



Thangka, Traditional Tibetan Painting : Cultural and Negotiating Identities of
Minority and Nationality in Context of China Nation State

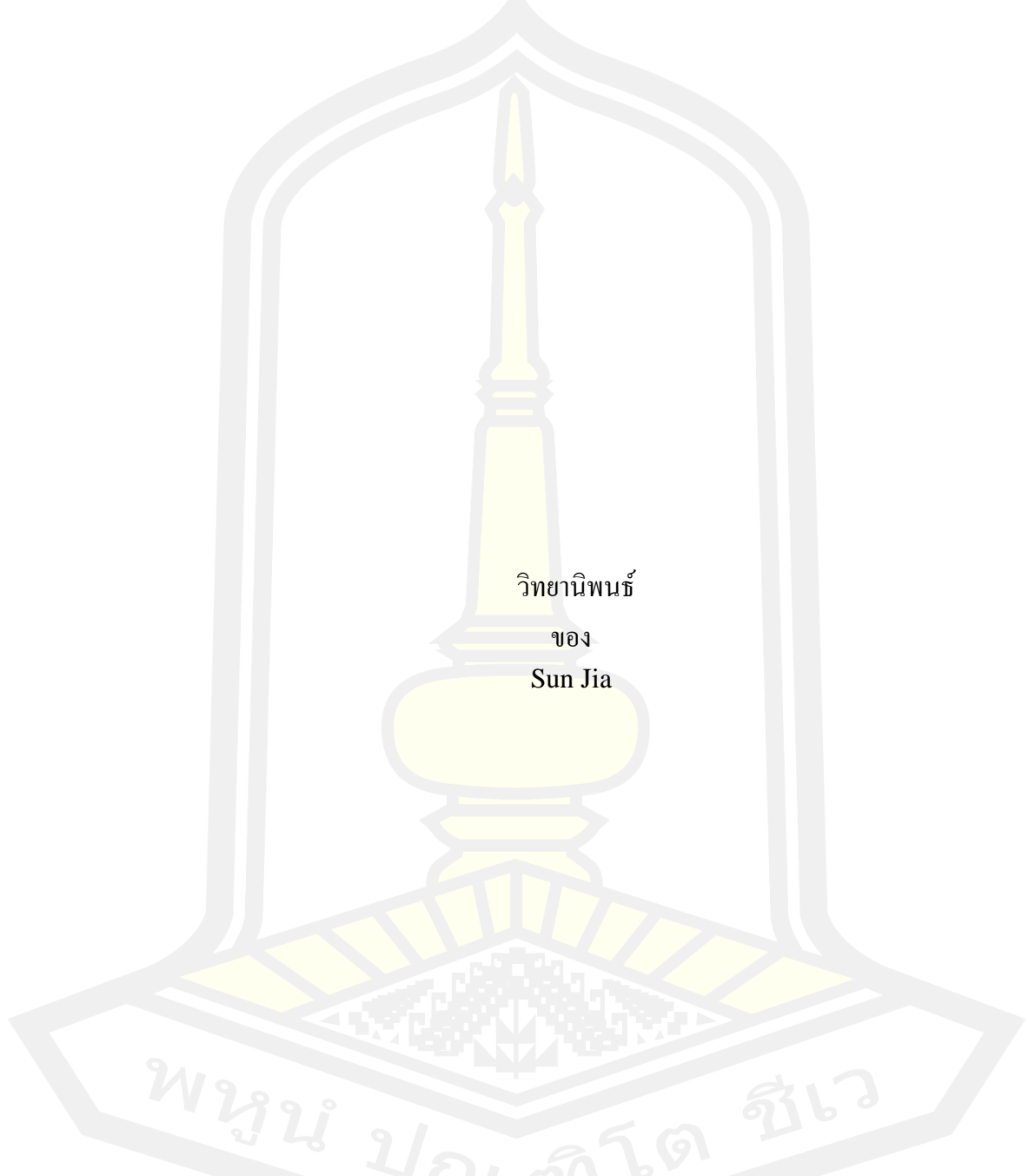
Sun Jia

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation

January 2022

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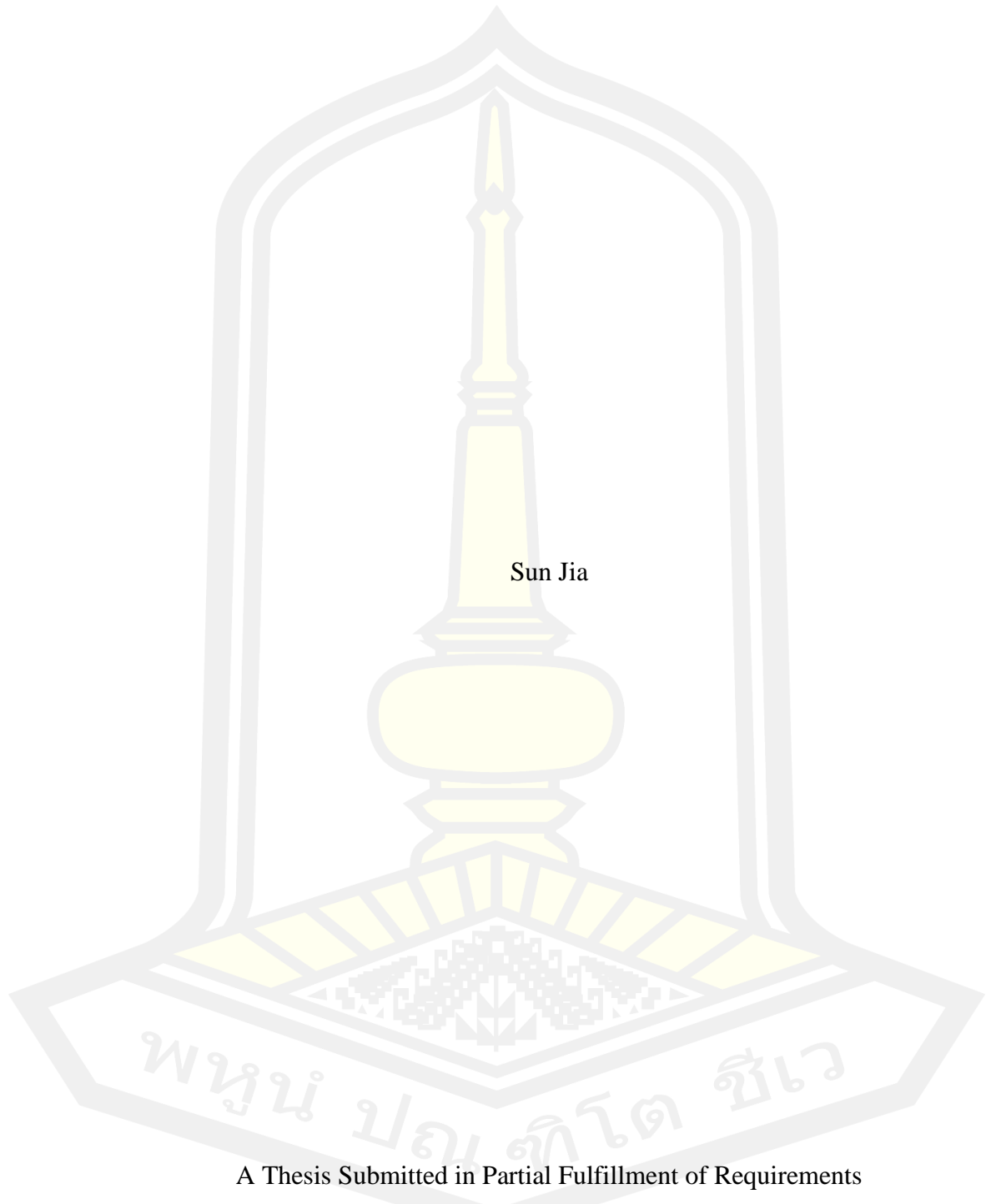


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Minority and Nationality in Context of China Nation State



Sun Jia

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

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The examining committee has unanimously approved this Thesis, submitted by Ms. Sun Jia , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

Research topic “Thangka,Traditional Tibetan Painting : Cultural and Negotiating Identities of Minority and Nationality in Context China Nation State” has three objectives. There are There are 1) To study Thangka, a Tibetan traditional painting in the dimension of cultural identity of Tibetan people 2)To study Thangka, a traditional Tibetan painting in the dimension of negotiating identities of minority and nationality and 3) to study artist Tanba Ramdan, focusing on cultural identity and negotiating identities. The method is qualitative methodology. Collect data with field work and document data. Based on research principles of Cultural identity, Negotiating identity, Re-invention of tradition

Thangka, a Tibetan traditional painting in the dimension of cultural identity of Tibetan people is religious painting. Thangka was painted by a clergy artist, conveying his creations through religious and family systems. The person who will paint the Thangka painting will also have a good knowledge of religion philosophy. Thus, it made the Thangka a sacred painting and was used in various Tibetan belief and religious contexts. However, with Tibet being the part of China. The Chinese government has come to create China in the Tibetan area by opened up Thangka into an natinal education system. That allows the general public to study Thangka painting. It also honors the Tibetan artist Thangka as the national artist of China. In addition, the Chinese government has opened the door to Tibet as a cultural tourism area. As a result, both Chinese and foreign tourists travel to Tibet in large numbers. In this case,Thangkas were used as souvenirs to generate income for the Tibetans. Put Thangka in the context of making culture as a serious commodity. For study artist Tanba Ramdan, to understand cultural identity and identity negotiation through the life and work of the famous Tibetan artist. Tanba Ramdan was born and raised in Lhasa, Tibet. Tanba Ramdan passed as a Buddhist priest and also studied Thangka painting. He has served as an artist and conveyer of tonka art to the Tibetan people. He is regarded as the National Artist of China. When the Chinese government opened Tibet as a cultural tourist destination, he was adapted to serve as an educator for Chinese students across the country who came to study Thangka and create Thangka paintings as souvenirs.

Tanba Ramdan's life has seen both cultural identity and identity negotiation go hand in hand.

This research directly benefits the academic circle of Chinese arts to understand Tibetan painting in the dimension related to cultural identity and identity negotiation. In addition, the research structure can also be used as a research model for the study of the art of other ethnic minorities in China and internationally.

Keyword : Traditional Tibetan Painting, Thangka, Cultural Identity, Negotiating Identity, Re-invention of tradition



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The way ahead is so long without ending, yet high and low I'll search with my will unbending. At the end of the thesis, I would like to express my deep gratitude to those who have helped me.

It is 1871 kilometers from Chongqing, China to Mahasarakham, Thailand. I am very honored to complete my Ph.D. from Mahasarakham University in Thailand. Therefore, I would like to thank all my teachers and friends in Thailand for their warm help, which enabled me to successfully complete my studies.

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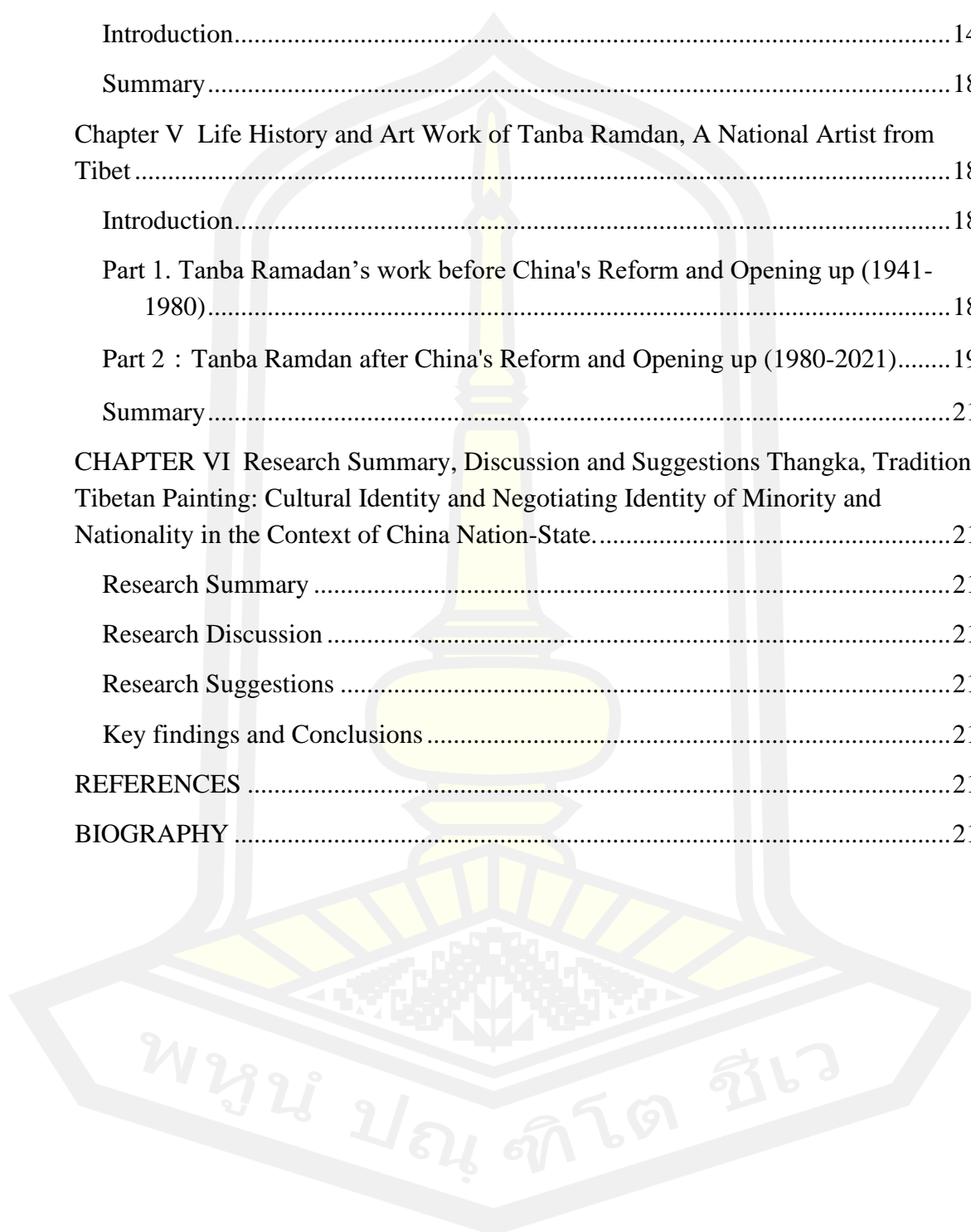
This thesis compose in the special time that COVID-19 global period pandemic, hope that the epidemic cured as soon as possible.

Sun Jia

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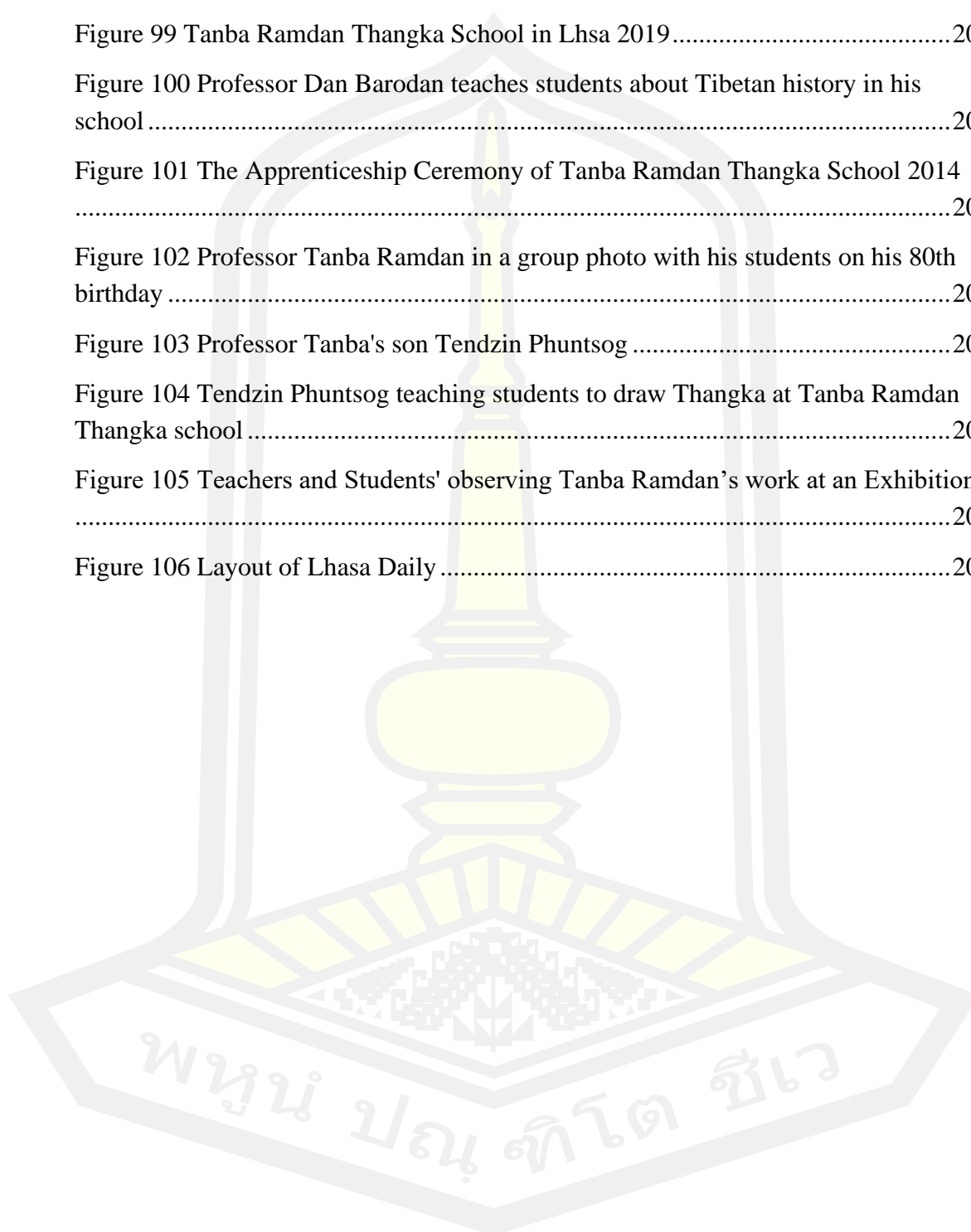
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CHAPTER I

Introduction

Background

Thangka is Tibetan Transliteration, refers to a religious scroll painting which is mounted with colored satin and hung in worship. It is a unique art style of painting in Tibetan culture. Different from traditional Chinese paintings, there are distinctive national artistic characteristics in the formal techniques. It is drawn with mineral paint on a polished cotton cloth by handmade brush. Tibetans are one of the 56 ethnic minorities in China. The Thangkas, mostly Tibetan Buddhism and literary works, choose the religion, politics, culture, etc, in Tibet as the subject matter. Therefore, my research is mainly concentrated in the Cheng guan District of Lhasa City, Tibet Autonomous Region, China.

The People's Republic of China, referred to as "China", was founded on October 1, 1949. Located in eastern Asia and on the west coast of the Pacific Ocean, China is bordered by 14 countries and adjacent to 8 countries. The provincial administrative division is divided into 23 provinces, 5 autonomous regions, 4 municipalities directly under the Central Government, and 2 special administrative regions.

The system of regional ethnic autonomy refers to the establishment of corresponding autonomous areas on the basis of the unified leadership of the state, the establishment of corresponding autonomous areas, the establishment of self-governing organs, and the exercise of autonomy, so that the people of the nationalities exercising regional autonomy independently manage the locality of their own ethnic groups. The system of affairs. autonomy mainly includes the following contents: First, all ethnic autonomous areas are inseparable parts of the People's Republic of China, and the organs of self-government of all ethnic autonomous areas are local political organs under the unified leadership of the central government. Second, ethnic regional autonomy It must be based on ethnic minority areas and a combination of ethnic autonomy and regional autonomy. Third, the establishment of self-governing organs in ethnic autonomous areas, in addition to exercising the functions and powers of local state power organs as stipulated in the Constitution, can also be widely exercised according to law Autonomy.

The setting of the autonomous region is based on China's specific national conditions. It is the local administrative region in which the People's Republic of China uniformly exercises sovereignty. It is a sacred and inseparable part of China. It is under the jurisdiction of the Central People's Government. The relationship with the state is the relationship between the local and the central government. With the nature of independent sovereignty, their implementation is conducive to the development of the national economy, to the peaceful reunification of the motherland, and to the consolidation of the state power of the Chinese people's democratic .

Since ancient times, there is a close correlation between Thangka and the lives of the Tibetans. The changes in social environment and the game of various

cultures promote the gradual changes in the use and the social status of Thangka. Thangka Art was officially listed as a national intangible cultural heritage in 2008 and officially became a national art treasure. That is caused by that Thangka has unique artistic characteristics and cultural diversities, possess cultural identity with the Tibetans, and contributes to the negotiation with other Chinese compatriots, which makes Thangka the focus of attention in this research. (David Jackson, 2001)

The Tibet Autonomous Region, referred to as "Tibet". Lhasa, the capital of the Tibet Autonomous Region, is located in the southwestern border of the People's Republic of China and is one of the five ethnic autonomous regions in China. Tibet is located in the southwestern part of the Qinghai-Tibet Plateau with an average elevation of above 4,000 meters. Known as the "roof of the world", Tibet is bordered by Myanmar, India, Bhutan, Nepal, Kashmir and other countries and regions. Its land border is more than 4,000 kilometers, which is an important gateway to the southwestern border of China. The Tibetan ecosystem is fragile. The snow is scattered throughout the year, and the crops are not easy to grow, which has contributed to the unique beliefs and aesthetics of the Tibetans. People on this land have created a multiculturalism and unique national culture since ancient times.

In 1271, Mongolian Khan Kublai was appointed as the Yuan, Wu Si Zang (now central Tibet, the western part of the country and its western region), and Dugan became part of the unified multi-ethnic Di yuan empire, which is incorporated under the direct jurisdiction of the Chinese central government. In 1727, Emperor Yong zheng officially established the Minister of Tibet for the handling of Tibet affairs. Since the Yuan Dynasty, the Tibet Autonomous Region has been an inseparable part of the People's Republic of China, but due to its unique history, Tibet has its own written language - Tibetan, customs, and religious beliefs. The Chinese government also respects the cultural heritage of ethnic areas, and schools in Tibet use bilingual-Chinese and Tibetan teaching student.

Lhasa is a district and administrative capital of Tibet Autonomous Region of China. The inner urban area of Lhasa City is equivalent to the administrative borders of Chengguan District, which is part of the wider prefectural Lhasa City. Lhasa is the second most populous urban area on the Tibetan Plateau after Xining and, at an altitude of 3,656 metres (11,990 ft), Lhasa is one of the highest cities in the world. The city has been the religious and administrative capital of Tibet since the mid-17th century. It contains many culturally significant Tibetan Buddhist sites such as the Potala Palace, Jokhang Temple and Norbulingka Palaces.

Since the beginning of the 7th century (the Tang Dynasty), Tibet has established contacts with the Central Plains. Songtsan Gambo¹ established the Tubo dynasty² through unifying the tribes. In order to consolidate its own regime, the Tubo tribes introduced Buddhism from India, and formed a unique Tibetan Buddhism - Tantric by combining the Tibetan local religion- Bonismo³ and the local political environment. Songtsan Gambo attracted Tibetans to believe in Buddhism through the

1. Songtsan Gamb(?-649)AD, Songtsan Gampo was the 33rd Zanpu of the Tubo Kingdom. During his reign, he moved to the capital (now Lhasa, Tibet), settled the Tubo civil strife, surrendered the sheep, unified Tibet, and formally established the Tubo Kingdom under the rule of the slave.

2. Tubo dynasty: (618 -842) AD, the Tubo Kingdom was the first political power in Tibet's history with clear historical records. Songtsan Gambo was considered to be the actual founder.

3. Bonismo: It is a religion founded by Xin Rao Miwo, also known as Katao Buddhism. The Bonismo originated from the "Gandes Mountains" and "Mabian Lake" in Katao dynasty.

introduction of political policies, and endowed Tibetan Buddhism⁴ with a very high socio-political status in the Tibetan society, forming a unique political system in Tibet. The origin and development of Thangka is closely related to Tibetan Buddhism. In addition, the rise and development of this painting art coincides with the introduction of Indian Buddhism into Tibet. At that time, the nomadic life was still the major mode of production in most Tibetan areas. It was impossible to satisfy the demands of many religious believers who depended on fixed temples. Therefore, Thangka, the art that mainly appeared in the form of scroll painting, satisfies the religious life demands of believers and becomes a cult which is easy to be carried by them. Accordingly, the art of painting in Thangka has flourished. Some people also call it as Thangka's easy-to-carry feature, also known as "flowable murals". Eventually, the situation of "Tibetan temple is the hall of Buddhist art" is formed. In view of the use function of Thangka, this art form is mainly for religious life. This temple is the center of Tibetan religious culture. Most of the Thangkas, especially some famous works, are mainly collected in monasteries. Its main function is to meet their religious demands through hanging on to the worshippers. Kept by the folk, the Thangka is also mainly used by Buddhists to arrange their own temples and Buddhist monks. (David Jackson, 2001)

Due to natural and historical reasons, the origin of Thangka hasn't been verified. It is rumored that Tubo Zanpu (the embodiment of Avalokitesvara) Songtsan Gambo has drawn a portrait for the White Tara with nosebleed after charisma show. This is the first Thangka. According to the legend, the West Living Buddha is hidden in the belly of the White Tara. These legends are not enough for scientific researches. However, as far as the painting art is concerned, the earliest can be traced to the Caro Neolithic era,⁵ and the painting art has been perfected by the Tubo Kingdom. Thangka's exhibition as a mural has appeared before the middle of the seventh century. In the early period, Thangka had no trace of the destruction of Buddha by Rondama. The existing Thangka, except for a few works of the Song and Yuan Dynasties, were mostly collective works of the Fifth Dalai Rosang Gyatso.

Thangka is a unique art form in the Tibetan culture. Thangka can be divided into many types, including pearl Thangka, textile Thangka and painting Thangka. Among them, the painting Thangka develops fastest and has the highest cultural value and thus this research mainly focuses on the painting Thangka, henceforth referred to as Thangka.

There are distinct national characteristics, rich religious colors and unique artistic styles in Thangka paintings, describing the world of sacred Buddha in bright colors. The pigments are traditionally all made of gold, silver, pearl, agate, coral, turquoise, peacock, precious mineral gemstones like stone and cinnabar, and plants like saffron, rhubarb and blue dragonfly, in order to show sacredness. These natural materials can ensure that there is vivid and dazzling color of Thangka. Although it has been beautiful for hundreds of years, it is still bright and bright. Therefore, it is regarded as a treasure of the Chinese national painting art. There are rigorous

4. Tibetan Buddhism : The spread of Tibetan Buddhism is concentrated in the main areas of Tibetans in China. The origins of Tibetan Buddhism can be traced back to the ancient elephant dynasty more than 1,800 years ago. After the introduction of Indian Buddhism into Tubo, it absorbed many of each other. Each other's content has been developed and become a modern "Tibetan Buddhism".

5. The Caro Neolithic era : The age is 4000 to 5000 years ago, and the remains are named Caro Culture. The Karuo site is located in Karuo Village, about 12 kilometers southeast of Changdu City, Tibet.

requirements- Buddha statue Metric 6of drawing and extremely complicated procedures in the traditional Thangka. It must be carried out according to the rituals and the requirements of the masters in the scriptures, including pre-painting rituals, making canvases, drawing drafts, coloring and dyeing, hook-line shaping, paving gold, and draw eyes. A complete set of process procedures, such as slitting and opening, is established for Thangka. The production of Thangka takes a long time, its completion takes half a year, and its finished takes more than ten years. The expensive raw materials and unique expressions have laid the economic circulation value of Thangka in the cultural market.

Basic on the Thangka, it can be divided into two types: religious Thangka and non-religious Thangka. The most common one is the religious Thangka-Buddha image. Generally, the center of Thangka depicts the main characters. Starting from the upper corner of the screen and centering on the major body, the characters, activities or stories related to the central character are clockwise as Thangka painting usually describes a relatively complete story. The scenes of the picture change with the demands of the story, and are not restricted by history, time or space. The characters in the picture are also unaffected by distance and perspective, and the composition is also balanced, full and diversified.

For instance as an offering, the Thangka taking Buddhist content as the subject must be preserved and consecration ceremony⁷. On the back of Thangka, the head of the Buddha statue, and the neck and the heart of the mouth are written with the words of Sanskrit⁸ and , and the lama is chanting for consecrate. Many Thangkas backs are decorated with red pens, indicating that these Thangkas have been preserved and enshrined by monasteries or private living Buddhas since their completion. There are also some Thangkas without the above text but instead a complete handprint or signature, which are also the form of opening. Tibetan Buddhism believers believe that they can be enshrined, practiced, and can also receive blessings from the Buddha through the decoration and opening of the Thangka Buddha images and the true Buddha.

Moreover ,the themes of non-religious Thangka are diversified, including the history, politics, culture and social life of Tibet. It focuses on the political events and activities which are historically significant, such as the historical theme of the performance of Songtsan Gambo. Among them, the works of Tibetan-Chinese friendship, such as the story of Princess Wen cheng⁹ entering Tibet, will be painted in the eye-catching position of the temple. It depicts the historical events of the marriage between Tang and Fan in the 15th year of the Tang Dynasty through the scenes of asking for marriage, the marriage of the five difficulties, and the princess's entering

6.Buddha statue Metric :The Buddha said that the image measurement is the standard image of the ancient Buddha in order to obtain a unified Buddha. When sculpting Buddha images, the index of each part of the Buddha image is measured with fingers. This story is interpreted as "the Buddha's imagery measurement".

7.consecration ceremony: Often used on idols or religious works of art, the gods are invited to enter the idols or religious works by spiritual force through religious rituals..

8.Sanskrit:Sanskrit is one of the 22 official languages currently regulated by the Indian state. It is said that it is made by Brahma, the patron saint of Buddhism, and is therefore called Sanskrit/Sanskrit.

9.Princess of Wen cheng:(625 - 680) AD, Tang Dynasty ancestor, Han nationality. Princess Wencheng was originally a Li Tangyuan servant, and Taizong Li Shimin sealed Li as Princess Wencheng..

into Tibet. The celebrations in the Jokhang Temple¹⁰ and the Potala Palace¹¹ reproduce the welcome scene of the Tibetans, dressed in festivals, sang and danced for the arrival of Princess Wencheng. The emphasis is placed on the interactions between the state and the nation in order to gain recognition from the state, Tibetan and Tibetan culture. Through the mutual identification of the state and the nation, the political demands can be stabilized. The formation of Tibetan cultural areas exerts great influences on the contemporary social order.

On the basis of its own unique theoretical system, every painting school in the world can reflect its own influences after decades or hundreds of years. As the Gelug Sect achieved full victory in sectarian strife and established a system of integration of politics and religion in Tibet until the 18th century, the Sui and Tang dynasty schools supported by it also ended the disputes of various factions and unified the painting style. Metrics began to unify the world for nearly 300 years. Today, the Thangka works we see are still dominated by the style of the Sui and Tang Dynasties. Thangka can be divided into five major schools by painting genre. Each genre has a Buddhist faction and a different painting style which is aesthetically appealing. The current Thangka technology can be divided into five major schools according to genre: Nepalese School, Qi Gang School, Mian tang Dynasties, Chin School, and Karma Red School.

Mian tang painting school are the most important and largest art schools in the history of Tibetan Thangka. In particular, their followers are mostly from the Gelug Sect¹² of Tibetan Buddhism and they are sheltered and sponsored by the Grupo King. The art in Sui and Tang Dynasties developed rapidly, becoming a “standard style” and unifying the art world. After the 17th century, the neon painting school was even more prosperous, becoming the only authentic court painting and painting hegemon. The Sui and Tang Dynasties School was the most influential and widely disseminated mainstream school in the Wei Zang area since the 15th century. It was created by the famous painter Men Ladenzhu. Mentraton is not only skilled in painting, but also has made great achievements in theory. “If the Buddha is worthy of clarification,” one of his hand-written work, comments and corrects the statues of each painting school in seven chapters and is one of the classic works of the Buddha statue. The biggest contribution of the Sui and Tang Dynasties lies in opening up a new situation for Tibetan local painting art from theory to practice. This school has absorbed the exquisite characteristics and patterns of the Buddha statues in India and Nepal, diluting the classical style of Bolu from India, and breaking through the composition of the Qiugang paintings and the red and blue color tone. Instead, it absorbs the green mountains and rivers in the Han paintings, gathers the heavens and the clouds, rises and falls the rocks on the ground, makes the heavenly Bodhisattvas sit on the clouds, walks the characters between the green mountains and rivers, thus making the overall layout lively, active and rich. As for the performance of the

10.Jokhang Temple: Located in the center of the old city of Lhasa, it is a Tibetan Buddhist monastery built by the Tibetan king Songtsan Gambo..

11.Potala Palace :Located on the Mabu Ri Mountain in the northwest of Lhasa, the capital of China's Tibet Autonomous Region, it is the world's highest altitude, a magnificent building integrating palaces, castles and monasteries..

12.The Gelug Sect is one of the five major sects of Tibetan Buddhism (Huang Jiao) is a Chinese Tibetan Buddhism sect. Tibetan Gru is the law of goodness, and the school emphasizes strict obedience, hence the name. The party is wearing a yellow skull cap, so it is also called Huang Jiao.

characters, it is a gathering and integration. Even the angry gods are laughter, incorporating more characteristics of human nature. The backing of the Buddha image has also been created and developed: one is to unite the horseshoe-shaped backlight into a circular shape, and radiate the golden light from the center of the circle; the second is that not only the pearl and the grass, but also the red flower, green leaves and the auspicious clouds can be used for decorating the backlight edge; the third is to weaken the Baltic style in the arched back screen.

There are many talents from the Sui and Tang Dynasties. In addition to the two sons of the founder Men Ladenzhu, Jiayang, Lunzhu and Scorpion Shivawo, there are 16th-century famous masters, Mei Mei, Chen Yuwa, Bandan Luo, and Sangbu, living Buddha, and the middle of the 17th century, Luozha Tenden Nobu, Qunqing·Zhugu Tsering, Suqin·Caiyang Jean, then Dara·Baigong, Danma·Sangjie Lawang, Zhu Qin·White Malangbu, etc., are masters with great achievements. Among them, the 10th karmapa¹³ quying dorje and his contemporary quying gyatso living Buddha are the most outstanding. On the basis of inheriting the essence of the old mian-tang school and absorbing the painting style of han, qu yingjiatuo created the "new mian-tang school", and established a connection with the gelug school, which was supported by politics, religion and economy, making the school stronger and stronger. With the help of the gelug school, the later talents of Miandang school become the main genre of painting. Then, the 10th karmapa quying dorje became the king of the French painter, who promoted the spread of the gamagarz school of painting, and was also an important figure in the history of painting.

Chinze School-There are different transliterations in the Chinze School. In the middle of the 15th century, it was named after the founder Gongga Gangdui and Qin Zheqin. This master and Men Ladenzhu are brothers, both of whom studied under Zhaxi Jiebo. There is a close relationship between this school and the Sakya School of Painting. It is based on the Nepalese style and the Qiugang School of Painting, which is created after incorporating certain elements of the painting in the Han Dynasty. In terms of styling, Master Chinmo pays attention to physical sketching and is very good at depicting detailed animals and characters. In terms of color, this painting school inherits the Qiwugang School of Painting, preferring to form a full-bodied and contrasting artistic effect with thick, simple and primary colors. In contrast, the Sui and Tang Dynasties appeared to be soft, sweet and clear, while the Chin School was thick and strong. Therefore, it was hailed by the folks that the Sui and Tang Dynasties were like the morning glow, and the Chinze School was as bright as the evening sunset.

As for Tibetan Buddhist art, the Mian Tang school and the Chin School of Painting are known as "one literary and one martial arts". Gongga Gangdui and Qin Zheqin, the founder of the Chinze School, loved painting since childhood and has an artistic talent. He is also a sculptor, while most of his works have been destroyed. The only remaining murals painted for the Gongde Qude Temple in 1464 are created with excellent painting techniques, profound foundations, and realm transcendence. The near view of the virtual reality has changed by ordinary painters. During the process of the localization of Tibetan painting, although the Qin Dynasty School of Painting

13 Karmapa :The Karmapa Living Buddha is the oldest living Buddha system in the history of Tibetan Buddhism. Although the status is second to the Panchen Lama, the Dalai Lama is the highest living Buddha of the Karma Kagyu School.

doesn't flourish as well as the Sui and Tang Dynasties, it also becomes a transition from the Nepalese style to the unique style of the Tibetans. Although the influences of this school are not as good as those of the Sui and Tang Dynasties, it is also brilliant in the history of Tibetan painting, representing an important part of the development of Tibetan painting.

That painting school was popular in Hou zang¹⁴ and Shan nan¹⁵ after the mid-15th century. Most of its artists were appreciated and supported by the Sakya sorghum. Therefore, the influences of this school are closely related to the rise and fall of the Sakya sect. The Chin school of painting has risen from decline. With limited time, its influence is not as great as that of the Sui and Tang Dynasties. However, there are also many outstanding painters, such as the first year Nanjie, Qu Yingrang, and the Sanjiek group, Awang Chi Li and so on. Although the later generations become increasingly silent, there are still some descendants, and the style of the school is still preserved in some important temples of Lhasa. Compared with the Sui and Tang Dynasties, the influences of this school are more reflected in specific modeling and techniques, which is one of the important sources of modern Tibetan painting. This painting school has been handed down since the 18th century. Although there are some continuities of it in modern painters, its paintings are circulating few.

Karche School-The Karche School of Painting, the Sui and Tang Dynasties and the Chin School, are known as the three major schools of Tibetan Thangka, which are very popular in the eastern part of the Tibetan area. According to the legends, the Karma School of Painting was founded in the 16th century by the Living Buddha of South Kanzang, named after the Karmapa Fa Conference, and also translated into the "Huma School of Painting" or "Sui School". Although the founder of this painting was considered to be the reincarnation of the Eighth Karmapa, it did not become the ninth Karmapa, but a person who was responsible for the image of the Buddha. He has been a master of painting since childhood, and has learned painting style, the use of painting landscape and color from Gongjue Bandan, the master of Sui and Tang Dynasties. The body structure is on the basis of the Indian bronze Buddha and the Sui and Tang Dynasties. The martial arts school was founded through absorbing some of the laws and techniques of the meticulous paintings in the Ming Dynasty.

The charming of this school lies in its beautiful poetry and far-flung mood, and the biggest feature of this school is to break through the traditional model of immobilization and stylization, which is more liberating than the shackles of the Wei dynasty. Incorporating the three-dimensional perspective painting on the two-dimensional plane space, and paying attention to the changes of level and distance,

14 Hou zang: The city of Shigatse is called "post-Tibet" and the entire northern Tibetan plateau is called "Ali". The tunnel between the former Tibetan and the post-Tibet is the Nimu Canyon in the middle reaches of the Yajiang River. The terrain of the entire post-Tibet region is complex. From north to south, it can be divided into five parts: Gangdese-Nyingqing Tanggula Mountain Range, Yarlung Zangbo River Valley, Laganggangri Mountain Range, Pengqu River Basin and Himalayas. After the Tibetan is the site of the Panchen.

15 Shannan : prefecture-level city under the jurisdiction of the Tibet Autonomous Region of the People's Republic of China. It is located in the south of the Gangdise Mountains to the south of the Nyainqentanglha Mountain. It is in the middle and lower reaches of the Yarlung Zangbo River. It is connected to the Tibetan capital of Lhasa in the north, adjacent to Shigatse in the west, and connected to Linzhi in the east. Bordering India and Bhutan, it is one of the birthplaces of ancient Tibetan civilization. Shannan has a border line of more than 600 kilometers and has a very important strategic position. It is the southwestern border of China.

the Buddha, the Bodhisattva, and the Luo han¹⁶, especially the inheritance of the founder and the monk, are often placed on the axis of one-third, and the story is then naturally given. The plot and the natural environment leave a large space for the mountains, rocks, trees, flowers and waters to flow; make the clouds and fog float freely; and bring the snow-capped peaks of flowers and plants into the tropics, subtropics and even Tibet into the picture. As for the use of color, stone green is usually used for spot dyeing and transparent painting is often applied to make transitions, which makes the distant vision gradually disappear into the horizon and forms a green world which is dreamlike and magical. As for the use of the line, more changes are also given, such as the use of wire drawing on the face of the person, the use of willows on the robes, the use of jujube on the trees, the use of dry brush wrinkles and other Chinese painting techniques. The artistic effects which can't be achieved in the painting styles of the Sui and Tang Dynasties and the Qin dynasty were fully expressed in the style of the painters of the karma school. If the natural scene is created in the 16th century, it is only a foil and decoration of the Sui and Tang Dynasties, which is an important part of the painting of Karma.

Nepal School-The Nepalese School of Painting was mainly popular from the 11th century to the 13th century. As Songtsan Gambo has married the Princess of Bhrikuti Devi¹⁷ in Nepal, some outstanding Nepalese artists who accompanied the princess into Tibet have also integrated the Nepalese artistic style into the local art of Tibet, thus forming the Nepalese genre in Thangka. The position of the major sage in the center of this genre is prominent. The Guardian Guards are neatly arranged in small squares. It can be seen that the statues are relatively simple, the body is stiff, the clothes are few and thin, and the ornaments are heavy.

Qiu gang School-This painting school was founded by Ya lu and Qiwugangba Living Buddha, one of the most famous painters in Tibetan history. This painting school is mainly popular in Wei Tibet area¹⁸ during the 13th century. On the one hand, it inherits the charm of painting during the Tubo period and the division of the rules. On the other hand, it also absorbs some characteristics of the Nepalese style. Obviously, it not only inherits the composition of the Nepalese painting school, but also makes some slight changes, which is evidenced by that the position of the central master is relatively reduced. As for the use of color, it is still dominated by warm colors. As for the background, this school of art prefers to decorate with the grasses. The Qigang School of Painting not only paints the nuances of the fingers and toes of the characters more vividly and delicately, but also makes the poses and costumes of the characters more smooth and elegant.

It can be concluded that, The school of painting not only has different artistic styles, but also represents the development process of Tibetan art in different periods, and it is also the side manifestation of the rise and fall of Tibetan Buddhism sect.

16 Luo han: abbreviation of Arhat, which means killing the thief, killing the thief who has no troubles, killing the thief who has no life and death, providing the Buddha with offerings from heaven and earth. In hinayana Buddhism, it is the highest status of the great Buddha's dharma disciple

17 Princess of Bhrikuti Devi : (? – 649) in the middle of the 7th century, Songtsen Gambo established the Tubo slavery regime and married the princess of the mud Boluo (present-day Nepal) in the southern part of Tubo. Songtsan Gambo greets the ruler of the ruler and strengthens the friendly relationship with the mud, thus playing a role in consolidating the religious connection between the Tubo and the Indian peninsula.

18 Wei Tibet area: Also known as the former Tibet, from the east to the Dada Mountain, west to the Gangbala Mountain. It is roughly equivalent to today's Lhasa, Nagqu, Ali, Shannan and Nyingchi.

As Tibet is located on the Qinghai-Tibet Plateau and the ecological environment of the Tibetans homes in Tibet is fragile, the religious Thangka is hoisted. It is mainly used to hang on for the Tibetans in order to worship and meet their religious demands. There is also a unique system in Thangka's inheritance method. The traditional Thangka artist has a very high social status in Tibet, winning the respect of most Tibetans. Usually, it is in the form of family inheritance, with no biography. In the ancient times, Thangkas don't have the value of economic circulation. Tibetans can exchange ordinary living items, such as ghee, hat, felt, and so on, as long as they are pious. Almost all old Thangkas are inherited by the family, and are passed down from generation to generation, endowing such an old Thangka with irreplaceable economic value. As the carrier of culture, Thangka serves the society. In particular, it mainly serves the religion as it is the object of worship and the visualization of religious teachings. Through the acculturation of religious contents, it displays its own influences on the internal cohesion of Tibetans and fully explains the function of cultural identity. It can also be seen that cultural identity is one of the religious functions endowed from Thangka to Tibetans.

With China's reform and opening up, China's economy is developing at a rapid pace, and Tibet has also undergone tremendous changes. The total population of Lhasa Prefecture-level City is 521,500 (including known migrant population but excluding military garrisons). Of this, 257,400 are in the urban area (including a migrant population of 100,700), while 264,100 are outside. Nearly half of Lhasa Prefecture-level City's population lives in Cheng guan District, which is the administrative division that contains the urban area of Lhasa (i.e. the actual city).

The urban area is populated by ethnic Tibetans, Han, Hui and other ethnic groups. The 2000 official census gave a total population of 223,001, of which 171,719 lived in the areas administered by city street offices and city neighborhood committees. 133,603 had urban registrations and 86,395 had rural registrations, based on their place of origin. The census was taken in November, when many of the ethnic Han workers in seasonal industries such as construction would have been away from Tibet, and does not count the military. A 2011 estimated that up to two-thirds of the city's residents are non-Tibetan, although the government states that Cheng guan District as a whole is still 63% ethnic Tibetan. As of 2014 half of Tibet's Han population resided in Cheng guan District of Lhasa, where bi-lingual or purely Chinese teaching was common in the schools.

Competitive industry together with feature economy play key roles in the development of Lhasa. With the view to maintaining a balance between population growth and the environment, tourism and service industries are emphasised as growth engines for the future. Agriculture and animal husbandry in Lhasa are considered to be of a high standard. People mainly plant highland barley and winter wheat. The resources of water conservancy, geothermal heating, solar energy and various mines are abundant. There is widespread electricity together with the use of both machinery and traditional methods in the production of such things as textiles, leathers, plastics, matches and embroidery. The production of national handicrafts has made great progress.

Typically, Parkhor the growth of tourism and service sectors, the sunset industries which cause serious pollution are expected to fade in the hope of building a healthy ecological system. Environmental problems such as soil erosion, acidification,

and loss of vegetation are being addressed. The tourism industry now brings significant business to the region, building on the attractiveness of the Potala Palace, the Jokang, the Norbulingka¹⁹ Summer Palace and surrounding large monasteries as well the spectacular Himalayan landscape together with the many wild plants and animals native to the high altitudes of Central Asia. Tourism to Tibet dropped sharply following the crackdown on protests in 2008, but as early as 2009, the industry was recovering. Chinese authorities plan an ambitious growth of tourism in the region aiming at 10 million visitors by 2020; these visitors are expected to be domestic.

Through government's recognition of Tibetan culture and the introduction of corresponding cultural policies, the economic pillar industry in Tibet has shifted from the first and the secondary industry to the tertiary industry, and the tourism and the cultural industries have gradually become Tibet's prior industries. With the government's strategic shift focusing on Tibetan cultural propaganda, more and more ethnic Chinese have come to Tibet for experiencing unique ethnic culture. Thangka contributes to the cultural communication and endorsement of Tibetan culture. With the development of cultural economic globalization, the government's emphasis on cultural commercialization, Tibet's game in modern society and multiculturalism, there is partial transformation in Thangka's function. For Chinese with no religious belief in other regions, Thangka's aesthetic function and prayer attract most tourists. With the changes of the social structure, the Chinese national conditions have gradually stabilized. In addition, under the influence of Western culture and other national cultures, Thangka's aesthetics and expressions are once again aesthetically transformed according to the demands of the cultural market and the vision of the tourists.

To put it more briefly, after the peaceful liberation of Tibet²⁰, the cultural identity and identity have undergone diversified degrees of changes in view of that Tibet's social system has changed from a slave system to a socialist system. Since the reform and opening up of China, the development of China's national conditions promoted the primary industries in Tibet's social and economic industries, and the Thangka culture played an important role in promoting such economic environment. The researches on those aspects will contribute to the determination on the status, artistic, social, political, and other values of Thangka painting, which exert great influences on the development of Thangka.

Based on that cultural background, I believe that the researchers of Tibetan Thangka painting have a deeper understanding of the relationship between the state and the nation. I will focus on cultural identity, and culture in context of commercialization in this paper. The research questions are majorly concentrated on the three problematize.

According to my personal point of view, I do not want to be limited to superficial understanding, but to grasp the deeper level of internal driving factors. I

19 Norbulingka: is a palace and surrounding park in Lhasa, Tibet, China, built from 1755.[1] It served as the traditional summer residence of the successive Dalai Lamas from the 1780s up until the 14th Dalai Lama's exile in 1959. Part of the "Historic Ensemble of the Potala Palace", Norbulingka is recognized as a UNESCO World Heritage Site, and was added as an extension of this Historic Ensemble in 2001.

20 The peaceful liberation of Tibet: 1951.5.23, the plenipotentiary representative of the Central People's Government and the plenipotentiary representative of the Tibetan local government signed the "Agreement between the Central People's Government and the Tibetan Local Government on the Peaceful Liberation of Tibet" in Beijing, proclaiming the peaceful liberation of Tibet. Representing the important node of Tibetan social system from serfdom to socialist system.

want to understand the impact of politics, humanities, globalization and social class, and master the root causes. Therefore, in order to protect the intangible cultural heritage of the various ethnic groups, we must not only pay attention to technology and form, but also explore ways and means of better development. Don Juan should not be regarded as a static art with a unique form of cultural diversity. Thang kha art practice should not be regarded as a technical and formal process separated from time, scene and task, but should be regarded as Tibetan Buddhist faith. The artistic practice of cultural creators and successors.

Given the above, The impact of Thangka tourism commercialization on national development has not yet been discussed. The commercial development of traditional Tibetan paintings can not only explore the intrinsic value of the works, but also promote its protection and development at the current or future stage.

Research Objectives

There are 3 objective follow:

1. To study Thangka, a Tibetan traditional painting in the dimension of cultural identity of Tibetan people.
2. To study Thangka, a traditional Tibetan painting in the dimension of negotiating identities of minority and nationality.
 - 2.1 Negotiating identity in China Nation State .
 - 2.2 Negotiating identity of other Chinese people.
 - 2.3 Case study of the artist Dan Ba Rao Dan, focusing on cultural identity and negotiating identities.

Research Questions

1. How to study the social relations between the Tibetans and the internal cultural dimension of Thangka.

Tangka can be said that Tangka is a true religious art. The religious art of Tangka has a traditional style. Including the process of passing transform from generation to generation. All inherited through the Tibetan social and cultural system. The education and production takes place in the temple monks are often painters. While artist take painting it is like a practice of dharma. Therefore, each piece of Tangka is meant to be sacred and worshiped by the Tibetan people. Tangka paintings are often seen in temples. At the same time, it has been kept as a house worship of Tibetans since the past and present. Thus, Tangka has the status of an art that reflects one of the most prominent cultural identities of the Tibetan people, both past and present.

2. How to study the relationship between Thangka, Tibetan, Chinese policies and other social phenomena.

After Tibet has a relationship with outside societies. This allows the Tibetans to structure their social relationships with people and other social groups. Which consists of the national government and the local government. Other non-Tibetan Chinese, including domestic and foreign tourists. A new set of relationships has resulted in various forms of social interactions. In this context, the Tibetan traditional painting has been interestingly used in the role of identity negotiation, namely, identity negotiation. The negotiaing identity of the government is that the

Tangka has been used to represent the Tibetan minority associated with being part of China. Both the case of establishing a Tibetan painter as a national artist. Organizing Tangka painting education is part of the painting in various universities in China. As part of identity negotiations with other Chinese groups and tourists. It is a bargain as a cultural product. Here, Tangka has been made into a souvenir product for tourists visiting Tibet. Which in addition to being a souvenir This group of tangkas also serves as a medium for disseminating Tibetan cultural identity to different parts of China and the world.

3. How to use the case analysis artist Danba raodan to achieve negotiating identity.

Professor Tanba Ramdan is a postgraduate tutor of the traditional art major at Tibet University's Art Department. Throughout his artistic career, he witnessed several changes in the reform of the Tibet Autonomous Region with a Chinese social background, such as the founding of New China, the peaceful liberation of Tibet, the Cultural Revolution, and the democratic reform of Tibet. The author is extremely fortunate to have had the opportunity to study under Professor Tanba Ramdan over the course of three years of study and life. Also, interviews with him and his family, to summarize and analyze. According to Professor Tanba Ramdan's studies, the traditional Tibetan painting Thangka was transformed from an ethnic art to a national art after Tibet's peaceful liberation, reform, and opening up, as well as the development of Thangka and a series of commercial changes.

Definition of Terms

There are three kinds of structures in this study: Thangka, traditional Tibetan painting: the culture and negotiating identity of ethnic minorities and nationalities in the process of the Chinese nation.

