: Karmaba Chan Induojie is a living Buddha of the Tibetan Buddhism Karma GaJufaction Black Hat, and is also a distinguished Thangka artist. It is said that he grew up Studying Tibetan Buddhist art under the guidance of the Qiangtang painter. After middle age, he was forced to exile outside Tibet because of his defeat in the sectarian struggle, but he was also able to take over. It touches on all kinds of art forms other than Tibetan Buddhism. Under this influence, he began to blend Miantang, Kashmir and Handi painting styles into one, creating artificial characters. A unique style of painting with great individuality in style, brush color, composition and artistic conception.

1. Introduction

Karmaba Chan Induojie (1604-1674) is the 10th Living Buddha of the Kama Kagyu Sect of Tibetan Buddhism. He is also an outstanding Thangka artist. It is said that he has shown great talent in art since childhood. In his youth, some masterpieces were published. After middle age, he was forced to go into exile for a long time because of his defeat in the religious struggle. Despite the hardship of exile life, it has also been able to come into contact with various forms of art other than Tibetan Buddhism. Under this influence, he began to combine Mian Tang, Kashmir and Han Dynasty painting styles to create a unique style of individuality. The "Rohantu", "Mirazhaba" (outside Tibet), "Malba" (outside Tibet) and "Buddha to Thangka" created by him during his exile are all created in this style. Tangka masterpiece. Among them, Thangka, the series of Luohantu in the Lijiang Museum in Yunnan, is the masterpiece.

The Lijiang Museum in Yunnan has two sets of Thangka series of similar styles. One group of Thangka consists of six Luohantu and a Sakyamuni figure with pure gold text. In these six Arhat diagrams, the painter depicts the Luohans who are sitting on the meditation, or writing the verses, or drinking tea, or painting and taming the animals. The picture is full of secular life. In Sakyamuni, the painter portrays the solemn and sacred image of the Buddha: Sakyamuni is dressed in a red Indian style, with a right-handed knot and a left-handed stork sitting on the lotus platform, his disciple, Kaye, Ananda, a supporter, etc. surround the Buddha. The Tibetan inscription written in pure gold juice on the top of this Tangka records the reasons for the formation of this group of Tangka: on the auspicious day of the Year of Iron Mouse in the Tibetan calendar (AD 1660), in accordance with the decree of my Buddha, Sakyamuni, the establishment of the world's Fukuda immortal sixteen Luohan and seven Sakyamuni statues, and the creation of a place of excellence for returning Kama Pengtsuowang Xiu, from Karmaba Chan Induojie circle, the tenth master of crafts. Man Painting, and hope that through this good karma, the donor and all sentient beings can get all the benefits and good luck [1]. Judging from the content of the inscription and the style of the works, this group of Thangka should be the true works of Yingdaojie.

In this group of Thangka, the painter uses individualized painting language in the aspects of character modelling, brush coloring, composition artistic conception and scene depiction. From this, we can conclude that the style of the work is: delineating characters, animals and plants with freehand brushwork, and the character modelling has the tendency of secularization and sinicization; The blue-green tone is used as the main color to express the characters and natural scenery, and the ink lines and the color blocks are blended with each other; the white composition is used to create a slightly poetic mood; the realistic scene is used to depict the scene with the regional characteristics

as the background of the characters. To make its works convey a secular life. The specific analysis is as follows:

2. Character Modelling has the Tendency of Secularization and Sinicization

In this group of Tangka, the painter only drew an elliptical backlight behind Sakyamuni and connected it to the lotus terrace where the Buddha was sitting. It looks as if the Buddha was sitting on a green bed with a back. Arhat had no head light or backlight. This technique is a bold innovation compared with Tangka works of the same period and even later (even in most of the Arhat Tu painted by Han people, Arhat has a round head to show his divinity). The backlit pattern behind Sakyamuni is composed of Xiangyun and the beast. Its shape and decorative pattern follow the style of the Qiantang School. The appearance, dress and manners of Luohan are more secular and Chinese compared with other Thangka works. In the Thangka, the characters' facial features are depicted as slender, eye-opening, flat nose, and rounded mouth. The features are similar to those of the Han Chinese, but the character's skin color is black and red, and has Tibetan characteristics. Besides Sakyamuni wearing red Indian robes, all the characters in Tangka wear tea-brown or blue-green robes and monk clothes, which are similar to those of Han monks in the Ming Dynasty recorded in historical books. According to the Ming Dynasty document "Zhi Manuscript of the Rite Department", it is recorded that "in the fourteenth year of Hongwu, all monks were dressed in Taoism, while Zen monks were dressed in tea-brown, green stripes and jade robes."

