

Arts of Asia Lecture Series Fall 2013
The Culture and Arts of China: From the Song Dynasty to Contemporary
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Latter Days of the Law

Buddhist Art in China after the Huichang Persecution (845 CE)

Dali 大理 Kingdom, Yunnan: Tang Buddhism Preserved

Three Pagodas (San ta 三塔: earliest dates to 840 CE; north & south pagodas are 11th c.)

Dharani pillar, 1200-1220

Zhang Shengwen 張勝溫, *The Long Roll of Buddhist Images*, handscroll, ink, colors and gold on paper (National Palace Museum, Taiwan). Earliest inscription is by the monk Miaoguang 妙光, written in 1180; many others through the Qing dynasty, including by the Qing Qianlong emperor (r. 1736-95).

Emperor Houli and his retinue (sections 1-6)

Vajrapani(s) and the Buddha's Enlightenment (7-9)

Luohans (arhats, 23-25, 34-36)

Śākyamuni in a Jeweled Lotus, with disciple Kaśyapa to left (37-42)

Patriarchs of the Chan (Zen) order and Yunnanese holy men (46-48, 55-57)

Vimalakīrti-Manjuśrī Debate (58-63)

Śākyamuni Assembly (64-66)

Bhaisajyaguru (Yaoshi 藥士, the Medicine Buddha) Assembly (sections 67-72) and the Twelve Vows (73-75)

Guanyin, Savior from Perils (Pumenpin Guanyin, sections 88-90) and other forms of Guanyin (91-102), including the "Luck of Yunnan" (*Compare AAMSF examples)

Guardians of the Law (*lokapāla* and *dharmapāla*) and protectors (118-126)

Heart Sutra and Sutra for the Protection of the Nation, Kings of the Sixteen Great Realms (129-34)

Comparisons to the Long Roll

Luohans and other masters:

Guanxiu, *Sixteen Luohan*, set of hanging scrolls, ink and colors on silk (Japanese Imperial Household Collection)

*Head of a *luohan* (possibly Aśita) (AAMSF)

**Monk Jigong and his tiger*, Longquan ware (AAMSF)

Attributed to Shike, *Fenggan and his Tiger*, 14th-century copy of a 10th-century painting (?), hanging scroll, ink on paper (Tokyo National Mus.)

Sutra illustrations:

Wang Zhenpeng, *Vimalakīrti-Manjuśrī Debate*, dated 1308, *baimiao* (plain drawing style), ink on silk (Metropolitan Museum); copy of a Song-dynasty painting.

Guanyin Savior from Perils, south wall, Cave 45, Dunhuang, Gansu, Tang dynasty (based on Pumenpin—"Universal Gate" chapter of Lotus Sutra).

Forms of Guanyin:

Muqi, *White-Robed Guanyin*, mounted as part of a 3-part screen, ink on paper (Tokyo National Museum)

**White-Robed Guanyin*, Dehua porcelain, Ming dynasty (AAMSF)

Zhou Jichang and Lin Tinggui, *Eleven-Headed Guanyin in Transformation*, hanging scroll, ink and colors on silk (Museum of Fine Arts, Boston)

Protectors:

**Guardian*, 10th-13th c., Dali, bronze (AAMSF, 1994.23)

Baodingshan, Dazu, Sichuan 四川大足寶頂山: Matters of Life and Death

The site was developed by the esoteric Buddhist master Zhao Zhifeng 趙智風 and his followers between 1179-1249.

Mara and the Wheel of Six Rebirths; Thousand-Hands, Thousand Eyes Guanyin; Parinirvana of the Buddha with half-length figures of mourners; Amitābha's Western Pure Land (Sukhāvati); Courts and Hells, with the Earth-Treasure bodhisattva (Dizang; Skt. Ksitigarbha); Ten Ox-Herding Scenes.

The Mongol Court at Khubilai's capital, Khanbaliq (Dadu 大都)

Mahākala (Da Hei 大黑—Great Black), dated 1292, stone (Musée Guimet, Paris)

Baita 白塔 (“White Stupa”), 1279, Beijing

Vajrabhairava Mandala, ca. 1328-9, *kesi* tapestry (Metropolitan Mus.), featuring portraits of the Mongol princes Togh Temur and Koshila and their wives.

Mañjuśrī, Bodhisattva of Wisdom, gilt bronze

Juyong Gate, north of Beijing near Badaling, 1345.

The Ming Courts at Nanjing and Beijing

Portrait of the Ming Yongle 明永樂 Emperor (reigned 1403-24)

Shakya Yeshe, Disciple of Tsongkhapa (founder of the Tibetan Gelugpa or Yellow Hat order), *kesi* tapestry
Mañjuśrī, Bodhisattva of Wisdom, gilt bronze, Yongle mark and reign.

Ming Yongle receiving an initiation from the Fourth Karmapa, Dezhin Shegpa

Miracles in Nanjing, handscroll, ink, colors and gold on paper, formerly kept at the Karmapa's main monastic seat, Tsurphu (currently Tibet Museum)

Śadakṣari Lokeśvara (Lokeśvara of the Six Syllables—*Om mani padme hum*), damask-weave silk, Yongle period (Met.). *Compare: AAMSF version in embroidered silk, ca. 1757 (Qing Qianlong period)

The Qing Manchu Court: Buddhism and Imperial Rule

The Qing Shunzhi 清順治 Emperor (r. 1644-1661) and the Fifth Dalai Lama conferring in the Forbidden City, Beijing. Fresco, ca. 1645, in the main audience hall, Potala Palace, Lhasa.

Ten Thousand Dharmas Return as One 萬法歸一, wallpaper painting, ca. 1770-1, depicting the Qing Qianlong 清乾隆 emperor meeting with the Torghuts in a ceremony at the Potala replica (Putuozechongcheng miao 普陀), Chengde 承德, led by the imperial guru Rolpay Dorje and the Jebtsundamba of Urga, Ishidambanima.

*See also: three dry lacquer images in the AAMSF, originally from one of the Eight Outer Temples at Chengde (Śimhavaktra, Varjadhāra and Amitāyus)

Qing Qianlong Initiation Portrait, ca. 1750s, colors on cotton (Freer-Sackler, Washington)

Qianlong's private Buddhist temples in the Forbidden City: Yuhuage 雨花閣 (Pavilion of Raining Flowers), Fanhualou 梵華樓 (Bower of Buddhist Efflorescence), etc.

Copied images (**Buddhas of the Three Times, kesi*, AAMSF; Lokeśvara, gift of Tibetan regent Polhanay; Kashmiri Buddha, etc.)

Ding Guanpeng 丁觀鵬, in concert with Rolpay Dorje, *The Source and Flow of the Dharma*, edited copy of the Long Roll of Buddhist Images, 1776, handscroll, ink and colors on paper (Palace Museum, Beijing).

Recommended readings: Marsha Weidner, et al., *Latter Days of the Law* (1994)

Angela Falco Howard, *Summit of Treasures: Buddhist Cave Art of Dazu, China* (2001)

Patricia Berger, *Empire of Emptiness: Buddhist Art and Political Authority in Qing China* (2003)