1. Thangka

Thangka in this research is Tibetan painting, refers to a religious scroll painting which is mounted with colored satin and hung in worship. It is a unique art style of painting in Tibetan culture. Different from traditional Chinese paintings, there are distinctive national artistic characteristics in the formal techniques. It is drawn with mineral paint on a polished cotton cloth by handmade brush.

Thangka can be divided into embroidery Thangka, pearl Thangka, and painting Thangka. However, in this research, Thangka is the main research. In this study, Thangka is referred to as Thangka.

2. Cultural Identity

Cultural identity in this research refers to the identity (feeling) of a group or culture, or the identity of an individual to a group or culture under the influence of the group or culture to which he belongs.

As a generalization, a nation's publicies reflect the historical experiences and value systems that characterized its social development. (Kevin Mulcahy, 2017)

Cultural identity and identity politics are similar and overlapping, but their meanings are not the same.

Cultural identity in this study means Thangka's cultural identity was established by Tibetans. They imagine and practice religious and social processes until Thangka becomes a necessity and art of religion.

3. Negotiating Identity

Negotiating Identity in this research refers to the process in which people reach an agreement on “who is who” within their relationship. Once the agreement is reached, people will remain loyal to the identity they have agreed to recognize. As a result, certain expectations for each other are established by identity negotiation, and identity negotiation can also provide interpersonal “glue” which holds together the relationships.

Negotiating Identity this research refers to Thangka's cultural appeal to other ethnic groups and the government's political role in recognizing the Tibetan minority.

4. Invention of Tradition

Invention of tradition in this research refers development of Thangka that When Lhasa's economic pillar industry was transformed into tourism, Thangka adapted to the needs of the tourism market and catered to the artistic style transformation of different social groups and the transformation of social functions.

5.c Economic reform and opening up of China

This research takes the economic reform and opening up of China as the research background. At the same time, it is also the time range of the research object, a period from 1978 to now. Reform and opening up is an important time node. China has entered the stage of reform and opening up and the economy has developed rapidly. Because the nation is part of the country, the Chinese economy drives the Tibetan economy, and economic factors are driven by all aspects of Tibet, including schools, health care, and culture. etc.

6. Chinese

Chinese, mainly defined by the concept of "nationality", refers to people with Chinese nationality; In addition, it has multiple meanings: defined by the concepts of culture and "geography", it refers to people who have lived in "China" for a long time and have strong ties with Chinese culture; Defined by the concept of "national nationality", it refers to people belonging to the Chinese nation. Among the Chinese nation, the Han nationality has the largest population, accounting for more than 90% of the country's total population. The other 55 ethnic groups have a small population and are called ethnic minorities.

7. Tibetan

Tibet is one of china 56 minority, Tibetans it is mainly distributed in Tibet Autonomous Region, Qinghai Province, Western Sichuan Province, Diqing in Yunnan, Gannan in Gansu and other regions in China. Lhasa is the holy land of Tibetan people.

8. Democratic Reform in Tibet

On March 28, 1959, the central government announced the dissolution of the Tibet local government. The Preparatory Committee of the Tibet Autonomous Region exercised the functions and powers of the Tibet local government, led the people of all ethnic groups in Tibet to carry out democratic reform while fighting the rebellion, and liberated millions of serfs.

Research Methodology

This research is used qualitative methodology and consider Tibet painting relation social between past and present.

Descriptive analysis qualitative research refers to define qualitative methods based on the use of objectives and art researches as well as the history of qualitative research methods. This term is used to specify the qualitative research methods in different stages, which is usually used in the qualitative issues in the dimensions of popularism and popular phenomena. The research uses the method of approaching inductive knowledge, the principles and characteristics of qualitative research, data collection methods, concepts, theories and assumptions in qualitative research.

Research Data Collection Tools

1. Research Population

1.1 Insider population

Tibetan compatriots refer to the local Tibetan residents who live in Tibet with the same religious beliefs. They are composed of the participants of the creation and creative activities of traditional Tibetan Thangka and the Tibetans who purchase Thangka as well as the observers of Thangka.

1.2 outsider population

Chinese in other regions refer to Chinese who live in other provinces of China. They do not have different ethnic and religious beliefs which are different from those of the Tibetans.

2. Data Collection

2.1 Literature research and image data research

With the development of this research, the researches on the connection between literature and the impact data are also progressing. The libraries and the archives are the major research sites as they store the history of Thangka painting that Tibet policies and the process of China nation state.

A) Research objects include the regional information, legends, history, laws and regulations, statistics, and policies.

B) Research image information includes the audio data, slides, images, videos, information and calendar postcards, menus, labels, advertising banners, maps, text, recognition, etc. All of them are for analytical purposes. The information is collected and analyzed through copying, recording, and video recording.

2.2 Field Work

Collect information on the spot from the perspective of the Thangka-related participants, intuitively learn about the daily behaviors of the participants, better understand the subjective ideas of the participants, and learn about some objective factors related to the social activities of Thangka, carry out a multi-angle and multi-role interchangeable experience, and know about the connotations of the Thangka operation industry.

3. Research collection

3.1 key Informant

On the basis of the acquired different information, the respondents can be divided into three groups as the following: Tourists, Tibetan fixed residents, Thangka artists. Classify the survey according to different requirements.

3.2 General Informant

Include commercial streets and schools carry out fields, including interviews with key people, random interviews with tourists.

4. Data Collection Tools

4.1 Interview questionnaire

During the second data collection in the early stage, some questions related to the key information are prepared in the form of an interview and are distributed to the participants who are preparing for the interview. The interview forms are distributed one by one according to the functions of those people. When the collection is completed, the mobile phone number is classified according to the crowd as that of the first data collection.

The interview question form is one of the important information collection tools. According to the research questions formulated in advance, they will be submitted to the interviewees in written form. The interviewees will have a clearer understanding of the research content and make targeted explanations. Researchers can also develop new questions about the answers given by the interviewees or consider deeper interviews. At the same time, the question-and-answer form can make both sides of the question-and-answer participants keep communication and flexibility and give the interviewees enough time to consider problems.

However, during the interview, the interviewer is required to explain the content on the question and answer form to help the interviewee understand. After the interview, we can consider whether we need to organize more in-depth interviews according to the process and results of the interview. Interviews can be conducted with different people or multiple times with the same person.

4.2 Fieldwork notebook

The field notebook mainly records the subjective ideas of the researcher and can be divided into three parts: 1. Reflection after observation 2. Future plans 3. The ideas in the investigation are different from those of digital products, making up for the shortcomings of digital information collection tools and making data collection work better.

4.3 Voice and Picture

The work record can be used as one of the personal data of researchers, and the main content is research objectives, research plan, time arrangement and so on. You can also set big goals for different time periods. At the same time, it shall also include the list, address, contact information, matters needing attention, time arrangement, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of different work stages, etc. Finally, the work record can be stored in the research data as auxiliary data.

Secondly, the theme of this research is that Thangka is an artistic expression. It is better to record her artistic form and artistic expression with a camera or video recorder.

Scope of the Research

This study majorly focuses on Thangka paintings and their development models in the Sui and Tang Dynasties after the peaceful liberation of Tibet. The cultural, economic, and political aspects of Thangka represent the research fields of this study.

1. Physical Space

As for the research field work, I mainly concentrated on Lhasa City, Tibet Autonomous Region. Lhasa, the Tibet Autonomous Region, referred to as “La”, is the capital of China’s Tibet Autonomous Region. It is an international tourism city with a plateau and distinct national characteristics. In addition, it is the political, economic, cultural and scientific center of Tibet and serves as a holy place for the Tibetan Buddhism. Located in the middle of the Tibetan Plateau, on the north side of the Himalayas, and at an altitude of 3,650 meters, it is in the middle reaches of the Lhasa River, a tributary of the Yarlung Zangbo River. The Lhasa River flows into the Yarlung Zangbo River in the southern suburbs. There is a fine and pleasant weather in Lhasa throughout the year, with little rainfall, no cold in winter, and no heat in summer. The sunshine time of Lhasa in every year is over 3,000 hours, which makes it named after the “Sunlight City”. There are diversified resources in Lhasa, which endows it with obvious resource advantages compared with other cities within the country including the autonomous region. As one of the first national historical and cultural cities, Lhasa is famous for its beautiful scenery, long history, unique customs and stark religious colors. Furthermore, it has won the best tourist city in China and the most popular tourism city in Europe.

In order to better implement the field data collection, the physical space is subdivided into three areas:

1.1 The local Tibetans visited the field and Tibetan families with typical and different social status are also selected to visit the field.

1.2 The Tibet Thangka School of Learning, the first government public university that takes Tibet University as the mainstay, including Thangka learners from various nationalities. Tibet University, referred to as Tibet University, is a comprehensive university affiliated to the Tibet Autonomous Region. It is the combination directly under the Ministry of Education and the People’s Government of the Tibet Autonomous Region, and listed in the key construction university of the National “211 Project”. “Tibetan Thangka Sui and Tang Dynasties” “Palace”, “Tibetan Thangka Chinze School” and “Tibetan mineral plant pigment production skills” were included in the first and third batches of the national intangible cultural heritage. The second Thangka school, which is based on Danba’s single-Thangka school, interviewed the running mode of Thangka and the feelings of the students. In 1980, the teacher Danba Fudan began to set up the Thangka Art School at his own expense, recruiting apprentices for the society free of charge. In the early 1990s, there is an increasing trend in the number of apprentices, and the recruited students gradually expanded from Lhasa to various parts of the Tibet Autonomous Region. Then, at the end of the 1990s, there were more and more apprentices, and children from the Tibetan areas in the five provinces also came to learn. In the past, the inheritance of Tibet Thangka was mainly spread within a small scope, usually within the internal inheritance of the family. This kind of inheritance, namely, “not passing on the inside, passing on men and not passing on women”, makes Thangka the same as many other traditional arts in China which once faced with the danger of loss. In the 1980s, there were only 20 Thangka painters in Lhasa, among which Mr. Danba was the youngest. This stunned Mr. Danba a lot. He suddenly realized that it was necessary and urgent to liberate his own thoughts, that is to say, break through the old concept that Thangka’s skills should be only passed down within the family. Then, he

recruited apprentices from the society, and trained more Thangka artists. The private school of Thangka exerts great and typical research significances.

1.3 On the basis of the commercial street of the Jokhang Temple, which is near the Lhasa City Tourism Commercial Center - Barkhor Street, the information which is related to the commercialization of Thangkas is collected. Barkhor Street, also known as Bajiao Street, is a famous turn-by-turn and commercial center in Lhasa. Located in the old city of Lhasa., Barkhor Street preserves the traditional features and living style of this ancient city. The Tibetans call it as the “Holy Road”, The original street is just a single turnaround around the Jokhang Temple, while it gradually expands into a large old-fashioned neighborhood around the Jokhang Temple. Barkhor Street is a polygonal street ring, which is composed of the Bajiao East Street, Bajiao West Street, Bajiao South Street and Bajiao North Street. Barkhor Street is the most prosperous commercial street in Lhasa around the Jokhang Temple, which tries to attract the visitors from other ethnics and Chinese who visit Tibet, and puts emphasis on a series of business development.

1.4 Tibet University is one of the key universities of the People's Republic of China and the largest university in the Tibet Autonomous Region of China. With an internationally renowned department of Tibetan Studies and a majority ethnic Tibetan student body, the university maintains a focus on local communities And cultures.

In September 2017, Tibet University was recognized as a Chinese Ministry of Education Double First Class Discipline University, with Double First Class status in certain disciplines.

About 7,500 students are enrolled at the university. Nearly 20% of students study in the renowned Department of Tibetan Studies, which draws international students as well as locals, although the majority of instruction is delivered in Han Chinese. As of 1995, 92% of the university's students are from ethnic minority groups, though ethnic Tibetans form only 67% of the student body and other groups of ethnic minorities have a significant presence.

Tibet University has government support and sets ethnic specialties according to the disciplinary advantages of ethnic areas. Among them, Tibetan, Tibetan ecology, and Tibetan painting are the specialty major of Tibet University. In my research, Tibet University has a good interpretation of the concept of negotiating identity, which is representative of the Thangka College inheritance reform, from the previous from generation to generation, the Tibetan culture. Turning into an open inheritance, the Chinese people of all ethnic groups across China have the opportunity to learn the traditional Tibetan painting art - Thangka, in which Professor Danba raodan is a professor at Tibet University, and the Thangka professional at the Academy of Fine Arts of Tibet University people. Therefore, Tibet University is listed as part of my field work research.

2. Unit of Analysis

Tibetan and other ethnic as well as the Thangka-related participants. In my research, I will take the famous Thangka master Danba as the research unit, and regard his works and the founded art school as an example in order to illustrate the development and changes of Thangkas after the peaceful liberation of Tibet.

2.1 Tibetan artist

In my research, I will take Tibet artist Danba Raodan as the unit of analysis. Take his artworks and life history as examples to show in the process of China nation state impact of Tibet in Tangka.

Danba Raodan (1941.7-) male, Tibetan Qusong²¹. Tibetan, director and professor of Tibetan Department of Art, Tibet University, and national inheritor Tangkha of Miantang school. He has worked as a teacher of Tibet Military production Shannan farms. When working in the teachers College in 1980, he participated in the rescue of Tibetan epic "King Gesar", and drawn the illustrations with their mandate. The drawn illustrations have been published in the "gate Ridge war ", " war pine ", and "the wonderland nine rows of divination" and so on. Due to his outstanding performance, he won the award of the Ministry of Culture and other units have awarded him the advanced individual award in 1984. He has also taught in the Art Department of Tibet University. In "1986", he won the essence of the practice of Chinese Academy of Sciences, the Ministry of culture and other five units issued by the research advanced individual award King Gesar ".

In 1989, won the excellent teaching achievement award of the Ministry of Education, and won Fine Arts Education Award of Wu Zuoren international Foundation of Fine Arts in the same year. In 1990, won the outstanding Teaching Award of the State Board of Education, and his work "Earth" won the bronze medal in Japan, and China Four seasons art Exhibition and was collected in 1991. He is an outstanding expert in the autonomous region. In 1995, he won the Excellence Award for his work "Horse" in the famous Chinese celebrity exhibition. In 1995, he won the National Self-Study Award. In 1995, he won the "Emerald Achievement Award" in the Tibetan Literature and Art Award, and won Zeng Xianyi's second prize for serving as the teacher of the National Higher Normal School. Tibet's key scientific research project "Recovery and Development of Tibetan Paintings and Paints", which was hosted in May 1998, was appraised by the experts from the Autonomous Region Science and Technology Commission and won the first place in the region.

In December 1997, he was awarded the Zeng Xianyi Education Fund. He won the second prize of teachers in the higher normal colleges. 17 papers have been published in provincial and above publications. In the second Chinese Art Grand Prix in 1999, one of the eighteen arhats, Ashi Luo Zun, won the international honor gold medal; the honorary title of "World Outstanding Chinese Artist". As for scientific researches: In May 1999, Tibet's key scientific research project "Recovery and Development of Tibetan Paintings and Pigments" was appraised by experts from the Autonomous Region Science Committee and achieved the leading level in the region. Called the title of worker. The 17 papers which won the award were published in the "Tibetan Art Research" and other publications.

In 1948, he entered the "Kaba Kanza", a private school in Lhasa.

21 Qusong: is affiliated to Shannan City, Tibet Autonomous Region, on the north side of the Himalayas, on the south bank of the middle reaches of the Yarlung Zangbo River. The Tibetan language means "three rivers". The Yinbu River, the Jiangzha River and the Gongbu River run through the county. The three rivers are translated into the song "Qusong", and Qusong County is named after it.

In 1952, he began to accept the guidance of his father and learn Thangka painting techniques.

In 1956, he entered the Yoshizumi Courtyard of Sera Monastery and studied under the famous monk Qianba Awang. Three years later, although Danba and Dan were not available, they walked out of the temple.

Worked in 1959. Participated in the development of borax mine in Nagqu, Tibet.

From 1962 to 1979, he was a teacher at the Shannan Farm Vocational Children's Primary School in the Production Department of the Tibet Military Region.

In 1979, he was transferred to the Gesar Institute of Tibetan Normal University.

In 1984, he was officially transferred to the current College of Art, Tibet University. Subsequently, the Tibetan Art Teaching and Research Section was established.

According to Professor Danba's life experience, he has experienced important time points such as the founding of New China, peaceful liberation of Tibet, reform and opening up, and better experience of cultural identity in this study, and the concept of identity and traditional invention can be more Good interpretation of my research.

2.2 Tibetan festival

The Snowdon Festival is a traditional religious festival of the Tibetan people. Most of them are held in the beginning of February, mid-April or mid-June, and the dates are not the same. In Tibetan, the Sheldon Festival is interpreted in Tibetan as a festival to eat yogurt, so it is also called the "Yogurt Festival". Because of the grand and lively Tibetan opera performances and the grand ceremonial rituals during the Sutton Festival, some people also called it the "Tibetan Festival" and the "Sun Buddha Festival."

The Snowdon Festival, also known as the Tibetan Opera Festival, is one of the traditional Tibetan festivals in Tibet. In Tibetan, "snow" means yogurt, and "ton" means "banquet" and "eat". Explain that it is a yoghurt festival. The Tibetan calendar is held every July for four or five days... Snowton is a Tibetan translator, meaning "yogurt feast", so the Snowdon Festival is interpreted as a festival of drinking yogurt. Later, it gradually evolved into a drama, also known as the "Tibetan Festival." According to the regulations of the Gelug Sect of Tibetan Buddhism (Yellow Religion), the annual Tibetan calendar from June 15 to 30 is a ban. The lamas of the large and small temples are not allowed to go out, so as not to step on the worms, until the ban is lifted on June 30. Down the mountain. When the lama went down the mountain, the farmers and herdsmen took out the yogurt and sacrificed them to form the Snowdon Festival.

In 1959, after the democratic reforms in Tibet, the content of the Snowdon Festival was more abundant. During the festival, the Tibetan people near Lhasa were in groups of three and five, accompanied by young and old, carrying a variety of bags, hand-held barley barrels, and flooding into the Norbulingka. During the festival, in addition to the local Tibetan Tibetan drama group, Tibetan drama groups in Qinghai, Gansu, Sichuan, Yunnan and other provinces came to the holy city of Lhasa to learn the art. In addition to watching Tibetan operas, people set up colorful tents in the shade of the trees, laying on the floor with card mats, carpets,

fruit wine, dishes and other festive food. Some talked and drank, some danced and sang, and many literary and art groups also performed folk songs and dances to help. The commercial sector transports all kinds of materials and festive food to the Norbulingka, and has a booth to provide visitors. In the afternoon, the family began to make a guest appearance. The host greeted the guests with a cup of "Song Jun Nie" wine. When they were drinking, they sang wine songs of different tunes. In the tents, they toasted each other and were very lively. All organs and units of the autonomous region arrange large-scale cultural activities, academic seminars, and experience exchange meetings during the Snowdon Festival, making the Snowdon Festival even more significant.

The temple takes out the famous large-scale cloth paintings and brocade-woven Buddha statues collected in the temple, or displays them on the sun-drenched Buddha's table near the temple, or on the slopes of the hills or giant rocks. These huge cloth paintings and brocade weaving Buddha statues are exquisite in workmanship, bright in color, high in artistic value, and some are national treasures. Show it for the masses to see. There are thousands of viewers. In order to let the devout men and women look at the Buddha, they worship the Buddha statues, and some monasteries also build huge Buddha clubs. For example, the Drepung Monastery in Lhasa is taken from the temple treasure room by dozens of powerful lamas, hanging from the south side of the fifth floor of the building, hanging one or several pieces each year. Most of the Buddha statues are the Buddhas of Sakyamuni, the Three Buddhas, etc. Under the illumination of the sun and the Golden Summit of the Potala Palace, the colorful Buddha statues shine together. Dressed in a purple-red lama, I recited the Buddhist scriptures and worshipped the Buddha statue. Numerous male and female believers, dressed in salute and looking at the Buddha's capacity, the scene is magnificent.

In May 2006, the Snowton Festival declared by the Tibet Autonomous Region was approved by the State Council to be included in the first batch of national intangible cultural heritage.

The Snowdon Festival has traditional Tibetan festivals and evolved into a cultural means of attracting tourists. It attracts games to Tibet through the Buddhist temples of Drepung Monastery, Tibetan operas in Longwangtan Park, and traditional Tibetan traditional sour milk. Show the culture of Tibet to other tourists and become a means of propaganda for Tibetan culture.

3. Time(Duration and Length)

3.1 Time period of research

(Peaceful Liberation of Tibet) 1951-2019

3.2 Time range

66 years

Concept and Conceptual Framework

1. Research Concept

In this research I use three concept are: cultural identity, negotiating identity and invention of tradition.

Brief of Thangka in the contemporary context: The party committee and government of the Autonomous Region attach great importance to the inheritance and protection of traditional ethnic culture and vigorously promote the development of

national arts and crafts such as Thangka. Thangka has new social functions and unique Tibetan cultural appeal among tourists from other ethnic groups.

1.1 Thangka's sales model has changed and its economic value has increased.

1.2 Thangka's inheritance model has changed, breaking the cultural limitations of Thangka.

1.3 Technology and content of Thangka have changed, and the cultural needs of Leica are to cater to the needs of tourists from other ethnic groups.

2. Research Framework



Figure 1 Frame of Structural Research

Literature Review

1. Tibetan Thangka painting and development history

In this research, the study of Tibetan Thangka paintings is in line with the Tibetan painting techniques, and it is more advantageous to study the inner relationship between Thangka paintings and discover the back connection between Tibetans and Thangka art. Therefore, I will focus on understanding Tibetan Thangka paintings.

Thangka is a unique form of painting art in Tibetan culture. Its subject matter covers Tibetan history, religion, politics, culture and social life. It has distinct national characteristics, rich religious colors and unique artistic style. It is a work of "before God". Thangka is a novel painting art that was raised during the Songtsan Gambo period. It is a scroll painting made of colored satin. It has distinctive national characteristics, rich religious color and unique artistic style. It has always been regarded by the Tibetan people. treasure. The varieties and textures of Thangka are diverse, but most are drawn on cloth and paper. In addition, there are also embroidery, brocade, silk and decals, such as Thangka, and some are still on the colorful patterns,

the beads and jade jewels are adorned with gold silk. The art of Thangka painting has had a profound influence for more than a thousand years. There are many contents in Thangka. There are many kinds of Buddha images and pictures reflecting Tibetan history and national customs. The composition is rigorous, balanced, full and varied. Tibet Thangka has a long history, rich in content and considerable quantity. However, due to various kinds of society, Thangka preserved in ancient paintings in the Tang and Song Dynasties is rare.

In the Saji Temple²², there is a Thangka called "Sangjie Dongxia", which is painted with thirty-five statues of Buddha. Its simple and elegant style is very similar to the murals of the same period in the Dunhuang Grottoes. It is said to be the works of the Tubo period. A rare and rare piece of cultural relics. There were three Thangkas in the Potala Palace in the Song Dynasty, two of which were made in the mainland. In the Ming and Qing Dynasties, in order to strengthen the rule of the Tibetan area, the method of enshrining the heads of various Tibetan Buddhist factions, Mingfeng Bawang, Qingfeng Dalai, Panchen and Hutuktu are the specific implementation of this management. These measures are beneficial to the stability of Tibetan society and the development of socio-economic culture. The Thangka art in Tibet has also developed to a new peak. During this period, the number of Thangkas increased significantly. Secondly, different styles of paintings were formed. This is the inevitable result of the long-term development of Tibetan paintings and the more mature expression of Tibetan painting art.

With the support of the state to Thangka, many outstanding painters have emerged in the contemporary era, such as Danba, RaoDan, Han Shuli and so on. . Anduoqiangba²³ transcends the production of simple religious idols and expresses the artist's personal understanding of history and beliefs, which was unthinkable in the history of Tibetan painting. The most representative of his historical murals is the "Weighing Three Realms" (the 14th Dalai Lama's bed celebration) in the Dalai Lama's summer palace, Norbulingka. There are several figures in this huge mural. There are as many as ten people, such as the Karen government, the high morals, the representatives of the Republic of China, the gods of the heavens, the ancestors of the heavens, and so on. The figures are vivid and vivid.

Portrait of a person. The creation of the portrait Thangka also plays an extremely important role in the artistic career of Anduoqiangba, which can be said to mark his main achievements. His portrait creation began in the youth of the 20s (the beginning of the ninth Panchen Lama), almost accompanied by his life (1999 Karmapa). The paintings that Amdo Qiangba painted the most were portraits, which was the first time that he first realized the true meaning of painting, which was started from the portrait photos of the Linyi IX Panchen Lama. Later, after he went to Lhasa, through continuous exploration and practice, he formed a unique personal style. In his work "The Great Patriots - The Tenth Panchen Lama", the performances of the Panchen Master's facial styling and clothing patterns refer to the portrait photos of the 10th Panchen Lama, and the expression techniques are similar to the photorealism

22 Saji Temple :is located in the Sakuba Mountain in Sakya County, Shigatse Prefecture, Tibet Autonomous Region. It is a Tibetan Buddhist Sakya monastery and the main temple of the Sakya.The Sakya Monastery was listed as a national key cultural relics protection unit by the State Council in 1961..

23 Anduo Qiangba :A generation of masters of Tibetan painting - Anduo Qiangba, male, Tibetan, was born in 1915 in Mili Village, Renzhao Township, Jianzha County, Qinghai Province. He was born at the 7th birthday of Ailong Temple in his hometown and began to study painting himself. Buddhism Temple learning.

style. The processing techniques of the decorative patterns on the French and French seats are ingeniously combined with the fine and gorgeous depiction of the traditional Tibetan decorative style and the light and shadow changes of the realistic techniques. Through realistic methods, the true and vivid expression of the protagonist of the picture is vivid and vivid. At the same time, the depiction of the background pattern and the depiction of the instrument with a traditional decorative style add a superb and sacred sense of religious painting. The style of painting the characters and the fine characterization of the strong decorative patterns with photorealistic techniques has become a major feature of Anduoqiangba's portrait painting. This style has accompanied his artistic career throughout his life and has been carried forward in the vast Tibetan areas.

Anduo Qiangba has drawn many paintings on the theme of the goddess. The most painted one is the Tara. With his unique painting style and aesthetic taste, Anduoqiangba has created a unique image of the goddess. The tara painted by him is not a sensuality and a passion for the people. This is different from the practice of the false religions of the artists after the Western Renaissance, showing the desires of the world. Anduo Qiangba is the god of women, the idol for people to worship, the teacher of the soul of the painter, the patron saint of life, which is completely different from the female image in Western painting. When people see the Buddha or the Tara in the painting, the first thing they think of is not appreciation, but welcoming them and worshipping them. In the eyes of the devout Tibetan people, seeing the Buddha statue and the Tara who had passed the light is like seeing the true Buddha. There is a saying among the people that the statues that An Duoqiangba personally painted do not need to invite other lamas to open up, because it is already divine.

In addition to the above works, Ando Qiangba has also painted many landscape works. The painter uses a realistic and delicate approach to vividly depict the colorful natural and human landscapes. At the same time, in a similarly surrealistic creative approach, it incorporates the space of the painter's own imagination. The picture layout is peculiar and imaginative. Like some of his other landscape works, it is a classic with a combination of realistic techniques and romantic imagination.

Danba Raodan Professor of Tibet University, Thangka professional doctoral tutor, is the first contemporary Thangka leader to talk about Thangka's professional admission to colleges and universities. His life is a good interpretation of the history of Thangka's modern development. The details have been explained in the text and will not be repeated.

2. Cultural identity

Cultural identity is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity or upbringing..Cultural (and Ethnic) Identity is a subset of the communication theory of identity that establishes four "frames of identity" that allow us to view how we build identity. These frames include the personal frame, enactment of communication frame, relationship frame, and communal frame. The communal frame refers to the cultural constraints or the sense of "right" that people live by

(which varies by cultural group). Therefore, Cultural (and Ethnic) Identity become central to a person identity, how they see themselves and how they relate to the world. (Kevin Mulcahy, 2017)

In Liu Dongmei's "Thangka in Cross-cultural Communication, Cultural Representation and Identity: The Social Interaction Interaction Process of the Thangka Painter Community in Karma Township, Changdu, Tibet", she mainly elaborated on the Thangka in the Karma Township of Qamdo, Tibet. For example, the artist community explores cultural representation and identity around Thangka in a cross-cultural interaction scene. On the one hand, from the perspective of diachronic, from the memory and expression of the artist, analyze the local cross-cultural communication and art fusion; on the other hand, examine the multiple meanings of Thangka from the contemporary social and cultural context, the local painter in the country The symbolic resource competition and identity game in the classification system, and how to continuously reshape and reposition itself in this social change. Although it is different from period I studied, the related concepts can still be cited. (Liu Dong mei, 2017)

3. Chinese History

Chinese history refers to the history of China from the birth of Chinese civilization to the present. China has a long history. It has been about 5,000 years since the period of Ji Xuanzhen (also known as Gongsun Xuanyuan) of the Huangdi tribe; about 4,600 years since the Three Emperors and Five Emperors; about 4,100 years since the Xia Dynasty; the first time from China The unified centralization of the Qin Dynasty counts about 2240 years.

After many political changes and changes in the dynasty, China has also been the most powerful country in the world, with an eye for the economy, culture and technology. In the prehistoric period of China, Emperor Yan and Huang were honored as the human ancestor of the Chinese nation.

Around 2070 BC, China's earliest country, the Xia Dynasty, appeared. The Eastern Zhou Dynasty promoted the development of productive forces and social changes, and formed a situation in which hundreds of schools contend. In 221 BC, Emperor Qin Shihuang established the first unified authoritarian centralized empire in the history of China - the Qin Dynasty, and the Western Han Dynasty further consolidated and developed the situation of the unification. During the Three Kingdoms and the Northern and Southern Dynasties, China was in a state of split and separatism. During the period of the Five Huss, China's trend of integration of different ethnic groups in China was strengthened, and many ethnic groups gradually gathered in the conflict of separate regimes. During the Sui and Tang Dynasties, the central and ethnic groups in the border areas were more closely connected, and the economy was prosperous and the science and technology culture was highly developed. During the Song and Yuan Dynasties, multiculturalism collided and the economy and science and technology developed to new heights. During the heyday of the Ming Dynasty, the social economy was highly developed, and capitalism sprouted in the Jiangnan region in the late Ming Dynasty.

In the mid-19th century, after the Opium War, China began to become a semi-colonial and semi-feudal society. In 1911, the Revolution of 1911 overthrew the monarchy and established the republican regime. After Yuan Shikai's death, China entered the chaos during the chaotic period. After the National Revolution, the

Agrarian Revolution, the War of Resistance Against Japanese Aggression and the War of Liberation, the People's Republic of China was finally established in 1949. It was also the Cultural Revolution from 1966 to 1976. After 1978, China began to implement the policy of reform and opening up. China's economy developed rapidly. In 2011, China overtook Japan to become the world's second largest economy.

Research Because the cultural development of Tibet is developing in accordance with the development of Chinese historical process, it is very necessary to study the historical process of China. Clearly understanding the important time nodes, combined with the history of Tibet, can understand Tibet's social processes and changes in a deeper level, and is more conducive to an in-depth study of Tibet's cultural and social systems, and fundamentally understand Thangka's social role and artistic characteristics. Better understand Thangka's social role and life role for people of different social groups.

4. Invention of tradition

The invention of tradition is a concept made prominent in the eponymous 1983 book edited by British Marxist intellectual E. J. Hobsbawm and T. O. Ranger. In the Introduction, Hobsbawm argues that many "traditions" which "appear or claim to be old are often quite recent in origin and sometimes invented." They distinguish the "invention" of traditions in this sense from "starting" or "initiating" a tradition which does not then claim to be old. The phenomenon is particularly clear in the modern development of the nation and of nationalism, creating a national identity promoting national unity, and legitimising certain institutions or cultural practices. (E. Hobsbam E.Langer, 2004)

The concept and the term have been widely applied to cultural phenomena such as the Bible and Zionism, the martial arts of Japan, the "highland myth" in Scotland, and the traditions of major religions, to mention only a few. The concept was influential on the use of related concepts, such as Benedict Anderson's imagined communities and the pizza effect.

One implication of the term is that the sharp distinction between "tradition" and "modernity" is often itself invented. The concept is "highly relevant to that comparatively recent historical innovation, the 'nation,' with its associated phenomena: nationalism, the nation-state, national symbols, histories, and the rest." Hobsbawm and Ranger remark on the "curious but understandable paradox: modern nations and all their impedimenta generally claim to be the opposite of novel, namely rooted in remotest antiquity, and the opposite of constructed, namely human communities so 'natural' as to require no definition other than self-assertion." Another implication is that the concept of "authenticity" is also to be questioned

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However, in modern society, although the "circumcision" ceremony in xinjiang has not undergone fundamental changes in age regulation, basic meaning and other aspects, the changes in other aspects are actually quite obvious. For example, the marginalization of circumcision protagonist, the once pure and holy ceremony has become the occasion of communication and games, the economic component is becoming more and more obvious and so on. These changes suggest that while the tradition of circumcision continues in Uighur areas, it has acquired a new meaning. The original tradition changed into a tradition of the same form but different meaning. And these changes in traditions have brought new problems to society.

Benefit of Research

1. Art expectation: Promoting the knowledge of Thangka, a traditional Tibetan painting. In my opinion, I would like to master deeper internal drivers rather than be limited to the superficial understandings. Furthermore, I would like to learn about the influences of politics, humanities, globalization, and social class, and master the root causes. As a result, in order to protect the intangible cultural heritage of all ethnic groups, we need to not only focus on technology and forms, but also explore some new ways and means for its better development. Thangka should not be considered as a static art with unique cultural diversities. In addition, the practices of Thangka art should not be regarded as a technical and formal process which is separated from time, scene and mission, but as a Tibetan Buddhist belief, and the artistic practices of cultural creators and successors.

2. Academic expectation: Promoting the knowledge of Thangka, a traditional Tibetan painting. From the perspective of anthropology and cultural relativity, we human beings, within a specific scenario, should record the knowledge pedigree of Thangka in the social and cultural context, do a good job early, and focus on analyzing the future development market and development methods of Thangka. As for the current multi-ethnic development in China, attention should be paid to retain Thangka's positioning characteristics in many cultural heritages and cater it to the aesthetics of diversified groups. Till now, the impacts of Thangka tourism commercialization on national development have not been discussed. The commercial development of traditional Tibetan paintings can not only give impetus to the exploration on the intrinsic value of those works, but also promote the protection and development of those works at present or in the future.

New Knowledge After Research

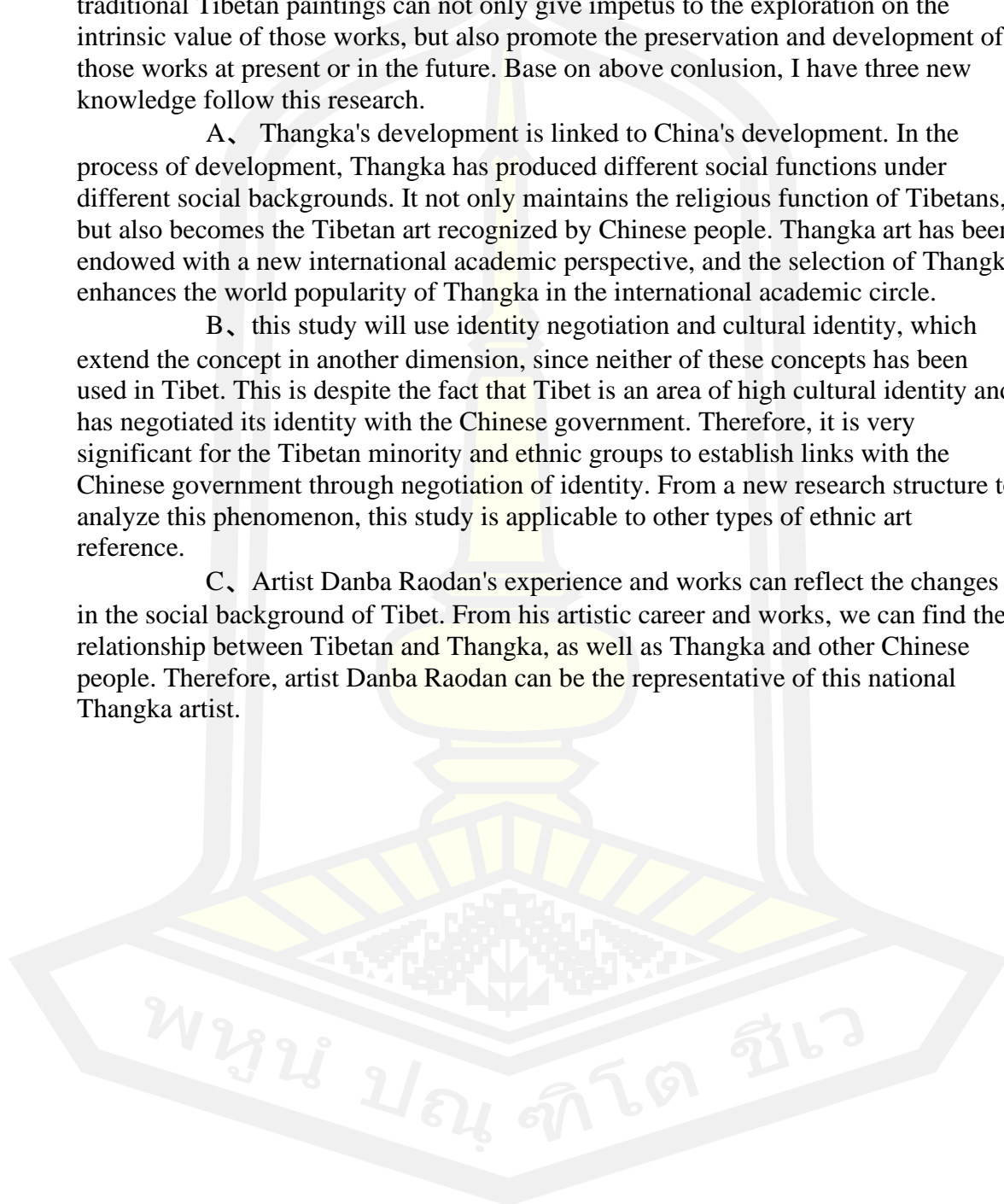
Under the background and influences of the reform and opening up of China including Tibet, the paintings, the inheritance methods and the development models of Thangka paintings will be carefully analyzed within the social and cultural environment of Tibet. Based on the above three objectives, this paper focuses on the identification and interaction between people and the society, between the country and the nation, and among different people. The three main concepts represent "cultural

identity”, “identity” and “state and nation”. This paper explains the development and changes of Thangka in terms of Tibet’s entry into the socialist system, and carries out analysis with deep researches. The impacts of Thangka tourism commercialization on national development have not been discussed. The commercial development of traditional Tibetan paintings can not only give impetus to the exploration on the intrinsic value of those works, but also promote the preservation and development of those works at present or in the future. Base on above conclusion, I have three new knowledge follow this research.

A、 Thangka's development is linked to China's development. In the process of development, Thangka has produced different social functions under different social backgrounds. It not only maintains the religious function of Tibetans, but also becomes the Tibetan art recognized by Chinese people. Thangka art has been endowed with a new international academic perspective, and the selection of Thangka enhances the world popularity of Thangka in the international academic circle.

B、 this study will use identity negotiation and cultural identity, which extend the concept in another dimension, since neither of these concepts has been used in Tibet. This is despite the fact that Tibet is an area of high cultural identity and has negotiated its identity with the Chinese government. Therefore, it is very significant for the Tibetan minority and ethnic groups to establish links with the Chinese government through negotiation of identity. From a new research structure to analyze this phenomenon, this study is applicable to other types of ethnic art reference.

C、 Artist Danba Raodan's experience and works can reflect the changes in the social background of Tibet. From his artistic career and works, we can find the relationship between Tibetan and Thangka, as well as Thangka and other Chinese people. Therefore, artist Danba Raodan can be the representative of this national Thangka artist.



CHAPTER II

The History of Tibet and Tibetan culture from the 7th century to the 21st century

Introduction

In this chapter, I will discuss the historical growth of Tibet from the perspective of society and humanity. The introduction to the Tibet Autonomous Region from its beginnings to the present day is divided into three parts. The first part introduces Tibet's geographical position as well as its cultural culture. The second part introduces Tibet before the establishment of New China. The third part describes the evolution and changes in She Society in Tibet following Tibet's peaceful liberation and the establishment of New China. This would lay the groundwork for cultural identity negotiations between Thangka and Tibetans, as well as identity negotiations between Thangka and China and Thangka commercialization.

Part 1. A unique place and Special people

In the southwest of China, there is a place where the high altitude has provided a unique natural environment. This plateau region is home to a very unique community of people. Following the plateau climate, they have a solid character and a distinctive religious belief and way of life. They manage to build a lot of their own distinct and brilliant culture despite being in such a barren area.

1.1 Unique place

China is located on the west coast of the Pacific Ocean, in the east of Asia. The territory is enormous, covering about 9.6 million square kilometers of land. Longitude and latitude of China: China's area extends nearly 50 degrees north to south, with much of it in the temperate zone and a small amount in the tropics, but no cold regions. China has the same scale as Europe as a whole. The four sides of China's territory are as follows: the most eastern end, whereby each main channel of the Heilongjiang River and the Wusuli River converge (2'135 ° 30' E '), the most western end near the Pamirs (73 ° 29'59.79 "E), and the southernmost in site cascade (3 ° 31' 00 'N,' longitude 112 ° 17'09" E), for a reef of the Nansha Islands of (not have about 15 miles northeast of the reef). Ansha is administered by the Sansha City of Hainan Province, according to the administrative divisions of the People's Republic of China. The northernmost point is on the Central Line of the main waterway of Heilongjiang (53° 33'N, 124° 20'E) north of Mohe River. China spans more than 60 degrees of longitude from east to west. The easternmost point is the bank of the Wusuli River, and the westernmost point is Pamir Plateau.

Moreover, China's terrain is high in the Westland, low in the east, with a ladder distribution. Mountains and plateaus cover a vast area. The distance between east and west is about 5,000 kilometers, and the mainland coastline is more than 18,000 kilometers long. The combination of temperature and precipitation is diverse, forming a variety of climates. China's land area is 9.6 million square kilometers. Its eastern and southern continental coasts are more than 18,000 kilometers, and its inland and border waters cover more than 4.7 million square kilometers. China has

borders with 14 countries and maritime borders with eight. The provincial-level is divided into 23 provinces, five autonomous regions, four municipalities, and two distinct administrative regions.

After the founding of the People's Republic of China in 1949, China entered the socialist revolution and construction period and realized the transition to socialism in 1956. Since then, socialist construction has undergone twists and turns in exploration. Following the end of the "Cultural Revolution," we carried out reform and opening-up and concentrated our efforts on socialist modernization along the path of socialism with Chinese characteristics. After years of hard work, socialism with Chinese characteristics has entered a new era. The Tibet Autonomous Region is located on the Qinghai-Tibet Plateau, at the southwestern border of China.²⁴



Figure 2 Geographical map of China
Source: google map

This Figure is a map of the land of China to better show the relationship between China and its neighbors and the topography of China.

The Qinghai-Tibet Plateau's general topography slopes from northwest to southeast. The terrain is convoluted and diverse, as is the vegetation. High and winding mountains, steep and deep gullies, glaciers, barren cliffs, and the Gobi Desert are only a few examples of landforms. The cold zone, temperate zone, subtropical zone, and tropical zone all have exotic flowers, trees, and unusual wild animals, as well as the vertical distribution of natural wonders like "one mountain can see four seasons" and "ten miles of different days." Himalayan

²⁴ The "Cultural Revolution" : was launched and led by Comrade Mao Zedong.

Ranges, south Tibet valley, north Tibet plateau, and east Tibet alpine valley area are the major landforms.

The Qinghai-Tibet Plateau is the most recent, largest, and highest plateau in the world, so it is called the "roof of the world" and regarded as the "third pole of the earth" besides the North and South Poles. The Tibetan Plateau is located in the main part of the Qinghai-Tibet Plateau. The general topography of the Qinghai-Tibet Plateau slopes from northwest to southeast. The terrain is complex and diverse, and the landscape is varied. There are many kinds of landforms, such as high and winding mountains, steep and deep gullies, glaciers, bare rocks, and the Gobi. There are various exotic flowers and plants and rare wild animals in the cold zone, temperate zone, subtropical zone, and tropical zone. The Himalayan High Mountains, located in southern Tibet, are composed of several roughly east-west mountains with an average elevation of about 6000 meters. Mount Qomolangma, which is located on the border between China and Nepal and located in Dingri County, Tibet, has an altitude of 8,844.43 meters and is the highest peak in the world. The top of the Himalayas is covered with snow and ice all year-round. (Chen Y Q., 2017)

The north and south sides of the Himalayas have very different climates and topography. The Brahmaputra River and its tributaries pass through the southern Tibetan valley, which lies between the Gangdise and the Himalayas. This region, with its flat terrain and fertile soil, is Tibet's main agricultural area, with many different widths and widths of valley flat valley and Lake Basin valley. The northern Tibetan plateau, which lies between the Kunlun and Tanggula Mountains, as well as the Gangdese and Nyainqing Tanggula Mountains, makes up roughly two-thirds of the autonomous region's total territory. It is composed of a series of round and gentle hills interspersed with many basins and is the main pastoral region of Tibet. East Tibet alpine canyon area, namely the famous Chengdu mountain. Roughly located to the east of Nagqu, it is a series of high mountains and deep valleys with an east-west direction gradually turning into a north-south direction. Three major rivers, the Nujiang River, the Lancang River, and the Jinsha River.

Furthermore, the magnificent landscape of three rivers running side by side in the canyon region is composed of perennial snow on the mountaintop, thick forest on the mountainside, and evergreen pastoral fields on the foothills. Tibet's climate is special and complex, influenced by topography, landform, and atmospheric circulation. The climate is generally cold and dry in the northwest and warm and humid in the southeast. Therefore, from southeast to northwest, the climate types are tropical, subtropical, plateau temperate, plateau sub rigid, plateau frigid, and so on. In southeast Tibet and the alpine valley areas on the southern slope of the Himalayas, due to the elevation of the terrain repeatedly, the temperature gradually drops, and the climate has undergone vertical changes from tropical or subtropical climate to temperate, cold, and frigid climate.

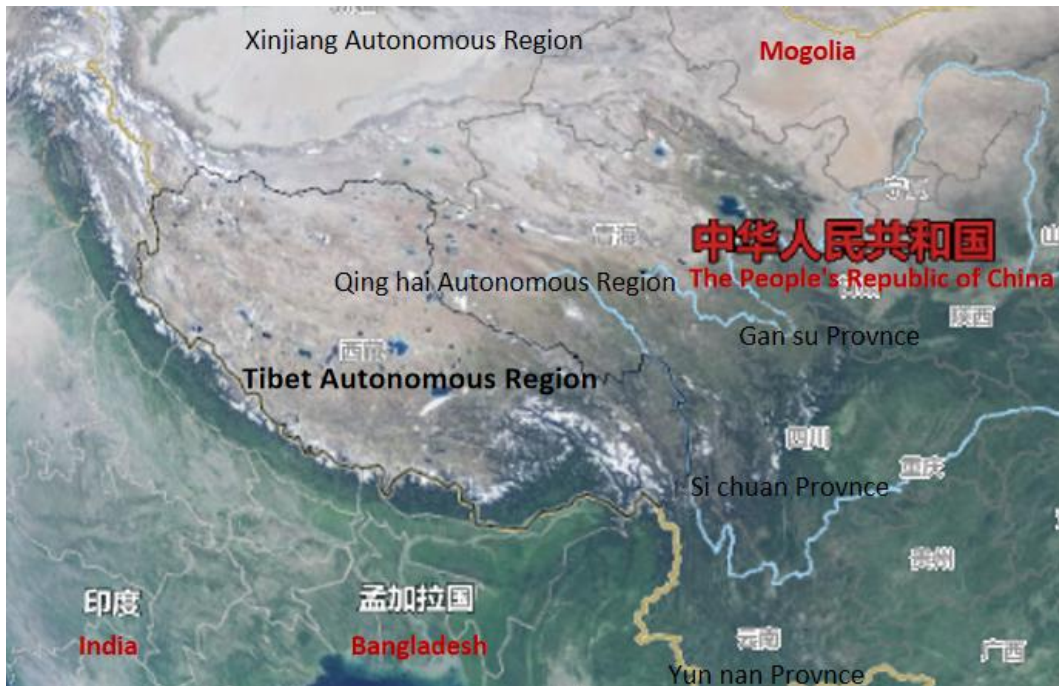


Figure 3 Geographical map of the Qinghai-Tibet Plateau
Source: google map

As can be seen from Picture 2, Tibet is located in the southwest of China, adjacent to Nepal, Bangladesh and other countries, and adjacent to Qinghai, Sichuan, Yunnan and other provinces and cities in China.

As altitude, air pressure, and air density all decrease, the oxygen content per cubic meter of air steadily decreases. At 3,000 meters, it is approximately 73 percent of sea level, 62 percent at 4,000 meters, 59 percent at 5,000 meters, and less than 52 percent above 6,000 meters. The dry and rainy seasons in Tibet are distinct due to the alternating control of the westerly wind in winter and the southwest monsoon in summer. Generally, the dry season is from October to April of the next year. May to September is the rainy season, and the rainfall generally accounts for about 90% of the annual precipitation. Precipitation across the region is also seriously uneven; the annual precipitation from the southeast lowlands of 5000 mm, gradually decreased to 50 mm in the northwest.

Moreover, southern and northern Tibet have very different climates. South Tibet Valley is mild and rainy, contributing to the Indian Ocean's warm and humid airflow. The annual average temperature is 8 degrees Celsius, with the lowest monthly average temperature being -16 degrees Celsius and the maximum monthly average temperature being above 16 degrees Celsius. The Tibetan Plateau in the north has a traditional continental climate. The average annual temperature is below 0°C, and the freezing season lasts half a year, with the maximum temperature in July not reaching 10°C. From June to August, the weather is mild. In terms of climate, the best time to visit Tibet is from March

to October, with June to September is the best season. (Chen Liming 2016 P.3)

Tibet, "Tibet" for short. Lhasa, the People's Republic of China's capital, is one of China's five ethnic autonomous regions. Tibet is located in the southwest of the Qinghai-Tibet Plateau, between 26°50' N and 36°53' N, and between 78°25' E and 99°06' E. Its average altitude is more than 4,000 meters. It is known as the "Roof of the World." Its land area is 120218947.91 hectares, accounting for about 1/8 of the country's total area, ranking second only to Xinjiang among the provinces, municipalities, and autonomous regions in China. By the end of 2018, the permanent resident population was 3,438,200. Xinjiang borders Tibet to the north, Sichuan to the east, Qinghai to the northeast, and Yunnan to the southeast. It borders Myanmar, India, Bhutan, Nepal, Kashmir, and other countries and regions with a land boundary of more than 4,000 kilometers. It is an important gateway to China's southwest border. The Qinghai-Tibet Plateau is the most recent, largest, and highest plateau in the world, so it is called the "roof of the world" and regarded as the "third pole of the earth" besides the North and South Poles. The Tibetan Plateau is located in the main part of the Qinghai-Tibet Plateau.

The general topography of the Qinghai-Tibet Plateau slopes from northwest to southeast. The terrain is complex and diverse, and the landscape is varied. There are many kinds of landforms, such as high and winding mountains, steep and deep gullies, glaciers, bare rocks, and the Gobi. There are a wide variety of exotic flowers, plants, and rare wild animals in the cold zone, temperate zone, subtropical zone, and tropical zone, as well as the vertical distribution of natural wonders such as "one mountain can see the four seasons" and "ten miles of different days." The landform can be roughly divided into Himalayan Mountains, south Tibet valley, north Tibet plateau, and east Tibet alpine valley area.²⁵

Tibet is located in East Asia, South Asia, and Central Asia, and is known as "the roof of the world" in the southwest of the Qinghai-Tibet plateau vast territory, the special natural environment, the formation and development of the multi-ethnic unified country in China, and has played an important role in history. Simultaneously, the modern history of China after the opium war stage, the Tibet place has played an important role in history. Tibet's economy is an important part of China's ethnic minority areas as well as the nation's overall economy. It has important practical and strategic significance to promote the economic development of Tibet.