3. The Pen has Freehand Brushwork Features, Highlighting the Turquoise Tone with Color, and Striving to Improve the Color Brightness of the Work

Drawing lessons from freehand brushwork in Han literati paintings, artists use part-time strips to depict characters, animals and flowers, and use quivering brush to depict some characters' clothes. Adding freehand brushwork such as chafing, rubbing, dotting and dyeing, the freehand brushwork changes the lines. The use of wet strokes (when ink or color is not dry) and flat painting, rendering and dyeing methods, so that the picture shows the effect of line, color, ink infiltration. The use of these techniques has given the group of Thangka a strong sense of freehandness. The color of this group of Thangka is also very characteristic. The painter uses a lot of cyan and green colors and monochrome depictions. For example, he juxtaposes Shi Qing with green lotus, stone green and other similar colors, and juxtaposes the ink color and white color to emphasize the brightness of the green and white in the painting. The picture shows an elegant and bright green tone, and the pond The red and yellow tones of the paintings are in sharp contrast.

4. The Composition of the Picture is Concise and the Artistic Conception is Spacious.

In this group of Tangka, the painters did not adopt the decorative form of the traditional Tibetan Buddhist painting, which juxtaposed the images of gods, Buddhas, animals and plants, and then filled with full color blocks. Instead, they used the form of only describing the main characters and remaining blanks, thus forming a concise and empty picture effect which is quite different from the Tangka works of Tibetan Buddhism in past dynasties. In depicting the Sakyamuni image, the artist still uses the traditional composition of Sakyamuni as the center and other characters symmetrical, but its composition is also changed compared with other Thangka works, that is, behind the main characters. There is a blank space, and this blanking method makes the main body of the work stand out, and the picture effect is more casual and concise. The other six Arhat maps have a greater change in the form of composition. In these six Arhat maps, there are not only a large number of blanks, but also the spatial relationship between the front and the back. The painter depicts the main characters such as Luohan in the foreground, while other characters, animals, flowers and so on are scattered randomly in the painting and become the backgrounds. The foreground, background and a large number of blanks in the works constitute a deep spatial relationship, which makes the works have an empty and poetic mood.

5. Scene Depiction is Full of Real Life Flavor and Regional Characteristics

In this group of Thangkas, the painter portrays the Luohans in the secular scene. In the paintings, they drink tea, drink, drink, study, and play dogs. Their expressions are no different from ordinary people. This group of Thangka also reveals a strong regional character. The painter depicts Yunnan's unique peacocks and Tibetan horses living in Lijiang, as well as cranes that are rare in Tibet. Plantains are also unique to tropical or subtropical regions. Painters have a casual and accurate description of these animals and plants. Without careful observation and sketching of these objects, painters can not be so smooth and easy to depict. According to historical records, however, Yingdaojie was supported by the Mu family of Zhifu in Lijiang during his exile. The inspiration of these scenes may come from the Muwangfu Garden in Lijiang where he once lived. The scenes such as rockeries and Han Baiyu railings in his works only appear in larger gardens.

Such a freehand, secular, sinicized and even slightly poetic style is not confined to this group of Tangka, but is also depicted in the same style in other works of Jean Yingdaojie, such as Milarepa (outside Tibet), Malpa (outside Tibet), Buddha Zhuan Tangka. It can be seen that he has formed a very mature personal style. Such a unique style is not only completely different from the popular art style in Tibet in the 17th century, but also unique in the works of Tangka of Tibetan Buddhism in the past dynasties. As we all know, the formation of style is a long-term process. It is closely related to the artist's personal experience, ideas, and self-cultivation. In addition, the era and environment of the artist will have an influence on his style. Where does the unique style come from? Is it from the teacher? Still innovative?

In fact, as early as the 15th century AD, due to the close relationship between the Tibetan and the Han, the Han Dynasty style was introduced into Tibet. At that time, several major painting schools, Qiangtang, Qinglan and Qiqi, were influenced by Chinese paintings. The founder of the Qiangtang School, Jura Dunzhu Gyatso, has been teaching art in the Loza area of Shannan for a long time, but Ying Duojie's first teacher, Chi Qingmi Guzun, is from this place, so he is from the teacher. Inheriting the style of the Qiangtang painting [2]. The style of Miantang School, such as the round and thick figure shape with the Tang Dynasty's legacy, the Sinicization of character clothes, and the green landscape background, can be seen in his series of Tang cards of Luohantu. In addition to Miantang faction, he was also influenced by Kashmiri style. Kashmiri style was a popular painting style in Guge area of Tibet from 10th century to 13th century A.D. But why is Ying Duojie interested in this ancient style of painting? Was it influenced by the teacher? Due to the lack of historical materials, we have no way of knowing this. However, from the remains of many Kashmiri-style murals in Tolin Temple, Dongpu, Piyang and other places today, it is easy for him to understand and learn Kashmiri style at that time [3]. In the backlights and rosettes of the Sakyamuni statues in this group of Thangkas, the painters used light cyan to dye the highlights in order to express the three-dimensional effect and integrate the backlight with the rosette. The characters' hands and feet are depicted as round and soft, with fingertips rolled up and some people's dresses with fine folds. These expressions are influenced by the Kashmiri style.

