

**Fall 2025 Arts of Asia Lecture Series
It's Magic: Art and the Power of Transformation
Sponsored by the Society for Asian Art**

Woven Silk and the Transformation of Imperial Bodies at the Mongol Court

Yong Cho
University of California, Riverside
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Dynasties:

Song 960-1279 CE
 Northern Song 960-1127 CE
 Southern Song 1127-1279 CE
Liao 907-1125 CE
Jin 1115-1234 CE
Tangut Xia (Western Xia or Xixia) 1038-1227 CE
Yuan 1271-1368 CE
Ming 1368-1644 CE

Key names that appear in the presentation:

Mongol imperial family

Chinggis (commonly spelled as Genghis)
Qubilai
Tuq-Temür
Qoshila
Budashiri
Babusha
Toghon-Temür

Buddhist deities

Vajrabhairava
Hevajra
Mañjuśrī

Tibetan monk

Drogön Chögyal Pakpa

Court artists

Li Xiaoyan
Anige
Tang Renzu

Background readings (all are short essays drawn from *Project Himalayan Art*, Rubin Museum of Art, 2023)

Elena Pakhoutova and Jia Weiwei, “Cave 3 at Yulin Cave Temples: Tangut Patrons’ Embrace of Buddhist Sacred Sites and Cosmopolitan Teachings,” <https://rubinmuseum.org/projecthimalayanart/essays/cave-3-at-yulin-cave-temples/>.

Kerry Lucinda Brown, “Goddess of Prosperity, Vasudhara: Material and Spiritual Abundance in the Kathmandu Valley,” <http://rubinmuseum.org/projecthimalayanart/essays/goddess-of-prosperity-vasudhara/>.

Xie Jisheng, translated by Xinhui Yang, “Achala Silk Tapestry: Tibetan Buddhist Icons Produced in Silk,” <http://rubinmuseum.org/projecthimalayanart/essays/achala-silk-tapestry>.

Karl Debreczeny, “Mahakala Stone Sculpture: The Political Role of Tibetan Buddhism at the Mongol Court,” <http://rubinmuseum.org/projecthimalayanart/essays/mahakala-stone-sculpture>.

Isabelle Charleux, “White Stupa, Attributed to Nepalese Artist Anige: Newar Artist’s Buddhist Monument for the Mongol Rulers in Beijing,” <http://rubinmuseum.org/projecthimalayanart/essays/white-stupa-attributed-to-nepalese-artist-anige>.

Rob Linrothe, “Relief Carving of a Nine-Deity Ushnishavijaya Composition, Niche 84 at Feilaifeng Cliff: Sculpture under Mongol Patronage: An Indian Buddhist Deity in a Nepalo-Tibeto-Chinese Form,” <http://rubinmuseum.org/projecthimalayanart/essays/relief-carving-of-a-nine-deity-ushnishavijaya-composition-niche-84-at-feilaifeng-cliff>.

Christopher P. Atwood, “Mongol Messenger’s Badge (Paiza or Gerege) in Pakpa Script: Signs of Authority in the Mongol Empire,” <http://rubinmuseum.org/projecthimalayanart/essays/mongol-messengers-badge-paiza-or-gerege-in-pakpa-script>.

Yong Cho, “Vajrabhairava Mandala: Woven Mandalas in the Mongol Imperial Court,” <http://rubinmuseum.org/projecthimalayanart/essays/vajrabhairava-mandala>.

Sarah A. Richardson, “Mural Painting at Zhalu Monastery: Mongol Patronage, Nepalese Artists, and Murals as a Public Marketing Strategy for Sacred Books,” <http://rubinmuseum.org/projecthimalayanart/essays/mural-painting-at-zhalu-monastery/>.

Karl Debreczeny, “Juyong Guan Stupa Gate: Stabilizing Empire through Buddhist Architectural Monument, Text, and Image,” <http://rubinmuseum.org/projecthimalayanart/essays/juyong-guan-stupa-gate>.