Tibet has twice or one-third more solar radiant energy than plain areas of the same latitude in China. The amount of hours of sunlight is also the highest in the world. At similar latitudes, the average annual temperature in Lhasa and Rigaze is 10-15 °C lower than in Chongqing, Wuhan, and Shanghai. The

²⁵ Qinghai-Tibet Plateau: an inland plateau in Asia, rising from the southern margin of the Himalayas in the south, reaching the northern margin of the Kunlun Mountains, the Altun Mountains and the Qilian Mountains in the north, the Pamir Plateau and the Karakoram Mountains in the west and bordering the western Qinling Mountains and the Loess Plateau in the east and northeast. It is located between 26°00' -39°47' N and 73°19' -104°47' E.

temperature in August in Ngari, at an altitude of over 5,000 meters, is only around 10°C during the day, and the temperature at night will drop below 0°C. With a total area of about 23,800 square kilometers, Tibet has the most lakes in China, accounting for about 30% of the country's total lake area. More than 1,500 lakes of different sizes and landscapes are scattered among the mountains and plains. Namco, Selinco, and Zharinamco cover an area of more than 1,000 square kilometers, and 47 lakes cover an area of more than 100 square kilometers. There are various types of lakes in Tibet, which contain almost all the characteristics of Chinese lakes. The region is characterized by lakes, with a few freshwaters and a large number of saltwater lakes. Preliminarily, 251 different types of salt lakes with a total area of about 8,000 square kilometers have been described. Around the salt lakes, there are plenty of pastures, and many different kinds of important wild animals congregate in large groups.



Figure 4 The picture shows rivers in Danghsiung County, Tibet
Source: The figure is from Sun Jia's field work

Besides, the Himalayas, which are found in southern Tibet, are made up of many approximately east-west mountain ranges with an average elevation of about 6000 meters. Mount Qomolangma, the world's highest mountain, is situated on the border between China and Nepal in Dingri County, Tibet, and has an elevation of 8,844.43 meters. The Himalayan peaks are blanketed in snow and ice all year. The north and south sides of the Himalayas have very different climates and topography. The southern Tibetan valley, between the Gangdise and Himalayas, where the Brahmaputra River and its tributaries flow. With

many different widths and widths of the valley flat valley and Lake Basin valley, this area, flat terrain, fertile soil, is the main agricultural area in Tibet. The northern Tibetan plateau, located between the Kunlun and Tanggula Mountains and the Gangdese and Nyainqing Tanggula Mountains, accounts for about two-thirds of the total area of the autonomous region. It is composed of a series of round and gentle hills interspersed with many basins and is the main pastoral region of Tibet.



Figure 5 The photo shows the bank of Namco Lake in Dangxiong County, Lhasa City, Tibet Autonomous Region

Source: The figure is from Sun Jia's field work

East Tibet alpine canyon area, namely the famous Mountain. Roughly located to the east of Nagqu, it is a series of high mountains and deep valleys with an east-west direction gradually turning into a north-south direction. Three major rivers, the Nujiang River, the Lancang River, and the Jinsha River, are held. The perennial snow on the top of the mountain, the dense forest on the mountainside, and the evergreen pastoral field at the foothills constitute the magnificent landscape of three rivers running side by side in the canyon area.

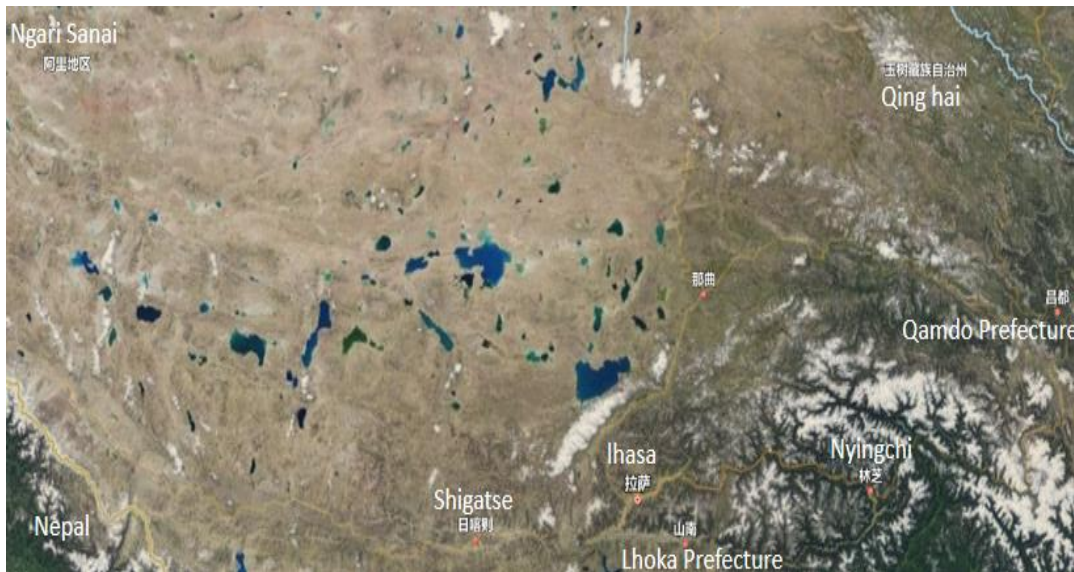


Figure 6 Map of Tibet Autonomous Region
Source: google map

Moreover, with a total area of 1.22 million square kilometers and 650,000 hectares of grassland, the Tibet Autonomous Region is rich in land resources. The agricultural land in southern Tibet is concentrated in the river valley and valley basin. With a total area of 360,000 hectares, a small portion is located in the east and southeast. The most significant feature of Tibet's land resources is that there is a lot of unused lands, which makes up 30.71 percent of the total land area, and the utilizable potential is massive. Tibet, as one of China's most important pastoral regions, has the country's largest natural grassland, surpassing Inner Mongolia and Xinjiang.

The flora of Tibet is a young fauna derived from the Himalayas' uplift and the Qinghai-Tibet Plateau in the Tertiary. There are few endemic genera, and only four genera are strictly restricted to Tibet, but the differentiation within the general is very strong, resulting in many endemic species. According to incomplete statistics, there are about 1,000 endemic species and varieties limited to Tibet. A high proportion of endemic species, the domestic provinces and regions are rare. There are endemic species in almost every group, such as *Abies moto* and *Abies you* in gymnosperms and *Cyperus japonicus* in the Yarlung Zangbo River valley; the families and genera with the most endemic species in angiosperms are Compositae, Gramineae, Leguminosae, Ranunculaceae, Ericaceae, Corydalis, and Salix. *Salix* plants in other areas of the tree or small tree, but in Tibet and the Qinghai-Tibet Plateau above 4200 meters, adapt to the dry and cold growth environment, specialized for no more than 20-30 cm high, and spread on the ground shrub.

The macroscopic topography of Tibet is high in the northwest and low in the southeast, gradually tilting from the northwest to the southeast. The west and northwest is mainly affected by the westerly circulation, under which the climate is dry, the precipitation is rare, and the temperature difference is intense. The south and southeast are controlled by India's warm moist airflow, resulting in a decrease in wetness from southeast to northwest. In this context, the diversity of species in different areas of Tibet is very different. In the grasslands and meadows above an

altitude of 4,200 meters in Tibet, some bedding plants are found, especially on gentle slopes and river valleys. They are no more than 10 centimeters high and round in shape, with diameters ranging from a few centimeters to a dozen centimeters, like a round cushion. These are cushion plants. They are not formed by many plants growing close together but by combining many branches into a single plant. These plants can also be found in the alpine regions of the Arctic, but they are most abundant in Tibet, with more than 40 species of 15 genera and 11 families. Common such as snow Ganoderma, dot ground plum, tiger ear grass, phoenix chrysanthemum is awaited a moment.

The different species of plants found in these regions have some basic same morphological characteristics: plants are low, only 2-3 centimeters high, less than ten centimeters, close to the ground, winter does not die; Branches many and dense, internode shortening, old stems, and branches often exist, petiole base expansion, tightly wrapped stems and branches; The leaves are clustered at the top of branches and form a covering layer on the surface of the cushion. Plant bodies usually hairy. These characteristics are adapted to the harsh environment such as high wind and cold on the plateau. Dense pad and with a variety of fur, forming an independent thermal system, the outside temperature has been below zero; pad body can still be maintained in 2-3 degrees to protect young buds' germination and normal growth.

Interestingly, the climate is extremely cold in the lower margin of the mountain's permanent snow cover and above the continuous vegetation belt, which is about 4800-5200 meters. The average temperature in July and August does not exceed 10°C. The growing season is very short, and plants, in general, find it difficult to grow in this environment. More than 400 species of plants remain in this part of Tibet, struggling in locally wet areas eroded by ice and under large rocks. These plants have completed the whole life cycle from germination to flowering and bearing in 2-3 months or even dozens of days.

Furthermore, the diversity of plant species and vegetation types reflects the diversity of plant resources. Large areas of forests and grasslands of various Tibet types are the basis for the development of forestry and animal husbandry and play a prominent role in Tibet's economic development. The forest stock per unit area in Tibet is high. The spruce forest in Bomi has a stock of 2,000 cubic meters per hectare and biomass of 1,200 tons. Although the yield of the pastures in Tibet is low, the quality of the pastures is better, and the content of the nutrients and crude protein is higher than that of the pastures in Inner Mongolia grassland. Lhasa, the capital of China's Tibet Autonomous Region, is an international tourist city with plateau and ethnic characteristics. It is the political, economic, cultural, scientific, and educational center of Tibet and a sacred place of Tibetan Buddhism. Located in the central part of the Tibetan Plateau, the north side of the Himalayas, 3650 meters above sea level, is located in the middle valley plain of the Lhasa River, a tributary of the Yarlung Zangbo River.

The Lhasa River flows through here and flows into the Yarlung Zangbo River in the southern suburbs. (Chen Y Q., 2017)

The weather in Lhasa is sunny all the year-round, with little rainfall, no severe cold in winter, and no extreme heat in summer, so the climate is pleasant. The annual sunshine time is more than 3,000 hours, known as the "Sunshine City" reputation. Lhasa is rich in all kinds of resources, which has obvious resource advantages compared with other prefecture-level cities of the whole country and the autonomous region. As the first batch of a national historical and cultural city, Lhasa, with beautiful scenery, long history, and unique customs, religious color is famous for its strong, has won the China excellent tourist city, European tourists favorite tourist city, civilized national city, the most secure city in China, the Chinese characteristic charm city top 200, top 200 world characteristic charm city and other honorary titles.

Lhasa has many historic sites, including the Potala Palace, Jokhang Temple, and Norbulingka, which are listed as World Cultural Heritage sites. The main tourist attractions are DreBengg Monastery, Sera Monastery, Jokhang Temple, Zongjialukang, Tibetan Mausoleum, Chubu Monastery, Lhasa Mosque, Qigong Ruins, Tibet Museum, Yaowang Mountain, Zhigong Kagyu School Monastery, etc. The main commercial areas are Barkhor Street, Yuuto Road Pedestrian Street, Lhasa department store, etc. The geothermal hot springs with economic value and medical treatment are everywhere around. Quang hot springs in Deqing County of Dulong and Dezhong hot springs in Mozhugongka County are well known throughout the Tibetan area. Tibet is an important economic center, cultural center, political center, with a very distinctive representation.

1.2 Special people

There are 34 provincial-level administrative units in total, including 23 provinces, five autonomous regions, four municipalities directly under the central government, and two special administrative regions. The population's outstanding characteristics are a large population base, rapid population growth, and numerous ethnic groups. Rich in resources, but the per capita share of resources is relatively small. China can be divided into the northern region, the southern region, the northwest region, and Qinghai-Tibet region.

The People's Republic of China, also known as "China," was established on October 1, 1949, in East Asia, on the Pacific west bank, and is led by the working class and centered on the alliance of workers and peasants of the people's democratic dictatorship of socialist countries, general language is mandarin and standard Chinese characters, the capital, Beijing, is one of the Han nationality as the main national, composed of 56 ethnic groups united multi-ethnic country.

The word "Tibet" in Chinese refers to the Tibet Autonomous Region of the People's Republic of China. Tibet was officially named after the Qing Dynasty Central Committee. Tang and Song Dynasties were Tubo; The Yuan Dynasty was Xuanzengyuan; The Ming Dynasty was called Usizang, set Dusi, etc.; In the early Qing Dynasty, it was called Wei Zang, which was the former Zang and the later Zang. Later, it was officially named Tibet, the beginning of the name of Tibet; The Qing Dynasty had a minister for affairs in Tibet; Tibet in the early Republic of China; After the founding of the People's Republic of China, the Tibet Autonomous Region was formally established in 1965.

Similarly, the word "Tibet" became the abbreviation of the Tibet

Autonomous Region, a single word abbreviation for "Tibet." The English word "Tibet" may be derived from the Turks and Mongols called the Tibetans "Tubert." In the Yuan Dynasty, it was introduced to the West through Arabs, which is also derived from the Tibetan calling themselves Bod. In terms of the ethnic appellation, Tibet corresponds to "Tibetan"; However, in terms of the geographical appellation, Tibet sometimes corresponds to "Tibet," and sometimes refers to the whole Tibetan region in general, which has a significant difference with "Tibet." (Shi Tai 'an, 1999)

1.2.1 Tibetans

The origin of the Tibetan people is unclear. Theories on the subject have arisen based on ethnological, linguistic, and other findings, and have taken into account the numerous migrations of peoples. I'll restrict myself to a rough summary of it here, namely, at the beginning of Tubo history, in the early 7th century or a little earlier, when the Tubo people came into being. According to Tibetan legend, the first ancestral couple was a forest monkey and a Yanluocha girl. The place where they are united is called Suotang, which is usually located in Yarlung, the southern part of the Yarlung Zangbo River basin. But this locating may have been motivated by a desire to place the origin of the Tubo people in the place where the first monarchy was born. Other legends place the story farther east at Bomi, which is also famous for its forests. In the first half of the 8th century, the Central Plains thought it seemed to be much to the north. Also, the place where Nie Tse Zepu, the first mythical king of the Tubo kingdom descended from heaven, is located in the southeast. The site where Nie Tse Zemp fell to the earth is a sacred mountain. (Chen Y Q., 2017)

The Tibetan people descended from an agricultural tribe in the middle of the Brahmaputra River basin. According to archaeological findings, the Tibetan people's ancestors flourished and thrived in the Yarlung Zangbo River basin as early as 4,000 years ago. According to Chinese historical documents, the Tibetan nationality belonged to the Western Qiang people during the Han Dynasty. Tibetan people ancestors, like many Stone Age ancestors, first learned to breed and farm after living in groups, gathering, and hunting. The Yalong area's Tibetan ancestors on the south bank of the Yarlung Zangbo River were later divided into six tribes, namely six yak tribes. In the 6th century, the chief of the Yalong tribe became the leader of the tribal confederation, known as the king (Tibetan pronunciation "zampu").

However, according to Tibetan historical records, the Tubo royal family's ancestor came from the Yalong Valley in Tibet's Shannan Region and led the "Six Yaks" clan. Before Songtsan Gambo, it had been passed down for more than 20 years. When entering a patriarchal society, we can still see remnants of the patriarchal stage in the names of the first few generations' leaders' mothers, and sons. Shannan, recognized as the head of the "Shibuya" division, established an alliance with neighboring divisions in the 6th century and was honored as the alliance leader. At that time, there were also more than ten ethnic groups in Tibet, such as "Yangtong," "Pengbo," "Subi," and "Gongbu," all of which had entered into slavery society. The leader of the Yalong tribe became the leader of a confederation of tribes known as the "Campus" (Kings) and established a slave dynasty calling itself the "Tibetan."

Nevertheless, the Han, who had known the Tubo people well since the 7th century, translated the word Bod as "fan." This may be because Bon was sometimes used in place of Bod in Tubo at that time. However, according to a Tibetan envoy, the Han quickly adopted the Tubo name and conflated it with the name of a Turkic-Mongol ethnic group, the "bald hair," whose original name might have been something like the Tuppatt. Simultaneously, both Turkic and Sogthian texts refer to a T-put people, which we can generally identify as being located in the northeastern part of present-day Tibet. (Chen Y Q., 2017)

Consequently, the coexistence of different ethnic groups has become the basis of today's Tibet's complex ethnological form. To understand this pattern, one must consider the mobility of peoples. There are often marriages between different peoples. The Qiang (belonging to Tibeto-Burman) and Tuyuhun (Turkic-Mongolian) often intermarry. According to the Main Data Communique of the Sixth National Population Census of the Tibet Autonomous Region in 2010, residents of ethnic minorities are the majority in the Tibet Autonomous Region, supplemented by residents of other ethnic minorities and the Han nationality.²⁶

1.2.2 Unique group of people

Language and Characters

The Tibetan people have their own language and writing. The Tibetan language belongs to the Tibetan branch of the Tibeto-Burman language family of the Sino-Tibetan language family. It is divided into Tibetan, Kang, and Amdo three dialects, and there are characters, while the Jiarong Tibetan is rarely seen as a dialect without characters. The current Tibetan script is a pinyin written in the early 7th century based on ancient Sanskrit and Western Regions. The use of the Tibetan language strengthened the economic ties between the Tibetan people and the Central Plains.

²⁶Turk: a general term of ethnic groups active in the Mongolian Plateau and Central Asia in history, and also an important nomadic ethnic group in the northwest and northern grassland areas of China, following Xiongnu, Xianbei, and Rouran.

⁵Nie Tse Zemp: Legend has it that he was the son of a god who descended from heaven to Yalong and became the king of the people. From him until the seventh generation of Campus, collectively known as the "seven Kings of the red sky." According to the records of various historical books and the calculations of experts and scholars, there are different theories about the reign of Nie Chi Zampu, such as the third century BC, the second century BC, and the fourth century BC

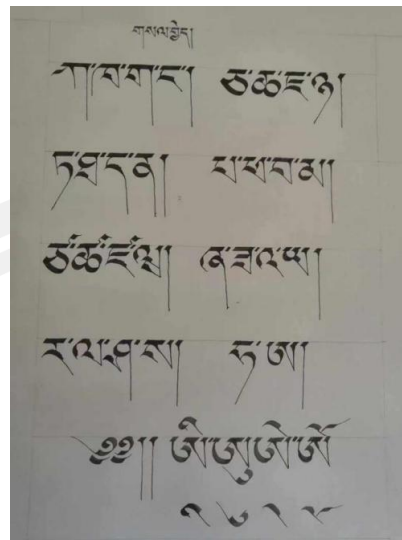


Figure 7 Handwritten Tibetan Calligraphy by Dong Zhi.
Source: The figure is from and Sun Jia's field work in Lhasa Tibet.

The word "Tibetan" is written as "bod-yig," meaning "Tibetan characters." As a written communication tool of the Tibetan people, the Tibetan language has a long history second only to Chinese in China. It is a pinyin character, a consonant character, divided into consonants, vowel symbols, and punctuation marks of three parts. There are 30 consonants, four vowel symbols, and five reverse letters (to spell foreign words). Consonants are four letters in a group, a total of seven and a half groups. Each letter's actual pronunciation is different in ancient and modern times and dialects, but all of them have a vowel "a" attached. Vowels, meaning "pleasant words," are relative to consonants. Because the vowel sound without obstruction, pleasing to the ear and get this name. Punctuation marks, meaning "dividing line" or "dividing mark." Punctuation marks in Tibetan are simple in form and few in type.

Moreover, their rules of use are also different from those of other characters. There are six forms of Tibetan punctuation marks, among which the sound insulation marks between syllables are the most frequently used. Besides, there are cloud characters, used for book titles or articles; Serpentine, used at the beginning of an article; Used at the end of a phrase or sentence; double pendant, used at the end of a chapter; Quadruple, used at the end of a volume. With society's development, to express the meaning more accurately, Tibetan has begun to learn from and use the punctuation marks of western characters.

The Tibetan literature is rich and colorful, including writers' literature and folk literature, and ranks first among China's ethnic minorities in terms of quantity. King Gesar is a folk epic, which is the longest known epic in the world. The Tibetan literary classic, Love Song of Cangyang Gyatso, is also well known around the world.²⁷

²⁷ Qiang people: Qiang people originated from the ancient Qiang people, an ancient people in western China. The ancient Qiang people have a wide and far-reaching influence on the development of Chinese history and the Chinese nation formation. The national language is Qiang, which belongs to the Tibeto-Burman Qiang language branch of the Sino-Tibetan language family. Northern and Southern dialects.

Diet

Tibetan people have their own unique food structure and dietary habits, among which butter, tea, Zanba, beef, and mutton are called the "four treasures" of the Tibetan diet; besides, there are barley wine and various dairy products. The Tibetans' staple food and drink are Zanba, meat, dairy products, buttered tea, and barley wine. Zumba is a kind of staple food unique to the Tibetan people. It is fried with highland barley and ground into a fine powder. The main way of eating is to mix buttered tea and knead it into a lump by hand or to mix it with salt tea, yogurt, or barley liquor.

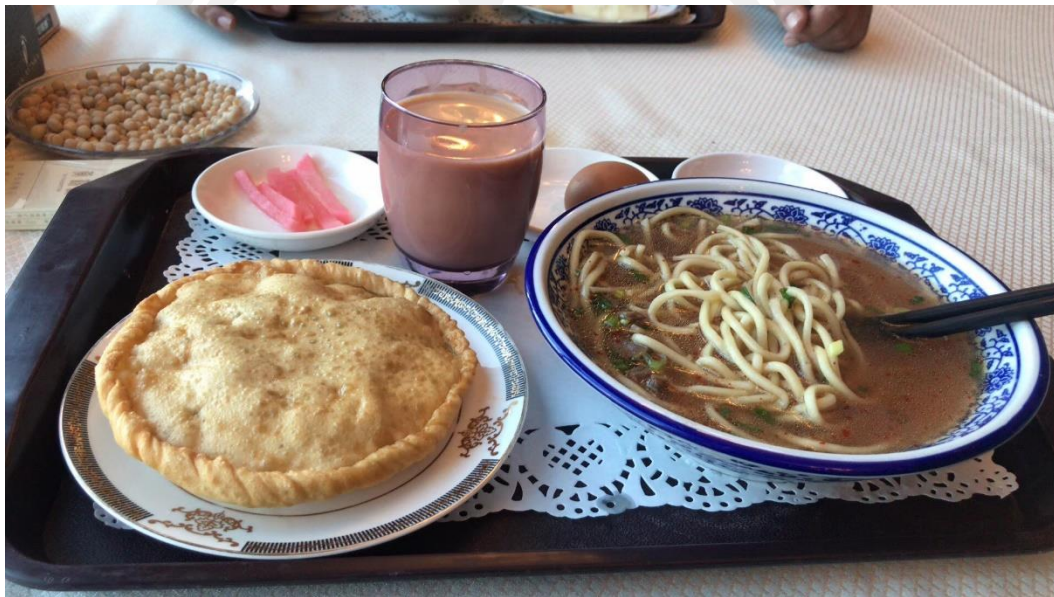


Figure 8 Traditional Tibetan breakfast “Tibet noodle” and buttered tea
Source: The figure is from Sun Jia's field work in Lhasa Tibet

Tibetan food is one of the Chinese catering series schools, with a long history and rich varieties. Tibetan food is divided into staple food, dishes, soup in three categories. The taste of Tibetan food is light and gentle. In addition to salt, onion, and garlic, many dishes do not use spicy seasonings. In terms of eating meat, there are many taboos among Tibetans. Generally, only eat beef and mutton, do not eat horse, donkey, and mules, and especially avoid dog meat. Fish, shrimp, snake, eel, and other aquatic seafood food, except for some urban residents, people in farming and pastoral areas are generally not used to eating. With the improvement of social economy and cultural life, Tibetan meal is also improving and enriching in the cooking technology of dishes and the form of dining.

Butter tea is an indispensable drink for Tibetans in Tibet. Butter tea cannot be made without butter, salt, and tea. Butter is the cream extracted from cow and goat milk. When drinking tea, Tibetan people pay attention to the order of age, host, and guest. Guests drinking tea cannot be too urgent too fast, generally with three bowls for the most auspicious.

Tibet's highland barley wine is brewed directly from highland barley. It has low strength and is enjoyed by all Tibetans, men, and women, old and young. It is a necessary drink for festivals and festivals. The Tibetan drinking rituals and customs

are relatively rich. When making new wine, they must first worship God with "God wine" and then follow the ancient motto of "orderly growth" to toast the elders in the family first, and then the family members can drink it. At a holiday wedding or gathering of many people, drinking is usually served to a respected elder, followed by a clockwise toast. The toaster should hold the glass with both hands above his head and present it to the recipient, especially to the elderly. The recipient takes the wine cup with both hands first, then holds it with his left hand, and then dips his right ring finger gently into the wine in the cup and flips it to the air. This is repeated three times to express his worship to heaven, earth, and God and his prayers to the three treasures of Buddhism, Dhamma, and Sangha.

Tibetan clothing

Tibetan costumes are extremely rich and colorful, due to variations in natural circumstances, modes of production, and history, and there are numerous differences too numerous to list. There are significant variations between counties and townships in some cases. More than 200 different styles of clothing have been found, putting China's ethnic minorities first.

The Tibetan male clothing is divided into three kinds: legu (labor clothing), xungu (dress), and zha gu (samurai clothing). Tibetan clothing is also mainly reflected in women's clothing changes in festivals, major events in life, and rituals. Festive costumes are richer and heavier than usual. This is well known, and the adult ceremony and marriage before and after the women's dress is a large difference is a major feature of the Tibetan dress system. The Tibetan costume culture is rich in connotation and diverse in levels. There are not only certain structural features but also many hierarchical and regional differences and some specific costume systems. Were the indigenous inhabitants of the Qinghai-Tibet plateau and the Tibetan part of the ancient Qiang people fusion together, this is almost the consensus of the historiography circle. Both of the ancient Qiang people, the Qiang, or KaRe, qi gong, such as the creator of the culture, they all live in the terrain, cold climate, natural conditions on the roof of the world, give priority to with animal farming, agriculture, which determines the basic characteristics of Tibetan ancestors' clothing is thick insulation, wide, warm fat waist, long-sleeved dress.

Besides, to adapt to the routes and the mobility of animal husbandry production, Tibetans gradually formed the cloth, waist, leave a prominent space on their chest (resembling a bag), to go out to deposit ghee, zanba, tea, bread, and butter, you can even put infants during a hot day of work. According to the need can reveal the right arm or both arms, the sleeve on the waist, regulate body temperature, when need to put on, don't have to wear them entirely, during lunch, night sleep, untied belt and take off the sleeves and lay half-covered, become a warm sleeping bag, is a multi-purpose content, of course, these dressed in style and function are not likely to be a day, also need not XiangKao. However, it is not difficult to imagine that the Tibetan tone has been formed for a long time. The bronze image of someone who has studied before and after the Western Han dynasty and the ancient murals found the ancient Qiang. Tibetan dress today is extremely similar, are fat waist, long sleeve, cloth, YouRen, long skirt, waist, arm, such as fur clothing, a striking resemblance to that Tibetan dress has strong stability, which is the ecological environment, and lifestyle decided the best indicators of clothing shape.

Tibetan costumes, both male and female, are still intact. Different regions have different costumes. Men's vigorous bold; the women's dress is elegant and natural, especially with jewels and jade as the accessories, forming the unique style of plateau women. The basic Tibetan clothing features are long sleeves, a wide waist, long skirts, and long boots. This largely depends on the ecological environment in which the Tibetan people live and how production and life are formed on this basis. Wearing clothing with such a large structure and sleep at night can be used as a quilt to resist the wind and cold; the robes have spacious sleeves, and the arms can be retractable freely. In the daytime, when the temperature rises, one arm can be released, which is convenient for heat dissipation and body temperature regulation. Therefore, the costume of removing one sleeve forms a unique style of Tibetan clothing.

The Tibetan costume is colorful, and its characteristics are also highlighted in the collocation and composition of colors. During artistic performances and festivals, Tibetan costumes of various bright colors are the focus. On the other hand, the Tibetan people's daily clothing is mainly blue and white, matched with colorful belts or lace. In pastoral areas, the lace of Tibetan clothing is commonly used in blue, green, purple, cyan, yellow, red, and other color blocks, forming a colorful ribbon. Female leather robes are commonly used with cross patterns of flower-collar robes, giving people an association of "charity" and "caress." Besides, Tibetan costumes also boldly use strong contrast colors, such as red and green, white and black, red and blue, yellow and purple, and color matching is bold and exquisite.

The Tibetan people attach great importance to hada and regard it as the most precious gift. Hada is a snow-white fabric, usually about 20 or 30 centimeters wide and one to two meters long. It is made of yarn or silk. Hada is presented to show respect on every happy occasion when a distant visitor comes, or pays a visit to an elder, or goes on a long journey to see him off. Women wear long-sleeved robes in winter and sleeveless robes in summer. They wear shirts of various colors and patterns inside and tie an apron with a colorful pattern at the waist. Hat with varying styles, different textures. There are ten or twenty kinds of pulu hats and pulu hats. Tibetan boots are one of the important features of Tibetan clothing. The common ones are "Songbala wood" flower boots with cotton leather sole.

Tibetan men and women pay special attention to ornaments. The texture of ornaments is silver, gold, pearl, agate, jade, coral, amber, etc. They are widely used in headwear, hair ornaments, earrings, necklaces, waist ornaments, and rings. The most distinctive part of the ornament is the waist jacket. Most of the ornaments are related to ancient life production, and they are also exquisitely-inlaid with gold and silver jewelry. Headwear is made of copper, silver, and gold engravings and gems such as jade, coral, and pearls. Beautiful appearance, mostly natural shape.



Figure 9 Traditional Tibetan woman Clothing in Qamdo area.

Source: Quoted from Qamdo Tourism Board website.<http://lyfz.changdu.gov.cn/>

Tibet is an ethnic minority autonomous region with Tibetans as the mainstay, with 45 ethnic groups, including the Han, Monba, Lhoba, Hui and Naxi, as well as Sherpa people with no identified ethnic component, of which Tibetan and other ethnic minorities account for 91.83 percent, he said. Each region of Tibet has its own unique clothing, just enumerate the Tibetan women's clothing in Qamdo area, whose clothing has a unique representative.



Figure 10 Tibetan Clothing-Ngari Prefecture Women's Apparel

Source:Quoted from "Tibetan Folklore P.1"

In addition to differences in class, regularity, and seasonality, there are also great regional differences in modern Tibetan costumes, particularly in women's costumes. Like many ethnic groups globally, the clothing of Tibetan women is much more complicated than that of men. Perhaps people of all ethnic groups reflect their beauty preference and even their families' wealth and pride in women's clothing. Make women's clothing become one of the main signs of the characteristics and differences of national costumes.

Tibetan Medicine

Tibetan medicine is quite advanced. Tibetan medicine has a history of more than 2,000 years and has formed a system as early as the Tubo period. During the reign of King Trisong Dezan, Tibetan medicine has achieved unprecedented development. Based on ancient Tibetan medicine, Yuuto Yuandan Gongbo, the originator of Tibetan medicine, absorbed Sifang medicine's essence and compiled the "Four Medical Classics."

Tibetan opera includes four types of opera, including Tibetan opera (Ajilam), Amdo Tibetan opera (Namute), Dege Tibetan opera, Qamdo Tibetan opera, and each type of opera has different characteristics in terms of singing music, performance, and costumes. Tibetan opera and Amdo Tibetan opera are widely spread and have a greater influence. Tibetan opera has a long history, and its origin can be traced back to the 8th century Trisong Dezan period. At the Sang Temple's inauguration ceremony, artists combined Tibetan folk dance with Buddhist scriptures into a pantomime-style god dancing ceremony. In the past, Tibetan operas were performed in squares, only drums and cymbals were used to accompany them, and the vocals were used to help the actors. Since the founding of the People's Republic of China, Tibetan opera has been put on the stage. The singing and band have been reformed, which has enriched the expressive power of Tibetan opera music.

Notably, the architectural art of Tibetan Buddhist monasteries, among Tibet's ancient architectural art, is richest in nationality and era characteristics. It is built on mountains, large in scale, vigorous, exquisite craftsmanship, and magnificent. From the beginning of Buddhist temples' formation to the formation of the main architectural style of Tibetan Buddhist temples, it has generally experienced three development stages of integration of temples, temples, palaces, and temple buildings.

Tibetan Buildings

The most representative dwellings of the Tibetans are the blockhouses. The bunker houses are mostly stone and wood structures. The houses' outer walls are thick, and the style is simple and rough; the outer walls shrink upward, and those built against the hill, the inner slope is still vertical. Blockhouses are generally divided into two floors, and columns calculate the number of rooms. The ground floor is the livestock pen and storage room, with low story height; the second floor is the residential floor, with large rooms as halls, bedrooms, kitchens, and small rooms as storage rooms or stairwells. If there is a third floor, it will be used as a sutra hall and a balcony. Because it looks like a bunker, it is called a bunker.



Figure 11 Tibetan buildings-Para Manor in Tibet

Source: Atlas of the Cultural History of China's Ethnic Minorities - Southwest Vol. 1
P.10

Para Manor, located in Jiangzi County, Tibet Autonomous Region, is a well-preserved representative building with Tibetan architectural characteristics.

Etiquette

The Tibetans are very particular about etiquette. In daily life, the elderly and the average generation have different ways of bowing. When you see an elder or respected person, take off your hat, bend over 45 degrees, hold the hat in your hand, and be close to the ground. When you see an ordinary person, you can lower your head slightly and hold the hat on your chest. Bowing at this time is only a kind of courtesy. In some areas, putting your palms together and bowing are used at the same time. Put your hands together to show respect. This way of saluting is mostly used to meet elders or respected people.

Offering a Hada is a form of Tibetan hospitality etiquette that expresses a warm welcome and sincere respect for the guests. Hada is a Tibetan word that means scarf or silk scarf. It's mostly white, but it's also light blue or light yellow, and it's around 1.5 meters to 2 meters long and 20 cm tall. The blue, black, white, green, and red multicolored hada is the highest. The vibrant hada is used for the most important and solemn ceremonies, such as Buddhist events.



Figure 12 Tibetans presenting Hada

Source: Figure quoted from Baidu Picture website <http://Baidu.com/>

Tibetans kowtow when visiting Buddha statues, stupas, living Buddhas, and worshipping the elders. Kowtowing is usually carried out in temples with religious activities. Put your hands together and hold your head high, push your head from the top, your forehead to your chest three times, then lie down on the ground, straighten your hands to mark the ground, and repeat this process. Knocking short heads was also carried out in the temple. Put your palms together three times in a row, then arch your waist to the feet of the Buddha statue and tap your head lightly to express sincere repentance. To pay respect to the elders, we must kowtow to show respect and blessings.

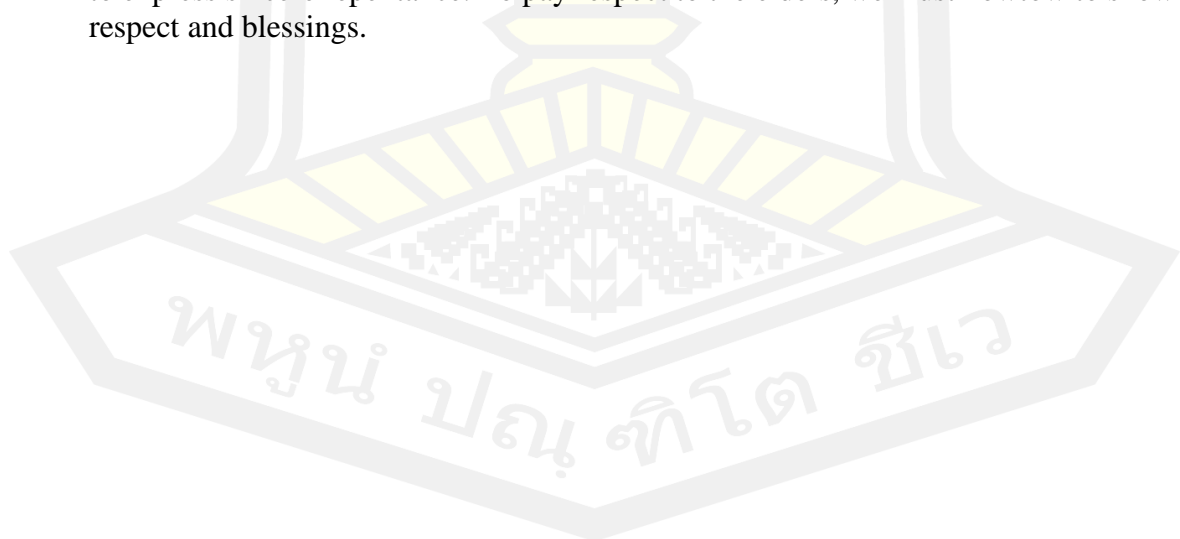




Figure 13 Tibetan residents kowtow in front of Jokhang Temple.

Source: The figure is from Sun Jia's field work in Lhasa Tibet

Religion

Although we all know, the Tibetan ethnic community is one of the ethnic minorities in which everybody believes in Buddha. Tibetan religious culture has a long history, a diverse selection, and a rich connotation. Since the introduction of Buddhism to Tibetan areas in the seventh century, a Tibetan religious culture with Buddhism as the main feature has grown, developed and prospered. Religion and the Tibetan people are inextricably linked and interdependent. Tibetan Buddhism is a Mahayana Buddhism with explicit esoteric Buddhism, especially tantra. It is Tibetan Buddhism with a strong local color that has been formed in the process of long-term mutual influence and struggle between foreign Buddhism and the original religion of Tibet since the 4th century AD. It has been spread in Tibet for more than 1,000 years. Many independent sects have been formed.

In addition to the original religion, there are "Nyingma School" (commonly known as Red Sect), "Sakya School" (commonly known as Flower Sect), and "Kagyü Sect" (commonly known as White Sect). "Gelu School" (commonly known as Huangjiao). Since the 16th century AD, Tibet has implemented a unified system of administration and religion. Therefore, no matter in people's ideology or in the customs of production and life, it has a strong religious (Buddhist) color, and religious activities have become the majority. An integral part of residents' lives. Religious culture is a very complex cultural system, including spiritual culture, behavioral culture, and substantive culture, as well as artistic and scientific factors. Therefore, studying or mastering Tibetan religious culture as a whole has theoretical and practical significance. (Kezhu Qunpei, 2009)

As a cultural phenomenon, religion is an important part of Tibetan culture. Therefore, exploring Tibetan religious culture is a highly academic research topic and an interesting physical and mental experience. Take Tibetan Buddhism as an example. It has the well-known Buddhist encyclopedia-"The Tripitaka," in addition to rich original materials and various monographs. In short, Tibetan books are voluminous and divided into categories. In terms of the number and the richness of content, Tibetan books are second only to the Han nationality among the 56 ethnic groups in our country. As a kind of foreign culture, Buddhism has taken root, blossomed, and bears fruit in the snow-covered plateau. It has a long history of at least 1,300 years.



Figure 14 The Eight Thousand Odes Prajna Paramita Sutra in Sanskrit is kept in the Tibet Autonomous Region Museum.

Source: Quoted from <http://www.yidianzixun.com/article/0J6jEGb0>.

It originated in ancient India and is made of leaves. The pictures were produced in the 11th and 12th centuries and have been kept up to this day. They are now in the Tibet Autonomous Region Museum.

The most prosperous in Tibet's history is the Bon religion and the Tibetan Buddhist generals. The two sects live and cherish each other and cannot be separated. Bon religion, the "Bon" of Bon religion, is just a transliteration of the Tibetan language. Yongzhong Bon religion is abbreviated as "Bon religion," which is the teaching method preached by Xinrao Miwo. It originated from the "Gangdi" of the ancient elephant male in Tibet. Sishan" and "Mapangyongcuo Lake" area.

Moreover, the ancient kingdom of Xiangxiong was established in the Iron Age between 1500 BC and the first year of AD and died in the Tubo dynasty in 645. Yongzhong Bon religion is the inheritor of the ancient Xiangxiong culture.

"Ming Jian of Tubo Kings' Lineage" records: "From Nie Trizanpu to Chijie Tuzan, all twenty-six generations maintained state politics with Bon religion." As the early culture before Buddhism was introduced into Tibet, traces of Bon culture run through Tibet's aspects. "From production to life, from folk customs to beliefs, there are shadows of Bon culture everywhere." Religious activities such as worshipping mountain gods and turning mountains all originated from Bon culture. According to reports, there are 178 copies of the "Bon Religious Tripitaka," including 74 "Law," 70 "Sutra," 26 "Continuation," and 8 "Library." According to the records of "Tibetan Kings" and "Dodui" and other classics, the Patriarch Xinrao Miwo made many changes to the primitive Bon religion in the past and founded the Yongzhong Bon religion. (Kezhu Qunpei, 2009)

Tibetan Buddhism, also known as Tibetan Buddhism, or commonly known as Lamaism²⁸, refers to the branch of Buddhism that was introduced to Tibet in China. It belongs to Northern Buddhism. It is called the three major geographical systems of Buddhism along with Han Buddhism and Southern Buddhism. It belongs to Mahayana Buddhism, but the inheritance of Tantric Buddhism characterizes it. Also, Tibetan Buddhism does not have the inheritance of Hinayana Buddhism. It is said that although all branches and scriptures have a certain degree of influence on the formation of Tibetan Buddhism, they are not the same or direct in the way of Buddhist practice and precepts. Inevitable relationship. From the judgment of Mahayana Buddhism, Tibetan Buddhism, esoteric Buddhism, and Mahayana Buddhism are obviously relative.

The origin of Tibetan Buddhism can be traced back to the ancient Xiangxiong dynasty more than 1,800 years ago. The prince of the ancient Xiangxiong was fortunate enough to prosper the Buddha. "Yongzhong Benbo Buddhism" (abbreviated as "this religion"), "Yongzhong Benjiao" is the Tathagata Dharma passed down by the Fortunately Miwo Tathagata Buddha. The "Kanjuer" of Yongzhong's teaching is actually the origin and source of all Tibetan history, religion, and culture. It is an extremely precious material for studying ancient Tibetan civilization. It is also an important field that any researcher of Tibetan culture cannot bypass. In July 2013, the Tripitaka Chinese translation project of "Ancient Elephant and Male Buddha" has been listed as a key scientific research topic of the "Chinese Academy of Social Sciences."

After introducing Indian Buddhism into Tubo in the seventh century AD, Indian Buddhism and Bunbo Buddhism each absorbed a lot of each other's content, and each developed because Indian Buddhism and Bunbo Buddhism are completely consistent in the origin of their beliefs. Indian Buddhism has absorbed a large amount of Bunbo Buddhism contents, allowing it to be more deeply rooted in society at that time and gradually developed into a modern "Tibetan Buddhism." Tibetan Buddhism is divided into two development periods, the former and the latter.

The prosperous period was from Songtsen Gampo's introduction of Indian Buddhism to the extinction of Buddha in Langdama, the prosperous period.

28 Lamaism: Tibetan buddhist term, meaning master, master, for the Tibetan buddhist monk title, elder, superior, eminent monk title.

The large-scale introduction of Buddhism to Tibet should begin when Songtsen Gampo established the Tubo dynasty. Buddhism came from two directions, Handi and India. At that time, King Songtsen Gampo of Tibet converted to Buddhism under the common influence of his two wives, Princess Tang Wencheng, Princess Piju of Nepal, and the famous Tibetan Princess Chizun. He sent the minister Duanmei Sanbodhi and sixteen people to India to study Sanskrit and Buddhist scriptures. After returning, he created Tibetan scripts and began to translate some Buddhist scriptures. He also enacted laws that made people believe in Buddhism, and Buddhism began to spread in Tubo.

One hundred years after Langdama destroyed the Buddha, Buddhism was introduced again from the former Xikang and Weizang areas, and Tibetan Buddhism was revived. The spread of Buddhism in Tibet before Buddha's death by Rangdama was called the "pre-prosperity period" of Tibetan Buddhism and the "post-proliferation period" afterward. According to the different routes of Buddhism's introduction, Tibetan Buddhism can be divided into Shanglu Hong and Xialu Hong.

Importantly, Rinchen Sangpo translated 17 sutras, 33 essays, 108 Tantras, and built 108 monasteries. Atisha wrote "Bodhi Taoist Lamp Theory" and made a great contribution to the development of Tibetan Buddhist theory. His disciple Zhongdunpa founded the Kadampa. At the same time, he is also the promoter of Guanyin and Tara's beliefs. Buddhism gradually revived in Tubo and developed into Tibetan Buddhism with unique plateau ethnic characteristics. Various tribes began to form in the 11th century. The formation of the Gelug Sect at the beginning of the 15th century saw the final formation of Tibetan Buddhism branches. There are mainly four major schools in the early stage, such as the Nyingma School, Kadam School, Sakya School, and Kagyu School, and the later Gelug School. After the rise of the Gelugpa, the Kadampa merged into the Gelugpa and did not exist alone.

Also, the sect difference of Tibetan Buddhism is neither like the Hinayana sects in India because they follow different precepts, but also different from India's Mahayana sects because of the different doctrines they advocate. The differences between sects are due to Buddhism's internal factors, such as different teachers, different teachings, different scriptures based on, and different understanding of the scriptures and external factors such as different regions and different donors. This is another characteristic of Tibetan Buddhism.

The characteristics of Tibetan Buddhism teachings are simultaneous learning of large and small vehicles, dual cultivation of both apparent and secret practice, equal emphasis on seeing and doing, and absorbing certain characteristics of Bon religion. Different inheritance, complex rituals, and numerous statues are distinctive features of Tibetan Buddhism, which is different from that of Han Buddhism. Xianzong said that of all the four schools of Buddhism, Jingbu, Weizhi, and Madhyamaka, Madhyamaka is the most developed. The inheritance methods of Tibetan Buddhism include both master and disciple inheritance methods, such as the Nyingma, Kagyu, and Kadampa; there are also family inheritance methods, such as the Sakya School, which basically adopts the family inheritance method based on the Kun family. But the most distinctive feature is the reincarnation system of Living Buddhas. "The unity of politics and religion" is another characteristic of Lamaism.

Historically, most Tibetan Buddhism sects have been combined with certain political forces (including local power groups or family forces) to form a

unified system of politics and religion. This system first took shape in the Tubo Trizu Dezantsamp, and the Sakya Sect formally established it. It has been continuously improved afterward. It will reach its peak when the Gelug Sect takes over the power of Tibet's local politics and religion. It was abolished during the democratic reform of Tibet in 1959.

The places where Tibetan Buddhism is taught and practiced are divided into two types: preachers and monasteries, and there are also integrators. The larger monasteries have a prescribed school system. The regulations of different schools and monasteries are not exactly the same. For example, Guo Mangzhacang of the Drepung Monastery of the Gelug School stipulated: the five years of Ming Dynasty, four years of Prajna, two years of Madhyamaka, four years of Jishe, and one year of precepts must be carried out step by step. After learning the precepts, they are collectively called Karenpa (Bachelor of Scripture). There are three ways out 1. A small number of applicants apply for a Geshe degree, 2. Free lectures or retreat practice, 3. Enter Tantra College to continue their studies.

Notably, the temples of Tibetan Buddhism vary in size, with only a few people in the small and as many as seven or eight thousand in the large. Large monasteries are generally composed of scripture halls, shrines, Lin Yuan as a place for debating scriptures, a scripture printing house, several living Buddha Labrangs, monks, deacons' offices, warehouses, guest rooms for hosting the benefactors, animal stables, and so on. In old Tibet, monasteries were often the religious, cultural, economic, and political center of a region. After the founding of the People's Republic of China, important temples were designated as key cultural relics protection units at the national, provincial, and county levels according to their importance. Many monasteries were severely damaged during the Cultural Revolution. After 1979, they were gradually restored with government funding and voluntary fundraising by the masses of believers.²⁹

²⁹ Shakyamuni Buddha: The master of Shakyamuni Buddha in a previous life, the Son of the White House.



Figure 15 Tibetan monks debate scriptures in Sera Temple in Lhasa Tibet.

Source: Quoted from https://www.sohu.com/a/125088728_578620.

Part 2. Tibet and the Tibetans before the founding of New China

The traditional historical records of Tibet contain many periods of incoherence and ambiguities. From the Tubo Dynasty Zang Zan cadre time park's clear age of 600 years, the Tubo Dynasty continued to rule into three centuries, Tibet is really into the slave-owner social system. At the same time, to the east of Tubo, the Han Dynasty was also being established.

2.1 The Slave Society during the Tubo Dynasty

In the early 7th century, tubo (now the Tibet autonomous region), the famous national hero in the history of Tibetan sontzen gampo From river (now the yarlung zangbo river), long valley, south of middle successively in mergers and acquisitions department unified whole, established the legal system, as the Tibetan people's praise, built a powerful slavery regime, namely the tube dynasty. The central part of Tibet used to be known as the "bod," from which the Tibetan name is derived. China and Tibet are located in the area centered on the long-established Brahmaputra River. The river has its headwaters at the foothills of Mount Gangdise (Kailasa in India, Titise in Tibetan) and Lake Mafamtso (Manasarowara in India, Mapham in Tibetan), both at the western end of the region. The Brahmaputra River runs from west to east and flows out of Tibet at a wide bend, roaring south towards Assam, where it is renamed the Brahmaputra. There are two very important areas along the river. "In the west, first, are the Tibetan areas on both sides of the river. The principal cities are Xigaze and

Gyantse; then there is the stronghold of Lhasa, the capital. (Wang Yongqiang, 1999)

Besides, the city of Lhasa stands on the vast fertile valley of the Kiqu River, which flows into the Brahmaputra River in the south. To the east, in the Yarlung Zangbo River's belt, there are three regions that Tibetans have always distinguished from other regions and called Dabu, Gongbu, and Niang. There were two other areas south of the Brahmaputra, Ya, and Loza, where the first Tubo regime was formed. These three regions are particularly suitable for agricultural production and are distinguished by their abundant forest resources.³⁰

During the Songtsan Gambo period, the Tubo ("Xibu Ye" or "Yalong") tribe successively annexed the Subi and Yangtong tribes, completing the unification of the Qinghai-Tibet Plateau. The ethnic groups that arose as a result of shared cultural psychology gradually came into being, forming the later Tibetan nationality. Tibet was ruled by the Tubo Dynasty at the time, and several major innovations occurred. During this period, Songtsan Gampo moved its capital to Luo and at the same time carried out a massive military expansion to foreign countries. During the Tubo Dynasty, there were many wars with the Tang Dynasty for many times, and the two sides had reached many alliances. The most famous surviving relic is the "Tablet of the Tang and Tibetan Alliance" at the gate of Jokhang Temple in Lhasa City. The most famous marriage between Princess Wencheng of the Tang Dynasty and Princess Jincheng of the Tang Dynasty and Princess Zampu was an important event in the exchanges between Tubo and Tang Dynasty.

30 Supi: Supi is a country with a high degree of civilization in Tibetan history. It is located in Namulin County, Xigaze Prefecture, Tibet today. According to the New Book of Tang Dynasty, Subi is a "species of the Western Qiang." It can be known that Supi was originally a Qiang ethnic group.

Yangtong: that is, Xiangxiong Ancient State, an ancient state in the early history of Tibet, the center of its territory is located in today's Ngari Region.

Songtsan Gambo :(617-650) Songtsan Gambo was a famous tubo statesman and strategist in the tang dynasty. He was a hero of the ancient Chinese minority nationalities. He inherited the throne of Zampu from his youth, and after years of hard work, the Tubo Dynasty was established in the real sense. The world is most familiar with the story of his marriage to Princess Wencheng.

The quote "History of Tibetan Buddhism" is in the first paragraph of page 22 of Xiaodong.

Tubo Dynasty: namely from the thirty-second generation of Zampu Songtsan Gampo, the end of the fourth generation of Zampu Rang Dama until the demise of AD 629 - AD 842, lasting 231 years.

Luo Shao: Also called "Luo Shao." The pronunciation of Tang Chinese -- "Luo" La (flat tone) and "Sa" (quateng tone), which was the ancient name of Lhasa in Tibet Autonomous Region, was a transliteration of Tang Chinese. Due to the differences in pronunciation between ancient and modern Chinese, the word "Lhasa" gradually replaced the original transliteration.

In 821 AD, the Tang Dynasty and the Tubo sent envoys to make an oath in Chang', the Tang Dynasty's capital. The following year it was really in Tubo (Lhasa). In 823 AD, the inscriptions were carved, and steles were set up in front of the Jokhang Temple in Lhasa. That is the history of the famous nephew uncle and alliance tablet, also known as the Tang Dynasty Alliance tablet or Changqing Alliance tablet.