But QueYing DuoJie is not satisfied with inheriting the legacy of his predecessors, but wants to create a new style of painting. During his exile, he once said that he would create a new "Han style Thangka" painting school [2]. The Thangka works "Mirazhaba", "Malba" (outside Tibet) created during his exile, and the "Rohantu" pictures discussed in this article are all painted with Rong Handi and Qiangtang. Kashmir's style of painting is a new style. How does his exile experience affect his artistic creation?

According to historical records, although QueYingDuoJie is expensive as the king of GaJufaction, it is unfortunately in the era of fierce struggle between GaJu and Grou. After GaJufaction lost, he began his exile. In 1644 he went into exile in Yunnan (in the northwest of Yunnan). Under the protection and funding of the local toast, he built a temple-speaking theory here and traveled around to spread the GaJufaction teachings. Although the life in exile is hard, he has honed his will and broadened his horizons. During his travels, he was widely exposed to the culture and art of the Naxi, Han and other ethnic minorities. Especially in Lijiang Muwang Palace, he has seen thousands of paintings from the Central Plains (including works of many Ming Dynasty

painters), making him deeply influenced by the style of painting in the Han Dynasty, especially freehand brushwork. As mentioned earlier, there are elements of Han painting in Miantang painting style, but on this basis, he went further and boldly introduced freehand brushwork in Han painting into his own painting. For example, he used freehand brushwork lines to depict figures with Miantang school characteristics, and painted three-dimensional effects with bright spots on flat color blocks. Therefore, in his works, he retains some of the style characteristics of Qiangtang and Kashmir, and his freehand brush has reduced the decorative and mysterious nature of these styles. Careful observation of the group of Thangka works, found that there are both freehand brushwork and fine brushwork, the character shape also has the characteristics of Tibetan and Chinese, in the composition of both the fine depiction of a scene, there are also a lot of white space treatment. In "Mirazha", the painter's pen is more casual, and can be almost described by Yi pen and grass. From the simple brush and the detached character, this Thangka and Han Dynasty paintings The Zen paintings in the school have similarities. From these works, we can see that he has freely integrated the freehand brushwork of Han painting style with Miantang and Kashmir painting style, and successfully created the "Han style Tangka" painting school (also known as the old Gachi School). And the freehand brushwork to outline the image, realistic scenes and composition left a lot of blanks is his pioneering Chinese freehand brushwork style into the traditional Tibetan Buddhist painting way, the formation of a personalized Tangka painting language. Although his works have vividly written styles in the Han Dynasty, there are also Tibetan native styles and Western styles that are inherited from their predecessors. Therefore, his work style is different from that of Tibetan Buddhist paintings in the past, and it is the most unique artistic style in the history of Tibetan Buddhist painting.

As a highly religious religious leader, QueYingDuoJie has maintained a strong artistic creativity throughout his life. Although he spent the rest of his life in vain, he has always insisted on creating religious works of art and regarded it as a medium for communicating the connection between Buddhist teachings and believers. As mentioned in the "Rohan Chart" above, QueYingDuoJie has written a paragraph explaining his purpose in drawing this group of Thangkas: that is, he hopes that through the good work he has drawn, the donor and all beings will get all the benefits. ,auspicious. And he can be extremely confident in his own art. He once thought that he was deeply loved by Guanyin Bodhisattva, and he was given a special talent. His own poetry and painting can be unparalleled in the snowy area [2]. His creative field is very extensive, not only drawing Thangka, trying to use different materials to make Buddhist statues, but also writing books such as The Theory of Interpretation of Quantity, Sun Yin Tian, Guang Yin Tian and Gachi Art Annotation, which established a systematic painting theory for the Gachi School [3]. Perhaps it is his profound attainments in Buddhism and literature, the spirit of optimism and enterprising spirit of all rivers in the sea that can broaden his horizons and learn from others, break through the limitations of the old image program, and create a new painting genre and spread for thousands of years. And it had a far-reaching impact on the later Tangka artists of the Karagazi School, such as Holbachong, Stu Czechornai and Tonglazeweng.

References

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