(625 -- November 1, 680), a female clan member of the Tang Dynasty was of the Han nationality. There is no record of the name of the Han Dynasty, but the Tubo was honored as Jiamusa ("Jia" in Tibetan means "Han," "Mu" means "female," and "Sa" means immortal). Princess Wencheng was originally the daughter of the distant branch of Li Tang Dynasty. In the fourteen years of Zhenguan in the Tang Dynasty (640 years), Emperor Taizong Li Shimin conferred Li as Princess Wencheng. In the fifteenth year of Zhenguan (641), Princess Wencheng married Tubo and became the queen of Songtsan Gambo of Tubo.



Figure 16 Tablet of the Tang and Tibetan Alliance in Jokhang Temple in Lhasa Tibet.
Source: Quoted from Cultural History Atlas of Ethnic Minorities P.46.

It was also an important period of cultural development and integration. With its open character and broad mind, the Tubo Dynasty began to absorb and integrate the advanced cultures of surrounding regions, countries, and nations. Sent emissaries to Kashmir, India, learned Pinyin and Buddhist scriptures and created a Tibetan script. Learn the Persian style of dress. Learn the political system of the Tang Dynasty and divide administrative areas. The establishment of a hierarchical government system, the promulgation of strict laws, Tubo Dynasty period of cultural progress are very obvious. Tubo native Bon and Buddhism coexist. Songtsan Gampo period, Buddhism was separated from the Tang Dynasty. Tianzhu (India), Yuwen (southern Xinjiang), Nipolo (Nepal), and other regions and countries have been introduced. At this time, Buddhism in India had entered a period of decline. Under Hinduism's siege, only the Baltic Dynasty in the north (today's Bengal region) was the last refuge of Buddhism.

Moreover, the Baltic Empire rose in the 6th century and died in the 12th century. Almost in sync with the Tubo rise and fall. Political and religious ties brought the two countries together. In Songtsan Gampo's time, the first batch of temples, such as the Jokhang Temple and the Big Temple, was built. The royal family was the first to take refuge in the Wei Dynasty. During the Chisong Dezan Period, the famous Buddhist monks Master Jithu and Master Padmisheng were invited from Tianzhu to build the first Buddha in Tibetan history. Dharma, monk "three treasures" of the whole temple Sangye Temple, and cut off the Tubo noble children monastic establishment of a complete Buddhist Sangha system, Buddha, the number of religious struggle, Buddhism is related to the internal. Epiphany, gradual understanding of the dispute. The dispute of the tantric school ran through the whole dynasty and sometimes even evolved into bloody conflicts. In the era of Syd Zuzan, Buddhism reached its peak, which eventually led to the intensifying of social

contradictions. Anti-Buddha forces, Syd Zuzan, were murdered by Rondama. Rhondama killed the Buddha after Zampus. As a result, Buddhism suffered a near devastating blow throughout Tubo, and the Buddhist Lalongbedo assassinated Rhondama. From this dynasty chaos, xiongkou four, hui yuan 843 Tubo died.

The Tubo period witnessed significant religious development. During this time, local Buddhism merged with Indian Buddhism and the wisdom of the Tubo people, resulting in the embryonic form of today's Tibetan Buddhism. It also set the basis for the future political and social status of Tibetan Buddhism, as well as the institution of theocracy. Meanwhile, it also clarified why all Tibetans have faith. Throughout the Tubo period, the social structure has changed, and two grades characterize Tibet's social structure. The first is the group that serves as the foundation of society, generally referring to all inhabitants, families, or clans. The second is the social class; for Tubo society, it is the common people and aristocrats. From the 9th century onwards, there were plebeians, nobles, and monks. These are the most obvious social hierarchies, but some smaller hierarchies or nuances have changed throughout history.

Peasants and herders have different ideas and systems, which has resulted in variations in their ideas and systems. The common people, on the other hand, were divided into two groups: wealthy families with herds and fields, and peasants who had nothing and either relied on the former or belonged directly to a Lord (nobles, monasteries, or local governments), or sometimes both, that is, to both. Another taxonomy: on the one hand, the unspecialized working masses, who perform all kinds of work and provide all kinds of services without distinction; On the other hand, there are some professional craftsmen. The monastic order was also divided into two groups, although both were more privileged than the common people: on the one hand, the aristocratic monks, who were rich and educated; at the opposite end of the spectrum were poor monks, who were generally uneducated and burdened with a variety of heavy labor. In addition to these religious members, there are a few yogis or monks (mountain monks). Before Tibet entered modern times, there was no citizen class. (Wang Yongqiang, 1999)

The structure of this social system shaped the composition and social status of social groups in the later Tibet Autonomous Region. The nation was completed and created during the Tubo era, and the process of creating a full and unique national painting system began here. For thousands of years, from ancient times to the dynasty, the soil and water on this plateau nurtured the Tibetan nation with both powerful and rugged, valiant, and skilled warriors. At the same time, he taught the dual national

character of fearing nature and believing in gods, which provided the most suitable soil for Buddhism culture and art teaching to take root in the plateau.³¹

Buddhist art has been the standard of art production in the Tu Dynasty era after Songtsan Gampo brought Buddhism to the west, as Buddhist culture gradually took a solid foothold in Tibet. Regrettably, for several historical purposes. Especially the last of Prondama's dwindling buddhas. As a result, the Tubo era of Buddhist art almost vanished, and painting is now scarce. Murals pale in comparison to stone carvings, stone carvings, and metal sculptures. Even some of the surviving temple murals, also because of natural and human-made disasters and many times after the reconstruction, through the ages and the early appearance already large gap base, or recognition, here we only use limited information, the debate remains, tubo period of Dunhuang mural painting and other arts circumstantial evidence to discuss and

31 Persia: Persia is the European translation of the ancient Greek and Latin names of Iran; that is, Persia is the ancient name of Iran. In history, many empires were established in West Asia, Central Asia, and South Asia, such as the Achaemenid Dynasty, Sassanid Dynasty, and Safavid Empires.

Bon: Bonismo, referred to as "Bonismo" for short, is the teaching taught by Xinramiwo Tathagata Buddha, also known as ancient Xiangxiong Buddhism. Bonismo originated in the area of "Gangdese Mountain" and "Mansarovar Lake" in ancient Xiangxiong, Tibet.

Baltics :(Bengali meaning "to protect") an important dynasty that ruled northeastern India (modern Bangladesh and most of Bihar in India) from the 8th to 12th centuries.

Chisong Dezan: According to Tibetan tradition, he was the 37th Zampu of the Tubo Dynasty, reigning from 755 to 797. During his reign, the Tubo kingdom reached its peak. He also played a very important role in promoting Tibetan Buddhism. Together with Songtsan Gambo and Chizu Desan, he was honored as the "Three Kings of Tubo" by later generations.

A Buddhist monk of India. He was born in Bihar, India. In his early years as a monk, he was a disciple of Qing Bian, the Mahayana Buddhism founder. He was well known in the Indian Buddhist circle at that time for his expertise in enlightenment. He lived in Nalanda Temple. In 743, at the invitation of Tibetan Zangpu Chide Songtsan, he became a Tibetan missionary and presided over the translation of Buddhist scriptures into Tibetan in Lhasa.

Maestro Padmasambhava: one of the greatest achievements in the history of Indian Buddhism and the main founder of Tibetan Buddhism. In the eighth century, at King Chisong Dezan of Tibet's invitation, he successfully founded the Sangye Monastery, the first Buddhist temple in Tibet with the three treasures of Buddha, Dharma, and Sangha.

Three Jewels: Buddha jewels, Dharma jewels, and Sangha jewels, which are the core of Buddhist teaching and testimony. Buddhas refer to all Buddhas who have accomplished the three jewels of Buddhism. Dharma that is, the teachings of the Buddhas. The monk treasure is the monastic Samana, who faithfully practices according to the teachings of the Buddhas.

Sect: a sect of Buddhism, also known as "Sect," in which the word's meaning is slightly different; today, it is a word. Depending on the situation, sometimes the Hinayana may include the Theravada, and sometimes it does not.

A sect of Chinese Buddhism that originated from India and can be divided into two schools; one is the Fetra-Tibetan kingdom, and the other is the Diamond kingdom. Tang and his party had two real inheritances. When Tang Huiguo was an elder, a Japanese monk, Konghai, came to study in Han and later returned to Japan with his sutra theory and rituals to establish the Japanese Tantra School.

Syd Zuzan: According to Tibetan tradition, he was the 36th Zampu of the Tubo Dynasty, reigning from 704 to 755. During his reign, he married Princess Jincheng of the Tang Dynasty. After that, he fought with the Tang Dynasty for many times, lost Qinghai, and sought peace with the Tang Dynasty. It failed to compete with the Tang Dynasty for the supremacy of the Western Regions, and the Tang Dynasty controlled the Western Regions for a long time. In 755 AD, he was killed in the city of Azebel by ministers Lang Meze and Mo Dongzebu.

Langdama (799 ~ 842 AD) (reigned from 838 ~ 842 AD), formerly known as "Dama," also known as "Langdama" in the New Book of the Tang Dynasty, was the last Tibetan Zapu. "Three years after the opening of the reign of Emperor Wenzong, the Tubo Yi Tai Zampu died, and the Tibetan Di Ta Mo was established."

Zip: In the name of the Tubo Kings, there are many words to show Wei's worship. "The new book of the Tang Dynasty, Tubo Bien" cloud: "the common that the strong yue praise, husband yue general, so the name of the king long yue praise." Very impressed. The term "zap" is derived primarily from its religious meaning. It emphasizes that his power comes from God, that is, the so-called "divine right of Kings," and emphasizes that Zip's blood belongs to the divine line, and the right of Kings comes from God.

Tibetan Buddhism, also known as Tibetan Buddhism, or Lamaism, refers to Buddhism's branch introduced to Tibet, China. It belongs to northern Buddhism, together with Chinese Buddhism and southern Buddhism, and is also known as Buddhism's three geographical systems. It belongs to Mahayana Buddhism, but its main feature is Tantra inheritance.

research into the painting style of The Times, this period of Buddhism is also a Thangka art development source of origin. It lays down the social function of Thangka and the use function of Thangka.



Figure 17 Statues of Songtsan Gambo, Princess Wencheng and Princess Chizun in Songtsan Gambo's Tomb

Source: The picture is from Tibetan folklore P.4

"Thangka," the original meaning of "flat, broad" in Tibetan, is a kind of plane painting in the shape of a shrine, that is, a soft niche in the plane, which is originated from the hanging scroll diagram used in the early missionary sermons of this religion. Thangka painting is a unique painting art and religious articles of Tibetan Buddhism, and it is the main form of Tibetan Buddhism painting art. It has distinct national characteristics, rich religious color, and profound and mysterious doctrinological connotation. Exquisite skills, showing a high aesthetic value and unique characteristics of regional art style, have always been regarded as a treasure by the Tibetan people.

According to the Fifth Dalai Lama's novel, *Crystal Treasure Mirror*, the first Tibetan Thangka was drawn by King Songtsan Gambo with his nosebleed, the goddess of Xiangbandanram in full wrath. The legend for Songtsan Gambo of Thangka in person is no longer passed down, but from the perspective of Tibetan art developing process, Thangka has arisen in the era of loose fee dry cloth painting can a casual, simple to hang and easy set, consecrate painting art form because not only has the long-term production of mural art as the basis but also from India, Nepal, pattern.

Importantly, since the introduction of Buddhism, Tibetan Buddhist art has also developed rapidly. Only murals can no longer meet the needs of people in various forms. Thangka painting, a kind of folk religious art form in the shape of a shrine, which is easy to hang and collect, lively and decorative, and convenient for nomads to worship Buddha, has emerged at the right moment. Thangka painting has

certain rules of scale and symbolic significance. Thangka painting heart part, the language is called "Mailong," that is, "mirror," which is where God's show; The red, yellow, and blue border is a symbol of God from the auspicious clouds. Some Thangkas sewn a piece of precious brocade on the top and bottom center, which is called the "ladder of heaven" and the "special ground," as a special setting for sentient beings to get away from the sea of suffering and enter the Futian. When offering, fold the yellow silk curtain upward to become a group flower, which symbolizes the canopy on the central God Buddha's head. In addition to the aesthetic significance of color and shape, the two flying swallows also vividly become the flags of solemn religious significance in the temple. When stored, put down the silk curtain, which can cover and protect the picture. Thangka border decoration of this form of expression has a unique cultural meaning: one is the heaven, earth, fire, is the world formation of the three elements; One represents the three bounds of heaven, earth, and underground. Overall, the composition, shape, and color of a Thangka painting are exactly the most perfect, solemn, sacred, and luxurious palace in the religious sense. It is a lightweight Buddhist shrine painting suitable for nomadic people to exhibit and hang.



Figure 18 Traditional Tibet painting Thangka Painting of Mian Sashcool
Source: The image is quoted from the Mensa painting school national tour exhibition in Lhrasa Tibet

In the 11th and 12th centuries, the Tubo kingdom entered the period of separation, and the development of culture and society was relatively slow. There were a partial confrontation and scattered activities with the separation of art and the political and religious forces around the country.

2.2 Feudal Society

In the early 13th century, the Tibetan area, economy has already entered into the feudal society, in the long political balkanization division continues, the sects of Tibetan Buddhism to expand power, strive for more real estate, serfs, and secular lords group as there is little difference between, among them, which one of the sakya, Kagyu Tibetan before the branch is influential, they are all to promote Buddhism, is associated with repairing method of the traditional brand, and are facing a serious situation, namely the Islamic culture in Tibet in the north and the southwest near Hotan and kaidu-kongque and impressive west place already Islamization in central Asia; Buddhism in India was devastated, and Islam had taken root in the north and east of India. Under such circumstances, the various Tibetan Buddhism schools could only follow the ancient road on the Qinghai-Tibet Plateau in the Tang Dynasty to develop to the northeast, first to the Western Xia Dynasty, and then to contact emerging Mongolia. After several decades, the Sakya School won the competition, won the trust and support of the Yuan Emperor, rose to the head of the various schools in Tibet, and mastered the administrative power of Tibet, making great contributions to the cause of unifying the whole country in the Yuan Dynasty. (Kang Gesang Yixi, 2013)

2.2.1 The kingdom of Sakya

In 1218, the Mongolian by west liao failure, do take this impressive west land in Xinjiang, Genghis khan's cavalry into the kaidu-kongque, yel qiang, hotan, in Tibetan areas, speed (Ali) in the first drop in Mongolia, Mongolia in when all marshal two-member, implements the military control, maybe at that moment, from yel qiang south team record; He then marched west to Central Asia, exterminated Zharantin, and pursued Zharantin to the west bank of the Indus River. In 1223, Genghis Khan went up the Indus River, intending to return to Mongolia by way of the Tubo region, but turned back to Peshawar because of the journey's difficulty. His fame is bound to spread from north, south, and west to the tubo kingdom in 1227. He destroyed the Western Xia, and the Guide and other ethnic areas in the eastern part of today's Qinghai Province came under the Mongols' rule. The Western Xia remnants fled south to the eastern part of Duogansi and the western part of Wusizang. The Mongolian army's surprise victory tactics and the news of the march-like storm shocked the Tibetan political and religious leaders on the Qinghai-Tibet Plateau. Although there are records in the Tibetan books, at that time, Chueh - a of the Lhasa Valley and Yalong Valley gathered together the local leaders and agreed to submit to the Mongols. Still, there are some mistakes in The Times, so it seems impossible to believe all of them.

From the beginning of the Yuan Dynasty, the Yuan Dynasty's central government exercised effective jurisdiction over Tibet. The Tibetan people are an important member of the family of the Chinese nation. Tibet was called "Tubo" in the Tang and Song dynasties and "Wusang" in the Yuan and Ming dynasties.

Development of Thangka

In the 13th and 14th centuries, Tibetan fine art was highly valued by the political and religious dignities in Sajaba. It was revived in response to the

opportunity of the rulers of the Yuan Dynasty to support Tibetan Buddhism. After the religious revival movement of local lords and Dharma spreading masters in the small state period, Tibetan Buddhist people began to mature in the middle and late 13th century AD. The first is the rise of the Sakyas. In the 13th and 14th centuries, with the support of the Yuan Dynasty and the Mongolians, the Saga School gained religious and political power in Tibet, setting a precedent of theocracy in Tibet, realizing a relatively unified political situation after the Tubo Dynasty, and at the same time, bringing Tibet into the territory of China and creating a new situation of Tibet under the Central Plains Dynasty. Relying closely on the Yuan Dynasty's central government, the Sakya sect made great efforts to expand its religious influence, which went far beyond the Tibetan areas and spread to Mongolia and the Central Plains, making Tibetan Buddhism spread to other regions on a large scale. The preserved relics, such as the White Pagoda of Miaoying Temple in Beijing, the Yuntai in Juyongguan, and the Feilaifeng Grottoes in Hangzhou, are the historical witnesses of this activity.

Moreover, Sakya Temple's artistic achievements were later known as the second Dunhuang. Carrying forward the Buddha Dharma is the theme of fine arts. The form and measurement of the Buddha statue are strictly regulated, and the aesthetic pursuit is comprehensive. The painting's subject matter is biased towards the political and historical events, and the intention is still to praise the Shariah. The temple art created by the unity of politics and religion came out in a luxurious wind. Expensive cast bronze statues of the "Lima" Buddha are produced in large numbers; often, thousands of them are displayed in a single temple. Gold painting and gilt and clay sculpture have become fashionable. The Mancha Art of Tantric School has enriched Tibetan art styles with the huge and quantitative scale of form and structure. The art style also tends to be complicated and delicate. The "Sakya style can represent the art style of this period."

When the Thangka art developed into the Sakya period, its varieties flourished not only in the form of painting but also in embroidery, kesi, satin inlay, and beading well as in different styles of Thangka. The main research of this paper is in the painting Thangka. The painting Thangka forms are not eclectic, and the painting style tends to be fine and gorgeous. Simultaneously, there are also more than ten, dozens, and hundreds of biographies of Buddhas, monks, and historical figures, with an unprecedented scale and a more perfect form.

Thangka painting's composition forms are lively and diverse and can be divided into three parts according to religious rituals: upper, middle, and lower. Above is the realm of heaven, in which God dwells; in the middle is the realm of all things; and below is the realm of hell. According to the form of expression can be divided into center composition method, five altar composition method, such as portrait type Thangka; Planar scatter composition, which is not affected by time, space, and perspective, tends to focus a story or story plot in a picture; Geometric composition, such as the Mancha Thangka with the outer circle and the inner square; The sub-format composition method, mostly the performance of special medical themes. The central composition is the most common form. It takes the main characters as the center and unfolds the story up, down, left, and right. The main and secondary pictures are distinct, the composition is full and uniform, and there are many symmetry and balance changes.

Importantly, in Tibetan Thangka, the most vivid depiction is the character image. Although these images are based on the standard of "Three Classics and One Scourge," when they are depicted in detail, they often show the idealized beauty of the world according to the artist's own craftsmanship, such as the generous, charitable, serene, and gentle amiable state of the Buddha. Tara has a soft, dignified, beautiful face, plump body, and human charm. The shape of the guardian god is rough and unrestrained, and the transformation method is extremely exaggerated. The physical characteristics and spiritual outlook of historical figures and the realistic depiction of secularization are real and credible. Vajra, Goddess of Mercy, offering Bodhisattva, and the Five Miaos, all appear in beautiful dance dynamics, forming a beautiful sense of rhythm in shape. Their aesthetic form has profound symbolic significance.

Simultaneously, Thangka art began to form a unique regional style of art creation towards maturity. With the increasing maturity of various sects of Tibetan Buddhism, Tibetan Buddhism painting has entered a style transformation period based on inheriting the Kashmiri style, the Baltic style, and the Dunhuang style. Tibetan Buddhist painting has completed its localization in the history of development, laying a solid foundation for the finalization and overall prosperity of the Thangka painting style.

From the middle of the 15th century, the local school of Thangka painting came into being. One part of personality and spirit Painters in gyantse, based on artistic style, local style for the bold innovation and variation, and techniques to explore their creative inspiration is largely inspired by the style of han nationality, due to the difference of painter personal preferences and inheritance, as they, created the first batch of Tibetan painting history centered on artists personal style of painting genre, have sprung up numerous indigenous art master of history, for the Thangka art style of the final laid a solid foundation. During this period, the most influential paintings were the Mian-Tang School, the Qinze School, the Kachi School, and the Qigang School.³²

32 Small State Period: The History of Han and Tibet records that after the reign of the nine Masang Brothers, many "small states" appeared in Tibet, including the first "25 small states", later "12 small states" and scattered "40 small states". The Wedding Feast of the Sage also records that there were initially "12 small states", which later developed into "40 small states". While recording the Tibetan society before Nie Chi Zanpu in the Dunhuang Tubo Historical Documents, it also talks about "the situation before this time, the original dispersed situation is said that in ancient times, princes of small states and their courtiers were born following the world. These so-called "small states" are in fact some scattered, separate tribes and clans.

Theocracy system refers to the political system in which both the political power and the religious power are integrated. In the strict sense, theocracy requires that the head of state and the religious leader are one person, and one person controls the political power and the religious power. State laws are based on religious doctrine, which is the norm in all civil affairs.

Quotation: Kang. Gesang Yixi, History of Tibetan Art, page 7, paragraph 2.

Altar, altar field, round with foot, gathering. In India, to prevent the invasion of demons, round or square areas were drawn, or earthen altars were built. Sometimes, statues of Buddha and Bodhisattva were painted on them, and the statues were abandoned. Therefore, the mandala is generally defined as a round or square area.

It is the general name of the four Tibetan Buddhist statues translated by modern scholars in ancient times. Refers to "painting Xiang," which is also translated as "painting measurement classics"; The opening of Buddha's statue is as broad and equal as the name of the tree without section.

Dunhuang, a county-level city in Gansu Province, administered by Jiuquan City, is located at the westernmost end of the Hexi Corridor, at the intersection of Gansu, Qinghai and Xinjiang provinces (regions), between 92°13' -95°30' east longitude and 39°40' -41°40' north latitude, with a total area of 31,200 square kilometers. Dunhuang is a nodal city on the Silk Road, famous for its "Dunhuang Grottoes" and "Dunhuang Frescoes." It is also the location of the Mogao Grottoes, the World Heritage Site, and Yumenguan and Yangguan at the border of the Great Wall of the Han Dynasty.

Lhasa and Shannan are called "Front Tibet," Xigaze City is called "Back Tibet," and the whole northern Tibetan plateau is called "Nali." The hole between the former Tibet and the latter Tibet is the Nimu Canyon in the Ya River's middle reaches. The whole area of the rear Tibet complex terrain, from north to south, can be divided into Gangdis - Nianqing Tanggola Mountains, Yarlung Zangbo River Valley, Lailuangeri Mountains, Pengqu Basin, Himalayas five parts. Historically, former Tibet was the Dalai Lama territory, and later Tibet was the territory of the Panchen Lama.

2.2.2 Pazhuba Regime

With the rise of the local government in palmuzhuba and the decline of the yuan dynasty, the sagya school's power declined gradually, and the sagya regime and the kagyü school gradually replaced the political and religious status of the sagya regime and the sagya school.

Dansaiti Temple (now Sangri County). In the first year of Jiading (1208), a monk named Zabayu of the Lang family, a local aristocrat became the head of Dansati Monastery. From then on, the Lang family held both the local government in Pazhu and the local government and became a new local government in Tibet, which controlled most of the area of Uszang. Pa-zhu was one of the 130,000 households in the area of Wei-zang in the Yuan Dynasty. With the efforts of the first to the eighth heads of 10,000 households, Pa-zhu school developed rapidly, expanded geographically, and increased in strength when Jiang Qu Jianzan, the eleventh head of households, vigorously developed agricultural and animal husbandry production in his jurisdiction and reduced corvee and low taxes to develop the economic strength of Pazhu. After that, Jiangqu Gyaltsen began to expand his power outward and wiped out the Chaibawan and Zigongwan households. Most of Tibet was relegated to Tibet 1349 years ago.

Under the control of bamboo. In 1354, Jiangtu Gyaltsen took advantage of the Sakya faction's infighting to besiege the Sakya Monastery, and the Sakya Benchin army was defeated. Jiangqu Gyaltsen took away the imperial seal granted by the Yuan Dynasty to the Sakya to administer Uszang for generations, annexed later Tibet areas, and the local government of Sakya collapsed. Later, Jiangqu Gyaltsen sent emissaries to Dadu to ask Emperor Shun of Yuan for a grant. Emperor Shun of Yuan granted Jiangqu Gyaltsen the title of Great Situ and made his descendants hereditary. Because of the Yuan Dynasty's recognition and support, the new Pazhu local government finally obtained legal status and tended to consolidate. From this time on, the local authority of Pazhu replaced Sakya and became the ruler of most areas of Weizang.

During the administration of Tibet, the Ming Dynasty relied heavily on the local government's power in Pazhu. After Jiangqu Gyaltsen came to power, he introduced a series of new measures and established the "zong" system to replace the "10,000 households" system of the Sakya period. A total of 13 schools were established, and each school had its own school, which was directly appointed by the Division and replaced every three years. The Ming Dynasty conferred official positions on each school. He also made ten new laws and regulations based on the ten good laws of the Tubo period to change the inconstancy of laws and regulations in the Sakya period. Economically, the implementation of the Card for the organization and management of production manor system, the development of manor economy. In religion, religious democracy is practiced while the discipline of monks is strictly enforced. These innovative measures consolidated the new Pazhu local government and created a stable and harmonious social situation, which brought about nearly 80 years of social stability and prosperity in Tibet.

Moreover, soon after the death of Jiangqu Gyaltsen in the twenty-fourth year of the Yuan Dynasty (1364), her nephew Sakya Gyaltsen became the ruler of Pachu. After Sakya Gyaltsen ascended the throne, he successfully put down the rebellion in Later Tibet and further consolidated the local government in Pazhu. In the

fifth year of the reign of Emperor Hongwu of the Ming Dynasty (1372), Zhu Yuanzhang, Emperor Taizu of the Ming Dynasty, sent his troops to Tibet and conferred the title of the national teacher on Sakya Gyaltsen, the leader of the Bamboo School at that time, and gave him a jade seal and special treatment. The following year, Sakya Gyaltsen sent tribute.

Also, under the management of several generations of rulers, such as Jiangju Gyaltsen, Sakya Gyaltsen, Zapa Qiangsong, and Sonangzaba, Pachu's strength continued to increase. When the fifth ruler, Zapa Gyaltsen, the king of Chan, ruled, Pachu's local government's power reached its peak. In the fourth year of Yongle (1406), Emperor Chengzu of the Ming Dynasty conferred Zapa Gyaltsen the title of Master of Empower and King of Decoration, conferring jade seal, platinum, and Baca, etc. During his 47 years in power, Zapa Gyaltsen had brought stability and economic prosperity to his region, thanks to the proper implementation of sectarian democracy. After the 10th generation of the rulers of Awanza Sizaba came to the throne in 1510, because he was too young to be in power, by the Renbongba • Kiguojihi acting rule for eight years. Awanzashizaba was the longest-serving governor of the Pazhu local government, with 53 years in power.

There was a significant difference between the new local government in Pazhu and the local government in Sakya: the local government in Sakya was established by the Yuan Dynasty and supported by the political forces of the Yuan Dynasty, so the establishment of the local government in Sakya and its rule over Weizang were not based on its own strength. On the other hand, it was recognized and rewarded by the Yuan and Ming Dynasties' central government. The efforts of the Tibetans themselves established the local government of Pazhu. It overthrew the local government of Sakya and gained sovereignty over most areas of Uszang, which was realized by its own strength. Therefore, the establishment of the local political power in Pazhu actually reflected the expansion and development of the local political power in Tibet and the unified political power in Tibet after establishing the Ming Dynasty.

Formation of Thangka School

Tibetan fine arts developed greatly during the period of Pazhuba. The juxtaposition of Central Asia, South Asia, and other foreign styles, the style of Central Plains in China, and the local heritage style have evolved into a state of integration in essence. The artistic appearance gradually evolves from multiple to body, and the national style of "style" is established, which makes Tibetan art basically fixed and determined. In this period, the works of art have the pursuit of "huge direction, 100 defeated hall, giant Buddha, giant pagoda, giant Thangka is not a few. Dozens or hundreds of Thangka paintings in a set reflect the grandiosity of the conception and subject matter and produce artistic themes such as portraits, blessing, celestial phenomena, and medicine. From the beginning of Nimuzhaxi Jebu painters, there are three schools of painting, namely, Mian Tang, Qingzi, and Xiamagongze, and three styles of painting influenced by the styles of India, Nepal, and China's Central Plains. There are abundant works on fine arts, and the academic level is improved. Realism and relative realism, which have continued for thousands of years, have been developing at a deeper level, and skillful masters such as Tong Dongjie Bu have made outstanding achievements.

By the beginning of the 17th century, the actual formation of theocratic political power. Unique kagyü tradition way, many branch factions, the distribution

area is broad, the circulating time is long, etc., is famous for its cultural history occupies an important position, especially in the Tibetan Tang Dongjie cloth, LiBei the karmapa, Stuart class drinks such as a large number of rich five bright, brilliant monks, made an important contribution for the development of Tibetan culture throughout, palmer bamboo regime issachar, Tibetan Buddhism faction rose up, and in their growing influence and in the process of perfecting the system, the Tibetan Buddhism culture to the all-round development stage. In terms of Buddhist art, it gradually got rid of the bondage of learning from and learning from India and Nepal and appeared the development pattern of "a hundred flowers blossom and a hundred schools of thought contend, and a new local Tibetan Buddhist art style began to take shape.

2.2.3 The Kandan Po Chang Regime

During the period of Gandanpozhang, there were three great Tibetan Buddhist painting creation activities in the Potala Palace alone. First, the fifth Dalai Lama rebuilt the Potala Palace and gathered famous painters worldwide to specialize in painting murals and Thangkas. Many murals and Thangkas in the Potala Palace were painted by famous painters of this period. Second, Gesang Gyatso, the 7th Dalai Lama, also called together famous teachers from different places to paint murals and Thangkas. On this basis, the painting team gradually developed into a painting organization called "La Ri Bai Ji Du." Three is xiii Dalai pilgrimages into Beijing, painter tsering hong also along with xi, during the period of Beijing, directly influenced by the qing dynasty court paintings, back to a large number of Chinese painting powder, this period of Thangka paintings, from content to form are significantly affected by the style of the qing court, mural gorgeous and elaborate, not stick to one pattern, the technique of expression to a certain extent, enrich the ethnic characteristics of traditional Tibetan painting.

During the period of Gandan Pozhan, the Thangka became popular in the whole society. The celebrities kept the Thangka from generation to generation. The common people also hired artists to draw the Thangka for worship to place the Tibetan people's blessings and hopes. Therefore, realistic works depicting real life and customs, popular historical themes and blessings, and symbolic images have become the main content of Thangka. In monasteries, Thangka is a necessary and solemn device. A large number of Thangkas are hung in every hall and even in the monk's house. There is often a flourishing atmosphere of thousands of Thangkas collected by a temple. Perhaps, the Potala Palace and Dege Babang Temple in eastern Tibet all have more than ten thousand Thangka pieces, which are relatively precious. Jokhang temple, pull 卜 stare blankly temple and tashilhunpo monastery, Heidegger more celebration of the temple and other temples have more than thousands of pieces. Monastery to collect the number of Thangka to call the prosperity of the Buddhist show. Thangka painting in this period has reached a very mature stage, both in terms of painting techniques and the production and use of pigments.

There have been several wealthy merchants and church administrators from wealthy families among the free populace in modern society, and they are generally of a fairly high level of education. Except for foreign merchants, large-scale trade was controlled by the Kashas, nobles, and monks, while small-scale trade was the practicality of all social classes. Outside of this society, we can find several other discriminated professions: some developed under Buddhism's influence, such as

fishermen, butchers, and blacksmiths; Then rappers (musicians, actors, street rappers); lastly, the alms or dervishes.

2.3 The Feudal Society under the Semi-Colonial Condition

Western forces entered the Tibetan areas of China; the earliest can be traced back to the 1620s. As capitalism expanded into Asia and European merchants and missionaries blazed the way for it, some Catholic priests went through the heart of Asia to find a shortcut to our country. Among them, Jesuit priests based in Goa, India, crossed our border along the Himalayas several times in an attempt to establish a foothold in Tibet. This is the beginning of western capitalist forces invading the southwest frontier of our country.

At that time, at the end of the Ming Dynasty and the beginning of the Qing Dynasty, the Kagyu Sect's local power was gradually declining, and the emerging Gelug Sect temple group was gradually replacing the Kagyu Sect temple, which was in a scattered and unstable situation. All this provided an opportunity for these European missionaries.

Since ancient times, the Tibetan distribution of the region's edge has stretched in the southwest of China's Himalayan Mountains, and Ali has an extremely comprehensive and profound relationship with Wei, Tibet. According to their records, the main inhabitants of places like Ladakh, Sikkim, and Bhutan are Tibetans who migrated from China's Qinghai-Tibet Plateau. They share a long history with Tibetans in China, some of which can be traced back to the late 9th century when the Tubo royal family fell apart. They and other residents of the local ethnic ministries founded political and religious organizations with close connections to Tibet. They maintained subordinate relations with Tibet to varying degrees. They were classified as so-called foreign vassals by the Qing government. From Bhutan to the east of the Menyü, Luoyu Chayu is Tibet's local administrative unit or different areas of the monastery.

In 1840, the Opium War unlocked the prelude to anti-aggression because of the reactionary nature of the Qing rulers' internal and foreign policies. It then triggered the domestic revolt against the Qing dynasty. In the early Qing Dynasty, the army was used several times to rectify the southwest and stabilize the border areas, bringing peace to the Tibetan society for more than one hundred years. However, the Qing Dynasty rulers vigorously supported the Yellow Sect and excessively improved the political status of the upper class of the Yellow Sect monasteries, which also produced negative factors that cannot be estimated. This one as the man of God, and taken the feudal lords of a group of church and state, in combination with local nobles Monsieur beaucaire hao, for with each other, and to the so-called transmigration to expand power, overrun, form a bloated and corrupt the upper body, in the middle of the Qing dynasty under the aegis of rigid day by day, seriously hindered the further development of Tibetan society.

The 1911 Revolution, for instance, overthrew the decadent Qing Dynasty and ended the feudal regime that had existed for more than two years. However, it did not resolve our country's deep feudal roots, nor did it liberate us from the grip of powerful imperialist forces. Wuchang Rebellion, a cannon rang, in the sound, the country has proclaimed "independence," a Qing Dynasty court collapsed, but in return for many feudal warlords to dominate. When the Republic of China's regime fell into the hands of Yuan Shikai, our country fell into a state of prolonged division and civil war under the manipulation of various imperialists. This situation has also given rise

to an extremely complicated situation for the Tibetan areas in southwest China. Due to the policy of ethnic discrimination and oppression carried out by the Qing Dynasty's ruling class, the revolutionary movement that overthrew the Qing regime took on the form and content of the national struggle.

Since the May 4th Movement in 1919, the Chinese people's revolutionary struggle has reached the historical stage of the New Democracy. Patriotic and anti-imperialist aspirations are increasing in all social classes throughout the world. Meanwhile, the colonial powers also increased their hostility. Tibet has been impacted by the general situation. Following the 1911 Revolution, the Beiyang government established the administration of Mongolia in Beijing. Unique administrative agencies for local affairs in Tibet and other ethnic minority regions.

Importantly, from October 1934 to October 1936, the Red Army, under the Communist Party of China's leadership, carried out the Long March of 25,000 li. On July 1, 1921, the Communist Party of China declared its establishment, and the cause of liberation of the Chinese nation entered a new stage in history. After the Kuomintang reactionaries betrayed the revolution in 1927, the Party led a series of an armed uprising, develop the revolutionary base areas, the agrarian revolutionary war; in December 1931, the central Soviet area in Jiangxi ruijin convened the national Soviet congress in the assembly of all the documents and reports, comprehensively elaborated the communist Party of China's ethnic policies and guidelines. Assembly adopted the outline of the Soviet constitution, article 14 of the outline, explicitly proposed to the Tibetan, Mongolian, within the territory of China, the Hui nationality people, such as "the Soviet regime must work hard now, help the weak nations, make them from the imperialism and the Kuomintang warlords, Kings, lama, toast to oppression, and get complete liberation. The Soviet regime should develop its own national culture and language among these peoples." The Soviet Constitution, announced by the Chinese Soviet provisional central government in the central revolutionary base area, was the earliest national policy formulated by the Communist Party of China, which positively impacted all ethnic minorities in China.

The Tibetan people's nationalist movement is inextricably connected to the revolt of all ethnic groups in the motherland. The history of the struggle demonstrates that the Tibetan people adore their motherland and are adamantly opposed to imperialism. With the advent of the Chinese People's War of Liberation's victory climax, the Tibetan people will soon achieve great victories in their long-term revolutionary struggle under the leadership of the Communist Party of China.³³

Part 3. The founding of Tibet Autonomous Region and New China

After the founding of the People's Republic of China, Tibet led in peaceful liberation and democratic reform, which changed the fate of serfs, who accounted for more than 95 percent of the total population in Tibet and released their courage and

33 Chieftain: The chieftain system is a special political system in which feudal dynasties in China rule the local people by enfranchising local chiefs for hereditary posts.

Chinese Soviet Provisional Central Government: The Communist Party of China established the Central Government in the Central Soviet Area during the Agrarian Revolutionary War.

strength to create a new life. Tibet has also transformed from a semi-colonial feudal society into a socialist democratic system.



Figure 19 The founding of New China first day in Beijing

Source: The figure quote from

<https://baike.baidu.com/item/%E5%BC%80%E5%9B%BD%E5%A4%A7%E5%85%B8/1061?fr=aladdin>

This picture is a picture of the founding ceremony of the People's Republic of China, the picture is Chairman Mao Zedong announced the establishment of the People's Republic of China. So I chose this picture.

Tibet Autonomous Region is one of China's ethnic minorities; before the race became a nation, Tibetans also became Chinese. Before, the Tibetan culture is also a part of Chinese culture, ethnic and state-to-state relations. Due to their unique question, the change of Tibetan and western people is a unique geographical location that cannot be separated from Chinese culture's influence.

The peaceful liberation of Tibet in 1951 marked the beginning of a new era in Tibetan society's history. Major changes have begun to occur in all aspects of politics, economy, and culture in Tibet. With the democratic reform and socialism, the decadent "theocratic" feudal serfdom in Tibet collapsed. Politically, first of all, it is abolished the personal relationship, declared that every citizen's political status is equal, millions of emancipated serfs from now on for personal freedom, renew themselves and liberation, Tibet's economy and society under the unified leadership of the central government, regional, national autonomy is implemented, Tibet has become an important member of the family of the Chinese nation. Secondly, with the motherland's help, the relations of production in Tibet have been adjusted continuously and reasonably, and the level of productivity has shown unprecedented rapid progress. Especially after the reform and opening up, with the central

government's assistance and the people of the whole country, Tibet's economy has been adjusted and developed, with substantial changes in its single economic structure and low production level. At present. Its economic capacity for self-development is becoming more assertive, production capacity is rising, and people's living standards are significantly improved. Under the socialist relations of production, Tibet's economy, under the central government's leadership, has gone from backwardness to progress and from poverty to prosperity. Tibet with other parts of the country development have the difference, but compared with its own development process, is obtained the unprecedented growth, productivity level, perfect production relations, which fully shows the progress of the modern economy and prosperity of Tibet, and formed a "with Chinese characteristics that Tibet characteristic" the road of development.

The peaceful liberation of Tibet is an integral part of the Chinese people's liberation, since modern times, is the Chinese people against imperialist aggression, safeguarding national unity and a significant event in the great struggle, sovereignty is a landmark Tibetan social development historical turning point, is that Tibet from darkness to light, from backwardness to the starting point of the progress.

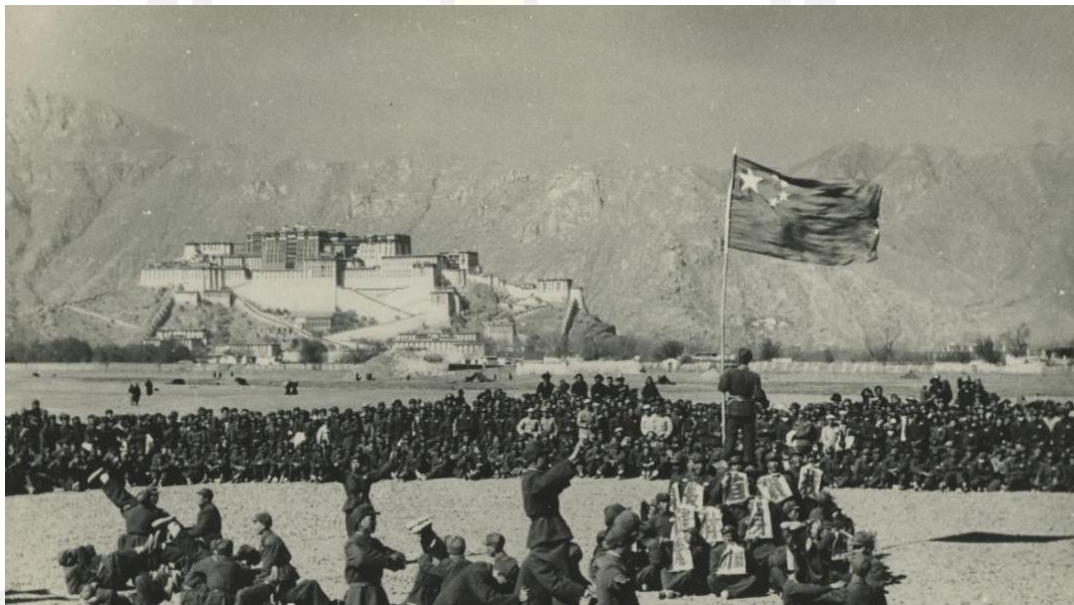


Figure 20 Photo of the Peaceful Liberation of Tibet in the Potala Palace Tibet

Source: Quote from

<https://baike.baidu.com/pic/%E8%A5%BF%E8%97%8F%E5%92%8C%E5%B9%B3%E8%A7%A3%E6%94%BE/3793184/1/dcc451da81cb39db32c41a85de160924aa1830d8?fr=lemma#aid=1&pic=dcc451da81cb39db32c41a85de160924aa1830d8>

This picture shows that after the peaceful liberation of Tibet, the Chinese national flag was erected by the Chinese people's Liberation Army in front of the Potala Palace Square in Lhasa, which symbolizes the supreme power, representing the peaceful liberation of Tibet. Tibet is a part of China and Tibetans are one of the ethnic minorities of the Chinese nation.

The peaceful liberation of Tibet in the past 60 years, under the leadership of the Chinese Communist Party and the central people's government of the autonomous region, has experienced democratic reform, established, socialist construction and reform, and opening up the great historical process of modernization has achieved unprecedented, great changes have taken place in society's face, the fate of profound changes have taken place. This is a great achievement of the united efforts of the people of all ethnic groups in Tibet and a vivid manifestation of China's ethnic policy of united struggle for common prosperity and development.

On March 28, 1959, the central government announced the dissolution of the local government of Tibet. The Preparatory Committee of the Tibet Autonomous Region exercised the functions and powers of the local government of Tibet, leading the people of all ethnic groups in Tibet to carry out democratic reform while putting down the rebellion, thus liberating millions of serfs. After its peaceful liberation, Tibet carried out democratic reform and implemented the system of regional ethnic autonomy. It was converted into a construction boom that transformed Tibet's poor and backward landscape. The tremendous institutional advantages of socialism have been fully demonstrated in the overall planning and allocation of national resources to support Tibet's construction, which has provided a solid foundation and strong backing for Tibet's leap-forward development.

The joint efforts of the people of all ethnic groups are a powerful force for constructing Tibet. Whether it is the Tibetans who have lived here for generations or the cadres who have come from mainland China to help Tibet, countless builders have poured their sweat and blood into the mountains and waters of Tibet for a common goal. Thousands of martyrs have inscribed their names on the top of the earth. Kong Fansen, an expert in geology, Duoji, a meteorologist, Chen Jinshui, and Wang Yushan, an expert in agriculture, are among the outstanding representatives. Their touching deeds have been widely recited on the "roof of the world," and their spirit has inspired generations of Tibetan and Han cadres and masses to devote themselves to the magnificent cause of building a new Tibet.

A development model with Chinese characteristics that suits Tibet's characteristics is the primary path for Tibet to achieve scientific development. It is an essential experience in Tibet's construction to integrate the Party's direct line, principles, and policies with Tibet's reality. Over the past 60 years, following the principles and procedures formulated by the Central Committee of the People's Republic of China, Tibet has embarked on a path of scientific, economic, and social development that suits its local characteristics.

The earthshaking changes in Tibet in the past 60 years speak volumes about the aspirations of the people of all ethnic groups in Tibet for a happy life in the future. Achievements in the annals of history, history tells the future. Standing at a new historical starting point of the 60th anniversary of Tibet's peaceful liberation and building a contemporary Tibet with greater economic prosperity, greater social harmony, and a better life, our goal is inspiring. Our mission is inspiring.

Unwaveringly adhering to the primary path, basic experience, and basic leapfrog development practices over the past 60 years is essential to Tibet's continued development and prosperity. The Party's leadership, the system of regional ethnic autonomy, reform and opening up, and the market economy have been, are, and will continue to be the cornerstones for ensuring Tibet's rapid development and supporting

its long-term social stability. Only by consolidating its political foundation and strengthening its institutional foundation can Tibet withstand risks, overcome challenges, and maintain stability, unity, and vitality in its development.



Figure 21 Five-Starred red flag at the gate of Jokhang Temple
Source: The figure from Sun Jia's field work in Lhasa Tibet

This picture represents the close relationship between the state and the Tibetans. Before the peaceful liberation of Tibet, the policy in Tibet was theocracy. That is to say, before the peaceful liberation of Tibet, religion was the representative of power in Tibet. After the peaceful liberation of Tibet, Tibet became a part of China, the Tibetans were one of the 56 ethnic minorities in China.

Since the peaceful liberation of Tibet, feudal serfdom has been abolished, regional ethnic autonomy has been implemented, and a people's democratic socialist system has been established. Former serfs and slaves became the master of the state and society, not only enjoy the right to equal participation managers by affairs but also enjoy the independent management of the region, the ethnic affairs of the political rights of the Chinese people's political consultative conference committee of Tibet in 1959, since its establishment, the vast majority of all members is Tibetan and other ethnic minorities.

Regional ethnic autonomy is advancing on the track of legalization. Since its establishment, the Tibet Autonomous Region has enacted 279 local laws and regulations and resolutions and decisions of a regulatory nature, covering democracy and politics, economic development, culture and education, Chinese and Chinese characters, people's justice, medical and health care, protection of cultural relics, protection of wildlife and natural resources, and environmental protection. A system of local laws and regulations on autonomy, with autonomous regulations and separate regulations as its backbone, has been put in place, providing an important legal guarantee for safeguarding the rights and interests of the people of all ethnic groups in Tibet in all aspects of political, economic and social life, and promoting local economic and social development.

Also, the legal system construction achievements with distinctive local characteristics of Tibet, including the Tibet autonomous region legislative regulations, the Tibet autonomous region people's congresses at various levels of election rules ", "Tibetan autonomous learning, use and development of the decision of the Tibetan language," "about maintaining the reunification of the motherland, strengthening national unity, against the secessionist activities of the resolution, the Tibet autonomous region administrative regulations on the protection of cultural relics and the Tibet autonomous region environmental protection regulations and so on.

3.1 Economic Development of Tibet Autonomous Region

Before the peaceful liberation, Tibet's economy stagnated for a long time, its industries withered, and its people were in dire need of a living. Since its peaceful liberation, Tibet has embarked on a road of leapfrog development. To promote the economic and social development of Tibet, the central government, according to the actual Tibet's economic and social development, made many special preferential policies, involving financial, taxation, investment, infrastructure construction, industrial development, agricultural and pastoral areas, environmental protection, education, health, science and technology, culture, sports and other aspects, and on the financial and material resources, manpower to give strong support and help.

Modern industry has been developed from the ground up and includes oil, light industry, textile, machinery, mining, building materials, chemical, pharmaceutical, food processing, ethnic handicrafts, important, more than 20 categories such as rich Tibetan characteristics of the modern industrial system from the beginning to the growth of the modern industry, initially has formed the scale, at the beginning of modern industrial system is taking shape. In old Tibet, before the peaceful liberation, there was almost no modern industrial economy to speak of, except the traditional handicraft workshops and a few inefficient government-run factories and mines. Modern industry in Tibet began to develop mainly after the peaceful liberation.

The peaceful liberation of Tibet on May 23, 1951, ushered in a new period of social and historical change in Tibet, creating a new atmosphere for the development of the modern industrial economy. Historically, agriculture and animal husbandry in Tibet is heavily reliant on the weather for food and livestock raising. The modernization of agriculture and animal husbandry in Tibet has been continuously improved. Before the democratic reform, Tibet's agricultural production level was backward, with a grain yield of only 80 kilograms per mu. To meet the needs of Tibet's economic and social development, the state has invested many funds in carrying out more than 800 key construction projects, and Tibet's infrastructure has developed by leaps and bounds. Many vital projects have been completed and put into use, including the Qinghai-Tibet Railway, the La-Japan Railway, the Pangduo Hydropower Project, and the Mumu Hydropower Station. The Qinghai-Tibet and Sichuan-Tibet, power grid projects have established a "heaven road" for power generation. Today, Tibet has effectively developed an effective three-dimensional transportation network, with highways, railways, and air transportation serving as the primary modes of transportation.



Figure 22 Lhasa Railway Station

Source: The figure from Sun Jia's field work in Lhasa Tibet

In ancient Tibet, there were no roads. The total length of highways open to traffic in Tibet has reached 97,400 kilometers after 60 years of construction, gradually forming a road transportation network with Lhasa as the center and "three vertical, two horizontal, and six passageways" as the structure. Besides, the Qinghai-Tibet Railway and the Lahri-Japan Railway have been completed and put into operation. The Lahlin section of the Sichuan-Tibet Railway is progressing smoothly, bringing Tibet closer to the mainland and the world. The "road" in the sky and the "road in the sky" on earth have made the world's roof no longer distant and closed and accelerated the pace of economic and social development.



Figure 23 Lhasa Gonggar Airport

Source: The figure from Sun Jia's field work in Lhasa Tibet

There were no highways in Tibet before its peaceful liberation. Nonetheless, a comprehensive transportation system of roads, railways, air, and pipelines has been developed, and all townships and administrative villages in Tibet now have access to highways. The successful completion of the Galongla Tunnel on Metro Highway will soon end the history of the only county in China without road access. The Qinghai-Tibet Railway was completed and opened to traffic, putting an end to the history of no railway in Tibet. The light project of Gongga Airport in Lhasa was put into operation. Nyingchi Mirin Airport, Ngari Kunsu Airport, and Shigatse Heping Airport were put into operation, bringing an end to the history of no-night flights and single regional airlines in Tibet.

Currently, Tibet has taken initial shape with Gongga Airport in Lhasa as the main route and Bangda Airport in Qamdo, Mirin Airport in Nyingchi, Kunsha Airport in Ngari, and Heping Airport in Shigatse as branches and 22 international and domestic air routes have been opened in Tibet. With the construction and development of transportation and the tertiary industry's vigorous development in Tibet, region-wide tourism has been promoted rapidly. In 2018, it received 33.6873 million tourists and generated total tourism revenue of 49.014 billion yuan. More than 100,000 farmers and herdsmen made more money from tourism, making initial progress in building a world tourist destination. With its unique natural and cultural landscape, Tibet has attracted many domestic and foreign tourists to Tibet for sightseeing. Tourism has become a critical window for the world to learn about Tibet.



Figure 24 Celebrating the 60th Anniversary of the Peaceful Liberation of Tibet at Potala Palace Square

Source: The figure is quote from

<http://www.sinovision.net/home.php?mod=space&uid=13962&do=blog&id=88214>

This picture is the picture of the celebration of the 60th anniversary of the peaceful liberation of Tibet. We can observe the picture of Tibet just after the peaceful liberation in the above for comparison. On the 60th anniversary of the peaceful liberation of Tibet, the surrounding buildings have undergone great changes and the living standard of the Tibetan people has been significantly improved. The two pictures form a strong contrast.

Tourism has emerged as the most important economic force in Tibet Autonomous Region. Tourism has increased in importance in the national economy over time, becoming increasingly interconnected with other sectors and playing an increasingly important role in the overall distribution and systemic optimization of economic and social development capital. Tourism has taken the lead in incorporating multiple regulations, and its position in the national economy has increased. High-quality tourism products. Rapid growth and people's leisure demand for infrastructure, public services, the ecological environment of the demand is higher and higher, the requirement of personalized, the characteristic of tourism products and services more and more high, a high starting point to develop tourism development planning, high standards to build scenic spots, high-level construction of tourism infrastructure and public service system, cultivate a group of regional, national and era characteristic of world-class tourism products is imperative.



Figure 25 Other minority Chinese tourists queuing at the gate of the Potala Palace
Source: The figure quote from <https://you.ctrip.com/travels/tibet100003/3062270.html>

Furthermore, the overall growth. It is distinguished by grasping the point of scenic spot tourism development model to the co-construction and sharing of regional resources integration, industry integration, global tourism development mode

to accelerate transformation, tourism industry, agriculture, forestry, water conservancy, industry, science and technology, culture, sports, health care, and other industry depth fusibility Abundant tourism resources in the autonomous region are conducive to the rapid development of tourism. The whole region has a vast territory, a special natural environment, profound historical and cultural deposits, and abundant advantageous tourism resources. Compared with other provinces and cities, Tibet has more innate advantages in developing characteristic, high-end, and boutique tourism. Especially with the increasingly stable society, more prosperous economic development, and continuous growth of tourism development.

Tourism has emerged as a leading industry capable of providing strong policy support for economic growth. The tourism industry is evolving from a strategic pillar to a leading industry. Tourism planning will contribute to all forms of industrial planning, and all types of capital will be allocated to tourism, integrating it deeply with the growth of other industries. It will grow into a critical industry for Party committees and governments at all levels to create. The internal requirements of the tourism industry's transformation and upgrading have accumulated significant impetus for the industry's growth.



Figure 26 The Tibetan tour guide is introducing the scenic spots of Lhasa to foreign tourists

Source: The figure from Sun Jia's field work in Lhasa Tibet

3.2 Cultural Development in Tibet Autonomous Region

In ancient Tibet, there were no schools in the modern sense, and education was monopolized by monasteries. There were only a few monastic colleges, and the vast majority of students were aristocratic children. Between 1951 and 2010, the state invested heavily in education in Tibet, effectively supporting the advancement of education in Tibet. Tibet now has a modern education system that includes preschool

education, primary education, secondary education, vocational education, higher education, adult education, and special education.

Tibet currently has regular higher education institutions as well as a large number of secondary and primary schools of various levels. According to incomplete statistics, in other parts of China, more than 20,000 students are enrolled in Tibetan classes. The government has implemented a program that covers food, lodging, and education expenses for children of farmers and herders, as well as children from low-income urban families, for preschool, primary school, junior middle school, and senior high school. Science and technology have progressed exponentially from the initial stages.



Figure 27 Tibet University of Nagin campus gate
Source: The figure from Sun Jia's field work in Lhasa Tibet

Tibet's central and local governments place a high value on the preservation, defense, and growth of its rich ethnic culture. The research, use, and development of the Tibetan language are legally mandated. Tibetan has been the first ethnic minority language to have international coding standards for information technology and information exchange. The state has spent 1.45 billion yuan on the upkeep and protection of cultural objects and historical sites such as the Potala Palace, Norbulingka, and Sakya Monastery. Seventy-six Tibetan cultural projects, including traditional handicrafts, folk arts, and Tibetan opera, have been added to the list of national intangible cultural heritage projects, and 53 inheritors have been named as representative inheritors. The Potala Palace, Jokhang Temple, and Norbulingka have all been inscribed on the United Nations World Heritage List. Tibetan opera and Gesar have been inscribed on the World List of Intangible Cultural Heritage. Tibetan medicine and medicine with distinct features have grown in popularity around the world, and Tibetan studies are thriving at an unparalleled pace.



Figure 28 The Chairman of the Central Military Commission Xi Jin Ping in Tibet University

Source: The figure quoted from Xinhua News.

The picture shows General Secretary Xi Jinping's visit to Xizang University. It shows that General Secretary Xi Jinping attaches great importance to education and development in Tibet

Radio, television, the newspaper, and publishing all expanded rapidly. Tibet had four radio stations, five television stations, 27 medium-wave radio and television relay stations, 68 county-level radio and television relay stations, and 9,371 townships (town) and village radio and television transmission stations in 2010. Tibet has established China's first center for translating radio, film, and television programs in ethnic minority languages – the Tibetan Center for Radio, Film, and Television Translation. Through direct broadcasting satellites, more than 380,000 farmers and herders can listen to and watch 55 streaming radio and television programs. Radio and television coverage combined hit 90.28 percent and 91.4 percent, respectively. There are currently 58 newspapers and periodicals published in Tibet, as well as over 12,000 Tibetan-Chinese books with a cumulative print run of 250 million copies.

Tibet now has ten professional art performance troupes, over 500 amateur art performances and Tibetan opera performance teams, and 19 county-level folk art troupes. The Shoton Festival in Lhasa, the Mount Qomolangma Culture and Art Festival in Xigaze, and the Nagqu Qiaqing Horse Racing Festival have all been revived and expanded upon. Tibet actively implements radio and television "coverage" promises, "cultural information resources sharing, the county rural cultural center (station), and another cultural humming, extensive cultural activity center, and full coverage of cultural information resources sharing project implementation At the county level, to establish a large number of with rich local characteristics,

disseminating cultural information resources, and disseminating cultural information resources, and disseminating cultural information resources, and disseminating cultural information resources.

Religious freedom is valued and preserved. In Tibet, all religions and sects are equal. Traditional religious practices such as Buddhist sutra research, discussion, adoption of precepts, empowerment, and self-cultivation, as well as evaluating Buddhist sutra study and encouraging academic degrees, have been carried out normally, and the specific mode of passing on the reincarnation of living Buddhas in Tibetan Buddhism has been completely respected. The religious freedom of Tibetans of all ethnic groups is completely secured. The Central People's Government has listed the Potala Palace, Jokhang Temple, Tashilhunpo Monastery, Drepung Monastery, Sera Monastery, Sakya Monastery, and other famous places for religious activities in Tibet as key cultural relic protection sites. At present, there are more than 1,700 places for religious activities in Tibet, with 46,000 monks and nuns. Every year, monks and laymen organize and participate in various religious and traditional activities such as the Saga Dawa Festival. More than one million religious believers visit Lhasa every year to worship the Buddha.

Besides, Tibet's faith is a dynamic historical phenomenon as well as a common and long-lasting cultural phenomenon. Tibetan culture is an integral part of spiritual life and plays an important role in the social order. Similarly, religion has played a negative and significant lagging role in Tibet's political, economic, and social growth. Before the democratic reform in Tibet in 1959, monasteries occupied 36% of Tibet's total arable land, according to statistics. Possessing a substantial amount of pasture, cattle, and other means of production; issuing approximately 80% of the overall usury of the three main lords; Slaves who tilled the land for the temples were paid approximately 70% of the harvest in-kind rent and had to perform heavy *urrah* service for the temples. From the above simple statistics, we can see that the vast number of serfs suffered from exploitation and oppression can be imagined. Therefore, the abolition of theocratic feudal serfdom and the abolition of religious privileges in politics, economy, and other fields was the prerequisite for most serfs to achieve political transformation, economic autonomy, and real religious freedom of belief.

Tibet experienced democratic reform in 1959. In democratic reform, the central government abolished theocratic feudal serfdom, the abolition of religious privileges at the same time, full attention to Tibetan Buddhism and Tibetan people's politics, economy, culture, and the relationships among ideologies, full consideration to the religious influence in people's life in Tibet, reiterated the conform to the masses of believers willing to conform in the central and local important file in two levels of government. Including the time of the preparatory committee for the Tibet autonomous region of the temple, the democratic management regulations "specific provision: a" political unity, religious freedom, the separation of church and state "and the sects on religion" map, non-interference with each other "the policy of completely safeguarding the ZhuSi monastic civil rights, religious-secular. In a summary, the central government has thoroughly and correctly enforced the policy of religious belief rights, thus establishing extremely favorable conditions for normal religious belief practices.

Since the democratic reform in Tibet, especially since the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China (CPC) in 1978, the Party and the government have taken numerous steps and done much to enforce the policy of religious freedom. After 1980, the central government allocated 700 million yuan to the Tibet region alone to carry out religious policy and the protection of cultural relics, repair the Jokhang temple, samye, drepung, sera, and gandan monasteries, tashilhunpo monastery, sakya, a white mosque in the temple, shalu monastery, Lhasa, qamdo mangkang Catholic church. 7.8 million yuan, 111 kilograms of gold, 2,000 kilograms of silver, 5,665 kilograms of mercury, 5,638 kilograms of copper, 1,099 cubic meters of wood, 1,168 tons of steel, 1,105.67 tons of cement, and a significant amount of jewelry were financed by the central government in 1984.

More than 1,700 places for religious activities have been restored or opened in Tibet to date, and more than 46,000 resident monks and nuns have fulfilled the needs of religious believers in their daily religious lives. In Tibet, religious groups coordinate and hold a variety of religious affairs and events. In 1983, the Tibetan branch of the Buddhist Association of China founded the Tibetan Buddhist Institute in Lhasa and taught sutras in over 40 monasteries. It is now home to nearly 4,000 monks. Every year, it refers many Living Buddhas and monks to Beijing for additional studies at the Higher Institute of Buddhism of the Tibetan Language of China to develop senior religious figures. La Rangpa and Torrangpa have conferred the highest degree of Buddhism on over 100 monks and nuns. These monks and nuns who received their degrees now undertake the task of training the later generation of senior religious figures in the monasteries such as Gandan Monastery, Sera Monastery, Drepung Monastery, Tashilhunpo Monastery, Sakya Monastery, and Chaumbalin Monastery in Qamdo. In 1984, the Tibet Autonomous Region Archives donated the Tibetan edition of the classic Buddhist Kanjur to the Buddhist Association's Tibet Branch.

Moreover, The Tibetan People's Government also contributed 500,000 yuan to the Lhasa Printing House. So far, over 2,000 copies of the Kanjur have been distributed. In 1990, the Tibet branch of the Buddhist association, with the help of the people's government, after the collection was given priority to with na when a version of "Dan bead" versions, and after comprehensive, wood shavings in Lhasa temple began henceforth have its official xiii Dalai lama wants to conduct and failing to Lhasa edition "Dan bead," from "Dan bead" in 225 has printed out more than 160 copies. Besides, the chapter launched the Tibetan-language journal Buddhism in Tibet in 1985, which has been widely distributed and well received by religious believers and religious circles. Despite a nationwide reduction in publishing institutions, the State Administration of Press and Publication authorized the establishment of a publishing house for ancient Tibetan books, including religious classics, in the Tibet Autonomous Region Academy of Social Sciences in 1989.

The financial department of the autonomous region allocated a special fund every year to ensure books' publication. Under the name of "Xueyu Literature Database," the publishing house has published nearly 50 Tibetan classics, including a large number of religious classics such as "Bon Triptra," "Bon Kanjur Tanjur," "Origin of Niang Religion," "Book of Luorong Religion History," "Origin of Dewu Religion" and so on. In the past 20 years, the publishing house has published more

than 200,000 books, including the "Snowy Regions Library," effectively protecting and exploring Tibetan classics, which has been well received by both domestic and international Tibetan scholars and readers.

Besides, many of these books are collected not only in the relevant significant libraries, relevant research department libraries, and university libraries in China but also in the appropriate libraries in the United States, Britain, France, Austria, Italy, Norway, Japan, and many others countries. The government recognizes and preserves all sects' traditional religious practices and customs. Appropriate government departments have dispatched special members to worship monks to congratulate the Dafa Meeting activities in Lhasa, the Great Snow Mountain in the Year of the Horse, and the Namtso in the Year of the Cow. The government also organizes religious leaders on occasion to actively carry out friendly foreign religious exchanges. The Tibet Branch of the Buddhist Association of China and some religious sects and monasteries often organize religious figures to visit, visit, study and participate in academic exchange activities abroad, and also receive foreign groups and individuals who come to Tibet to worship, visit or study Buddhism.

Furthermore, religious figures have actively cooperated with the government, participated in the deliberation and administration of state affairs, and played an active role in building a modern new Tibet. At present, nearly 600 religious figures have been elected as deputies to the people's congresses, members of the Chinese People's Political Consultative Conference (CPPCC), and directors of the Buddhist Association at all levels, as well as government officials at all levels. Pabala Grylanje is now vice-chairman of the CPPCC National Committee. Religious leaders have actively collaborated with the government, engaged in state deliberation and administration, and played an active role in the construction of a modern new Tibet.

Nearly 600 religious leaders have been elected as deputies to people's congresses, members of the Chinese People's Political Consultative Conference (CPPCC), Buddhist Organisation directors at all levels, and government officials at all levels. Pabala Grylanje has been appointed as Vice-Chairman of the CPPCC National Committee. The 10th Panchen Erdeni Gyaltzen held numerous positions of power in the state, the Tibet Autonomous Region, and religious circles. Following Master Panchen's death, the central government constructed a spiritual pagoda and a sacrificial temple for Master Tashilunpo Monastery to honor this outstanding state leader and religious master. The central government for the Panchen master to create a spiritual pagoda, and the organization of the leadership team, searching for reincarnation Ling Tong, conducted reincarnation Ling Tong seated ceremony according to religious rites and historical tradition. The majority of religious adherents enthusiastically supported the eleventh Panchen. All this shows the central government's respect for the Panchen masters and shows its concern for all the people in the Tibetan Buddhist circle. At present, the Central People's Government, the People's Government of the Tibet Autonomous Region, and local municipal administrative offices and people's governments have approved the reincarnation of more than 40 living Buddhas.

Monks can be seen conducting religious rituals openly and -significantly at religious sites in Tibet at any time. Religious believers can be seen turning sutras and kowtowing to the Buddha at any time in Tibet. With the rapid growth of tourism in Tibet, a growing number of people are becoming acquainted with the art of

Thangka painting. Following the conclusion of the Cultural Revolution, the Chinese government set aside funds to assist in the reconstruction of murals, temples, and Thangkas in the autonomous region.

In recent years, from the perspective of the protection of intangible cultural heritage, the development of XiThangka, and the inheritance and innovation of cultural products with Tibetan characteristics, the autonomous region's artistic supervision department has organized many large exhibitions of Thangka works. From the exhibition outside the area, people's awareness of Tibetan Thangka is increasing day by day; Thangka artists, enterprises engaged in the production of Thangka and the mainland of the communication, exchange, cooperation more and more frequent monitoring; Through such an international platform as the Tibet Expo, the cultural connotation of Tibet's cultural tourism has been enhanced, and the characteristic cultural industry represented by Thangka plays a very crucial role. As a national handicraft industry, the correlation and integration degree between the Thangka industry and other industries is getting closer and closer, which involves developing related products.

Besides, Thangka's reputation has grown from teachers' first tutoring to relevant majors in universities as people's criteria for a cultural inheritance, ability inheritance, and creativity have increased. To ensure the retention of a large number of talents for the growth of the Thangka industry, the government organizes intensive training for Thangka inheritors. At the same time, as Thangka has increased in popularity in the market, the themes and painting techniques of Thangka have been incorporated into new China and Western elements.

Following the peaceful liberation of the Tibet Autonomous Region, Tibet, as an inalienable part of China, has always shared the motherland's destiny and joint growth. Tibet's growth and success are inextricably related to the fate of the motherland, and the fate of the motherland has a direct impact on Tibet's future. China was poor and weak in modern times, with a corrupt and ineffective administration, and was reduced to a semi-colonial and semi-feudal society. Western powers occupied and invaded China's territories, including Tibet, and threatened to dismember them. After the founding of the People's Republic of China, under the strong leadership of the central people's government and special care, realized the peaceful liberation of Tibet, and through democratic reform, autonomous region, socialist construction, and reform and opening up realized the rapid development of a theocratic feudal serfdom society into a people's democratic modern socialist society.

It is reasonable to assume that Tibet's development and growth over the last 60 years have been inextricably linked to the motherland's reunification and development, the Central Committee's care and the support. There would be no new birth and growth of Tibetan society without the motherland's freedom, unification, and prosperity. Only by adhering to the leadership of the Communist Party of China, the socialist route, the structure of regional ethnic autonomy, and the development path with Chinese and Tibetan characteristics will Tibet be able to enjoy prosperity and progress today and a better tomorrow. It illustrates that the fate of the nation and the economy are inextricably related, that the government is an integral part of the country and that the country is the carrier of the nation's future.

Through the above description, we can see the past and present life of Thangka, see the development process of Thangka, and understand the social

functions of Thangka. Through the historical development and trend exploration of Thangka painting, we can deduce the development process of Tibet Autonomous Region and the changes of its social structure.

Thangka painting is not a realistic painting system. It is an oriental painting system characterized by graphic decoration of visual effect, stylized and symbolic painting language, and line modeling as its main feature. No matter how the style changes and develops, it has never gone out of the big category of the Oriental painting system. The influences of India, Nepal, Kashmir, Han nationality and Wen are all in the oriental cultural circle. There is no essential difference between the Tibetan painting and the Tibetan painting in the modeling language.

In history, art reflecting and combining with social development can become real art, while innovative but traditional national art is the art of the people and the world. Thangka painting is the inevitable trend of the development of the times. Thangka is the product of long-term artistic innovation and practice. Now it has become an art with modern aesthetic consciousness. The development of Thangka needs to be established in the transmission. On the basis of the combination of unification and innovation, this is also the objective reason and inevitable trend of Tibetan painting innovation and Thangka innovation. Therefore, Thangka and Tibet are interdependent. The Tibetan people created Thangka paintings, which bring greater convenience to the Tibetan people.

Summary

Tibet is a unique land in the world. It is inhabited by a group of civilized people at an altitude of 4,000 meters above sea level. The inhabitants are Tibetan people who have developed a cultural relationship with the high-altitude adaptation. It has a particularly strong Buddhist foundation as well. The above structures have influenced various cultural identities, including the Thangka paintings that have been passed down through the centuries. However, the Tibetan territories have historically developed in connection with the Western colonial rule. And part of China The Tibetans have become a minority of China nationality which has developed socio-cultural under various contexts of China until the present. Thence Tibet has been launched for cultural tourism. Thangka painting has been adapted to relate to the new context of Tibetan society. Therefore, Thangka painting exists in cultural identity and negotiations towards nation-states and people of other cultures who visit Tibet.

Chapter III

Thangka, Cultural Identity of Tibetan People

Introduction

This chapter mainly describes the internal dimension of cultural identity between Thangka and Tibetans, which is divided into two parts one is for analysis and the other is for narration. The first part describes the internal connection and main embodiment of the dimension of cultural identity between Thangka and Tibetans, to clarify the significance of Thangka images and verify the significance of Tibetan people. The social function of the Thangka is expounded and analyzed, including religious connotation and social function. The second part analyzes the groups of Thangka schools, on the one hand, to explore the internal relationship between each school, and on the other hand, to explore the potential relationship between Thangka schools and Tibetan Buddhism. The third part will list the most meaningful and expressive Tibetan traditional festival, Shoton Festival, which is the main theme of this chapter.

3.1 Tibetan people and their connection with Thangka

The concept of cultural identity was first used in Western algebra and logic in the 16th century, and later became a concept to explain "homogeneity" in philosophical epistemology. Freud introduced "identity" into the category of psychology to express self-consciousness and individual psychological experience. "Identification" is not only the affirmation of things but also the approval of the target action. It is used in a growing number of areas of research. Cultural Identity, such as national Identity, ethnic Identity, political Identity, and belief Identity, is to look at everything around from the perspective of traditional culture, consolidate and maintain all kinds of norms that have been determined by traditional culture, and make traditional culture condensed and stable. At the same time, it refers to the individual's sense of belonging and inner commitment to the culture to which he belongs, to obtain the social-psychological process of maintaining and innovating his cultural attributes. Historically, conservatism tends to adopt an attitude of identification with traditional culture.

Culture is not only connected with the "self" of people, but also with the "existence" of people and even the concept of "people". Erich Fromm once pointed out that culture is a second instinct. This "instinct" determines that human social existence is a kind of cultural existence. Strip away the attributes of existence, and all that remains is animal instinct and abstract, i.e., unencoded humanity. But in fact, the judgment about human nature has also been marked with the brand of culture, that is to say, the expression of human nature has been touched by cultural value symbols, and the human nature we "see" in the society is its cultural expression. This is just like the human need to be respected. Although it has the form and appeal of generalization, in any cultural

community, such respect is realized through the means provided by a cultural order and driven by its value instructions. This does not seem hard to explain: our human impulses cannot be identified, rationalized, and cut into our understanding of ourselves if they are not connected to a specific socio-cultural order. In this regard, American anthropologist Clifford Geertz may be right that our thoughts, our values, our actions, even our emotions, are as much a product of culture as our nervous system itself. In this case, cultural models are "historically created meaningful systems by which we give form, order, meaning, and direction to our lives." (Clifford Geertz, 2014)

Thinking about culture in the new century has developed into thinking about cultural identity. Cultural identity has been addressed in various cultural studies and theories. In recent decades, there has been a kind of cultural unity, i.e., the near union of the individual's small characteristics into a cultural entity. Geographic place, gender, race, culture, ethnicity, sexual orientation, religious belief, ethnic division, and so on all contribute to cultural identity. Identification is an intentional response. If a person is in a certain cultural situation and does not contact with other cultures, that is to say, he is in a state of complete integration, he may not have the need or impulse to identify, because he has already identified the object. That is to say, identity occurs in the field of contact, collision and comparison between different cultures. It is a reaction of individuals to maintain self-identity when facing something different from their own existence.

From the perspective of cultural identity, it is easier to analyze the relationship between the traditional Tibetan Thangka painting art and the Tibetans, so as to explore the internal relationship between them. In my opinion, with the development of the social history of Tibet, Thangka will change its social function according to the social needs, so as to better react to the Tibetans. Through my analysis, I preliminarily divided the social groups related to Thangka into two units for analysis and research, one is monks, the other is other Tibetans. They are a social group but subdivided, Thangka will have a different role and meaning with each unit.

Thangka, a Tibetan transliteration, refers to a religious scroll painting mounted with colored satin and hung for worship. Thangka is a unique form of painting art in Tibetan culture. Its subject matter involves many fields such as Tibetan religion, history, politics, culture and social life. Most of the Thangka handed down from generation to generation are works of Tibetan Buddhism and this religion.

Moreover, Thangka is a unique painting art form in Tibetan culture. With distinctive national characteristics, strong religious color and unique artistic style, with bright colors to depict the sacred Buddha's world; An orthodox Thangka is gorgeous in color, and its color will not fade away even after a long time. Many old Thangkas may have creases and breakages on the canvas, but the color is still bright without much change. This is because of the materials used in painting Thangkas. Pigments are traditionally all the use of gold, silver, pearl, agate, coral, turquoise, malachite, cinnabar and other precious mineral gems and saffron, rhubarb, indigo and other plants as pigments to show their sacred. These natural materials ensure that the color of the painted Thangka is

bright and dazzling. Although it has been hundreds of years, it is still bright and beautiful. Therefore, it is known as the treasure of Chinese national painting art and also the precious intangible cultural heritage of the Chinese folk art. (David Jackson, 2001)



Figure 29 Picture of the original stone of Thangka Pigment cited
Source: figure quote from website <https://image.baidu.com/search/detail?>

Traditional Thangka painting necessarily requires stringent specifications and complicated procedures that must be carried out in accordance with the requirements of rituals and masters in sutras, such as pre-painting ceremony, canvas preparing, drafting composition, coloring, and dyeing, drawing and finalizing lines, laying gold and painting silver, opening eyes, stitching and mounting, and a complete collection of technical tools. A Thangka takes a long time to make, from around half a year to more than ten years.

พหุ ม ประทีป ชีวะ



Figure 30 Picture of a pencil sketch drawn by Thangka artist cited in the Source: figure quote from website <https://image.baidu.com/search/detail?>

Thangka is mainly concerned with religion, but it also touches on history, politics, economics, culture, mythology, secular life, architecture, medicine, astronomy, calendar, and other subjects. It is broadly divided into religious and non-religious groups.

Mandala painting, Pansam, Dharmarajas image, life biography, Buddhas and bodhisattvas, dharma security, arhat, life and death reincarnation diagram, western paradise, and other religion categories are present. Culture, legends, astronomy, calendars, and Tibetan medicine are examples of non-religious categories. The primary theme of this study is religious Thangka, Non-religious abridged.

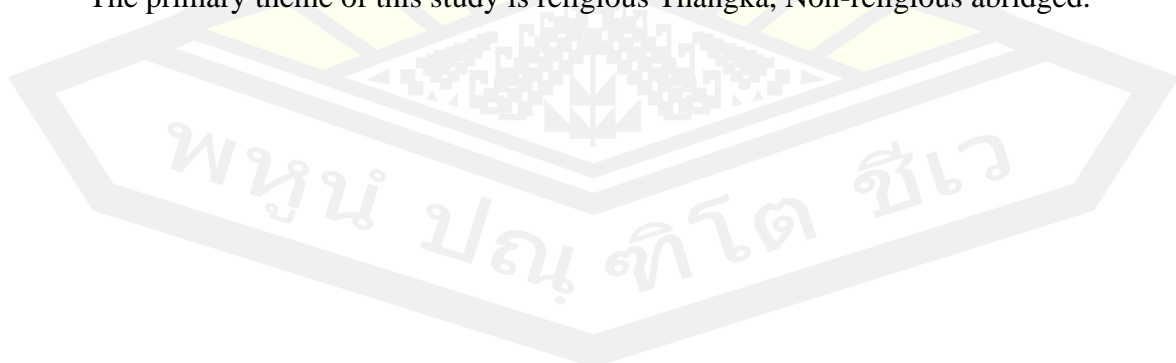




Figure 31 Great Vajra Mandala by Sandan talqing

Source: Figureis from fieldwork of Sun jia in Beijing Li Keran Painting Academy in 2021

Notably, the religious painting of the Buddha is the most famous of these. The main figure is usually depicted in the center of the Thangka. The Thangka circles around the main body and travels clockwise around the person, place of action, or story related to the central figure, beginning at the top corner of the painting. Each Thangka painting usually depicts a reasonably complete story, with the scene of the picture changing according to the needs of the story plot, which is not constrained by history, time, or space. The composition is balanced, absolute, and changeable, and the figures in the picture are unaffected by the relationship between close and far perspective.



Figure 32 Mian Tang painting school Thangka - great wisdom cross the sea By Tenzin Phuntsok

Source: Quoted from the works of teachers of Tibet Arts - Art faculty of Tibet University

As for the origin of Thangka, many researchers have great controversy, but there are such myths circulating in Tibet, which show the origin of Thangka. Thangka's painting art dates back to the Songtsen Gampostage, it was produced in various regions of the Qinghai-Tibet Plateau. According to reports, TuboZanpu³⁴ SongtsenGampo painted a portrait of white Tara³⁵ with his own nosebleeds after a demonstration. According to legend, It is said that this Thangka is hidden from the living Buddha of the fruit bamboo to the belly of the Brahmstatue. As a painting art, Thangka can be traced back to the Karuo Neolithic period³⁶.

³⁴Zanpu:Tibetan transliteration, It's meaning king.

³⁵White tara:Tibetan fairy, also known as the Buddha Mother of Longevity and Saving Du, is the one of incarnation of Avalokitesvara Bodhisattva.

³⁶Karuo Neolithic period:About 12 kilometers west of Qamdo Town, Tibet. It was discovered in 1977 and has a history of 4,000-5,000 years. It is of great significance to the study of the development of Tibetan culture, especially the early history of Tibet and the history of Sino-Tibetan relations.

By the time of the Tubo Dynasty, the painting art has been perfected. Thangkas are restricted by the preservation age of paper, silk, cloth, and other materials. There are no traces of artworks in the Tubo period. Except for a few paintings from the Song and Yuan period, most of the existing Thangkas are from the time of the Fifth Dalai Lama LuosangGyatso³⁷. Since he established an institution equivalent to a painting academy, Thangka's creation has entered a period of specialized creation. By the time of the Seventh Dalai GesangGyatso³⁸, the "LariBaiji"³⁹ was established society, that is, the official painting academy. This move has promoted the prosperity and development of Thangka art. The painters in the painting academy already have a professional title rating. The painter with the highest art is called the "Wuqin"⁴⁰ painter, who's painting skills are superb and respected.



Figure 33 Picture of Tang Kadamba Rao Dan of Mian Tang Painting School
Source: Picture from fieldwork of Dong Zhi and Sun jia

37LuosangGyatso:(1617-1682), the Great Living Buddha of the Gelug Sect of Tibetan Buddhism, was born in the former Tibetan noble Qiongshuba family, and was the hereditary ruler of Xigaze.

38GesangGyatso: (1708-1757)The leader of the guru sect in Tibet.

39LariBaiji:The first public art academy in Tibet

40Wupin:Thangka painter is the highest level, equivalent to the present professor level.

Some Thangka are based on historical facts, focusing on major political events and activities in history. Such as historical themes that show SongtsenGambo'slive performance. Among them, works that eulogize the friendship between the Tibetan and Chinese ethnic groups, such as the story of Princess Wencheng's entry into Tibet, will be painted in eye-catching locations in the temple. The picture depicts the historical events of the marriage between Tang and Tibet in the 15th year of Zhenguan through scenes such as the marriage proposal of Tang, the marriage envoy of the Five Difficulties, and the princess entering Tibet. The celebration pictures in the Jokhang Temple and the Potala Palace reproduced the welcome scene of the Tubo people in festive costumes, singing and dancing when Princess Wencheng arrived in Lusuo. In the Great Hall of the Red SixiPhuntsok of the Potala Palace, there is a picture of the Fifth Dalai lama meeting in ShunzhEmperor⁴¹, which describes the Fifth King's visit to Beijing in 1652, visits, entertainment and other activities and welcomes.

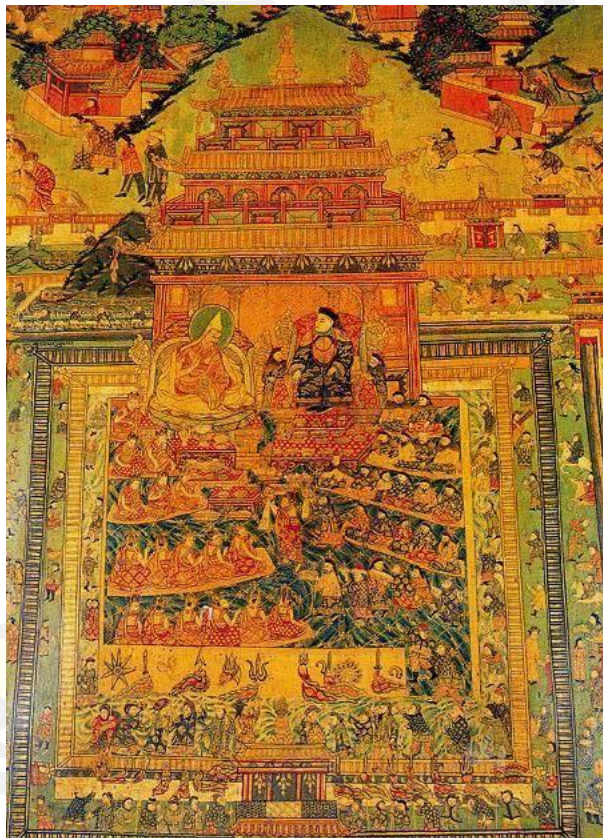


Figure 34 The 5th Darai of the Wall painting of Potala Palace presented to emperor Shunzhi

Source: Picture from fieldwork of Dongzhi in Lhasa.

The picture shows Emperor Shunzhi of the Qing Dynasty meeting the Dalai Lama in Beijing. It is an antique Thangka depicting the historical scene

⁴¹Shunzhi: March 15, 1638 -- February 5, 1661, The Second Emperor of the Qing Dynasty.

In terms of the use function of Thangka, this art form also mainly serves religious life. The temple is the center of Tibetan religious culture. Most Thangkas, especially some of the famous works, are mainly gathered in the temple. Its main function is to allow believers to worship after being hung up to meet their religious needs. The Thangkas kept by the people are also mainly used by Buddhists to decorate their own sutra halls and niches. Thangka painters usually have a high social status. Tibetans will think that Thangka painters are messengers of gods to spread doctrine and knowledge to the people in a way that is easily understandable. In some areas, there are usually monks as Thangka painters, This kind of monk is often called The Art Monk.

3.1.1 Thangka and its' connection with Monks

As mentioned in the previous chapter, Tibetans are an ethnic minority in which everyone believes and every family worships Thangkas. During the Tubo period, SongtsenGampo brought Buddhism from India to combine with the local Tibetan Bon religion to stabilize the political situation, which eventually evolved into Tibetan Buddhism. Through a series of policies to promote Tibetan Buddhism and consolidate Tibetan Buddhism in Tibetan society status. The origin and development of Thangkas are closely related to Tibetan Buddhism.



Figure 35 Thangka enshrined in a Tibet temple for monk respect.

Source: Picture from fieldwork of Mi Shuhui and Sun Jia

The rise and development of this art of painting coincide with the introduction of Indian Buddhism into Tibet. The prosperity of Thangkas depends on the prosperity of Tibetan Buddhism. To develop religion, it is necessary to build a wide range of temples. The so-called "three treasures" of Buddha, Dharma, and

Sangha are indispensable. The so-called "Buddhist Treasures" include Bodhisattvas, Arhats, Vajra⁴², and Dharma protector statues headed by Buddhas. These are the objects of worship by religious believers. They can be expressed as three-dimensional statues or flat murals. All are indispensable to religious life. This gave birth to the emergence and development of temple mural art. The Tibetan people have lived in the snow-covered plateau since ancient times. Material scarcity and lack have brought them hardships in life, but they still were able to arouse their strong sense of life, and become the people who overcome their lack, seek satisfaction, and strive for happiness momentum. Because of this, Thangka has become an important part of the worship system of Tibetan Buddhism.

Once art is incorporated into the religious worship system, it acquires new functions. It is a means to stimulate and strengthen the religious feelings and ideas of believers and to encourage believers to interact with the supernatural world as per their beliefs. In the Tibetan areas at that time, some herdsmen lived a nomadic life, i.e., inevitably living by water and grass. During a long nomadic life, it was impossible for them to go to temples and worship gods and Buddhas to show their piety. Because the fixed temples obviously cannot fully meet the religious life needs of the many immigrant believers. Moreover, some monks in the monastery at that time left the monastery and went to the nearby cave to practice hard. The portability of the Thangka makes it convenient for monks to practice spiritually when they travel. The Thangka was born under this background, its production is a process of artistic creation and a way of religious practice. According to the requirements of the "Status Measure Sutra"⁴³, a Thangka painter must be a monk or a layman with noble character, compassion, wisdom, and respect for the Dharma. To become a good Thangka painter, one needs to start learning from an early age and should work hard for decades. The completion of work may take several months to several years. Each Thangka is condensed with the blood and sweat of the painter and the protection of the gods. In the monastery, some monks specialize in painting Thangka or murals. They are collectively called The Art Monks.

The traditional artist monk's Thangka drawing has stringent requirements on the painter, including a rigorous pre-painting ceremony, in addition to requiring the painter to understand the theory and skill of painting. During the drawing period, avoid eating meat, onion, garlic and avoid having female sex. Before painting, one should bathe and cleanse, burn Tibetan incense, hold corresponding religious ceremonies, chant scriptures, and make offerings. The painting process of the Thangka is extremely complicated, including selecting auspicious days, chanting materials, stretching the canvas, polishing the canvas, drawing manuscripts, blending colors, drawing gold lines, opening faces, etc. Because the requirements are high and the paintings are religious content, different themes of Thangkas are drawn according to the purpose of the Thangka supporter, sects and protectors. They usually draw the Thangka and recite the scriptures over and over again. They think the Thangka is drawn with the supernatural power.

⁴²Vajra: In the Mahayana Dharma Sutra, there is a dharma in the realm of Vajra Dharma that is firm and incapable of cutting off, but because there is no other dharma that can be replaced or destroyed, it is called the undestructible and replaced dharma as Vajra.

⁴³Status Measure Sutra: A scripture used by the Buddha to prescribe the proportions of the painting of Buddha by posterity



Figure 36 Monk taking lessons on painting Thangka in Tamba romdan Thangka painting school

Source: Picture is from fieldwork of Sun jia in Lhasa Tibet 2019

According to the scriptures of Tibetan Buddhism, there are many ways to Padipataand worship the Buddha. Artistic monks not only need to practice the teachings of authentic classics, but also need to draw Thangkas, which is also the main way for art monks to practice. By drawing Thangkas, more people can understand the classics. Spreadingdoctrines is also an act of great spiritual merit for the art monks. Although Tibetan Buddhism is divided into five sects, the methods of practice and the gods and Buddhas are different, but their ultimate goal of practice is the same.

3.1.2 Thangka and People

Thangkas are not only beautiful works of art for Tibetans who are not monks, but they are also valuable aids in the practice of new pictures in Buddhism and Tibetan Buddhism for Tibetans who are not monks. Repairing and offering Thangkas is an act of merit accumulation. As the object of visualization and worship in the practice, the icon of is hung on the walls or pillars of family halls, temples, and temples. Its charm is completely unrestricted by size or form of expression. It is a craftsman. The fruits of his labor are the spiritual expression of the artist, as well as the spiritual support and diary of religious believers. The special religious function consolidates and strengthens religious beliefs and the aesthetic function that enables people who experience this art to produce aesthetic feelings and aesthetic judgments.



Figure 37 Photo of Thangka offered to traditional Tibetan families
Source: Picture from fieldwork of Sun jia in Lhasa Tibet

Thangka has a special significance to Tibetans, and even has a very secret relationship with the destiny of Tibetans. It can be said that Thangkas are necessities for Tibetans, and each household will enshrine one or several Thangkas. The original intention of the art of Thangka painting was for the nomads to practice religion and worship Buddha through it. With the change of times, the lifestyle of the Tibetan people has also changed, not only from the nomadic part but also the form of Thangka painting has been passed down. In today's traditional Tibetan families, we can still see that Thangkas are honored and worshipped in every family.

After textual research, the form of Thangka is related to the life experience of nomadic tribes. Tibetans live in the vast and deserted highlands chasing water and grass, and the Thangka in a roll becomes a temple to carry with them. After all, Thangkas are lighter than statues, and different from murals. No matter where they go, just hang the Thangka in a tent, even on a branch, and it can become a symbol for people to pray, worship, and Visualize, or bless a loved one who has passed away. The smallest Thangka is only the size of a palm, painted on paper, cloth or sheepskin; while the larger Thangka can reach dozens or even hundreds of square meters, and it will be shown to the masses of believers on the lucky day of the year. When it is unfolded, it can even cover the entire hillside.

Thangka, as an art form unique to the Tibetan people, embodies the Tibetan people's aesthetic and aesthetic appeal, and also cultivates the Tibetan people's aesthetic concept of integration and integration of divinity and humanity. It can be said that Thangkas are closely related and inseparable from the lives of Tibetans. For the living, it is to worship and pray. When a loved one dies, the family

will invite a Thangka with a special meaning, which is a protection god who protects the deceased through the bardostage⁴⁴.



Figure 38 "The Six Rows" of painted Thangka quoted from the Thangka's Art by Congo Sanyi

Source: Image from the Thangka's Art by Congo Sanyi

The picture is the Thangka reincarnation of the reincarnation of life and death, which draws the world after the death of the people who have passed away Thangkas must also appear in Tibetan weddings and funerals. There are different Thangkas with different gods and Buddhas corresponding to different scenes. Each Buddha statue has its own inherent religious meaning, and its useful functions are different. They hope to be responsive with the help of asking for Thangka worship, and generally start with the wishes in daily life.

In Tibet, after a family member dies, they are invited to recite the Sutra every seven days for forty-nine days or seven days, for a total of seven times. Since Buddhist philosophy holds that the subtle five aggregate bodies turn into the bardo body after death. A bardo body's lifespan ranges from three to seven days, with the

⁴⁴bardo stage: From the death of the body, the eighth consciousness from the body, to reincarnation before the process is called bardo stage.

maximum being 49 days. Its soul will be reincarnated as human life, or join the animal kingdom or the bitter hell life, etc., depending on the karma of the deceased.

Therefore, the forty-nine days are traditionally divided into seven periods, with each period being seven days. Among them, the fourth and seventh phases are more magnificent. In the fourth and seventh period, four to five monks are invited to hold a fire offering ceremony, which is intended to urge the undead to be reborn as soon as possible. In the seventh period, four monks are generally invited to do the rituals and the "consecrate" of the offerings. On the same day, the family of the deceased washes their faces and combs their hair, worships the roof god once, and replaces the roof prayer flags. The quality of the ultra-like Thangka depends on the economic conditions of the home. It is not only death aid, but also life and death education. It covers the wisdom of all life topics from life to death. This is also what modern hospice care needs to learn from and develop. These contents have strong and extensive psychological significance.

The content of the Thangka theme for hanging the Thangka will be deduced according to the zodiac of the dead person, the time of death, the way of death, the place of death, religious sect, etc. If the birth zodiac is the same, but other factors are not, then his super Thangka will not be the same. Thangka must also appear in Tibetan marriage customs. For example, after a pair of young men and women are interested in each other, they must first ask the Lama Living Buddha to see if their future marriage is auspicious and whether their family is happy. If it is "good luck", then the man or the woman will ask his relatives or matchmakers to bring the Hada and gifts to the other's home to propose. If the other party agrees to the marriage, he will accept the Hada and the gifts, and immediately present a Hada gift to the person, and return it as a courtesy.

Consequently, the two parties will negotiate the date of the engagement ceremony. In the engagement ceremony, the man or the woman presents gifts and money to the other's family, makes a marriage contract, holds a banquet to celebrate, and finally asks the living Buddha to ask for a sign and choose an auspicious wedding day. On the day of marriage, either the bride will go to the man's house or the groom will go to the woman's house.

The relatives lead the horse-level welcoming team to the other party's home to pick up the newcomer. The relatives who will meet in front of the team raise a pair of Thangkas. The theme of the Thangka is usually the nine palaces and eight trigrams, which means the auspicious and beautiful newcomers. The greeted party will take his dowry with him and rush to the other's home to get married. Thangkas are enshrined in wedding ceremonies, and Tara-type Thangkas are generally enshrined. After welcoming the newcomers, they arrange to sit on a special mat and begin to offer Hatta and fine wine to them.



Figure 39 Thangka hung by the welcoming team

Source: Figuer quote from https://www.baidu.com/?tn=62095104_19_oem_dg

Also in the Festival of Harvest Ceremony, when the peasant team moved to the side, there was a Thangka leading the way in front of them. The purpose was to ask for auspiciousness and thank the gods for blessing; watch the Fengshui, build houses, and pray to the mandala Thangka. Adjust a good aura; business people ask for a Thangka with the God of Wealth theme, hoping that business will be prosperous; parents whose children go to higher education will naturally ask for Manjushri, hoping that their children will be named on the gold list; children of living parents will ask Buddha for immeasurable life, hoping that the elderly have a life expectancy of hundred years; people who are in poor health can invite medicinal buddhas, hoping to eliminate disasters and diseases; those who pursue careers, ask for Thangkas with the theme of King Kong and Dharma protectors, hoping for success in their careers, and so on. Same situations, when Tibetans are doing business, they will also worship Thangka in shops to pray for a prosperous business.

พหุมนุ ปณฺ ทิโต ชีเว

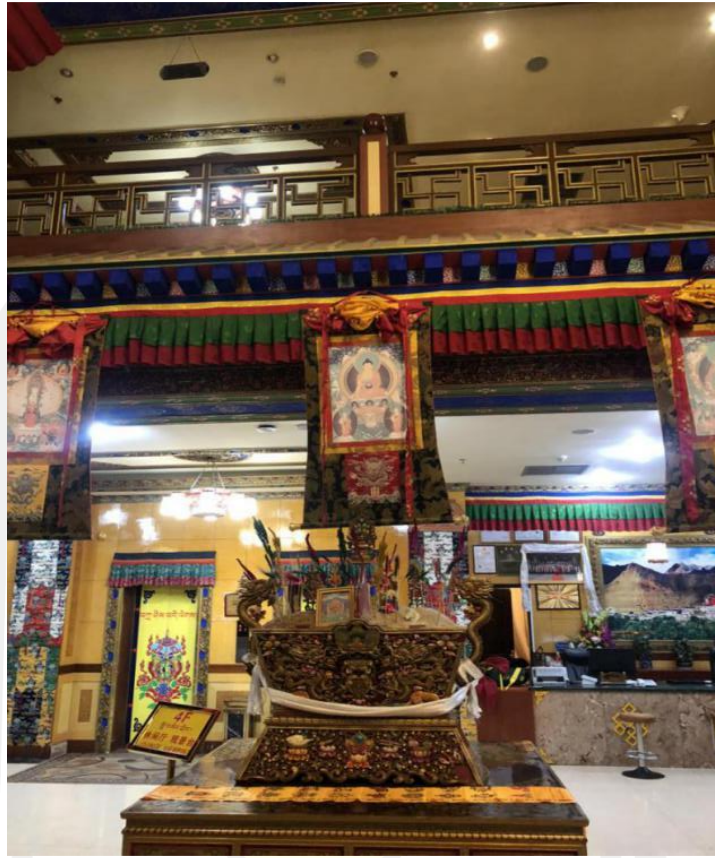


Figure 40 Thangka enshrined in Gang jian hotel in Lhasa
Source: Picture from fieldwork of Sun jia in Lhasa

Hotels usually hang Thangkas or the yellow god of wealth themed Thangkas, hoping to bless the merchants' business

Tibetans refer to Thangka painters as Lariba, which corresponds to "people who paint Buddhas or gods." They all follow a model that has been transferred down through generations. This template is often concealed in secret scriptures, and it documents at least eight full sets of statue sizes. Whether it is a solemn, tranquil god and Buddha, or a violently angry god and Buddha, both statues have corresponding proportions that must not be altered. Thangka's most important secret is always keeping track of the past. This word reflects the glorious heritage of the Thangka in this sense. . It is precise that because of sticking to this tradition that every painter has become a copy of cultural memory.

Interestingly, they represent a distinct social community connected with Thangkas. Their social status is higher than that of ordinary Tibetans, and their goal is more than just making and selling Thangkas for a living. In a more physical sense, Buddhist classics are articulated by painting Thangka so that Tibetans can better understand Tibetan Buddhism's teachings, and obscure classics are turned into simple religious cartoons. This special group is connected by blood and geography, etc. By exporting religious culture and art ideology, the Tibetans form a cultural identity with Thangka in this artistic representation.



Figure 41 Thangka artist at Thangka shop, Baguchi Street in Lhasa
Source: Picture from fieldwork of Sun jia in Lhrasa Tibet

3.2 The social group associated with Thangka

According to Professor Dambarodan's dictation, academic circles believe that the painting group of Thangka can be divided into five schools. The artistic style of Thangka is usually divided into five major painting schools. Each painting school has its own distinctive artistic style, and each painting school has its own different historical religious background and cultural stories.

3.2.1 Nepalese School of Painting

The Nepalese school of painting was mainly prevalent in the 11th to 13th centuries. Songtsen Gampo married Nepal's Chizun princess, and Nepalese artists accompanied the princess to Tibet. They incorporated Nepal's artistic style into the local Tibetan art and formed the Tang Dynasty.

Nepal's Thangka can be roughly divided into three major styles: Newari style, Tibetan style and Taman style. Of course, no matter what kind of painting style, they are all taking advantage of each family's strengths and integrating them. Amongst them, it is worth mentioning the Newari style Thangka, which is an art of painting with an ancient heritage. The traditional Newari-style Thangkas are mainly red and blue. The composition and color are similar to those of the ancient style that is the highlight in the history of Tibetan paintings. In fact, these two do have considerable origins.

The painting direction of this genre is dominated by warm colors. The main deity in the center of the picture occupies a prominent position. The guardians

are arranged in neat small squares around the main deity. The statues are relatively simple, stiff, thin with thin clothes, and have a strong sense of heavy accessories.



Figure 42 Thangka from the Nepalese school of painting
Source: Introduction to Thangka Art P33

3.2.2 Qi gang painting school

From the 11th century to the 13th century AD, it was an important period when the style of Tibetan Thangka paintings and frescoes changed from "Nepal style" to "Kadampa style" and "QiwuGamba style". In the 13th century, with the establishment of the Mongolian Dayuan Empire and the rise of the Sakya sect of Tibetan Buddhism, the culture of Tibetan Buddhism has also undergone major changes due to the continuous development and expansion of the scope of art practice and the continuous development of the Tibetan people's own aesthetic concepts. Painters and craftsmen's understanding of the measurement of Buddhist statues and aesthetic pursuits have also changed. In practice, various rules for the measurement of statues have appeared, resulting in confusion and imbalance in the measurement of the proportions of statues of gods and Buddhas. As a result, many eminent monks and

masters who have learned the wealth of five carts have gradually paid attention to the standardization of Buddhist statues, thus realizing the comprehensive integration and optimized development of Tibetan Buddhist painting art.

During this period, the Qiwugangba School of Painting emerged in the history of Tibetan painting, also known as the Gyangtse School, Xiawu School or Miantangqian School. The founder is YaduoQiwuGamba. The Tibetan scholar Shagba believes that the name of the artist Qiwugangba is derived from the place name Qiwugang. Its ancestor was the Bird Living Buddha. Because of the nickname of the ancestor, this school is also called "Bird School". He founded the "QiwuGamba School of Painting" with unique local characteristics and self-contained to highlight the localized national style.

The QiwuGamba School of Painting was formed by absorbing some of the characteristics of the foreign Indian Gandhara, Nepal, and Kashmir painting styles, as well as the influence of the Persian miniature painting style, and blending with the local traditional folk art of the Gyangze region. The art genre whose origin is the local ethnic style is also the avant-garde painting school of the Renaissance movement during the post-proliferation period of Tibetan Buddhism. In general, the artistic style of QiwuGamba School is characterized by a new style of painting that continues to develop based on the previous Kadampa style. The artist Zhu GuQiwu, whose real name is Rikawa, is a living Buddha and a scholar of great wisdom. He is a very famous painter in the history of painting during the Sakya period. He was born in Yaduo, Shannan. Ming culture is especially proficient in craftsmanship.

Simultaneously, he traveled around Tibetan areas to investigate and learn to absorb the essence of local folk art. In his paintings, he paid special attention to the quality of his works. Template and canvas were used for painting. In order to study the strengths of the various painting schools in Tibet and find the best art model, Zhu GuQiwu visited almost all temples and spiritual sites in Tibet. He has studied under many famous painters and mastered many secrets of painting inheritance. Perform Lin Cai on all the pictures you see. If the master hears others talk about where there are exquisite paintings, he will go there regardless of the distance and hardships. People see him running around like birds flying around, and call him the "Qi Niao" living Buddha, which means Xiaoniao, his name will later become "Zhu GuQiwu", the painting school he founded is also called "Qiwu Re" painting school, that is, QiwuGamba painting school.

On the basis of maintaining and absorbing the characteristics of Nepalese painting style and Kadampa's artistic style, the QiwuGamba School pays more attention to strengthening the artistic expression methods of its own nation, thus strongly embodying the unique aesthetic consciousness and cultural characteristics of the Tibetan nation. And it gradually formed a typical localization, distinctive national style characteristics. The artistic characteristics of this school are the vivid depiction of the inner world of the characters, the pursuit of a quiet and serene atmosphere and the effect of steady coordination, which are mainly manifested in:

The composition is rigorous, following the Nepalese style, using geometric grids to compose the picture and divide the picture. The picture has no sky and background. The main Buddha and the master are large in size, that covers almost one-third of the picture. In other Buddha statues, The guardians are arranged in an

orderly range around, or arranged in a square format to fill the entire screen background.



Figure 43 Five color Buddha Thangka of Qigang painting school
Source: Sun Jia's fieldwork in Beijing Li Keran painting academy 2021

The picture organization rises and falls freely, with prominent themes and distinct levels. Then absorb the Nepalese measurement in the shape of the gods and Buddhas, and take the Nepalese gold and bronze Buddha statues as the standard. The shape of the face, hands, and feet are very beautiful, but the facial features, especially the shape of the eyebrows have been changed, and the eyes are relatively Nepalese style. The shape of the eyes should be large. The eyes painted in Nepal are like long and narrow bodhi leaves. The eyes of the Qiniaogangpa school paintings are more national, making them more professional; the shape of the gods is tall, round and plump, and the angry gods are all physiques. It is burly, but the limbs are shorter, while the followers and believers are smaller, and the postures are diverse and exquisite. For the portraits of Jingmei God and Wrath God' s facial shape, physical village dynamics, expressions, etc., Jingxiang God' s face is made more round: but

Wrath King Kong has a larger head and abdomen, concentrated facial features, short stature, and both hands and feet. Larger; the facial expression and body dynamics of the angry god are more majestic and powerful; the female image has plump buttocks, thin waist, breast augmentation, plump and plump, "three-folded" style, the pursuit of curve changes, with a beautiful sense of rhythm and melody.

Particularly, the Qi NiaoGangba School of Painting is good at portraying the inner spiritual temperament of the characters, with realistic techniques, which strongly reflects the unique aesthetic consciousness of the nation. No matter if it is a quiet image or an angry image, the movements, postures, and expressions are more graceful, plump, and soft compared to the Nepalese school of painting. Also, the clothes and accessories of the characters in the painting have changed from simple to rich and varied. The clothing has changed from thin and tropical upper body naked to thick Tibetan clothing which is suitable for the plateau climate; the clothing is also more delicate and gorgeous than the Nepalese school, the clothes are not dyed, and the streamers are drawn smoothly.

At the same time, the decorative effect of Pei Fu is emphasized. The characters wear a lot of jewels, the color is very beautiful and evenly detailed, the clothes are not much colored, the throne and cushions of the characters in the picture are small but very delicate. Also, the fruit is painted with the Tibetan dyeing method to increase the expression skills of local painting. The painting skills are deep, simple, reserved, mainly expressing the tranquil and stable style of art with a simple and reserved beauty.

There are basically no skies, landscapes, flowers, birds, trees, etc. in the background of the picture, but it is decorated with honeysuckle patterns. For the first time, the background of the picture was painted with various patterns on the corresponding background tones, creating a unique beauty of form and religious connotation. Decorative patterns, reflect its own rustic and subtle beauty. It includes beaded lace embodying the universe and earth, ripple lace embodying water, lace embodying the air pattern of wind and the fire pattern of fire, and various animal-shaped laces, etc., so that it presents a Tibetan painting with foreign cultural elements, a unique style of painting.

The color is bold, with an emphasis on the use of contrasting colors. The focus is on the color change, and it becomes more red and yellow, with a warmer tone. Cinnabar is used for this reason. To set the visual balance of the colors, a small amount of green, blue, and other colors are used. The brushwork's complementary effect is delicate. The color is rich and beautiful, and the overall feel is moist and lovely. Dyeing methods are often used, with the entire color block being used to enhance the artistic appeal. Also, the lines are summarized smoothly, the depiction is delicate, and the line drawing pays attention to skill and is full of natural beauty. The whole lines are drawn to make it have distinctive features such as a fine and moisturizing look.



Figure 44 Sakyamuni Buddha Qi Gang Painting Style , Thangka from the 12th Century

Source: Introduction to Thangka Art P.64

The Qiwu Gamba school of painting style prevailed mainly in the Gyangze and Xigaze regions, and the works are mostly seen in the murals and Thangkas of the Sakya Monastery in Zhuhouzang. And in Sakya, Xiega, Angren, etc., there are some styles of Nepalese wind measurement, using the Tibetan dyeing method. "Atisha Master and Disciple", "SakyaPanzhida Statue", "Immeasurable Buddha Statue", "Pu Ming Hongguang Buddha Statue", "Holding Dharma Statue", "Four Sides" painted by YaduoQiwuGamba Thangka such as the Statue of Protector of Dharma, and the Statue of the Cursed Mother of Heaven. On the back of the paintings, there are inscriptions "painted by YaduoQiwuGamba", and they are all painted during the period of the Sakya His Holiness Ba Sipa. The original frescoes of the Sakya Temple in the Basiba period of the His Holiness also came from the hands of Master YaduoQiwuGamba.

Besides, the unique murals of Baiju Temple in Gyangze are the representative works of this school. It is said that there is a blue Thangka of Venerable Atisha painted by the master in the sacred object box of the Babang Temple in Kangba (Pabang painter TanglaZewang once visited it). Also, the master's hand-painted works include the Thangka of Guanshiyin Bodhisattva at Baiju Temple in Gyangze, the portrait of Puxian Bodhisattva in the mural paintings of Baiju Pagoda, and the pattern of the woodcut version of "RuyiTeng" at Natang Temple. Now the woodcut version has been lost.

The advancement of the "Qiwu Gamba School of Painting" signaled the beginning of the digestion and removal of foreign art's presence in Tibetan art, as well as the development of Tibetan traditional art and Tibetan Buddhist art with Tibetan style characteristics as the main body. In Tibetan areas, it was between the 13th and 14th centuries. It is the most popular painting art form today. This school existed for nearly 200 years. The QiwuGambaschool broke up after the 13th century to attend the Gongsischool. Dowatashijeb, PertonQorrelange, and many other painters are descendants of the master's painting style. Later, in the 14th century, during the period of Master Tsongkhapa, the LiniaoChuongpa painter who was good at both statues and portraits created many exquisite Buddha statues. The three major schools of Miantang, Qinze, and Karma Gazi have been influencing the later inheritance.

3.2.3 The Miantang School

Miantang Painting School is one of the three most influential traditional painting schools in Tibetan areas. At the end of the 14th century, the famous painter DobaTashijeb was born in the Houzang area. He is proficient in the painting methods of Lai Wuqiong and inherited the skills of the QiwuGamba School of painting and is famous everywhere. And under his sect appeared two disciples who "blue is better than blue", one is MianlaTunzhuGyatsowho founded the Miantang School of Painting, and the other is the Qinze who later created the Qinze School of Painting.

Master Chin Mo.

MianlaDunzhuGyatso (1440 - 1510) was born in LuozhaMiantang, Shannan, which is now MianThangka, the fourth village of Miantang Township in the northeast of Luozha County, Shannan Prefecture, Tibet, so he was known as Miantangba (Meaning Miantang people) or MiantangQinmu, the great Miantang painter. In some Tibetan literature, he is also referred to as MiantangZhuigu (Miantang Living Buddha), a title he retains to this day. According to Tibetan historical records, on the day of his birth, many strange phenomena were found, such as the cinnabar ore pigments used in Tibetan paintings in Miandang, which were regarded as "auspicious signs" (this kind of ore powder is cinnabar).

Mianla Dundrup Gyatso is said to have been born into a Tibetan medical family. He had been gifted and knowledgeable since childhood, as well as attentive and studious. He mastered the fundamentals of the Tibetan language. He also studied "craftsmanship," poetry, rhyme, Sanskrit, and other languages, as well as medicine. He also published several medical writings that have been passed on to the world. He was very passionate about drawing. He has extensive knowledge of painting techniques and has learned them extensively. In the "ingenuity" type, he excels at painting and sculpture. However, owing to his marital strife, he ran away from home and led a nomadic life. When he passed by Yangzhuodalong (in the central part of Langkazi County, Shannan Prefecture), he accidentally picked up a bunch of paintbrushes and fan paintings. This, thought "God's Will". He developed the idea and interest in learning painting, and since then he has determined to devote himself to the career of painting, and he began his career of traveling around Tibet and apprenticeship to learn art. He went to Houzangniandui, Segal, Sangzhuizi, and Sakya successively.



Figure 45 The silk Thangka theme is one of the sixteen Arhats
Source :Quote from caddo Art Center 2016

Besides waiting for such a teaching center and looking for it in many ways, he was fortunate to meet DobaTashijeb, and he worshipped him as a teacher, painstakingly studied painting, and soon gained deep attainments in this field, surpassing the craftsmanship of his teacher. Later, he painted paintings based on traditional Tibetan paintings in terms of posture, facial expressions, decorations, etc., combined with the geographical environment and living customs of the nation. For example, there are snowy mountains and grasslands, and traditional Indian paintings of naked Buddhas are clothed; The shape is not like the Handi's long beard and short dress with big sleeves, but the posture is shorter and fatter like a Tibetan. At that time, the Tibetans believed that the fatter figure was a sign of wealth, so he completely obeyed the wishes of the Tibetan people and painted accordingly.

Consequently, it has been loved and welcomed by many Tibetans. He created an improved style of Buddha statues different from QiwuGamba's style, and also gave birth to a new style of painting landscapes in the background. The creative activities of MianlaDunzhuGyatso and the style of the painting school he formed is the "MiantangQinmo Painting School", or "Miantang Painting School" for short. After that, he also completely determined the theory of Buddha statue

measurement as eight segments (including 16 sub-sections) in accordance with the meaning of the "Xian Secret Classics", and wrote the first theoretical monograph on the measurement of Tibetan paintings "The Ruyi Treasure of Statue Measurement", the birth of this monograph makes him famous throughout the Tibetan area.



Figure 46 Mian Tang Painting School Thangka Dhatarattha, Dan Ba Rao Dan
Source: Picture from fieldwork of Sun jia in Lhrasa Tibet

The Miantang School broke through the fixed composition rules and color patterns of the Qiwu Gamba School, and made the pictures rich and vivid. From the end of the 17th century to the beginning of the 18th century, the Miantang School entered its heyday, and excellent painters emerged endlessly. The murals in the three monasteries of Potalaguan, Norbulingka, Lhasa Drepung, Salad, and Ganden, and Thangka are painted by painters of the Miantang School. This school specializes in drawing "charity images" and "consummation images" such as Tara and pharmacists. In the background of the Buddha statues, landscapes, terraces, vegetation, animals, and other life-conscious things are described. The pictures are exquisite and detailed, the characters are peaceful and compassionate, the image is elegant and vivid, and are full of human touch and the spiritual meaning of the Buddha. The meticulous line drawing is precise and tactful, with multiple melody changes. The fading method and the sub-dyeing method have a soft transition, with cyan as the base tone. The main activities of the Miantang School of Painting are in the former Tibet, and the well will have a profound and extensive influence on the paintings of the whole Tibet in the future. His works are widely distributed in monasteries all over the world. The "LawsangDunzhu Biography" and "SangjiYixi Biography" of Tashilhunpo Monastery are the representative works retained by the school.

Besides, the painting style of this school was deeply influenced by the paintings on silk in the fine brushwork of the Central Plains of the Yuan and Ming Dynasties, which is embodied in the composition of the scene by the use of colors and the treatment of tones. Through centuries of practice, Tibetan painters have integrated the popular Indian and Nepalese styles of the early years with the influence of the Han Dynasty, Ming and Qing artistic factors after the Yuan Dynasty, and gradually formed the unique religious painting style of the Tibetan people. The Miantang School of Painting can be described as a master. Compared with the Chinze School with strong Indian and Nepalese styles, and the Gazi School, which is obviously influenced by Han art. The paintings of the Miantang School show a more purely native style and a more obvious sense of flexibility and ethnic characteristics. It is also more vivid and intense.

In 1447, When the Tsashilunpo Monastery, the famous Gelug sect temple, was founded, Mianla Dunzhuyoulu met Gedunzhupa. Gendunzhupa, a direct disciple of Tsongkhapa and a high-ranking Gelugpa monk, founded it. His remarkable abilities were perfected, cherished, and reused by the master. He not only painted murals of 80 great achievers surrounding Vajrayana Buddha, but he also painted murals of 16 deities surrounding Nengren Buddha in Tashilhunpo Monastery's Buddha Hall and Great Scripture Hall. Also, he painted the twelve achievements of Sakyamuni on the walls on all sides and many murals on the southern wall, such as the Twenty-One Tara Group, the Four Wrath Kings and so on.

Mianla Tunzhu Gyatso built a huge satin embroidery statue of Sakyamuni measuring 31 meters in length and 24 meters in width in the year of the water rooster (1468), which is the eighth cycle of the Tibetan calendar. The following year, he painted and finished another massive "Tara Kingdom Tang," as well as numerous murals of the Temple of Heavenly Kings in Zha Temple. These priceless works are still held in Tashilhunpo Monastery. Shira Tunzhu Gyatso was also in charge of designing and drawing the Thangka murals for the famous Sakya Sakya Buddhist Temple during this period. At the beginning of the 16th century, when the fourth Shamarpa Chodzayssi initiated the construction of the Yangbajing Temple, all the paintings were designed by Mianla Tunzhu Gyatso and his disciples, "Miantang Jiangyang" and "Chinzipa". The others participated in drawing the Thangka and murals of the temple. He trained a large number of students in Hou Tibet, and the painting school formed by these students is called the "Post-Tibet Painting School".

Besides, there are historical records that Miantangba Jiangyang painted and completed the satin statue of Sakyamuni. There have also been excellent painters such as "Miantangba" and "Kampot Tswang". The Miantang School is also called Aitang School or Xiongtang School. According to the description of the painter Tang Lazewang of Babang Temple of Dege, in Dege of Kham area, during the period of King Dengba Zeren and his son, there appeared the painter Bewan Achi Keadoda and Guni painters, etc. Many masters of Rimiantang's painting method drew the first Buddha statue in "The Tripitaka", the paintings in "Bai Liu Li Lun" and the strange scroll paintings such as Dege's "Lonjong Dun".

During the formation and development of the Miantang School, it was recognized and supported by the new Tibetan Buddhist sect, the Gelug Sect. It created and expanded the artistic atmosphere, and provided space and development opportunities for Mianla Dunzhu Gyatso, who had just made his debut. At the same

time, it also exerted a huge influence on many styles of the same time and later, such as the Qinze School, the Zi School, and the Regong School. Later, from the Miantang School, a slightly different style came into being, i.e. Yingjiacuo, but with a somewhat developed style of Satolosong. There are two types of inheritance of Miantang painting style: "The Children's Inheritance School" and "The Pupil's Inheritance School" .

The main disciples of MianlaTunzhuGyatso include his nephew MiantangbaHibaou and his son Miantangba Jiayang. People generally call the three of them Miantangba three masters and apprentices. In addition, disciples were widely recruited in Eku and other places to spread the art of Tibetan painting and made outstanding achievements. Naku refers to the territory of Qusong County in the southern part of Shanxi. The successor of this school, Cheng Kawa Bondan Rozhesangbu, has written works on painting theory. Especially the subsequent great painter Lozawa Tenzin Norbu emphasized the sketchy and realistic style of painting, which improved the "Tang" cross-cutting drawing method and enabled the school to develop in the later period and continue into the modern times. The artworld is called "Xin Mian Tang" or "MianSar", which is different from the early "Lao Mian Tang" school. In the first half of his life, ZhuguChoyingGyatso studied the painting style of "Miantangba", and was called "Mianni School" by later generations. However, out of respect for the founder, Mian La Dunzhu, he had a unified view of this school. The common name of this school is "Miantang school" , and it is still in use today.

The style of Miantang School of Painting was formed on the basis of inheriting and improving the style of QiwuGamba School. Its characteristics are: The composition is similar to the Qiwu Gamba School, but it confidently breaks through its old-fashioned and single composition rules, color mode, and composition characteristics of the main image occupying a larger room. The main statue in the Miantang School's painting is slightly smaller, and the main statue and the small statues are integrated into a harmonious and elegant setting. Reality and ideals, this shore and the other shore are organically integrated, the layout of the picture is scattered and varied and the image is light. Beautiful, breaking the original fixed square format arrangement, and dividing the composition into the three realms of heaven, sacred and earth, and incorporating natural scenery such as auspicious clouds, mountains, rocks, flowers, birds, etc.; At the same time, it absorbed the landscape expression skills of the Central Plains' paintings and created the painting scale standards with a theoretical basis that affect the entire Tibetan area.

The main Buddha statue is angular, with a square face and more dispersed facial features. The limbs are naturally soft and fragile, and the picture is realistic; the gentle individual has a rounded face, rich hands, and feet in the figure. The master and the Buddha are solemn and generous, with a distinct Tibetan appearance; representing the image of Bodhisattva Tara with a round face, slender eyes, small nose, small- mouth, smiling, slightly curved brows, and white-nose brighten up; the god of wrath is dynamic, majestic, and brave, but the body is short and thick, the abdomen is wide, the eyes are usually reddish, the mouth is open, the tiger The clothes are beautiful, the body proportion is well-proportioned, and the portrait is steady and dynamic, completely representing women's elegant and vibrant posture.

Correspondingly, backgrounds for Thangkas and murals are decorated with flowers, landscapes, and forests, among other things. The natural scenery in the photograph is characteristic of the U-Tibet geographic style. The cone-shaped mountains and white clouds are associated, and the "scattered viewpoint" time and space consciousness is used to intersperse flowers and trees. The sky is high with rainbows in the pavilions and temples, Gods and Buddhas sit in them, and the scenery is beautiful. The backlight is mostly a curly grass pattern divided into two layers, inside and outside, with naturally floating clouds drawn behind the aura and rosette. In the performance of history, folklore and biographical themes, the landscape plays a role of dividing the picture into different areas. The storyline is continuous, natural, vivid and lively.



Figure 47 Mian Tang Painting School Thangka Sarasvati⁴⁵ by pubuzasi
Source: Picture from fieldwork of Sun jia in Li keran Painting Academy in Bei jing
2021

This is a typical static image of mian Tang School of Painting Thangka. The main Buddha statue has a solemn face and smooth and elegant clothes with bright colors and strong contrast

⁴⁵ Sarasvati: The Goddess miaoyin is a common deity of Hinduism and Buddhism. The shape of miao-yin goddess in Hinduism is almost identical with that of Miao-yin Goddess in Buddhism. The only slight difference is that outsiders draw the top ornament of her pipa as outward hook, while Buddhism draws it as inward hook. Unlike other buddhist dharmas, which have to be coordinated with bodhi Mind, the practitioners will respond to it.

In terms of color efficiency, the primary tones are cyan and green, with the overall picture being blue-heavy. In the painting, the color red is often used. The colors are vibrant, and the layers are dynamic. The background color is serene, full, and gleaming. The image is vibrant and lively. The characters' skin is translucent with white flesh pigment, and it appears gorgeous and luxurious. This school, in particular, includes a large number of landscapes in the context of the Thangka or mural. The statues of the inheritance lama and the bodhisattva rest on the cloud on the upper portion of the main Buddha.

Besides, the Buddha in the center is surrounded by snow mountains, grasslands, forests, flowers, and flowing water. There are naturally floating clouds behind the aura and the lotus, waiting for the stunning scenery. In the lower part of the screen, the protector god is depicted among the rocks and mountains between the sea of blood and flowing water. It is completely articulated with strong exaggeration and has a smooth and oily color. It also makes extensive use of gold. Radial gold lines are depicted on the backlight using techniques such as hooking gold, biting gold, grinding gold, engraving gold, and pasting gold. The gold lines have beautiful fine, convex, and varied stripes.

The costumes are decorated with delicate and complicated designs, giving the image a glimmer and grandeur. Compared with the traditional block surface expression, this school pays more attention to the aesthetic expression of lines. The lines are obviously strengthened, the neatness is fine, smooth and gorgeous. It uses the five big hooks to express the texture of different items, including large, red eyes, open mouth, showing tiger teeth, fierce and strict; women have thin waists, narrow shoulders, wide hips, gorgeous clothing, and body proportions. It is well-proportioned, the image is steady and dancing violently, which fully embodies the graceful and vivid posture of women.

It strives to express the texture of different objects with five hooks, including the feather leather of the bird's guide. After the 18th century, the hook line has broken through the pure hairspring drawing method. It is mainly based on the rough and powerful iron line drawing and the jujube core drawing. At the same time, various changes are also made according to different performance objects. The Black Tang, Quan Tang and Chi Tang that appeared after the century can especially reflect the infinite charm of this school's lines. This school later became the most influential genre in the history of modern Tibetan painting. The works of art of this period are called "Tanlong". The painting school formed under his leadership is called "The MyenrathongjuGyatso Painting School". His inheritance skills have been widely taught in the Shannan area. Later, this place became a painting village and base for training and transporting professional painting talents in the former Tibet area. Since then, many famous painters in the Lhasa area have come from here.

In the history of Tibetan art production, Myanla Dundrup Gyatso is also a rare art theorist. "Theory of Tathagata Sculpture Measurement: Wishful Orbs" and "The Theory of JiayanBaoman" are his two key theories. Based on the original "Buddha Painting Measure Sutra," he also wrote a painting and sculpture theory monograph called "The Tathagata Statue Measurement Theory • Ruyi Pearl," which is based on the "Second Sutra," fusing his new interpretation and aesthetic expectations of Buddha statue art. The book was written in the mid-fifth century. Simultaneously, he finished another painting practice book, "Jia Yan Bao Man Lun." The advent of

these two traditional painting theory and practice works not only established the trend of combining the artist's theory and practice but also established their influence. Its theoretical depth, height, and operability far surpassed many painting theories of the same generation. It became the basis of painting classics in the entire Tibetan area and the standard which is followed by Mianpai's statues.

Later, in the southern woods of Tibet, a man named Gunjueqzha and a sculptor, Wang Lunbu, in the tenth Tibetan calendar- "The Year of the Wooden Rabbit" (1675), engraved this work into a book at Phuntsholing at Ganden Monastery. The book has 34 pages in woodcut printing and it is divided into eight forms and eight kinds of clothing. The monograph has sixteen chapters. While integrating his new understanding of Buddha art and aesthetic awareness, it absorbs the depiction of the scenery of Central Plain's paintings, thus making different types of paintings. The statues are clearly distinguished in terms of body measurement, facial appearance, clothing, handprints, etc., but they are also self-contained, each forming a relatively standardized and unified model.

3.2.4 The Qinze Painting School

The Qinze Painting School is one of the three most prominent traditional Tibetan painting schools. QinzeQinmo, the founder of the Qinze Painting School, and MianlaDundrupGyatso, the founder of the Miantang School, were both born during the reign of the great painter Doba. It was founded by QinzeQinmo in the middle of the 15th century under Tashi Jeb's door and got the name of the school. QinzeQinmo, a painter, was born in the early 15th century in GonggaXierugangduoto on the YarlungZangbo River (today belongs to the territory of Gongga County, Shannan Prefecture). He had a talent for painting since he was young, then he could accurately portray the sun, moon, mountains and rivers, flying beasts, trees, and plants. He enthusiastically studied the Buddhist "Five Ming" and the art of portraying Buddha statues after he became an adult. He learned about portraits and sculptures comprehensively and methodically as a teacher, where external teachers are internalized and the style is self-contained.

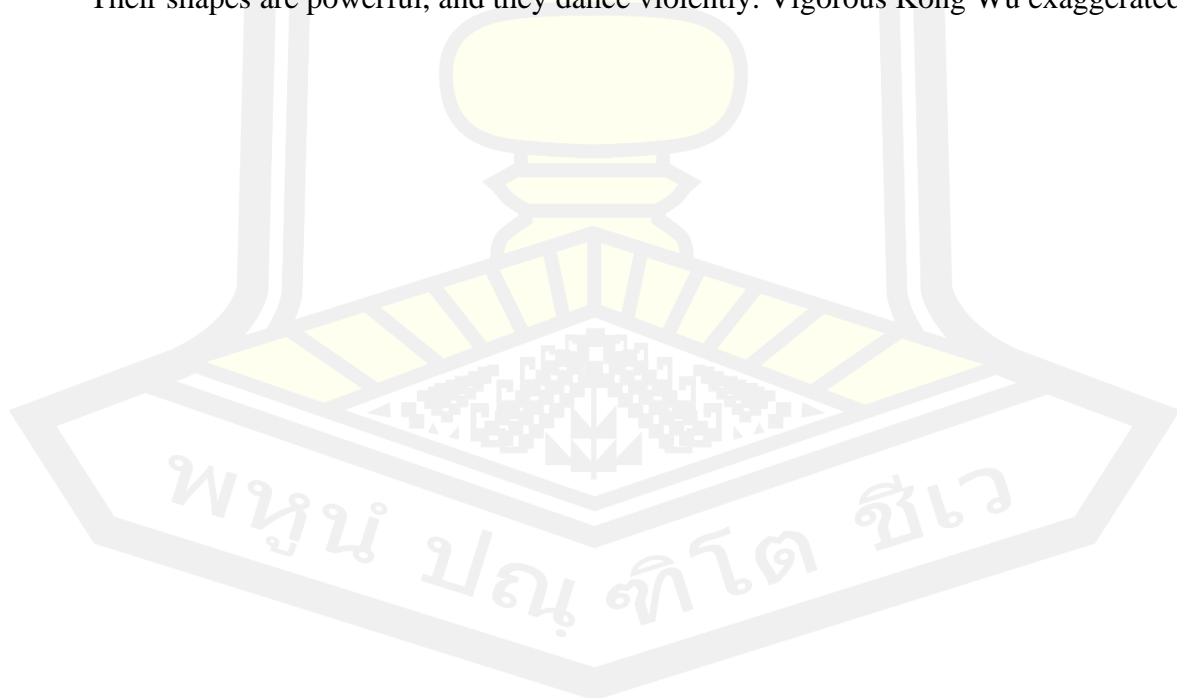
Consequently, in a short period of time, he attained a wise and high place, as well as accomplishments that exceeded his teacher. The master founded a new school with a distinct style, known as the "Kinze School of Painting." Because of its enormous influence, it is known as the "QinzeQinmo School of Painting," which is primarily popular in Houzang and Shannan. Later, in his hometown of Gongga, Xierugangqiang, he became a direct disciple under the seat of Zongpa Gonggarlangjie, one of the Sakya school's two Russian divisions.

When Zongpa Gonggarangjie turned 33, that is, the eighth Rao Jong Shamu Monkey Year (1464) in the Tibetan calendar, he proposed to build the Gongga Vajra-GonggaQuede Monastery. All the portraits and statues in the main hall were created by QinzeQinmo. In terms of painting, there are murals such as RuyiTeng and 80 enlightened persons, and the sequel murals in the main hall on the top floor are all created by him. In terms of statues, there are King Nengren at the back of the main hall and Bada Sui Buddha (Bada Bodhisattva), immortal. (Analyze), Tantric Yin and Yang deity, Brahma, Di Shitian, etc. which are all created by him. It is said that the temple where he lives is called the Gongga Temple, and there is a Miji Buddha Temple to the east of Huangga Temple (there is still a site today).

Currently, we can see Qin ZeYinmo's murals in the main Buddha hall on the second floor of Gongga Temple, as well as dense immovable vajra, dense Manjushri (miaovajra), Kalachakra, auspicious vajra hands, and vajra of saying school. These beautiful paintings of Yin, Luo Heidi, Dawei De, Yan Hongdi, Hei King Kong, Four Seats, Hei Vajra Holder, Black Shengle, Buddha Head, Maha Maya, Vajra Brahma, Vajra Powerful Living Beings, ShengleDakra Sea, The master attendants of Xiang Gong, JixiangWugoubao, Jixiang King Kong who do good deeds, these beautiful paintings are still preserved. There is also a complete mural of the corpse forest painted in the Secret Guardian Temple, which still seems to be a spectacle to this day. In two places in the main hall of the temple, we can also see the Tibetan-style statues of Sakyamuni wearing sleeveless tops. The masters of the Miantang School and the Chinze School are the same person, DobaTashijeb, but due to the apprentices' ingenuity and pursuit of artistic aesthetics, they have created two different painting schools. Tibetan areas are as well known as the sun and the moon.

QinzeQinmo inherited QiwuGamba's painting techniques such as background embellishment, paint blending, outlined and developed his own specialties to form his own painting style.

In the demeanor of the Buddha statues, the statues of Jingxiang Buddha and Tara appear to be quiet and solemn, light in posture, and well-dressed; while the Qinze School is better at drawing the "mammoth" and "rigid images" of the Dharma Protector, Quan Gang, and the King of the Ming Dynasty. Mammoth Gods, this kind of mammoth God looks hideous, with violent facial muscles, and a stern face. The corpses and heads under their feet are as vivid as life, making people look daunting. Their shapes are powerful, and they dance violently. Vigorous Kong Wu exaggerated.



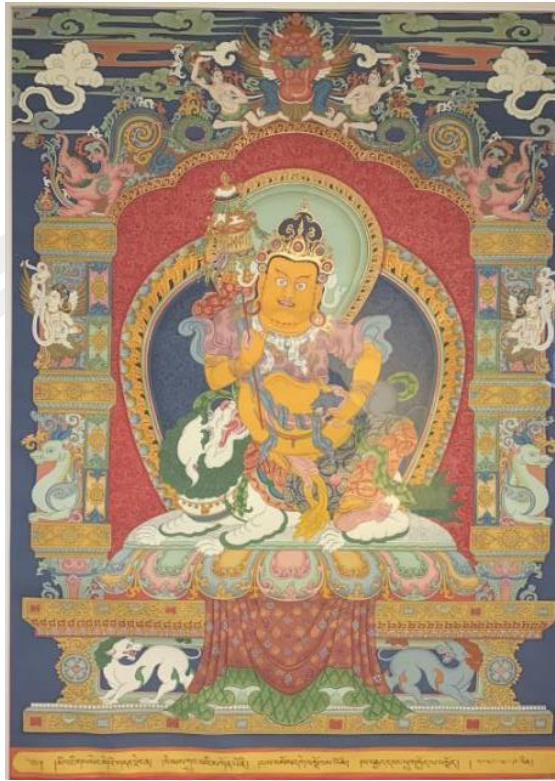


Figure 48 The picture of Thangka of Qinze school is one of the four Kings Dhanada⁴⁶ by ciren luobu

Source: Picture from fieldwork of Sun jia in Li keran Painting Academy in Bei jing 2021

While highlighting the sense of movement, there is stillness in the movement, a mixture of rigidity and softness, illustrating the beauty of strong masculinity. It differs from the general sadness of Miantang's origin and emotion with the strong The composition is rich and complete, retaining the broad dominant image found in Indian and Nepalese painting traditions as well as the prominent feature of occupying one-third of the frame. The small images of Zhou Guozhong are organized in an orderly fashion, breaking the original fixed grid structure, and natural scenery is permitted towards the frame.

⁴⁶ Dhanada: Transliteration of Sanskrit, one of the four heavenly Kings, also known as Vishamen Heavenly King, heard of heavenly King. He is one of the incarnations of the Lord of Vishamen. He is the manifestation of the Dharma protection body of the Bodhisattva Bati, and also the manifestation of the Northern Dabao Buddha. As the dharma protection of the god of wealth, he is the manifestation of the identity of the dharma protection in the world.



Figure 49 Eye King Kong between the lotus Qinze painting school
Source: Image from Introduction to Thangka Art

Moreover, the color performance is calm, full, delicate, and bright. It is especially good at using contrasting colors. It has a strong and jumping effect. The rhythm is clear. The color blocks are large and flat. Thick coating and flat dyeing are often used. The main colors of black, red, and green are juxtaposed, without transitional tones, and focus on decoration. The line drawing of the Qinzeite style is strong and vigorous. He is also good at drawing tantra vine tea. The background is mostly curly grass patterns. It is divided into inner and outer layers. It is breathtaking with its dense, gorgeous, exquisite patterns and fine craftsmanship.

In the production of Thangka natural scenery, it has begun to understand, absorb, and incorporate the expression forms of Han painting, such as flower and tree modeling and the characteristics of green landscapes, and gradually form the Tibetan ecological painting language system. The Chinze School is closely related to Tantric art, which was very common in later Tibet during the Middle Ages. Leading to the development of Wei Zang's painting art, as well as expanding and affecting Qinghai, Gansu, Sichuan, Mongolia, and other major Tibetan areas and Tibetan Buddhist cultural circles.

When analyzing the styles of the Miantang and Qinze schools. In the late Middle Ages, the Qinze School and the Miantang School were influential in the creation and growth of native Tibetan traditional painting styles. These two schools are referred to as the "Mianqin Two Schools" by the painting circles, and they are often contrasted. The explanation for this is that the founders of the two Mianqin schools are both from the same clan as painter DobaTashijeb. In terms of form and measurement, they both belong to DobaTashijeb's painting style, so there is a theory of water from a source. But later the two successors showed different personalities,

different expression methods and different objects of teaching, resulting in different appearances, and different methods of dyeing and drawing gold threads. And with different painting themes, different painting techniques and relatively different aesthetic points of view.

In particular, the overall artistic style has the characteristics of "one culture and one military", that is, the Mian school is good at "wen", and the Qinzeschool is good at "wu". The two complement each other. Like the sun and the moon, they work together in Tibetan areas and coexist. In the field of snow-covered craftsmanship, it has a profound and extensive influence on the development of traditional Tibetan paintings, making Tibetan paintings as meaningful as the division of Handi flowers, birds, landscapes and figures.

Notably, the rise of the Mianqin Schools of Painting ended in the 14th to the first half of the 15th centuries. The Jidu and Nepalese painting styles, which had been common in Tibetan areas for a long time, came to an end in the late Middle Ages, supporting the native Tibetan people. The comprehensive development of painting styles and a local painting language system allowed Tibet to truly have its painting school, thereby establishing the localization and nationalization of traditional Tibetan painting art. Thus, it laid the foundation for the modern art era with profound influence on the Tibetan painting art, and also laid the foundation for its development.

Therefore, "Documents on the styles of the Mian and Qin schools addressed the situation of a set of Vajra Mandala Thangka, which was commissioned about 1670, and the Chief Executive was responsible for funding this," according to the book "History of Tibetan Painting." A workshop was designed specifically for the responsibility of the Xiangda project. The two art lineages cannot be extinct because the Miantang School is good at drawing good-looking gods and the Qinze School is good at drawing angry gods and mandalas." Painters of the Miantang School completed the Buddha statues of Shanxiang at the time, while painters of the Jinze School completed the Gods of Wrath and Mandala. The advent of the Mianqin Schools represents the maturation of indigenous Tibetan painting. The paintings of the Miantang School are mostly found in Xigaze and Lhasa, while the paintings of the Qinze School are mostly found in Shannan. According to Khenpo of GonggaDuojjidan Temple in Shannan, Master QinzeQinmo hand-painted the murals of this temple, and there are still murals painted by Master QinzeQinmo in the main hall.

3.2.5 The Gazi Painting School

The Gazi Painting School was founded in the early 16th century by NankaTashi. It is based on the Karma Temple in the Karma area of Qamdo. It is named after the place name karma. The religious name is derived from the name of the temple. In the 17th century, it became prosperous and mature, becoming the four major styles that went hand in hand with the former Tibetan Miantang painting school. The latter Tibetan Qinze painting school, and the Qinghai Regong painting school, are dominating the traditional art of Tibetan areas. The Karma Gaze School is also translated as "Gama Ga Chi School". It is also referred to as "Gatse School" or "Ga Chi School", which is born out of the "Menzi" School of Painting. It is popular in eastern Tibet, centered on Ganzi, Dege, and Qamdo in Tibet. According to legend, it was founded in the 16th century by the living Buddha of NankhaTashi, and it was named after the Karmapa.

The Gaze School's style is more dynamic. Its founder, NankhaTashi Living Buddha, is based on a South Asian Sanskrit bronze Buddha statue that was heavily inspired by the Mian Tang School of art, GadanShajupa, and Yejuupangde. The eighth Karmapa, Buddha Mijudoji, who lived at the same time as NankhaTashi, summed up his master's and his own experiences in "The Mirror of the Sun in the Line." It established the theoretical basis for the Gazi school of painting. Later, the tenth Karmapa Quyingdoji discovered the beauty of the Han Chinese painting and the green landscape technique from a set of Luohan silk Thangka, and began to draw the Thangka with meticulous brushwork. The works have a strong Han style and are different from the two major painting schools of Miantang and Qinze in the Wei-Zang area. After NankhaTashi, two more painters inherited the style of the Gazischool. One is ChogjiTashi, known for its green colors; the other is Gashuk Karma Tashi, who is famous for its original creation. Together with NankhaTashi. They are known as the "Gazi Three Tashi".

Following the "Gatse Three Tashi," the miniature Thangka of Khampa Lu Horangkajie is a must-have, and DegePubu Zeren's printing plate, which is still in the Dege Printing Institute, has almost become the prototype for the Karma Gaz painting school. The pedigree of the Gazi painting school is very simple, and many prominent artists have come from previous dynasties. In factional inheritance, branches were created as a result of various relationships between regions and ancestors, resulting in changes in style and the creation of the "Old Gazi School" and the "New Gazi School."



Figure 50 Karma Gazi painting "King Kong Pout"
Source: Image from Introduction to Thangka Art

3.3 Thangka Art Technique

Cloth selection: The canvas should always be light in color and not too dense or rough, as this will cause the paint to peel off and wrinkle. Canvas made of pure white poplin, cotton cloth with fine weavers, or white silk without patterns is the right approach. Some Thangkas are extremely large, requiring only a few pieces of canvas to be stitched together with extremely fine stitches. The seam of the two pieces of fabric sewn together cannot undermine the Thangka picture's integrity. (Kang Gesang Yixi, 2013)

Fixing the canvas: Sew it along the four sides of the canvas on a thin wooden frame (the four frames of the frame are made of branches the same thickness as ordinary pencils), and tighten the canvas on the thin wooden frame. Then, using a strong rope, attach the wooden picture frame to the big easel "Tang Zhuo," and tie the four sides of the wooden picture frame to the four sides of the big easel in a zigzag rope pattern.

Gluing and sanding: First, apply a thin layer of glue on the canvas as the "base color", and then dry it. The purpose of applying light glue is to prevent the canvas from adsorbing and penetrating the paint; to prevent the paint from "flowering" on the canvas, so that the cloth on the paint will not lose its original color. After that, apply a thin layer of lime paste. After the second layer of paint dries, spread the canvas on a flat place such as a wooden board or a tabletop. Use a piece of glass, shells, cobblestone or other smooth objects to rub the canvas repeatedly until the texture of the canvas is invisible. **Correct the canvas:** Correct the longitude and weft. Draw the main positioning line. Among them are edges, center vertical lines, two diagonal lines, and any other contour lines that need to be marked.

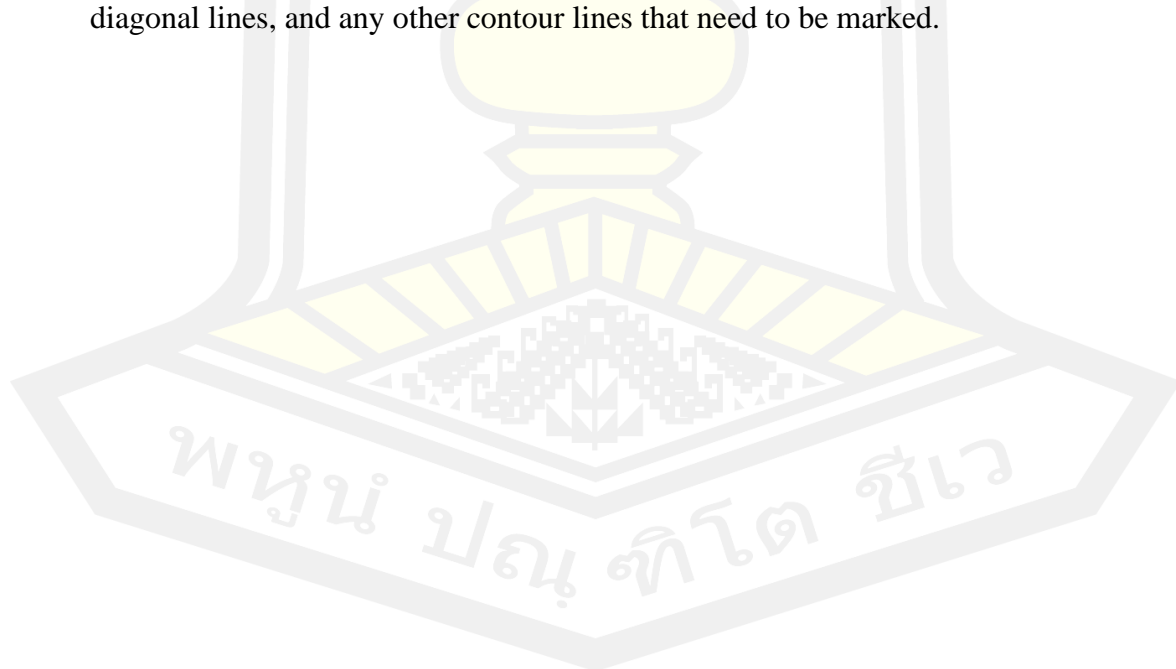




Figure 51 The Thangka canvas has been polished

Source: Picture from fieldwork of Sun jia in Li keran Painting Academy in Bei jing 2021

Sketch: Use charcoal to draw a sketch of the Buddha statue "white drawing", and then use ink to draw an ink line (the ink line sketch is a line drawing sketch called "black drawing"). Hook sketch picture.

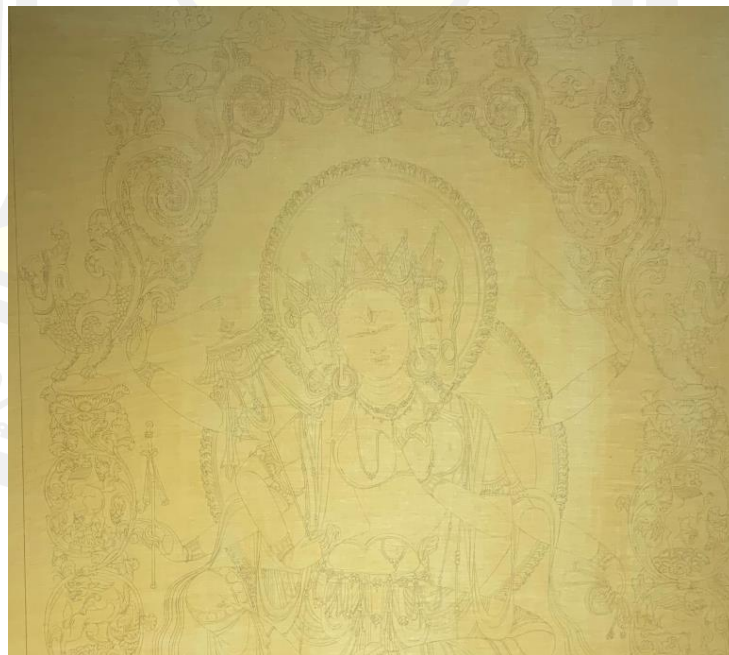


Figure 52 Pencil sketches of Thangka on canvas

Source: Picture from fieldwork of Sun jia in Li keran Painting Academy in Bei jing 2021

According to the different sceneries such as water, rocks, hills, clouds and fog depicted in the picture, paint corresponding colors on different sceneries. Apply only one color at a time, first with lighter colors and then for darker colors. When painting the Buddha, first draw the lotus seat, then the canvas for decoration, and finally the Buddha body. When drawing the background, start with a light color and then a dark color.



Figure 53 Finish the background of mian Tang School of Painting Thangka
Source: Picture from fieldwork of Sun jia in Danba raodan Thangka school in Lhasa

After drawing the above-mentioned parts, use gold to draw the patterns on the clothes. Some picture decorations and other parts of the picture also use colored lines to outline. Thangka hook gold thread is usually 24-karat gold, Drawing process is a test of the patience of the painter, and painting skills. The turning of the face and clothes needs to be represented by lines of different thicknesses. If the lines do not change, the clothes or characters will be stiff.



Figure 54 Thangka hook gold thread process

Source: The picture is quoted from fan-Lin Culture - treasure Thangka drawing process

Opening the face: Opening the brows involves drawing pupils, mouth, nostrils, fingernails, etc. It is the final and most important step in the process of drawing a Thangka. The success or failure of a Thangka is often determined by the successful opening of the brows. As a result, some veteran artists consider the ability to open one's brows as a rare talent that is passed down in one vein and impossible to explain to others. According to traditional customs, you must choose a good day and auspicious day when you open your eyes. Opening the eyebrows can play a finishing touch, and at the same time herald the final completion of a Thangka.

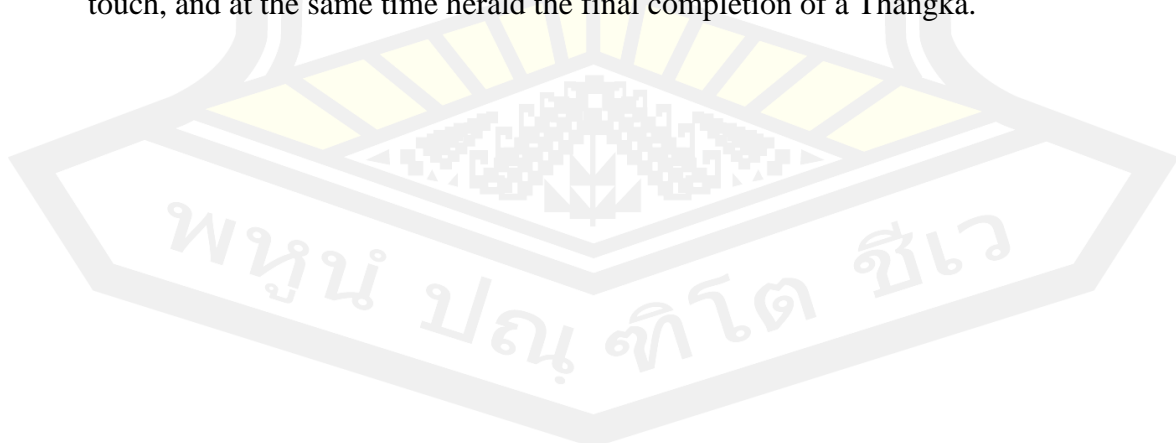




Figure 55 The opening of the white Tara of Tangkari

Source: The picture is quoted from <https://image.baidu.com/search>

Mounting: Edging a Thangka is a time-consuming and challenging task. Qianlong often demanded that craftsmen edge their work in the Tibetan style. Nonetheless, there is a small contrast between the Qing palace and the Tibetan edging. The palace Thangka was built in the 25th year of Qianlong (1760). The mounting procedure is essentially fixed:

First, inlay teeth around the heart of the Thangka, which means: red-yellow rainbow, which means that the teeth of the Thangka are mainly red and yellow. In fact, the color matching is quite free and not subject to this limitation. There are even cases where the teeth are not used.). There are red and yellow makeup satin teeth, moon white gold five-color teeth, red gold teeth, red, yellow and green foreign brocade teeth, red and yellow gold teeth, red and yellow gold teeth, longevity lantern brocade teeth, and other multi-layer and multi-color, so Tibetan Called the rainbow. Sometimes a single-layer brocade tooth is also used, called a big tooth, which is a simplified form. The teeth are trimmed on the outside.

Also, a small white thread is used to sew the joint between the tooth and the border, and there is also a white thread or a small red and white thread at the outermost side of the border. These two threads have become the symbol of the installation of Thangka in the palace. The border is divided into four parts: Tianchi, Diyu, left side and right side. The edging is equivalent to the mounting work of Handi paintings. The materials used are exquisite, including red and blue foreign brocade, plain foreign brocade, variegated brocade, passionflower piece gold satin edge, dragon azurite piece gold edging, gold woven satin, etc. The more important the Thangka materials are, the more expensive they are. For Thangkas with the meaning of birthday, they are framed with the golden satin edge of the big red cloud and dragon, the stone green satin or the big red longevity satin, to highlight the theme. The

ink carving of the Thangka from the origin of the Sixth Panchen Lama uses this material too.

A piece of cotton satin is sewn in the middle of a traditional Tibetan Thangka. This cotton satin comes in a variety of sizes, including square and long pieces, as well as various shapes. Tangmen is a Tibetan term for a symbolic decoration of a Thangka. Except for being specially built to mimic Tibetan style, the Thangka in the palace does not use this form of decoration. The Tibetan tribute Thangkas in the palace are often removed from the old side because of the rough mounting, and then are re-mounted with palace materials. Hence, some of the "Fanhua" Thangkas in the palace are framed exactly the same as those in the palace.

Following the completion of the mounting, the reel rod and frieze rod are used. The names of these two poles are the same in Tibetan, meaning Tang wood or Tang pole. However, from a physical perspective, there is a strong distinction between the two. The reel is mounted on the lower end of the jade and is cylindrical, slightly longer than the two sides of the Thangka, with the shaft head mounted on the shaft head. The frieze rod is attached to the Tianchi's upper end. It is a wide flat or slightly longer, oblate wood chip. The two ends are flush with the two sides of the Tianchi. The Tibetan method uses leather to wrap the head, which is rarely used in palaces. The materials used for the Thangka poles and frieze poles in the palace are white sandalwoods, red sandalwood, fir, etc.

Besides, the first two materials are the most precious. The shafts are also very well-made, with textures like copper, silver, red sandalwood, copper-plated gold, and silver-plated gold. The red sandalwood shaft head is often plain mushroom-like as a scroll rod decoration; the silver and copper shaft heads are often decorated with carved flowers or Aoqili (Mongolian "Vajra") designs, or inlaid with coral or turquoise. For decoration, small pearls and lapis lazuli are used.

As part of the Thangka's decoration, there is a layer of Buddha curtain on the surface. This section is sewn under the Thangka's lintel, is as long as the roll, and is made of five-color hada or five-color brocade. Tibetan Buddha curtains are usually made up of two or three stacked on top of each other. The soft and thin Buddha curtains built in the palace, on the other hand, are often made of a single piece of fabric and are rarely divided into several parts. Buddha curtain is not only a kind of decoration but also an important part of protecting Thangka. On the outside of the Buddha curtain, there are two colored ribbons sewn, hanging down to the roll bar, the bottom of which is in the shape of a bird's beak, so it is called "black mouth". It is similar to the "Swallow Swallow" in the frame of Handi paintings.

Furthermore, two hooks with an iron ring are nailed to the upper end of the frieze bar; each hook is made of pig iron. Iron and silver bead rings were sometimes used in the Qing palace to move bead rings or iron and silver bead rings, each of which was bound with flower tape. When the Thangka is suspended for worship, the two tapes are attached and used as a lanyard. After the Thangka is rolled up, the two flower tapes are used to fasten the Thangka, and the length is limited to two turns of the Thangka. The tapes are mostly woven with five-color intertwined coarse hemp thread. They are not easy to loosen after being fastened. They are durable and wearable. Also, they have a variety of colors and match the colors of the Thangka. They have become one of the characteristics of the palace's Thangka. It is

more common to use red ribbons as tapes. The use of thick thread as a lanyard is more common in Thangkas donated by Tibet.

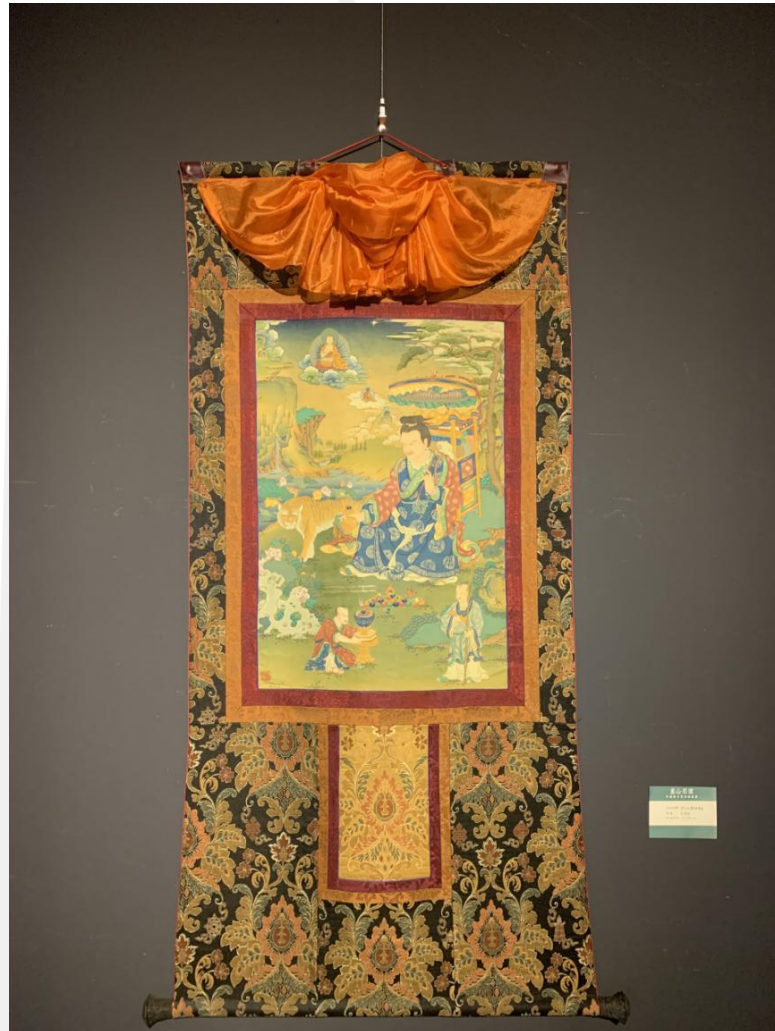


Figure 56 Traditional Tibetan Thangka mounted

Source: Picture from fieldwork of Sun jia in Li keran Painting Academy in Bei jing 2021

3.4 Thangka Ceremony

Thangka painters from Miantang painting school transmit Traditional Tibetan culture, religious culture, and folk culture through Thangka art. It is also a sacred, musical, and visualized interpretation of Tibetan Buddhist rituals. It is Buddhist scripture and idol worship. A vital preaching tool as well as a ceremonial tool for worship and prayer. As a result, Thangka painting is a sacred and noble method of body, expression, and mind training. As a consequence, the donor has specific etiquette criteria for the painter before, during, and after the Thangka is painted.

These gods and Buddha statues Thangkas that have been drawn and mounted by the painter's devotion must go through certain religious ceremonies

before they are hanged, so that they have spirituality and air, and the painted gods have the wisdom and magic power of the gods. Therefore, the consecration ceremony after a Thangka is completed generally needs to be presided over by the eminent monk, after meditation, chanting scriptures, simmering mulberry prayers, blessings, or writing the six-character Guanyin mantra, graphic symbols and other programs on the back. If it is a particularly precious Thangka, please ask the Panchen Lama and other living Buddhas to chant blessings, and write auspicious symbols on the back of it. If it is more sacred, it will also be stamped with palm gold seals, fingerprints or seals, and inject aura to show the Thangka, i.e., Extraordinary sacred mana.

3.4.1 Traditional Thangka Drawing Specification

In Geshe Tenzin Phuntsok's "A Simple Guide to the Colored Painting Process," the religious etiquette, painter, and benefactor of Thangka drawing outline the necessary prerequisites, teachings that are treasured together, and rituals of inspiring bodhicitta. The laws, blessing rituals, prayers and vows, coloring rituals, drawing method rituals, and consecration rituals after the completion of the Thangka drawing, as well as related criteria, are all thoroughly discussed. It can be said that this is the basic requirement for painters, donors and all believers in the practice of traditional Tibetan painting art, as well as the standard of respect for the works of traditional gods and Buddha Thangkas, which reflects the respect and love of Tibetans for their traditional culture. The basic belief in the promotion and inheritance of the snowy cultural spirit.

According to the traditional customary system, before the official painting of Tibetan Buddha statues and spirit Thangkas, customary rituals need to be held, mainly including: The donor needs to chant sutras, pray for auspiciousness, make offerings to the temple, or give alms to the poor. The preparation ceremonies for painting places, tools and materials, such as the studio, painter's workshop, painting materials and painting utensils, must be cleaned, and the lamas should be asked to pray. The painter should bathe and purify the body, not close to the female sex, to show sincerity and respect for the painting of Buddha. The painter should meditate in front of the canvas with the mind of meditation, eliminate distracting thoughts, and make it correspond to the three secrets of the body, speech, and mind of the painted Buddha statue, that is, the wisdom of Manjusri, and then combine the modeling ideas of the painted statue of God and Buddha. One is to infuse the deep emotion of the thoughts of gods and virtues into the canvas to make it divine and spiritual, and to pray for the successful completion of the painting.

If the painting is the deity or protector god, the lama shall hold the tantric introductory ceremony for the painter. Before the painting is officially opened, the lama must also perform a blessing ceremony for the painter. During the production, the painter needs to recite secret mantras or observe the gods or protectors. (Kang Gesang Yixi, 2013)

3.4.2 The Necessary Undertakings for Painters and Donors

Inviting people to draw Thangkas and entrusting them to draw Thangkas is the same kind of merit. Therefore, the painter and the donor have a common aspiration and mutual respect for each other's prerequisites.

Requirements for the painter:

Thangka painters from Miantang painting school have strict professional ethics and religious belief requirements, such as five senses, gentleness, modesty and kindness, integrity and loyalty, optimism, compassion, compassion, and youthfulness. You can paint beautiful Buddha statues if you have such a strong foundation. He painted two Buddha statues, one with a calm expression and one with an angry expression. The heroic figure is burly, while the kindly smiling face is lovely and intelligent. If these pictures can be molded, drawing circles can achieve great success with this painting.

During the production of Thangka, the painter is strictly forbidden to eat meat, drink, eat green onions and garlic, not close to women, and forbid unrelated persons to visit. There are also special requirements for special subjects. For example, in the book "Fudo King Kong", "Painters should wash and clean. Brahmin caste is clean, among which the upper class is the monk, the middle and the lower class is the layman. If you can practice fast, it can also be considered clean." This is the general condition, and it's a different matter for some special ones” .

When drawing different Thangkas, each should strictly abide by the precepts and implement them carefully according to different situations. There are taboos to draw Thangka gods. The painter draws the spirits of calm and good appearance, such as Shakyamuni Buddha, Guanyin Bodhisattva, etc., facing the east; draws the gods that express goodness, increase longevity, and auspicious meanings, such as the Buddha of immeasurable life and whiteness. For mothers, face south; draw tantric gods, such as Dakini, face west; draw angry gods, such as Bandanram, face north. If the light is not good and you need to change direction, the artist must face the auspicious side and be silent for a while. Also, there are strict scale requirements for the main deity of the Thangka. These requirements have classic regulations, but the decorative background, patterns, clothing and other details are free to choose and create. Traditionally, these parts are not considered to have strict religious content.

Moreover, the materials for drawing important Thangkas should include water and soil, spices, saffron powder, gold powder, silver powder, coral powder, and pearl powder collected from holy places such as Nam Co, the holy lake of Nagqu, and Rinpoche in Ali Shenshan. There are also sacred relics of eminent monks and great virtues. These additives can be mixed with black juice and cinnabar in addition to the amount of ingredients, and used for the inscription on the back of the Thangka. To this extent, the painters must respect the donors' wishes and work hard. This is the nectar-like teaching of the holy King of all living beings, and it is the wisdom of bhikkhu Vajrasattva, who keeps the Moron Sonan Visse to form the Sanyi, the source of merit. Furthermore, there are many criteria and taboos.

Requirements for the donor:

In the classic "Fudo King Kong Sequel", it is said that "the Buddha statues painted by the painters with all the conditions should be given to the Buddha statues that are prayed for." The Book of the Consecration says that "if you don't like a craftsman, the Buddha statue made by the craftsman has no wisdom” . Therefore, people should love artisans from the beginning of the Buddha statue's consecration. It is also said that "the mind and body are clean and pious, dressed neatly, knows the shame, and believes in the Dharma", which means that the

monastery is generous and entertaining craftsmen should be as generous as offering Buddha greens.

Showing respect for the craftsman is the most important virtue of the recipient, in addition to the two sutras taught by Xiantan. If you only paint Buddha statues for personal gain and fame, you can also compel the statue master to paint Buddha statues for you. Craftsmen's habits of communicating and not keeping their promises are heresy against the gods. As a result, donors should honor the wishes of the painters and treat them with the same enthusiasm as teachers who respect and trust them and follow the teachings of the scriptures. The noble benefactor is a faithful believer in Buddhism, diligent and compassionate, willing to do good, generous in charity, altruistic, not deceiving others, and infinite admiration for Buddha statues and painters.

3.4.3 Rituals

Blessing is a religious practice performed during the Thangka drawing process to increase the divine energy of the Thangka Buddha and perfect the merits. To consecrate the mica stone, rhino horn, and rhino horn, you must first prepare unused clean cloths, prepare the loess from the three holy places in India, Han, and Tibet, and make good fragrances one by one. Saffron, after washing wood, dianthus, and so on, soak in clean water and milk, then rinse the cloth in water, smear white clay and the above-mentioned sacred loess, and apply the above-mentioned fragrance liquid.

"All Buddhas, and Saints, please embrace the sacrifice of the five wonderful desires of color, sound, scent, taste, and touch, and come to help me remove obstacles," those eligible to practice the Venerable Master's mouth chant. I intend to violate the rules. The bad luck caused by the Buddha's will is instantly removed." The blesser throws the white mustard seeds into the fire and smokes them after repeating this mantra four times. On the high platform facing the east, there is clean water, which he sprinkles on the canvas with his mouth. Repeat the net cloth mantra twenty-one more times.

Afterwards, the painter washes his body at the beginning of the moon, puts on new clothes, and smears the body with the fragrance of white sandalwood and turmeric flowers. Also, he puts borneol tablets in his mouth, and remains calm and without any hunger, concentrates on thinking about everything that will appear on the canvas. The scenery is auspicious and complete.

In his mind, the painter soaks the sacred water of the Buddha's bone beads with perfume liquid, and painted "yellow, on the top of the head ", " red, on the neck "and "blue, on the chest". The seed color of goose is painted with "yellow, on the umbilicus "and "green, on the pubic area". The light is emitted from the five seeds drawn, and countless buddha fields are presented in the mind. The achievement of the three-dependence place is achieved, and the Buddha body like a rainbow of wisdom and bodhisattva is invited to be integrated into the five seeds one by one. (Kang Gesang Yixi, 2013)

The artistic practice of Miantang painting school Thangka drawing must be carried out strictly in accordance with the classic regulations of the measurement of statues. However, due to some subjective and objective factors or other reasons, the drawing work is not perfect, which brings damage to the artist's craftsmanship in the painting. The faults and consequences of the artist are also explained in detail and clearly admonished one by one to warn and guide the artist's artistic practice.

Perhaps, it is recorded in the Sutra of "Law Yi Origin": If the three parts of the lower jaw, neck, and calf of the painted statue are short, it is a big fault. Both the curse master and the great virtue are driven away or their status is in decline. If the three parts of the ears, nose, and fingers of the painted statue are short, it is a big mistake. The magical transformation and achievements obtained will be destroyed, and the original merit will also be damaged; if the lower legs, feet, and frontal bones of the painted statue are thick, they will be large. Negligence, both the Zen Master and Da De will stay away from Jixiang and be trapped by the demon. If the three parts of the face, chest, and chin sink back, it is a big mistake, and the career will be destroyed. This is undoubtedly a ghost; if the three parts of the breast, ears, and forehead are skewed, it is a big mistake. The practitioner himself will fight with the enemy and cause pain.

If the legs, lower abdomen, and upper part of the sternum are slim, you will be robbed and killed by robbers; if the ears, lips, forehead, and nose are not full, and the eyes are not full, you will be robbed and killed by robbers. Virtue would undoubtedly be overrun by ghosts and perish. If the painted statue looks up, panting, and the cushion is twisted, and it appears to move from the seat, all the careers completed will be lost; among the numerous errors of painting its neck, chest, feet, and so on, the most taboo is the slanted eyes. And if your hand stance and hand utensils are incorrect, you will be in a lot of discomforts. Besides to carefully observing the fault of the painted statue itself, it is also a fault if the three pieces of the cushion, the canopy, and the cushion are not in compliance with the specifications.

The rituals of consecration drawn by the Thangka of the Miantang School of Painting are a kind of blessing rituals for himself and the statues of gods and Buddhas painted by the painter every day when he enters the state of painting practice and Jie Dong works for a day. It can be divided into two types: traditional and simple rituals. Temporary and simple rituals are generally applicable to the night shift painting. The mental visualization is to invite the wise men in the sky to integrate into the body of their gods, hold flowers in their hands, and use long and short sentences to compliment: "The business that my generation is engaged in depends on, please come and live here with the gods! Please bless it!", after reading the "Heart Origin Sutra", throw flowers, and then continue to paint the next morning. Like other rituals, traditional rituals are relatively complicated.

Often, after drawing the Thangka, the painter would leave the Buddha statue's eyes unpainted. When the sun rises on an auspicious day, he will burn incense and simmer the mulberry, light the eyes, perform the "consecration" ritual, and pray to bless the painted Thangka. Mana's consumption of virtue and spiritual thoughts will bestow harmony, auspiciousness, and happiness on the earth. At the same time, they

also prayed silently, asking the gods and Buddhas for forgiveness for the mistakes in the drawing process and the lack of perfection due to imperfect wisdom and skills.

Besides, the writing of the mantra symbols should be on the back of the Thangkas of Buddha statues. After some Thangkas are drawn, the six-character mantras of Guanyin "Om, Mah, Ne, Ba," must be written on the back of the Thangka according to a certain part, format, and symbolic connotation. "Mi, moo", or other mantra symbols; ask the guru lama to affix palm gold seals, fingerprints or seals, and chant blessings and inject spiritual energy to show sacredness.

In particular, the benefactor must request that the guru lama conduct a blessing ceremony for a freshly drawn Thangka, which involves burning incense and simmering mulberry, lighting a lamp, praying, singing, blessings, and injecting divine energy into the Thangka. And honor the painter for his tireless efforts and undeniable talent. This Thangka becomes a religious holy object with spirit, faith, and magical power only after this form of ritual. There is also another special situation. At the same time, the painter is a brilliant monk and a master. The blessings and ceremonies they perform at all times during the drawing process have endowed the Thangka works with mana, removing the need to employ a monk to perform a blessing ceremony.



Figure 57 Students perform a painterly prayer ceremony in Damba Raodan Thangka school

Source: Picture is taken from the documentary 'The Great Craftsman'

3.4.4 Methods to Support Thangka

There are many forms of hanging supports for Thangkas. They are classified into four categories based on the atmosphere and purpose of the support: temple halls, monk quarters, home Buddhist halls, and collection tents.

The form of exhibition of Thangkas in temple halls: The exhibition of Thangkas in temple halls is generally in groups, complete sets, and rows hanging under the horizontal eaves in the middle of the hall circle around the lighting high

column or under the eaves pillars of the circle-shaped outer circle. If it is the deity Thangka provided by the monks in the monastery, it is hung on the main wall of the Zen room where the masters chant, practice, and live together.

Temple hangings

Thangkas donated by households in towns and rural areas are hung in dedicated Buddhist halls under the horizontal eaves or surrounding walls. In general, Thangkas that are usually hung in scripture halls and home Buddhist halls can be removed when there is no Buddhist activity. The face cover on the front of the Thangka protects it from sun, dust, and moisture. During the Buddhist festival, the face cover was removed, and a semicircle with a flower-like decoration was created on the top of the screen for people to worship.



Figure 58 Thangka hanging in sera Temple's main hall
Source: Picture from fieldwork of Sun jia in Lhasa Tibet 2021

Support for Families

In Tibetan homes, a separate clean room is usually used as a Buddhist hall for the worship of Thangka and sutras. Thangka is hung in the center of the room. According to traditional Tibetan customs, fruits, flowers, butter lamp, butter flower, manza and Tibetan incense are placed under the Thangka to make offerings.

Some Tibetans also hang Thangkas in their living rooms, as well as place offerings. Their family Thangkas are worn from generation to generation, and there are many rare antique Thangkas, which are very precious.



Figure 59 Thangka hanging in traditional Tibetan's family
Source: Picture from fieldwork of Sun jia in Lhasa Tibet 2021

Support for Nomads

There are two types of offerings for the exhibition and hanging of the Thangka of Jingshan image, depending on the time of worship. The colored silk of the Thangka is wrapped and rolled on the top of the head during Tibetan calendar years, festivals, and religious and ceremonial events. Turned into a flower-shaped formal offering showing the entire image of the Buddha; the other kind is a protective offering with the face down.

The time of the offering, which can be divided into three forms, also influences the mode of exhibition of the Thangka of the angry image of God. One is similar to the method of hanging the Thangka of the calm and good picture. The colored silk face cover is rolled on top of the head in the shape of a flower, exposing the complete image of the angry god. The second method is to separate the divided Thangka face cover from the top, exposing only the image underneath the angry god's head; the third method is to simply place the Thangka cover in front of the Thangka to make offerings.



Figure 60 Thangka enshrined in nomadic homes

Source: Picture quoted from http://blog.sina.com.cn/s/blog_551aefb90100hy0k.html

3.5 Shoton Festival

The Shoton Festival is a national festival for the Tibetan people in Tibet, Qinghai, Gansu, Sichuan, Yunnan and other provinces and regions, and it is one of the national intangible cultural heritage. "Shoton" means yogurt feast. In Tibetan, "snow" means "yogurt", and "meat" means "eat" and "banquet". According to Tibetan, the Xuedon Festival is interpreted as a holiday for eating yogurt. Because there are Tibetan opera performances and Buddha drying ceremonies during the Xuedon Festival, some people also call it the "Tibetan Opera Festival" and "Buddha Exhibition Festival".

Before the 17th century, the Shoton Festival was a pagan religious festival. According to legend, because of the warmer summer weather, insects stung, and all things recovered, monks would naturally trample and kill lives when they went out, violating the "no killing" precept. As a result, the Gelug Sect's precepts state that during the Tibetan calendar months of April to June, monks can only chant in temples, and the ban will be lifted at the end of June. On the day when the ban was lifted, the monks went out and down the mountain one after another. In order to reward the monks, the common people prepared yogurt, held picnic banquets for them, and performed Tibetan operas at the festivities. This is the origin of the Shoton Festival.

Besides, the traditional Shoton Festival starts with the exhibition of Buddha. The main content is to perform Tibetan operas, watch Tibetan operas, and visit the gardens by the masses. At the same time, there are also yak races and equestrian performances. The center of the festival is Norbulingka in the western suburbs of Lhasa. The time of the Shoton Festival is from June 29th to August 1st of the Tibetan calendar. This period of time is the Shoton Festival. In 1642 AD, the

Gelug Sect of Tibetan Buddhism (Yellow Sect) ruled in Tibet. The KadanPozhang Palace in the Drepung Monastery in Lhasa, where the fifth Dalai Lama NgawangLosangGyatso (1617-1682) resided in Tin, became the political, religious and cultural center of Tibet at that time.

Moreover, The Fifth Dalai Lama was talented and learned since he was a child. He liked literature and art very much, especially Tibetan opera. It was under the instigation and advocacy of him and some other high monks that during the Shoton Festival in Drepung Monastery, the folk Tibetan opera troupes were invited to join in performances, thus forming the festival convention of "DrepungShoton" performing Tibetan operas.

In 1642, June 30 was the day of the Fifth Dalai Lama's ordination, the handover of the old and new Dalai Lama, and the lifting of the summer ban. On that day, thousands of people flocked to the Drepung Monastery to greet the fifth Dalai Lama. The Lama and the monks of Drepung Monastery presented yogurt and requested blessings. Six white-masked Tibetan opera troupes and four blue-masked Tibetan opera troupes from all over Tibet gathered in Lhasa on this day to perform their respective masterpieces of Tibetan opera at Drepung Monastery. At this time, the Fifth Dalai Lama happily attended the meeting, accompanied by his scripture masters and accompanying monk and lay officials. Because the integration of Tibetan opera adds new connotations to the Xuedon Festival, the Xuedon Festival is also called the "Tibetan Opera Festival".

Later, in 1653 AD (10th year of Shunzhi), the Fifth Dalai Lama negotiated with Gushi Khan and decided to move from the KadanPozhang Palace in Drepung Monastery to the Potala Palace in Tin Tin, which was expanded in the early years of Shunzhi. The Shoton Festival was also moved to the "sky stage" of the Potala Palace, which was held in Deyangsha. In the middle of the 18th century, when the Seventh Dalai Lama, the Qing Emperor Qianlong saw that the system of prefectures conferred by Tibet was flawed, he ordered the abolition of the Kasha, the local government of Tibet, with four Gallons, one monk and three seculars, as the Dalai Lama's assistant in political and religious affairs. Since then, the annual Shoton Festival has been held in the newly built Norbulingka. At that time, more and more Tibetan opera troupes from all over the world were convened to perform Tibetan operas for five or six days. The starring venue for Tibetan opera in the Shoton Festival was also moved from Drepung Monastery to Norbulingka. When the eighth Dalai Lama extended the Norbulingka, a two-story theater pavilion was built on the east gate of the inner garden, where the Dalai Lama would watch Tibetan opera performances on the open-air square during the Shoton Festival.



Figure 61 Tibetan opera performance of robrinka at the Shoton Festival
Source: Picture quoted from 'Tibet Folk' 2016 P.149

Subsequently, the Tibetan local government assigned Zicharkorn, who was in charge of the Potala Palace's internal affairs, to oversee the annual Xuedon Festival, and all Tibetan opera groups that came to perform had to be registered. Every year, strict rules govern the groups are present, how these groups are organized, what repertoires they perform, and the quality of performance of these repertoires. The Zicha official in charge of the Xuedun Festival is often a Tibetan opera expert. He stipulates the format and requirements of the entire performance of each repertoire, including singing, chanting, white, dancing, and other skills. Whoever violates it will be severely punished. This gradually formed this large-scale Tibetan opera performance to participate in the Shoton Festival every year. In the past 300 years, Lhasa has appeared in a trinity of Drepung, Potala, and Norbulingka. Norbulingka is the center of the Shoton Festival.

Importantly, after Tibet implemented democratic reforms in 1959, the Xuedon Festival's content expanded. During the festival, Tibetans from Lhasa came in groups of three to five, young and old, bearing various baggage and highland barley wine barrels, which they poured into Norbulingka. In addition to the local Tibetan theater troupes, Tibetan theater troupes from Qinghai, Gansu, Sichuan, and Yunnan provinces visit Lhasa during the festival to learn the craft. In addition to watching Tibetan operas, people also set up colorful tents under the shade of the trees and laid card mats, carpets, fruit wine, dishes and other festive foods on the ground. Some talk and drink, some dance and sing, and many literary and artistic groups also perform folk songs and dances to add to the fun. The commercial department transports all kinds of materials and festive food to Norbulingka, set up stalls and set up sheds for tourists. In the afternoon, each family begins to hang out as guests. The host toasts three of "Song ZhunNie Ta" wine to the guests. When persuading the wine, they sing

wine songs of different tunes. In each tent, they toast each other, which is very lively. The various organs and units of the autonomous region arrange large-scale cultural activities, academic seminars, and experience exchange meetings during the Shoton Festival, which makes the Shoton Festival even more significant.



Figure 62 Tibetan residents are drinking yogurt and chatting on the grassland in Luobulinka

Source: Picture quoted from 'Tibet Folk' 2016 P.150

The traditional Shoton Festival begins with a Buddha show. The key content is for the masses to perform Tibetan operas, watch Tibetan operas, and visit the gardens. There are also yak races and equestrian performances going on at the same time. The festival's epicenter is Norbulingka, situated in Lhasa's western outskirts. Doing any "joyfulness" on June 29th of the Tibetan calendar is equal to the new leadership reception and opening ceremony, in which Tibetan opera groups from different regions visit the Potala Palace, Norbulingka, and Drepung Monastery.

On June 30th of the Tibetan calendar, the traditional "DrepungShoton" is held. On this day, Drepung Monastery is holding the Bathing Buddha Festival. It is necessary to carry the large Thangka of dozens of zhang-high brocade-embroidered Buddha statues by hundreds of young and middle-aged lamas, accompanied by religious bands. The steep back mountain cliff on the northwest side of the monastery was paved and hung, allowing tens of millions of monks and laymen to pay their respects and worship. At the same time, this day is also the day when the iron rod Lama "Gegui" who maintains the normal order of political and religious activities in Drepung Monastery is changed every year.

On the first day of the seventh month of the Tibetan calendar, various groups make pilgrimages to the Potala Palace and Norbulingka in succession, conducting a "joyful" ceremony. On the second day of the seventh month of the

Tibetan calendar, Zicharkorn and other monks and lay officials set up tents and curtains in Norbulingka, as well as carpets, card cushions, food and entertainment equipment, and other objects, in preparation for watching movies, having fun, and worshipping. From then on, the four big blue mask troupes took turns presenting formally. From the third to the sixth day of the seventh month of the Tibetan calendar, it is stipulated that the four major blue mask groups of Jongba, Jianggar, Xiangba, and Juemulong will take turns to perform on the Norbulingka stage all day long. The whole drama of the traditional repertoire includes "Jongbuton Moon Pearl", "Prince Northam", "Princess Wencheng", "White Ma Wenba", etc. These few days have been the climax of Tibetan opera performances during the Shoton Festival.

Tashi Sherpa, the largest group of early white mask Tibetan operas, also performs a one-day show in Norbulingka on the seventh day of the Tibetan calendar. The key performance of the white mask sect's opening ceremony "Kaluwemba" and closing ceremony "Tashi" marks the fruitful completion of the Shoton Festival's main events, which are to celebrate blessings and pray for auspiciousness. From July 8th to 15th of the Tibetan calendar, various Tibetan opera groups perform in various regions of Lhasa, called "Lhasa Xuedun". After the 16th day of the seventh month of the Tibetan calendar, Juemulong can go to perform in places other than Linkuo in Lhasa. Individual Tibetan opera groups from other places are also invited to perform in the suburbs outside the city. However, they generally begin to return to the local area one after another. On August 1st of the Tibetan calendar, the "Sera Chaj" festival, that is, "Saladon" is celebrated.

Moreover, with the continuous hosting of the Shoton Festival festivities, the Shoton Festival in Lhasa has received several awards such as "China's Top Ten Festivals," "China's Top 50 Festivals," "China's Top Ten Folk Festivals," and so on, each with its own distinct characteristics. The "Tibetan Opera Blue Mask" festival logo was also chosen as the "Best Visual Effect Winner." The Shoton Festival has increased Lhasa's popularity and prestige, demonstrated the city's unique taste and cultural connotation, played a significant role in promoting Lhasa's tourism, arts, and other endeavors, and attracted more seas.

3.5.1 Presenting the significant Buddha Thangka

The exhibition of Buddha in Drepung Monastery is an eye-catching ceremony that acts as the festival's prologue. Jiangyangqujie, the fourth disciple of Tsongkhapa, the founder of the Gelug Sect of Tibetan Buddhism, the "Yellow Sect," founded Drepung Monastery in 1416. It is Tibet's largest Buddhist monastery. Drepung Monastery hosted the ceremony of drying the Buddha. With the sound of chants resounding across the valley as the time for the Buddha's exhibition approached, nearly a hundred monks joined the giant Thangka of the silk-woven Jampa Buddha like a long dragon and slowly raised it from the Tsoqin Hall of the Drepung Monastery to Zhe. Proceed above the dedicated Buddha exhibition platform on the west side of Beng Temple. The huge Thangka is displayed slowly from top to bottom. The huge Thangka is about 30 meters long and wide, and slightly square. In the middle is the Buddha Shakyamuni. The left hand is a beggar, and the right hand is the fingerprint of the devil. It is surrounded by bodhisattvas, protection gods, etc.

People worship and pray to Buddha statues by presenting khatas and coins. The Buddha statue's long scroll is shown among the mountains, and people can worship it from a distance of more than ten kilometers away. Grand Buddhist

practices such as singing and blowing Dharma trumpets are performed concurrently with the Buddha show.



Figure 63 The monks transport the enormous Thangka to the mountain.
Source: Image from Introduction to Thangka Art

On weekdays, the massive Thangka is concealed deep inside the monastery, and visitors can only see it at the annual Buddha Exhibition. Normal drying is advantageous in terms of preserving Thangkas. As a result, "Exhibition Buddha" is also known as "Sun Buddha." The Buddha is re-rolled up and returned to the Cuoqin Hall for worship less than an hour later. Then, on this day next year, it will be revealed to the world once more.

Notably, the Buddha exhibition started when Buddha Shakyamuni was born in Saryeyuan under the armpit of his mother, Madame Moya. "I am the only one in the sky and the earth," he said as he gave birth to a lotus step by step. There will be nine dragons in the sky at this time for his ice bath. It has evolved into a Buddhist event. It is unique in Tibetan Buddhism to conduct the Buddha's exposure ceremony every year on the day of the Buddha's birth. In the form of expression of the sunbathing Buddha, the sacred face of the Buddha is admired, and the Buddha's Sun Festival, which is a grand part of the Buddha's ceremony, which contains the contents of auspicious and peaceful and prosperous Buddha, has been inherited to this day. The form of Thangka used in the Buddha Festival is huge, ranging from tens of meters to hundreds of meters. The exhibition and hanging ceremony are solemn and grand, worshipping the crowds, and forming a unique exhibition and worship ceremony.

It is shown and hanged by the mountain in the open natural grass slope highland near the temple. For example, in DegeBabang Temple, the Buddha's Sun Festival is displayed on the grass slope according to local conditions, so that the Buddha statues are incorporated into the bosom of nature, and it has a strong religious

culture. The atmosphere and implication of a simple pursuit of faith, Qinghai Taer Temple "Sakyamuni Buddha", "Lion Roar Buddha", "Infant Buddha" and "Vajrasattva" are four massive Thangkas, all 20 in width and 30 meters wide, with a frame large enough to cover a small hillside.



Figure 64 Shoton Festival in Lhasa Drepung Monastery exhibition of Buddha

Source: Figure quote from

<http://www.scio.gov.cn/ztk/wh/14/10/1/Document/804098/804098.htm>

Forms of temple wall exhibitions: Although many temples use tens of meters high temple hall building walls in the main hall of the temple, such as the two "Guogu" massive Thangkas on display at the Potala Palace in Lhasa, the largest of which is about 55.8 meters high and 46.81 meters wide. The regent Di Ba SangjiGyatso created the two massive Thangkas, which are massive, complex, beautiful, and majestic. The Thangka's main statue is the Buddha of Immeasurable Light. Every year during the Bathing Buddha Festival, it is hanged on the tall white palace wall beneath the red palace designed to show these two large Thangkas. Every year, in February, Lhasa will hold a Saibao Dharma meeting. Devotees from all over Lhasa gather to pay homage to the Buddha's appearance, simmer the mulberry, and listen to the Dharma. Tens of thousands of lamas from the three major monasteries in Lhasa will go to the Potala Palace to hold grand religious ceremonies and various celebration performances.

Besides, there are more than a hundred lamas standing under the Buddha exhibition stand, and more than two hundred lamas standing on the top of the Buddha exhibition stand. They are divided into more than 20 groups and displayed simultaneously in the unified chant, cheers, and drum music. Two enormous Thangka Buddha statues are displayed on the Potala Palace's tall Buddha Bathing Stage. The setting is both sacred and majestic. You can call for worship from a distance of

several miles. A two-story building with a width of 340 square meters was constructed at the foot of the Buddha statue in Potala to store this large Thangka.

Enable the massive Thangka to be displayed and hanged on the specially built tall and magnificent giant Buddha drying platform. The display and worship of massive Buddha Thangkas has become an annual Buddhist tradition in various parts of Tibet. As a result, among the magnificent temple complexes, the magnificent and distinctive styles of the Buddha terrace have emerged and become part of the temple's cultural landscape. Such as the Buddha drying platform of Baiju Temple in Gyantse, the Buddha drying platform of Tashilunbu in the later Tibet, the Buddha drying platform of Drepung Monastery in Lhasa, and so on. The huge Thangka of the temple is usually sealed in a special giant wooden box and placed in the Buddhist hall at the back of the main hall.

The present Xuedon Festival maintains clear traditional characteristics, with its key activities still beginning with a Buddha exhibition and continuing with Tibetan opera performances over several days. The difference is that every year on June 30th, the sky is already dark in the early morning of June 30th in Lhasa, and tens of thousands of monks and laymen, as well as visitors from all over the world, come to see the Buddha show. They congregate both inside and outside the Zhecai Temple. In the early morning, under the guidance of the guard of honor holding the flag high, hundreds of young and middle-aged people and religious people carried the huge Thangka Buddha statue of several tens of feet and slowly walk towards the exhibition amid the low and majestic sound of the chant. Buddha Terrace.

Moreover, When the massive Thangka is slowly unfolded on the Buddha exhibition stage, the Dharma horns are played, cigarettes fill the booth, countless white hadas are thrown into the booth, and tens of thousands of men and women flock to the stage to watch the dynasty, and the Buddha exhibition lasts a long time. Meanwhile, the Zou Opera Troupe stages Tibetan operas in front of the Buddha Stage on the Pinghe. Years later, he is still performing in the Zhewa Temple's Dan Ezhang courtyard. During the Buddha show, many people visit the Buddhist hall to use the room and Buddha Zusa, and many others go to the temple's back mountain to make a pilgrimage. On the same day that the Buddha was displayed at Drepung Monastery, Sera Monastery, one of the three main leaders of the Gelug Sect of Tibetan Buddhism, also displayed the Buddha. Every year, the Tibet Ministry of Transportation and Tourism organizes hundreds of Dasi vehicles to open a special line to shuttle people to and from Sera and Drepung Monastery for free, to make it easier for the majority of believers to visit the Buddha. The general public has lauded this activity.

Ultimately, the Xuedon Festival gives joy to the Lhasa people. The thousand-year-old Xuedon culture connects it through a series of activities such as scroll Buddha statue show, Tibetan opera performance, Thangka exhibition, walking conference, ethnic music seminars and exchanges, and promotion of the pure land health industry. Enable history and reality to combine, inheritance and creativity, technology and humanities, industry and people's livelihoods, society, and people's aspirations to contribute to the ancient city of Lhasa's new picture of sustained and balanced growth and long-term social stability. The Shoton Festival is an significant festival of the Tibetans and a concrete manifestation of the inheritance of Tibetan culture. A noble celebration of this festival is of positive significance for the Tibetans

to maintain the uniqueness of ethnic culture, enhance ethnic unity and maintain cultural diversity in the world.

Based on the prior analysis, we can infer that the Tibetan people are inextricably linked to Thangkas. Thangkas serve various religious roles for Tibetans that cannot be replaced by any transformation. They have been passed down from ancient times to the present.

Notably, cultural identity is an important pillar and assurance for a country's growth. Tibetans have a distinct cultural ideology from the rest of China's ethnic groups, and all Tibetans believe in religion. In times of calm, almost every family will enshrine Tibetan Thangkas for pilgrimage to the Buddha. This major religious importance has already provided spiritual nourishment. Prior to Tibet's peaceful independence, the Tibetans mostly multiplied as nomads, and the formation of Thangka was influenced by the climate at the time. The form of the scroll is convenient for herdsmen to move and carry, and it is also convenient for believers to perform religious ceremonies at home. It is said that Thangka is a concrete representation of abstract Buddhist principles, expressing themes through image symbols, and each image symbol has its own special meaning. Understanding and appreciating Thangka emphasizes the importance of the symbolic significance of these image signs. These symbolic languages are regulated by strict regulations and laws. These rules can be seen in the clothes, ears, skin color, handprints, sitting stance, holding objects, and mounts of Buddha statues.

Ultimately, Thangka is the concretization of profound and abstract Buddhist philosophy, making it easier to comprehend and thus more convenient for dissemination. This is the method by which all religions spread. Since the target's cultural level must be taken into account, the majority of believers are illiterate. Even in anti-idolatry Christianity, Pope Gregorian said, "What effect can articles have on literate people, and what effect can painting have on illiterate people?" (Gombrich, "The Story of Art," p. 135). Tibetans did not have their writing until the 7th century, and illiteracy has always been prevalent, so the Thangka acts as a visual textbook for them. However, it has also developed a distinct cultural identity, enabling people from other ethnic groups in China to see Thangka and recognize it as Tibetan culture and Tibetan painting.

Summary

Thangka is a traditional painting of Tibetan. It is directly related to the way of society that is firmly attached to Mahayana Buddhism. Therefore, it can be said that Thangka is a true religious art. The religious art of Thangka has a traditional style. Including the process of passing transform from generation to generation. All inherited through the Tibetan social and cultural system. The education and production takes place in the temple monks are often painters. While artist take painting it is like a practice of dharma. Therefore, each piece of Thangka is meant to be sacred and worshiped by the Tibetan people. Thangka paintings are often seen in temples. At the same time, it has been kept as a house worship of Tibetans since the past and present. Thus, Thangka has the status of an art that reflects one of the most prominent cultural identities of the Tibetan people, both past and present.

Chapter IV

Thangka, Tibetan traditional painting in the dimension of negotiating identity of minority and nationality

Introduction

Following the establishment of New China, the Tibet Autonomous Region accompanied in Tibet's peaceful liberation. China's national situation and international situation have undergone fundamental changes as a result of its reform and opening-up. Domestic economic reform and the peaceful liberation of Tibet, in particular, have altered the social structure and production methods of the Tibet Autonomous Region and created realistic conditions for the development of traditional Tibetan painting-Thangka.

This chapter will explain the advancement and changes of Thangka in various aspects since Tibet's peaceful liberation from the perspective of state and ethnic identity negotiation. The changes in national policies, educational methods, and creative models will be the focus of this chapter. This chapter will discuss the commercialization of Thangkas, the negotiation of identity between countries and nations, and the relationship between Thangkas and the government of the Tibet Autonomous Region.

Hence, this chapter is divided into two sections to introduce Thangka's identity negotiation. The author will break down the analysis into two parts. The first section examines how the traditional Tibetan painting Thangka and the Chinese government negotiate their identities through policy and education. Thangka, a traditional Tibetan painting, and other local governments in the Tibet Autonomous Region have strengthened how to negotiate identity in the Thangka painting exhibition, which is being held at the Tibet Autonomous Region Mass Art Museum. The second section examines how traditional Tibetan painting Thangka and other Chinese negotiate their identities in the context of Lhasa's tourism development.

4.1 Influence of Thangka in Negotiating Identity within China

The influence relationship between ethnic minorities' art and the state is mutually beneficial. The aggregation of artworks and artists is an indicator of a country's prosperity and stability, and art can also influence or even determine the occurrence of political events. This is essentially a continuation of the material initiative (extended material agency). Multi-ethnic countries are constantly confronted with the relationship between ethnic diversity and political unity as they build nation-states. The integration of diverse ethnic groups into a unified multi-ethnic country is a critical issue for any modern country. The argument over the relationship between national identity and national identity has featured prominently. On the one hand, it stems from the trend of increasing identity consciousness in the course of national development against the backdrop of globalization and modernization, the political stability and ethnic relations of multi-ethnic countries are impacted by various contradictions surrounding national identity. Mao zedong put forward "of national unity, the unity of the people, domestic unity of various nationalities, it is the basic guarantee of our cause is bound to win," the important thoughts, the national unity,

unity of various nationalities in the equally important position, and the Chinese communist party leadership of the great cause of socialism in China closely linked.

Understanding and mastering the development trend and state of national identity have also become a parameter for analyzing and judging the degree of national identity construction and social stability from the perspective of multi-ethnic countries' governance. In the field of national studies in China, research on the relationship between national identity and national identity is gradually heating up. Art reflects politics while also expressing artists' views and attitudes toward politics through their creations. Politics has an impact on art, because politics is the foundation of society, and art is the central core. The two are inextricably linked, but neither completely influences the other. Instead, the artist is indirectly affected by economic and political tools, thereby influencing art.

For Tibetans, art is a medium to negotiate their identity within the country, and the Thangka, as Tibetan art, serves as an intermediary link. Thangkas have increased in popularity as the Chinese mainstream media has promoted traditional religious art in Tibet. By establishing Thangka as the national art, other Chinese people, including the Han Chinese, who constitute the majority of the Chinese population, and other ethnic minorities, will be able to become buyers and producers of this art. Thangka is becoming increasingly popular among Chinese people. With the prosperity and development of China's economy, Tibet's economy is rapidly rising alongside the country, and the traditional Tibetan painting culture is becoming increasingly developed and recognized in China.

4.1.1 Influence of Thangka in Negotiating Identity with National Government

Nations and countries are born together and interdependent. The state plays an important role in the process of the formation of the nation, and the nation is an important foundation for the existence and development of the country. The relationship between the two is extremely close and intricate, which influences and promotes each other.

The identity negotiation respectively Thangka and the country, as well as ethnic Chinese from other provinces, is inextricably linked to the Chinese government. Thangka is both a material and a cultural drive system. Thangka has evolved alongside China's development. Thangka is a way for artists to express their love for their country. Thangkas are used by the government to demonstrate their appreciation for painters and respect for Tibetan culture. When the national government recognizes Thangka as national art, Thangka can represent China in exhibitions throughout the country.

The intangible cultural heritage of a nation is the spiritual lifeblood of the nation, and the intangible cultural heritage of a country is the lifeline to maintain national cultural independence. For the whole human society, intangible cultural heritage is the embodiment of cultural diversity in the world and the guarantee of sustainable development of human beings. The significance of classified protection of Tibetan minority intangible cultural heritage Thangka is reflected in theory and reality.

The Tibetan Thangka art was also greatly influenced during China's Cultural Revolution. During the Cultural Revolution, many Tibetan temples were destroyed, and the Thangka was declared the target of "the Four Olds' destruction."

Not only did Thangka art stagnate, but many ancient books and Thangka records were destroyed as well. Thangka artists are not permitted to continue their Thangka painting work and are instead sent to local areas to perform physical labor.

As the Cultural Revolution began to decline, The Chinese central government began a large-scale cultural relic survey, monastery restoration, and cultural relic repair work in Tibet during the early days of reform and opening up. Moreover, mural restoration and repainting work are prevalent in the monastery's restoration project. Not only have new types of painter organizations such as ancient construction teams and companies emerged, but Uchin from the Soqiong Painting Academy, Gachin painters from Tashilunpo Monastery, and old folk painters everywhere have reclaimed their paintbrushes and rebuilt their confidence, allowing them to study and inherit the profound cultural roots of ancient mural art.

Painting masters such as Uchin Tashi Tsering, Gongsang Langjie, and Rindzin Banjue of Soqiong Painting Academy were previously hired by the ancient construction team and led the team to repair the murals of the ancient temples and restore the original appearance of the murals of many ancient temples. Several masters have been awarded the title of senior arts and crafts artist in recognition of their outstanding contributions. Besides, the masters led apprentices in groups in the ancient construction team and taught Thangka skills using traditional teaching methods. They resumed Thangka teaching at key points in history, playing a special role in linking the past and teaching by precepts and deeds, thanks to their rich experience and superb skills. Lhakba Tsering (ancient construction team), Pubu Tsering, Long Sang, and other outstanding painters of the contemporary Miantang School are all proud disciples of the Ancient Building Team's masters. (Liu Dongmei, 2016)

The Fourth Congress of Chinese Literary and Art Workers (known as the Wendaihui) held in Beijing at the end of 1979 became a watershed moment in the development of new Chinese literary work. The conference was attended by representatives from the Tibet Autonomous Region's literary and artistic circles, including Amdo Chamba. In 1980, the first mural art symposium was held in Lhasa. Many of the painters who attended the meeting had useful discussions about how to develop socialist art ventures based on inheriting the national painting tradition.

Importantly, in 1981, the Tibet Autonomous Region Federation of Literary and Art Circles (referred to as the Tibet Federation of Literary and Art Circles) was formally established, under which the Tibetan Artists Association (referred to as the Tibet Artists Association) and the Tibetan Folk Artists Association (hereinafter referred to as the Tibet People's Association), absorbed many Thangka painters as members, carry out various art activities, which greatly encouraged the Thangka art inheritance and innovation, also contributed to the mining of Thangka culture, rescue, collect and organize work.

Amdo Chamba was elected chairman of the Tibet Artists Association at its inaugural meeting in the winter of 1981, Yeshe Xirao was elected vice-chairman,

and Han Shuli was elected secretary-general. Thangka painters such as Yeshe Xirao and Lobsong Shirao worked on the large-scale mural in the Tibet Hall of the Great Hall of the People in Beijing from 1981 to 1985, completing works such as Songtsan Gampo and Princess Wencheng, Phagpa and Kublai Khan of the Yuan Dynasty, and Tangtong Gyelpo.

This occurrence can also be seen in Thangka, a national art form that will evolve following the country's development, and Thangka will change as a result of national policies. Because the country places a high value on Thangka painting, it is increasing its support for the art form. During the opening period, Thangka art began to develop rapidly. This action reflects the state's respect for Tibetan religious beliefs, harmonizes the relationship between the state and the nation, and protects Tibetan cultural heritage. These include both substantive assistance and policies to promote national culture. Thangka, for example, has been designated as part of China's intangible cultural heritage.

4.1.1.1 Intangible Cultural Heritage in China

China has begun to promote the concept of intangible cultural heritage as cultural globalization has expanded. The China Intangible Cultural Heritage Protection Association, also known as the Intangible Cultural Heritage Association, was founded on November 6, 2013, to protect China's intangible cultural heritage. It is a social organization legal person institution affiliated with the Ministry of Culture, with the mission of protecting and passing down China's intangible cultural heritage.

Since the release of the first batch of national intangible cultural heritage lists, intangible cultural heritage protection has reached a record heights. As a result, the establishment of the Intangible Cultural Heritage Association is not only a significant step for the Chinese government to emphasize the importance of contemporary cultural endeavors, but also a significant event in the protection of my country's intangible cultural heritage. Affiliation with "propaganda, protection, and inheritance" non-material cultural heritage to increase people's awareness of intangible cultural heritage protection, and develop China's intangible cultural heritage.

The development of a state-level intangible cultural heritage protection organization, such as the Intangible Cultural Heritage Association, not only allows for the effective organization and execution of various tasks in the protection of intangible cultural heritage but also fulfills the obligations of States Parties to the UNESCO Convention for the Protection of Intangible Cultural Heritage. The exercise of China's rights as a member of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage is critical. Strengthen the bond between the nation and the state while disseminating their national symbols.

Simultaneously, to provide a relatively stable economic foundation for the protection and transmission of my country's intangible cultural heritage, the association also established a foundation for intangible cultural heritage (referred to as the intangible cultural heritage foundation). The Intangible Cultural Heritage Foundation, as a public foundation specially approved by the Ministry of Civil Affairs, will operate in a completely non-profit manner and will use all funds raised solely for the protection of intangible cultural heritage. It promises to allocate 30% of the funds raised to promote the economic and industrial development of intangible

culture in China. Besides this, the Intangible Cultural Heritage Association has established an official website to contribute to the protection and promotion of intangible cultural heritage through the use of both online and offline forms.

Tibetan Thangka was included in the State Council's first batch of representative projects of intangible cultural heritage in 2006, and the inheritance and protection of Thangka art were promoted to the national level, which fully demonstrates the central committee of the State Council on Tibetan tradition craft Thangka art value of affirmation, and is greatly inspired the enthusiasm of Thangka enthusiasts.

In 2009, UNESCO⁴⁷ in Abu Dhabi included Thangkas, Embroidery and other intangible cultural heritage works on the list of representative works of human intangible cultural heritage, with "regong art" as the entry, promoting Thangka art globally once more. As well as the level of protection.

The Thangka Art Exhibition "Focus on Ink Painting" was held in 2017 at the UNESCO headquarters in Paris, France. UNESCO and the China International Cultural Communication Center co-hosted the exhibition. Rosang Tanba, the national representative heirs of Tibetan Thangka art, perfectly displayed the charm and exquisite craft of Tibetan Thangka art to the people of the world. Irina Bokova, the director-general of UNESCO at the time, praised each exquisite Thangka and wholeheartedly supported Master Rosang Tanba's efforts to pass on humanity's intangible cultural heritage and Regong art. He also praised his family for preserving traditional skills and craftsmanship, the sacred and solemn Thangka painted, conveying to the world the belief in peace, shocking the soul, and feeling the extraordinary artistic charm.

Moreover, Master Rosang Tanba was honored for his outstanding contributions to the protection, inheritance, and promotion of the world's intangible cultural heritage over the course of 40 years in the arts, and was given the "Outstanding Contribution Award for the Inheritance of Human Intangible Cultural Heritage," which is also the world's highest award in the field of intangible cultural heritage, Thangka painter. Also, the Thangka was included in the first batch of national traditional craft revitalization catalogs in 2018. The artistic, cultural, and market value of Tibetan Thangkas became fully validated from the national to the international levels. As a result, the relevant project inheritors and practitioners must fully grasp the best time and policy opportunities to increase practitioners' enthusiasm and attract more people to invest in this emerging cultural national industry.

⁴⁷ UNESCO: The full name is United Nations Educational, Scientific and Cultural Organization, Formally established on November 16, 1945, it is headquartered in Paris, France. It has 195 members and is the specialized agency of the United Nations with the largest membership in the field of international education, science and culture. The organization aims to contribute to world peace and security by promoting cooperation among nations through education, science and culture



Figure 65 Thangka "Ink Painting" at an Exhibition.
Source: Figure quote from Chinanews.com

Thangka has become an intangible cultural heritage, and the cultural promotion of Thangka has grown for a long time, while also promoting the art and culture industry chain, with Thangka at the center of the circle. The Thangka painter inherited the original national painter's national cultural heritage. Thangka has also emerged as a new cultural industry in my country as a result of my country's prosperous culture, and its value has increased. Tourists visiting Tibet will also stop in front of the Thangka workshop to select a favorite Thangka. Thangka's value as a type of cultural heritage includes not only its cultural value but also its market economy value, which has gradually been recognized and improved. This is the frontier consciousness exemplified by the modern and contemporary literary markets, as well as the modern and contemporary art markets. The rapid economic development of our country has greatly benefited the people's overall demand for the aesthetics and taste of culture and art.

Simultaneously, Thangka Intangible Heritage Project has strengthened the development and utilization value so that the intangible cultural heritage project can realize as much economic and social value as possible while inheriting the national spiritual culture, particularly by fully integrating and implementing the specific national deployment of "intangible cultural heritage and poverty alleviation."

As the poverty level was increasing, the project focused on various issues like improving the life of non-ethnic inheritors by selling their works; let the poor master at least one professional skill to come out of poverty; let the public truly feel and participate in the excellent traditional intangible cultural heritage projects.

The important goal of Thangka inheritance is not only to unify Thangka inheritance of intangible cultural heritage with the improvement of life and enrichment of life, but also enhances the awareness of and participation enthusiasm of the importance of the intangible cultural heritage of Chinese people of other ethnic groups, and continuously enhances the vitality and stamina of inheritance as a work of inheritance of Thangka.

From the fact that Thangka is listed as a national intangible cultural heritage, the Chinese government has recognized Thangka as a national art from a minority and then represents China's international intangible cultural heritage. It can be seen from this relationship that Thangka, as an inherent art form of the Tibetans, negotiates with the national government for identity. Thangka should be first identified as national art, only then can it represent the country from an international perspective and negotiate with the international identity.

4.1.1.2 Influence of Thangka on Education and Inheritance

Another significant point demonstrating the negotiation between Thangka and national identity is the shift in how Thangka education is distributed. The importance of Thangka is found in the incorporation of ethnic culture into mainstream education. As mentioned in the previous chapter, Thangka is traditionally passed down from generation to generation. One family is passed down from father to son, and it can only be passed down to sons, not daughters. It can only be passed down to Tibetans, not to outsiders. It can be seen that Thangka's traditional inheritance mode has strict regulations. However, as China's social environment has evolved, the political pattern has shifted to that of socialist democracy.

In the 1980s, there were only about 20 Thangka painters left in Lhasa. This makes the painters realize the limitations of family inheritance and the importance of talent cultivation. To ensure the quantity of Thangka successors, The Uchins All crossed family lines and practiced inheritance teaching. They accept apprentices at home in addition to teaching them in the institutions where they work. Following the end of the "Cultural Revolution," Uchin Tashi Tsering began to accept students and teach painting at his home. When Uchin Tashi Tsering, the leader of Uchin, repaired the wall paintings of Drepung Monastery in 1993, he had more than 30 apprentices in his family.

In the 1980s, Gongsang Langjie began teaching apprentices at home. The family had a maximum of more than 50 members. They all place a high value on basic measurement and practical training of apprentices, allowing apprentices to participate in mural painting in large and small groups, allowing apprentices at various stages to practice. Tanba Ramdan began taking apprentices at home in the 1980s. Tanba Ramdan's studio became the Miantang School's most important inheritance center. Tanba Ramdan challenged the traditional education inheritance of internal and external transmission. Since the 1980s, the restoration and innovation of Thangka artists' family inheritance systems in all parts of Tibet have resulted in significant changes in the number and structure of contemporary Thangka inheritance personnel, laying the groundwork for the rise of Barkhor Street Thangka Painting Studio and folk Thangka School in the 1990s.

Tibet Normal University was founded in 1975. Uchin Tashi Tsering has been a visiting professor of fine arts in the Department of Music, Sports, and Beauty since 1983, teaching traditional Tibetan painting theory and practice. The Department of Art was established in 1985, following the establishment of Tibet University based on the original Tibet Normal University, and Tanba Ramdan was transferred to the department as a Thangka teacher. At the time, only fine arts colleges were enrolled, and Thangka was only one of the courses offered, and Thangka was introduced as a major in national public education.

After the establishment of Tibet University, the history of the school can be traced back to the Tibetan cadre training class established by the troops entering Tibet in November 1951. It has gone through the development stages of the Tibetan Military Region Cadre School, the Tibetan Local Cadre School, and the Tibetan Administrative Cadre School. In 1965 and 1975, in order to meet the needs of millions of retired serfs to learn culture and build a new Tibet, the school went through the development stages of Tibet Normal School and Tibet Normal College, creating a precedent for Tibetan teacher education. With the approval of the Ministry of Education, the school was officially renamed Tibet University in July 1985 in order to meet the needs of talents for Tibet's rapid economic and social development. Since 1999, Tibet University has merged the Tibet Autonomous Region Art School, the Tibet Medical College and the Medical Department of the Tibet Nationalities Institute, the Tibet Autonomous Region School of Finance and Economics, and the Tibet Agriculture and Animal Husbandry College, ushering in a new era in the establishment of a comprehensive university with ethnic regional characteristics. Tibet University's College of Agriculture and Animal Husbandry was renamed the Tibet College of Agriculture and Animal Husbandry in June 2016.



Figure 66 Photo of Tibet University in Lhasa
Source: Picture from fieldwork of Sun jia

Nagin Campus, Hebalin Campus, Norbulingka Medical School District, and Norbulingka Park School of Finance and Economics are the four campuses of the school. The school spans over 1,400 acres and has a total construction area of 461,600 square meters. The Education City campus is currently in the planning and construction stages.

Currently, it has a faculty of arts, science, engineering, medicine, an art institute, an institute of economics and management, a tourism and foreign language institute, an institute of political science and law, a college of education, an institute of finance and economics, an institute of information science and technology, a school of marxism, a national Open University branch in Tibet, and a school of continuing education (department). The total value of teaching and scientific research

equipment is 563 million yuan, with a total book collection of 1.321 million volumes and more than 505,000 kinds of electronic books.

Tibet University's Art College was founded in 1985. The Art School of Tibet Autonomous Region merged into the Art School of Tibet University in 2000, making the Art School's professional structure more reasonable. The first and third batches of national intangible cultural heritage lists included "Tibetan Thangka Miantang School," "Tibetan Thangka Qinze School," and "Tibetan Mineral Plant Pigment Production Techniques." The library's tenth-century manuscripts "Great Prajna Paramita" and "Twenty-five Thousand Prajna Paramita Sutras" were chosen for the third and fifth batches of the "National Catalog of Precious Ancient Books."



Figure 67 Xi Jinping president of China visit to Tibet University
Source: Figure quote from Xinhua news

There are currently 225 students at the College of Art, including 5 postgraduates, 138 undergraduates, and 82 technical secondary school students. It has sent over 800 professional talents to the region's education and art groups in the past, and the majority of the graduates have gone on to become leaders in their fields. The backbone forces in their respective positions have contributed to the district's political and economic development, as well as the advancement of society, culture, and education. Also, the School of Art places a high value on the school's policy of combining teaching and scientific research, and has added many ethnic-themed teaching contents to the curriculum, such as "Tibetan Thangka," "Tibetan Song Method," "Tibetan Music History," and "Tibetan Song and Dance." The School of Art's teachers devote themselves to the study of teaching theory and practice in the teaching reform, striving to improve teaching quality. Teachers have written and published over 100 monographs and papers, textbooks, lecture notes, and artistic works with ethnic characteristics while focusing on teaching and scientific research. Among them, he has received over 40 awards at the national, autonomous region, and school levels. In addition to undergraduate and postgraduate education, the College of Art provides technical secondary education, adult education, and foreign training.

The Art faculty of Tibet University has also become the national intangible cultural heritage, the inheritance base of the Thangka Miantang School and the Thangka Chinze School. Inheritors in the country teach Chinese students of all ethnic groups from all over the country to learn Thangka painting knowledge at the Art Academy.



Figure 68 Professor teaching Thangka to the Han Minority graduate students
Source: Picture from fieldwork of Sun jia In Lhasa.

As the new century begins, the School of Art will continue to deepen teaching reforms, work hard, and improve teaching quality with a fresh mentality. It will gradually embark on a teaching-centered and scientific research program to promote teaching and strive to distinguish the art academy. Contribute to the establishment of two civilizations and the social development of Tibet. With the establishment of the "Tibetan Art Teaching and Research Office", Tibetan teachers such as Kelsang Tsetan, Ngawang Jigme, Lobsang Tashi and An Xu, Zhang Yasha, Yu Xiaodong and other Tibetan teachers have been added to the teaching staff. In 2004, it began to enroll the first undergraduate of Thangka major.

The Tibet Autonomous Region's Department of Culture, Department of Education, and Ministry of Finance jointly formulated and issued the "Opinions on Carrying Out the Work of Intangible Cultural Heritage into Campuses" in 2014, so that intangible cultural heritage will enter the national education system to cultivate and Cultivate a group of outstanding successors of national traditional Thangka is one of them, and it has become an important representative project of "intangible cultural heritage" entering the campus. Schools at all levels are investigating Thangka talent training methods in higher education, compulsory education, vocational education, and other types of education.



Figure 69 The Intangible Cultural Heritage Inheritance Certificate issued by the National Ministry of Culture at the Art faculty of Tibet University
Source: Image from fieldwork by Sun jia In Lhasa.

The Ministry of Culture awarded the Art Institute of Tibet University the intangible cultural heritage inheritance unit of Tibetan Thangka "Miantang Painting School" and "Qinze Painting School" in 2006. The first undergraduate of Tibet University's Art College's Thangka major graduated in June 2008. Tibet University's first-level discipline of ethnology was approved as a doctoral authorization point in 2013, and a second-level discipline of Chinese Minority Art was established. One of the two research areas was Tibetan art. In 2014, the first batch of doctoral students was recruited by Ngawang Jigme, Lobsang Tashi, Tsewang Tashi, Pemba Wangtui, Kelsang Tsering, Xiong Yongsong, and others. In 2017, Tibet University hired Robusta as a master's tutor, and Tanba Ramdan's son, Tendzin Phuntsog, was transferred to the Art Institute as a Thangka teacher. Education that goes beyond the classroom.

Moreover, Family inheritance is the traditional method of Thangka inheritance, which is passed down from male to female and wears the inside but not the outside. Thangka has now entered state-run public education and has become a specialty with Tibetan ethnic characteristics. Other Chinese ethnic groups are welcome to study at Tibet University. Thangka's research transcends traditional boundaries, and ethnic minority art becomes national art. Since the reform and opening up, it has laid the groundwork for the continuous development of Tibet's Thangka industry, creating a situation of abundant talent and a prosperous market.

The college has fully demonstrated the unique appeal of Tibetan culture at home and abroad through artistic creation, theatrical performances, exhibitions, and other activities, and fully embodies the brilliant achievements of the art college in Tibet and serving Tibet. Every year, the "Collection Room of the Art Academy of Tibet University," a phased achievement of the college's discipline construction, receives dozens of domestic and very important foreign guests and has become an important window for publicizing Tibet and Tibet University.

4.1.1.3 Organization of Thangka Exhibitions for Promoting National Culture

Thangka National Tour Exhibition

Since 10 October, "China Thangka art boutique Exhibition," a project funded by the National Art Fund, has been on a domestic tour as a gift from the 70th anniversary of the founding of the People's Republic of China and the 60th anniversary of the democratic reform of the Tibet autonomous region. The exhibition was held in four cities: Shanghai, Shenzhen, Beijing, and Lhasa, and was grandly displayed in Hall 17 of China's Palace of Fine Arts. The exhibition was guided by the Department of culture of Tibet autonomous region⁴⁸, hosted by the Tibet Cultural Development Promotion Association, organized by the Painting Academy of the capital of Thangka in Tibet⁴⁹, and co organized by the China Tibetan Studies Research Center⁵⁰.

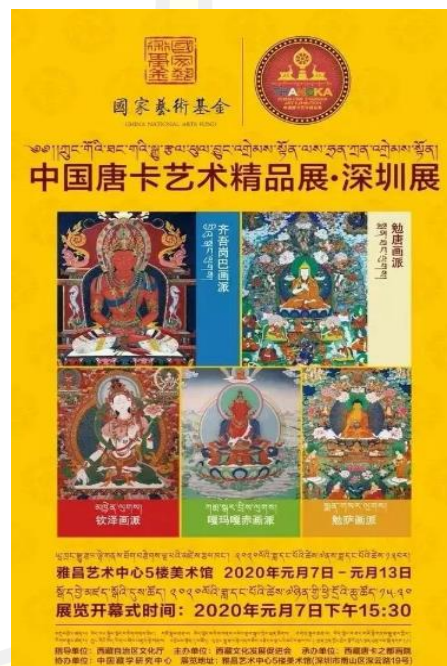


Figure 70 Poster displayed in exhibitions
Source: Figure quote from Buzhou Art Space

48 Department of Culture of Tibet Autonomous Region: The functional departments under the Tibet Autonomous Region are mainly responsible for guiding the reform of the region's cultural system, promoting innovation in cultural mechanisms, and flourishing literary and artistic creation. Support representative and exemplary national cultural works of art, guide the district's literary and art theory and criticism work, administer the district's cultural and art undertakings, and promote the development of artistic undertakings; To organize and guide major cultural and art activities of the whole region

9 Tibet Thangka Painting Academy: The Tibetan Thangka Painting Academy was founded by Mianchong Lubsda, a Tibetan Thangka painter and inheritant of Mansa School. It is not only the base for the intangible cultural heritage projects of the Tibet Autonomous Region, but also the base for the Tibetan Thangka Art.

50 China Institute of Tibetan Studies: The comprehensive Tibetan academic institution is engaged in the study of the cultural and historical status quo and future development of Tibet Autonomous Region and Tibetan-related counties in Gansu, Qinghai, Sichuan and Yunnan provinces



Figure 71 Thangka Painting from Karma Kachi School
Source: Figure quote from National Art Museum of China

Furthermore, the "Chinese Thangka Art Selected Works Exhibition" in China is intended to thoroughly display the selected works from the excellent works emerging in the development of Thangka art in recent years, widely disseminating Thangka art's long history, exquisite and unique painting skills, extensive and profound cultural connotation, and illustrating Thangka art's unique appeal.

As to promote the development of traditional culture of Tibetan cultural development as the advancement of the Tibet autonomous region people's government of the long-term care and support, held four sessions since 2014 "China international Thangka art festival", set up the most authoritative, nationality and the highest level of Thangka art public platform, through the evaluation of outstanding Thangka art, cultivating professional Thangka art talents, improving the Thangka art theory system, and promoting Thangka art protection, inheritance, development, and innovation Painters from five schools of painting will be present at the site, allowing visitors to have closer look at the Thangka art painting site. There will also be a display of traditional mineral plant pigments, mineral raw stones, embroideries, embroideries, and mosaics under the "Budara" brand.



Figure 72 Demonstration of the painting process by a Thangka artist
Source: Figure quote from Buzhou Art Space

The exhibit is divided into six sections. Over 70 works are on display, representing the five schools of Thangka art: Qiwu Gamba, Miantang, Qinzi, Garma Gachi, and Miansa⁵¹. The works on display include the winning works from the previous China International Thangka Art Festival Boutique Exhibition, as well as works by representative inheritors of Tibet's national intangible cultural heritage and well-known craft masters. The exhibition aimed to showcase the long history of Thangka development, unique cultural connotations, exquisite cultural memory, present classic works and outstanding talents, give full play to the role of Thangka national heritage, and promote the exchange of Tibetan art with domestic and international art. Some of the artworks on display are from the previous China International Thangka Art Festival Boutique Exhibition. So far, the China International Thangka Art Festival has established itself as the Thangka art event with the greatest participation, richest content, and highest artistic level both at home and abroad. Among them, the exquisite exhibition's works are made up of approximately 250 pieces chosen from a total of over 2,700.

⁵¹ Miansa: It is the branch of Miantang painting school that the innovation of the traditional Tang painting school.



Figure 73 Tangka "San ming Master" painting by Robusta
Source: Figure quote from National Art Museum of China

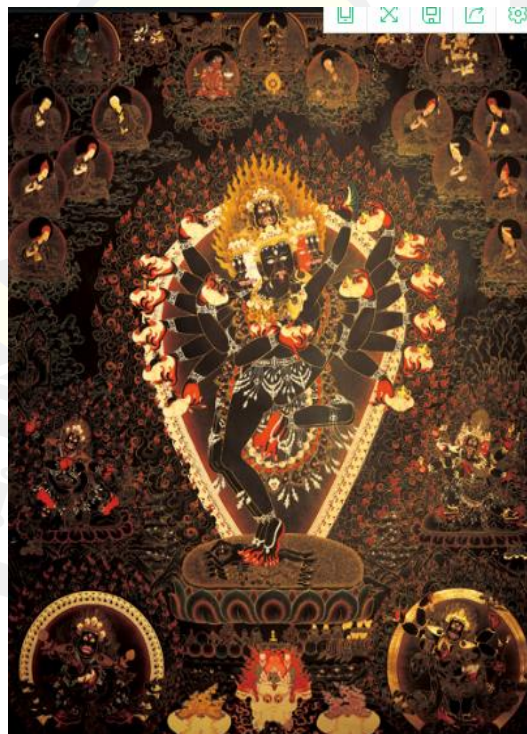


Figure 74 Na Tang <Hevajra > Ci ren Wang ja
Source: Figure quote from National Art Museum of China

The increased prevalence of Thangka art benefited from General Secretary Xi Jinping's new era socialism with Chinese characteristics, as well as the country's vigorous advocacy and promotion of cultural prosperity. This exhibition is certain to make Thangka art shine in the new era and introduce Tibetan traditional art to a wider audience in China.



Figure 75 Diverse Ethnic groups of Chinese people participating in an Art exhibition
Source: Figure quote from Buzhou Art Space

The moving fine Thangka exhibition possesses distinct Tibetan art characteristics, and its purpose is to fully display the fine works emerging in the development of Thangka art in recent years, as well as to widely disseminate the long history of Thangka art, exquisite and unique painting skills, extensive and profound cultural connotation, and highlight cultural confidence. Making Tibet accessible to the rest of China demonstrates that Thangka is a national art treasure. It strengthens the identity negotiation between the nation and the state and consolidates the nation-state proximity. The nation and the state market are inextricably linked and cannot exist apart.

Ten Craftsmen involved in a graphic creation

In March 2017, nine Chinese Thangka masters and a paint master were organized to create together under the promotion of Peking University's Cultural Resources Research Center and the China Intangible Cultural Heritage Promotion Center. Tanba Ramdan, Kelsang Tsetan, Yan Deng Zeren, Hezebu, Niang Ben, Ganden Dage, Xia Wu Jiao, Xihetao, Robusta, and Ngawang Jigme co-created thematic works in 2017 as part of "Ten craftsmanship graphic." The essence of Tibetan traditional culture and art, the historical process of plateau culture, declarative science, quantitative theory, technical ingenuity, Tibetan medicine, neimology, astrology, rhetoric, prosody, lexicology, and the "Shiming" created by the drama department.



Figure 76 "Shi ming tu" Opening a Meeting in Beijing
Source: Figure quote from Phoenix news

The Tibetan natural mineral and plant pigments inherited by Ngawang Jigme, the representative inheritor of the national intangible cultural heritage project Tibetan mine plant pigments, was used in this creation. "Shimingtu" was created at the same time by ten Thangka masters, which is unprecedented in Thangka history.

Following the creation scheme discussion, it was decided that "Shimingtu" would be created collaboratively by ten national Thangka masters. The organization was organized by the Cultural Resources Research Center of Peking University and the China Intangible Cultural Heritage Promotion Center to achieve the ultimate and fair creation. Following that, ten Thangka masters drew lots to decide on the title of their work. The lottery resulted in Xihetao's creation statement, Yan Deng Zeren's theory of creation, Xia Wujiao's creative workmanship, Niangben's Tibetan medicine creation, Tanba Ramdan's terminology creation, and Gengdan Dage's astrology creation. Yan Deng Zeren Created Rhetoric, Kelsang Tsetan Created Rhythm, Robusta Created lexicology, Hireb Created Drama. Every Thangka artist featured in this work is a leading and representative national intangible culture inheritance master. It is a ground-breaking piece of work. Thangka masters from various schools and regions communicate and exchange skills, which is extremely important for the future history of Tibetan art and Thangka history.



Figure 77 "Shi ming tu" is painted by Dambarodan.

Source: Figure quote from Ma Jing, Treasures of Tibetan Culture - article "Shi ming tu"

In Tibetan culture, the Thangka is another painting art form. It depicts the world of the sacred Buddha in bright color, with distinctive national characteristics, strong religious colors, and unique artistic styles; Thangka, a unique painting art form of Tibetan culture, has gradually become known to the public over the years and attracted attention overseas as a part of Chinese culture for many times. Following the successful creation of ten craftsmanship graphics as one of China's national arts, the country's work will be exhibited internationally.

4.1.2 Thangka Negotiating Identity with Local Government

The preceding and following are engaging connections between the local government and Thangka. The government promotes Thangka art and culture through policy and financial support, and the Thangka's benefits and growth are counterproductive to the local government. On the other hand, it has become a unique business card for Tibet to show their culture to other ethnic groups in China, attracting people from other ethnic groups to learn about Thangka. To express to the central government the shocking changes of the nation since the establishment of the Tibet Autonomous Region, after the founding of the People's Republic of China and the happiness of the Tibetan people through Thangka culture. Also, to stabilize the relationship between the nation and the country. Following that, the Tibetan people are more assured of the value of their national culture, and it also promotes the preservation and transmission of national culture, giving the Tibetan people a stronger sense of belonging. This not only encouraged the economic development of the

tertiary industry in the Tibet Autonomous Region, but it also promoted the Tibetan people's unique art and culture. This move benefited a lot of people by promoting the Thangka art industry and increasing poverty alleviation in the autonomous region.

4.1.2.1 The Hundred Thangkas Project

The Hundred Thangkas Project is a major painting project of the government of the Tibet Autonomous Region. Its creation and expansion have been aided by the efforts of the Tibet Party Committee's Propaganda Department, the Tibet Artists Association, and folk painters. The establishment of the Hundred Thangkas Project arose from the Tibetan Party Committee's Propaganda Department's theoretical exploration of cultural system reform and ethnic cultural protection. Thangka is one of the most representative works of Tibetan culture, so expressing the achievements of socialist construction in Tibet in the form of Thangka is the most practical way.

Shortly after the Tibet Autonomous Region Party Committee and Government approved this cultural project, the Tibet Party Committee's Propaganda Department issued the "Notice on the Establishment of a Leading Group and Expert Committee for the Hundred Thangkas Painting Projects on Major Subjects for 60 Years of Tibet's Peaceful Liberation" in May 2012, marking the official launch of the project. The project is divided into four sections, each with 100 Thangka works: "60 Years of Peaceful Liberation of Tibet," "Great Beauty of Tibet," and "History of Tibetan Civilization." The project is expected to take between three and five years to complete.

"60 Years of the Peaceful Liberation of Tibet," the first project of the "Hundred Thangka Project," has completed all 100 Thangka works. "Great Beauty Tibet," the second project in the "Hundred Thangka Project," has begun preliminary work. According to Han, the project will be inspired by Tibet's natural and cultural landscapes, as well as the region's unique flora and fauna. Besides, the "60 Years of Tibet's Peaceful Liberation" 100 Thangka works are themed on the earth-shattering historical changes that have occurred in Tibet since its peaceful liberation 60 years ago, reflecting important historical figures, major historical events, major historical scenes, and major historical changes over the past 60 years. Among them are the works "17 Agreement," "Olympic torch to the top of Mount Qomolangma," "Yogurt fragrance Shoton Festival," and others.

Importantly, the "Hundred Thangka Project" pioneered a new artistic form of Thangka that emphasized humanism and realism. Historically, Thangka themes included religion, Tibetan medicine, and the astronomical calendar, all of these reflected theism and religious spirit. "60 Years of Tibet's Peaceful Liberation" The 100 Thangka Works are Tibet's first batch of important human-centered new themes. After the completion of the project, it will be exhibited in Beijing, Shanghai, Guangzhou, and some other countries, and the album and collection of papers will be edited and published.



Figure 78 Han Shuli (Chairman of the Xizang Artists Association) comments on the Thangka work "Lucky Hada (Qing Tibet Highway Open to Traffic)"
Source: Figure quote from Xinhua News



Figure 79 Shigatse Thangka painter Shi Da (first from the left) Hing Chuo zha xi (middle) working with his disciples on the Thangka work "Lucky Hada (Qing Tibetan Highway Open to Traffic)"
Source: Figure quote from Xinhua News

An ancient Chinese poet named Li Bai 6 wrote a poem about the roads in Sichuan Province. "The roads in Sichuan Province are difficult, and it is difficult to climb the sky," one of the lines says, describing the province's precipitous conditions. It is as difficult to walk as it is to see the sky. When the Sichuan-Tibet highway was not completed, people and animals could only travel from Lhasa to Chengdu or Xining not even once. It took six months to a year to make the journey, braving the snow and cold. The Sichuan-Tibet highway is only a few days long, and the improved road condition takes only three days for a one-way trip. Transport was once a major impediment to Tibet's development. Outside resources couldn't get in, and Tibetan resources couldn't get out.

Also, the Sichuan-Tibet Highway's northern route is 2,412 kilometers long. Chou 'er Mountain, at 4,916 meters above sea level, is the highest point along the route. The southern route is 2,149 kilometers long and passes through the 4,700-meter-high Litang No Man's Land. The majority of the area is on a plateau, and the construction is difficult to imagine. It is not only the "lifeline" that leads to the happiness of Tibetan and Han compatriots, but it is also the link between the Tibetan and Han people, the crystallization of the Chinese nation's diligence and wisdom, and it has extremely important economic significance and economic value. The traditional Thangka size is broken in this Thangka creation, and the format of Chinese painting is a long scroll. The theme of the painting is the Tibetan highest sacred Potala Palace, which is surrounded by auspicious clouds. The opening of the Sichuan-Tibet Highway demonstrated the earth-shattering changes in the Tibetan people's lives, as well as the Tibetan people's gratitude to the government.

The autonomous region's Propaganda Department invited party history experts from the district party history research office and party school, as well as history and culture scholars from the district academy of social sciences and Tibet University, and art experts from the district literary and art federation, the cultural department, and the Tibetan people. The Military Region and the Tibet Corps of the Armed Police invited military experts to jointly demonstrate the selection of the Hundred Thangkas project; to ensure the allocation of project funds, the creation of related themes, and the development of industrial research and development, the Military Region and the Tibet Corps of the Armed Police invited military experts to jointly demonstrate the selection of the Hundred Thangkas project; experts from the District Development and Reform Commission and the Department of Finance also joined This works. In July 2012, the Tibet Daily published the "Announcement on the One Hundred Thangkas Projects in 60 Years of the Peaceful Liberation of Tibet", soliciting works from professionals who love the art of Thangka painting throughout the country.

Besides, The Hundred Thangkas Project in Tibet is a work of art and a gathering of Tibetan cultural circles. In the first phase of the Hundred Thangkas Project in Tibet, nearly one hundred Thangkas depict important historical figures and major historical events since Tibet's peaceful liberation. New Thangka inherits and develops traditional Thangka narrative methods and content, and employs Thangka to express Tibet's social history since its peaceful liberation.

The content of the Hundred Thangkas Project's first phase reflects the positive results of the party and the state in governing Tibet, demonstrates the establishment of core socialist values in Tibetan society, and can inspire the

audience's enthusiasm for the love of the party, patriotism, and national unity, as well as readers' sense of national pride and cultural self-confidence, and enhance the cultural identity of the Chinese nation as a unity and diversity.

Moreover, feeling the tremendous differences between old and new Tibet, and recognizing the great protection of Tibetan culture by the party and the state, as well as the tremendous efforts made to develop Tibet's economy and society, I have strengthened my ideas and beliefs to follow the party and serve the country. This type of cultural and emotional education, which employs art forms while rejecting political preaching, is precisely the practice of the "Chinese Dream" theory in Tibetan society and has significant educational implications. The practice and exploration of the Hundred Thangkas Projects in Tibet has given the art world some enlightenment today. The enlightenment on art projects and cultural innovation is worth considering, particularly for the development of art in our country's border ethnic regions.

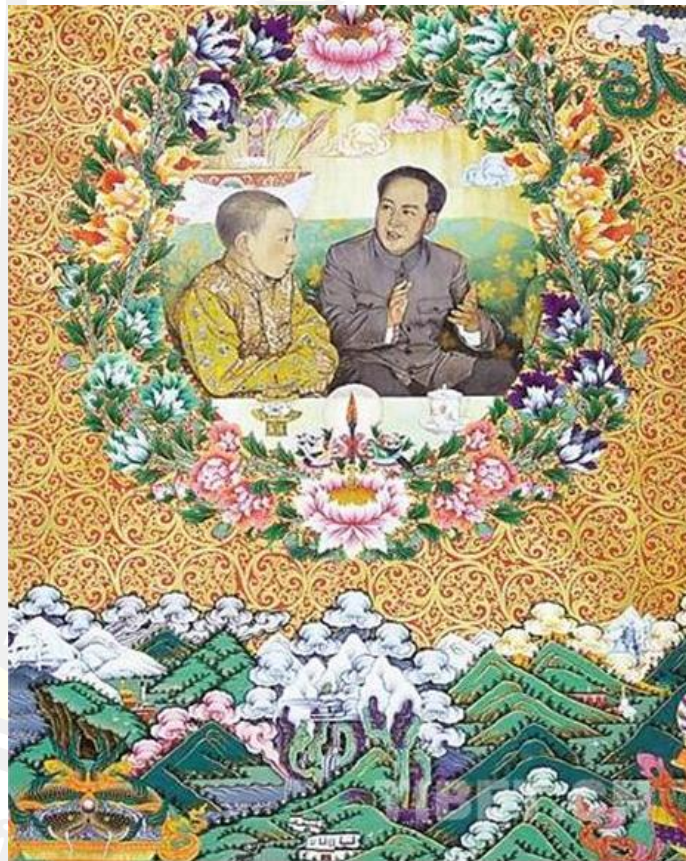


Figure 80 "Snowy Mountains and Red Sun displaying Care, Inspiration and Expectation" by Tsering Wang ja
Source: Figure quote from Xinhua News

The historical perspective of this Thangka is that following Tibet's peaceful liberation in 1954, the 10th Panchen Lama traveled to Beijing to attend the first National People's Congress. Chairman Mao received the 10th Panchen Lama for the first time on September 11, that year, at the Palace of Qinzheng in Zhongnanhai.

Furthermore, the Thangka depicts auspicious patterns such as the blue sky shrouded by promising clouds, the sun and moon shining together, and the lotus flowers surrounded by alternating colors. The chairman is leaning towards the Panchen in the photo. Panchen, the young man, placed his hands on his lap, side to the chairman, and listened to Chairman Mao's words. Thangka masters Tsering Wangjia, Li Zhibao, and Raba Tsering completed this new Thangka work.

As previously stated, traditional Thangkas usually depict Buddha, Bodhisattva, and Dharma protectors in the center of the Thangka. The Thangka depicts Chairman Mao, China's great man, in the center of the Thangka, indicating that the Tibetan people regard the national leader as their own belief and express their gratitude to the country.

Also, The Hundred Thangkas Project uses Thangka innovation to promote the transformation of Tibetan social concepts as well as the prosperity and development of national culture. It is, at its core, a massive cultural innovation movement. The exploration and practice of the Hundred Thangkas Project in Tibet are necessary for traditional Thangka culture to innovate in modern society, and it reflects the Tibetan party committee's and government's importance to the art of Thangka. The Tibet Thangka Project of 100 Paintings has actively aroused the creative enthusiasm of the local government, academic painters, and folk artists, and opened up a cultural situation of artistic innovation, in the context of the protection of intangible cultural heritage and the rapid development of the cultural industry. It is a significant reference point for the development of fine arts in China's ethnic border areas.

The content of the first finest Thangka painting engineering product reflects the party and state governance. Tibetan positive outcomes effectively demonstrate the establishment of socialist core values in Tibetan society, can stimulate the audience's love party patriotic and national unity, arouse the reader's sense of national pride and cultural self-confidence, and enhance the Chinese nation's diverse cultural identity. The Tibetan people can intuitively feel the vast difference between old and new Tibet, as well as the state's protection of Tibetan culture and efforts to develop Tibet's economy, society, and strengthen their patriotic ideals and beliefs in their hearts.

The local government and Thangka have a collaborative relationship, and the government invests in promoting Thangka art differentiation. On the one hand, Thangka is detrimental to local government. It becomes a one-of-a-kind business card for Tibet to show its culture to other ethnic groups, attracting more people to learn about the Thangka and preserving national culture. In contrast, it strengthens Tibetans' belief in the value of their national culture and promotes the preservation and transmission of national culture; the Hundred Thangkas project is a good example of this (Xiong Yongsong, 2014).

4.1.2.2 Establishment of Institutions and Declaration of Policies

In addition to the above-mentioned local governments funding Thangka artists to create patriotic Thangka projects, local governments actively establish relevant institutions and promulgate policies in the city to make ethnic art development more systematic. Furthermore, the institution's responsibility is clarified, and the development path of Thangka art is specified. In March 1989, the Tibet Autonomous Region Government approved the Cultural Center of the Autonomous

Region's "Opinions on Further Strengthening the Development of Cultural Undertakings in Our Region," stating that the focus and main task of current cultural work is to gradually strengthen the study of ethnic traditional culture and develop ethnic culture and art.

In the above context, various art, calligraphy and photography exhibitions and art festivals hosted by the cultural departments of the autonomous region have included Thangka as an important content in the exhibition, which has played an important role in promoting and inspiring the artist Thangka's artistic creation. During this period, creative institutions and painter trade associations named after Thangka appeared constantly, which represented the development of Thangka towards more professionalism and regularization. Approved by the Civil Affairs Department of the Tibet Autonomous Region, in 2012, the Tibet Thangka Painting Academy officially appointed Robusda, the national heir of the Tibetan Thangka Miansa School in Lhasa as the dean. The painting academy is composed of three parts: an exhibition hall, an academic hall, and a transfer base. Its functions include training Thangka painting artists, holding special lectures from time to time, holding various exhibitions, appraisal of new and old Thangka works, as well as repairing and protecting ancient Tibetan murals and creating new ones.

Moreover, the murals provide hands-on experience as well as on-site guidance. From the standpoint of "intangible heritage" inheritance, this type of Thangka painting academy has successfully implemented the Ministry of Culture's "project + inheritor + base" model, which is not only a base for talent training but also a base for cultural inheritance. The establishment of these professional organizations has provided a solid foundation for better Thangka art inheritance, as well as a good platform for internal exchanges and cooperation among painters.

Contending of a hundred schools of thought in Thangka's academic research and during this period, Thangka's academic research also developed from different disciplinary perspectives, revealing a state of contention of a hundred schools of thought. The Tibet Autonomous Region Department of Culture established an art research room in early 1983. The first Tibet National Cultural Heritage Rescue Work Conference was held in 1985. At the meeting, a leading group for the rescue of ethnic cultural heritage across the region was formed, and the Art Research Office was renamed the Tibet Autonomous Region Ethnic Art Institute.

Notably, since its inception in 1986, the Institute's "Tibet Art Research" has played an important role in the publication of various art research results such as Thangka and murals. It conducted numerous interviews and reports on the then Thangka masters to document the living heritage of national culture. This period's rescue work of ethnic cultural heritage lasted until the end of the twentieth century, laying the groundwork for the inheritance and protection of intangible cultural heritage in the early twenty-first century.

Since the early 1980s, painters and art historians such as An Xu, Chang Shutai, Jin Weinuo, Fei Xinbei, Han Shuli, Wen Pulin, and others have published a series of papers and monographs based on research into the remains of ancient Tibetan paintings and interviews with contemporary painters. Local Thangka artists have compiled and drawn various teaching materials for image measurement for teaching. Tanba Ramdan and Ngawang Jigme also compiled and published teaching reference books such as "A Brief History of Tibetan Art" and "A Dictionary

of Tibetan-Chinese Art" as part of their new exploration of Thangka teaching in the higher education system. Scholars such as Wen Guogen, Zhang Tiansuo, Shen Xintai, Wang Yinuan, Ma Xueren, Luo Bingfen, and others in the field of Tibetan studies have translated, sorted out, and studied various sculptural measurement documents. A large number of atlases and albums of Tibetan art have been published in the field of cultural relics and archaeology, such as The Potala Palace, Jokhang Temple, Palcho Monastery, Tashilunpo Monastery, Torin Temple, Ngari Ancient Guge Kingdom, and so on. Picture albums or archaeological excavations and maintenance reports involving a large number of murals and Thangkas have also been compiled and published. (Jin Wei, 2014)



Figure 81 Thangka Exhibition focused on Inheritors □
Source: Image from fieldwork of Sun jia In Lhasa Tibet.

Notably, 2014 will be a pivotal year in the development of Tibetan Thangka. The 4th "Fingertip Charm" exhibition of Tibetan Thangka inheritors of various painting schools was on display in Lhasa, sponsored by the Cultural Department of the Tibet Autonomous Region and organized by the People's Art Museum of the Tibet Autonomous Region (the Intangible Heritage Protection Center of the Tibet Autonomous Region). Using the heirs of the painting school as a theme, this exhibition will present the genre, historical origin, and inheritance status of Tibetan Thangka in a systematic manner.

Simultaneously, this is also the first time that a group of contemporary Tibetan Thangka painters has appeared as a painting school. These accolades from the government, the industry, and the general public have given young Thangka painters in the new era more confidence in their craft. Since then, "Fingertip

Charm" has hosted several Thangka exhibitions, including a master-apprentice exhibition, a joint exhibition of top painters, and a solo exhibition by the inheritor. It has currently held 11 sessions and 6 sessions of the Thangka inheritor forum. As an exchange platform for Thangka artists to display their skills, it has become an important carrier for the spread of Tibetan culture. Also, Lhasa has hosted the Tibet Thangka Art Expo, the China Thangka Art Festival, the Tibet Autonomous Region Intangible Cultural Heritage Protection Achievements Exhibition, and several other events. All of these exhibitions focus on the Thangka's heirs, bringing the Tibetan Thangka's inheritance and development to a new level in modern times.

Simultaneously, In 2005, the General Office of the People's Government of the Tibet Autonomous Region directed the Cultural Department of the Autonomous Region's "Opinions on Enhancing the Protection of Intangible Cultural Heritage in Our Region," which thoroughly launched the protection of intangible cultural heritage in Tibet. The State Council announced the first batch of national intangible cultural heritage masterpieces in 2006, including Tibetan Thangka (Miantang Painting School, Qinzi Painting School, Garma Gachi Painting School). The Miansa School of Painting was inscribed on the National Intangible Cultural Heritage List in 2010. Furthermore, the Tibetan Thangka Realism Painting School, Kham Miansa Painting School, Qiwu Gangba Painting School, and Thangka canvas making skills, Thangka tool-making skills, and so on, have been included in a list of representative works of intangible cultural heritage at the autonomous region level, the municipal (regional), and the county level. Thangka has been designated as an intangible cultural heritage and is therefore protected in its entirety. Thangka painters were re-evaluated and certified in this national system after Thangka was designated as an "intangible cultural heritage."

Importantly, Thangka painters such as Tanba Ramdan, Garmadel, Kelsang Tsetan, Robstar, and Tsering Lobu have been approved as national inheritors of intangible cultural heritage; Phuntsog Lunzhu, Sangje Dundrup, Lhakba Tsering, and others have been approved as heirs of intangible cultural heritage in the Tibet Autonomous Region; Quxung Tsering, Tsaba Tendzin After being recognized by the state as Thangka heirs, these excellent Thangka painters have gained a better development platform, and their enthusiasm for inheriting Thangka skills and culture has been sparked.

In addition, The Tibet Autonomous Region also imparts honors such as "Master of Arts and Crafts of the Tibet Autonomous Region" and "Thangka Painter of Tibet." Among them, the first Tibetan Thangka Art Fair, held in Lhasa in 2010, and sponsored by the Tibet Autonomous Region Cultural Department, was a watershed moment in the development of contemporary Tibetan Thangka. Three content assessments of Thangka works, hand-painting skills, and theory were completed. The painting skills of painters from various schools in the Tibet Autonomous Region were evaluated by an expert review team. Certificates were given to the first, second, and third-level Thangka painters. It is widely regarded as the most authoritative certification activity in the industry, and it has greatly fueled painters' desire to constantly go above and beyond and produce high-quality products. The Tibet Thangka Art Fair has been held seven times as of 2018, and a total of four "Tibetan Thangka Artists" and 122 "Grade Thangka Painters" have been awarded.

Simultaneously, initiating in 2005, the intangible cultural heritage protection movement in China has been promoted from the top down, and it has been inextricably linked with the concept of national political themes. It has evolved into a contemporary discourse and practice process that affects the survival state and development direction of national traditional culture. The Tibet Thangka was named to the national list of intangible cultural heritage in 2006. Thangka's and the painters' abilities as the inheritor began to garner attention. The group of Thangka painters began to enter the public eye and participated in Thangka-related exhibitions, competitions, and competitions. The various inheritance methods that appeared in the previous stage of Thangka have been comprehensively upgraded in teaching, academic seminars, cultural promotion, and other activities to promote the prosperity and development of Tibetan Thangka. Furthermore, local governments actively respond to national policies, establishing Thangka as a link to the country. Thangka, as a Tibetan art painting, also negotiates its identity with the local government through its characteristics, becoming a representative national art culture. It becomes the synonym of Tibetan art in the negotiation with the local government identity and strives for a favorable environment for the development of Thangka itself.

4.2 Thangka's Connection with other realms

4.2.1 A Tourist Destination

Tibet's natural ecological environment has a comparative advantage. The plateau's unique natural ecological environment fills Tibet with the sound of blue sky and clear water. It has everything from the primeval forest to the alpine meadow, from the fertile agricultural areas of southern Tibet to the alpine mountain desert, from the vast expanse of plateau grassland to the world-famous Himalayan Grand Canyon, from the natural habitat of Tibetan antelope and other wild animals to the origins of Chinese medicine, such as Chinese caterpillars, and so on. This primitive natural ecological environment is ideal for people to "return to nature," which is defined by the pursuit of novelty, the advocacy of nature, and the return to the truth. It unquestionably has distinct comparative advantages in terms of tourism, scientific research, and exploration.





Figure 82 The Natural Scenery of Tibet.

Source: Picture taken from Danzeng pingcuo sunjia in Tibet

Tibet's tourism resources are primarily divided into three categories: The first is the plateau's natural landscape. Tibet, known as "the roof of the world," has a rich three-dimensional landscape, mountains, grasslands, forests, seas, glaciers, river valleys, rare animals and plants, such as the world's highest peak, Mt. Everest, one of the world's largest canyons: the Yarlung Tsangpo Canyon, Nu River, the bizarre landscapes of the Lancang River and the Jinsha River, and so on, all provide people with the impact of the large. The historical, religious, and cultural landscape is the second. The Tibetan people have a long history and have developed a broad and profound culture in the face of unique natural and social conditions. And these historical, religious, and cultural traditions are meticulously preserved and embodied in large and small temples, buildings, murals, sculptures, and other cultural relics and historical sites throughout Tibet, such as the Potala Palace, the three major monasteries in Lhasa, and the Tashilunpo Monastery, Sakya Monastery, Jokhang Temple, and so on. The plateau ethnic groups' folk customs are the third.

In the unique natural environment of the plateau, the Tibetan people have formed very distinctive folk customs, and have comprehensively displayed the unique customs and culture of the plateau cities, rural areas, and pastoral areas in completely different styles, and rendered the unique plateau folk customs vividly. This is performed to entice domestic and international tourists to visit Tibet.



Figure 83 The natural scenery of Tibet.

Source: Picture taken from Danzeng pingcuo sunjia in Tibet

Domestic and foreign tourists are drawn to the religious and humanistic mouth. Tibet is a region inhabited by Tibetans. Tibet's long history and ancient traditional culture, as well as Tibetan Buddhism, have created their distinct cultural system, making it both mysterious and appealing. It not only has splendid culture, glorious ancient temples, handsome glacial snow peaks, and the sacred mountain and holy lake full of mysterious snowy atmosphere, but it has also drawn pilgrims from all over the world to bathe for merit. This is intended to entice people with a strong interest in Tibetan culture and Buddhism to visit Tibet.

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Figure 84 The natural scenery of Tibet.

Source: Picture taken from Danzeng pingcuo sunjia in Tibet

Tourism is one of Tibet's most important industries for economic development. Tibet's tourism economy will show greater development potential in light of the favorable macroeconomic backdrop of western development and the opening of the Qinghai-Tibet Railway. Given that Tibet's overall development level is still relatively low, the fundamental way to realize the leap-forward development of Tibet's economy is to continue developing Tibet's pillar industries and characteristic industries, particularly to fully exploit and use the comparative advantages of Tibet's tourism economic development to obtain comparative benefits.

Moreover, On the one hand, the rapid development of Tibet's tourism economy should be attributed to national technology, the policy of matching funds to aid Tibet, and the autonomous region's industrial policies. The assistance of various industries not only played an important role in the construction of Tibet's infrastructure, the development of various endeavors, and the training of various talents, but it also laid a solid material foundation for the development of Tibet's tourism industry. Simultaneously, the autonomous region regards tourism as the leading and distinctive industry in Tibet and offers a variety of technical and economic policy guarantees. The comparative advantage of Tibet's tourism industry's policy environment over other provinces and regions in my country is very clear.

Since its inception in the 1980s, Tibet's tourism industry has taken the lead in achieving leapfrog development in various industries in Tibet. It has become a driving force for the transformation of Tibet's development mode and a superior industry for promoting the upgrading and optimization of Tibet's economic structure in Tibet, and a pillar to promote the leapfrog development of Tibet's economy.

Tibet currently has eight national 4A-level tourist attractions, two 3A-level tourist attractions, two 2A-level tourist attractions, and two 1A-level tourist attractions, in addition to six national nature reserves and two national geological parks. Lhasa, as one of China's excellent tourist cities, has 297 scenic spots for tourists to visit, establishing a pattern of tourism resource development and utilization with Lhasa as the center and spreading to Tibet, and laying a solid foundation for the development of sightseeing tourism, folk tourism, ecotourism, and special tourism such as hiking, exploration, and pilgrimage. Besides, the tourist source market has evolved from a single reception type at the start of development to a tourist source system that integrates entry, exit, and domestic markets.



Figure 85 Tourists visiting Tibet

Source: Picture taken from Danzeng pingcuo sunjia in Tibet

How will the future trend have the four key words "limited, boutique, high-end, and protection" in the fast lane of Tibet's tourism industry: Because of Tibet's fragile ecological environment and limited carrying capacity, when the number of tourists to Tibet reaches a certain level in the future, corresponding control measures must be implemented. Mt. Everest, the Yarlung Tsangpo Canyon, and the Potala Palace are all unparalleled boutique resources with distinct advantages, indicating that Tibet tourism must follow the boutique tourism model. To achieve a "win-win" situation between development and protection, tourism development in Tibet must be coordinated with the protection of the ecological environment and cultural heritage



Figure 86 Tibetan Architecture in Tibet focused on” humanism”
Source: Picture taken from Danzeng pingcuo sunjia in Tibet

In comparison to other industries, tourism has a high degree of extroversion and relevance. The tourism industry's flow of people, logistics, and information can break Tibet's close nature, open up living space for developing other sectors, improve the living environment, and cultivate new economic growth points. The unique advantages of Tibet's tourism industry include its unique natural environment and humanistic environment, which limits the development of other industries.

Lhasa, as the center and the leading city of Tibet's tourism, has ushered in unprecedented development opportunities to transform Tibet into an important world tourist destination. Lhasa is accelerating the "three major constructions": the development of major cultural tourism projects, the development of tourism infrastructure, and the development of international tourism brands. The "five internationalization" should be promoted: internationalization of tourism products, internationalization of tourism facilities, internationalization of tourism services, internationalization of tourism marketing, and internationalization of tourism groups.



Figure 87 Tourist Pictures in Lhasa
Source: Picture taken from www.baidu.com

Lhasa is an ancient city full of charm dating back thousands of years, a shining pearl on the Qinghai-Tibet Plateau, and one of the strategic central cities in the rise of western China over the last ten years. The well-known Potala Palace, Jokhang Temple, and Norbulingka Park, as well as the splendid and long-standing Tibetan culture and the exquisite plateau ecological scenery, constitute Lhasa's natural tourist attraction and promote the city's tourism industry's rapid, stable, and sustainable development. Lhasa is well-positioned to foster the growth of tertiary industries.

Lhasa is currently making every effort to develop into an international tourist city with plateau and ethnic characteristics. Lhasa has received numerous honors, including "China's Excellent Tourist City," "Europe's Favorite Tourist City," "China's Excellent Tourism—Cultural Heritage Tourism Destination," "China's Most Internationally Influential Tourist City," "International Best Leisure Tourism Resort," and others.

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Figure 88 Tibetan pilgrims at the Jokhang Temple in Lhasa
Source: Picture from fieldwork of Sun jia In Lhasa Tibet.

Over the years, Lhasa has placed a high value on tourism development, creating tourism development plans, increasing tourism investment, and transforming Lhasa into an international tourist city with plateau and ethnic characteristics. Tourism income has multiplied year after year, and the tourism industry's leading position as a tertiary industry has become more prominent. The Lhasa tourism market performed well in the first half of the year due to the national macroeconomic policy stimulus. Domestic tourism has steadily increased compared to the same period in previous years. On the other hand, inbound tourism has experienced rapid growth, the quality of tourism development has improved significantly, and the number of tourist receptions and tourism revenue has increased significantly every year.

A series of measures taken by Lhasa to promote tourism development has effectively stimulated the tourism market's demand. Simultaneously, tourism promotion efforts have increased, and many festivals and tourist boutique routes focusing on summer leisure and folklore tourism have been successfully launched.

Leisure vacations, ecotourism, rural tourism, hot spring tourism, and other forms of tourism have emerged as new consumption hotspots.

Lhasa persistently encourages the development of distinctive tourism products centered on the six elements of "food, accommodation, transportation, travel, shopping, and entertainment" to stimulate the growth of tourism consumption and drive the development of the tertiary industry with tourism. Tourism-related facilities in Lhasa have been developed in an unprecedented manner and have reached a certain scale. When visiting Lhasa, you can sample luscious barley wine, fragrant butter tea, and various Tibetan foods, in addition to flavored food from all over the country.

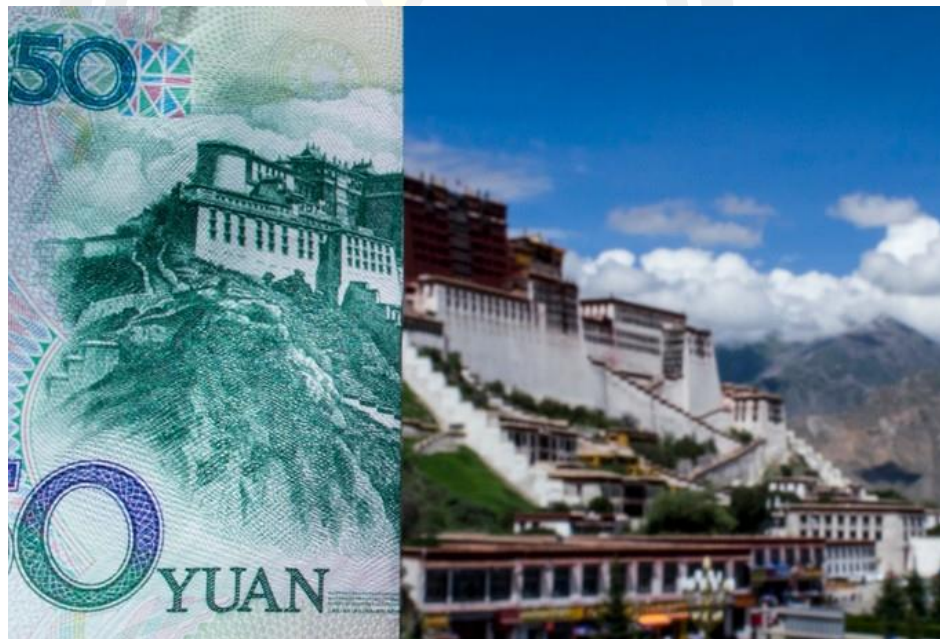


Figure 89 RMB 50 painted behind the Potala Palace

Source: Figure quote from <http://www.mafengwo.cn/g/i/7402088.html>

4.2.2 Commercialization of Thangka

In fact, with the growth of tourism in the Tibet Autonomous Region, Lhasa has emerged as the epicenter of Tibetan culture, tourism, and politics. Intangible cultural heritage Thangka painting, as a representative of culture, has also become a key point of the most representative identity of Tibetans in the Tibet Autonomous Region and Chinese people of other ethnic groups. Appreciating and purchasing Thangka has emerged as a key component of Tibet tourism. The academic community and the local government are concerned with how to expand tourism's role in the inheritance and protection of Thangka, how to better use Thangka to enhance the cultural and artistic status of Tibet tourism, and how to organically combine the preservation of intangible cultural heritage with tourism development.

By investigating tourists' perceptions of Thangka and attitudes toward Thangka protection, it is discovered that, on the one hand, tourists have a strong identity with Thangka as intangible cultural heritage, a limited understanding of the symbolic meaning of Thangka pictures, and a poor understanding of Thangka.

Moreover, because the perception of historical culture and artistic value is relatively superficial, another reason tourists buy Thangka is for artistic vision. Or to purchase Thangka as tourist souvenirs, it can be seen that Thangka's social functions have changed. Tourists have a high level of recognition for the "multiple participation" Thangka protection model, a high level of recognition for external auxiliary measures to increase Thangka's tourist attraction, and significant disagreements about changing Thangka's traditional form. From the above analysis, it is concluded that tourism provides power for Thangka activation: this is the fundamental principle that Thangka tourism should adhere to increase the cultural and artistic flavor of Tibet tourism.



Figure 90 A Recently opened Thangka shop at Gongga Airport in Lhasa
Source: Picture from fieldwork of Sun jia In Lhasa.

The interaction between Thangka and tourism has been analyzed, and their mutual promotion has been addressed. Thangka, as a national treasure art, has become the best link in China's identity negotiation between Tibetan traditional Painting-Thangka and other ethnic groups. It not only promotes national culture propaganda but also raises awareness of Tibetan culture in the national community. Thangka's art market has also expanded, and the value of Thangka has risen in tandem.

Since Thangka is in the Tibetan region of religious art supplies, it is the most represented commodity in the Tibetan region. To make the research more targeted, the main focus of this study has been focused on the city of Lhasa, which has a higher concentration of tourists. The district is a cultural and tourist center, with the Jokhang Temple at its center, and Barkhor Street attracts a large number of tourists, who form a circle around the Jokhang Temple. There are numerous Thangka shops,

both large and small, scattered around the Jokhang Temple, which have a high research value.



Figure 91 Thangka Print shop near Jokhang Temple
Source: Picture from fieldwork of Sun jia In Lhasa.

From the Third Plenary Session of the Eleventh Central Committee to the turn of the century, the Central Government of China convened four Working Conferences on Tibet, catapulting Tibet's economic development into high gear. Thangka has gradually become an important means of livelihood for painters' families as marketization and commercialization have progressed, and a more concentrated commercial area of Thangka painting shops has formed in Barkhor Street in Lhasa and around Tashilunpo Monastery in Shigatse.

Besides, The Barkhor Street Thangka painting shop first flourished in the mid-1990s. After ten years of development, all types of Thangka painting shops had become an important landscape in the Barkhor Street area by the beginning of the twenty-first century. Local painters and sellers of local Thangka are primarily Lhasa Miantang and Shigatse Miansa painters.

Many Thangka painters from Chamdo and Lhasa were invited to Lhasa by art dealers in the mid-1990s to paint Thangka. Over 30 Chamdo painters were invited to Lhasa, Chengdu, Kangding, Shangri-La, and other locations in 1998 to participate in artistic creation activities such as "Gesar Thousand Thangkas." Initially, these Chamdo painters rented houses in Lhasa Gama Gongsang, Najin Road, and other locations to paint in on a seasonal basis. Subsequently, as economic conditions improved, they purchased homes and relocated to cities and towns. Following the "market economy-urbanization logic," Thangka painters concentrated on a large scale in Lhasa and other cities and towns during this period, resulting in the reproduction of painter groups, as well as the formation of Thangka workshops on Barkhor Street.



Figure 92 Thangka Shop on Barkhor Street
Source: Picture from fieldwork of Sun jia In Lhasa.

As people's material living standards and spiritual and cultural needs continue to rise, so does the demand for art. This enables the commercialization of art, allowing it to meet the needs of more forms. Art commercialization has brought art that is not a commodity into the commercial field, and Thangka, as a representative of Tibetan art, has not been able to avoid commercialization.

For instance, let us consider the Thangka art shops that are at Barkhor Street in Lhasa, Tibet. These shops all have one thing in common: a strong commercial atmosphere. Ordinary tourists inquire about the professional knowledge of Thangka after entering the painting shop. The shop assistant lacks theoretical knowledge and may not even understand. They offer service to the market people's paintings, such as the Buddha, Bodhisattva, and God of Wealth, and so on. In the long-term, these behaviors are detrimental to the development of Thangka art, which is influenced by social supply and demand and represents a new type of industrial chain.



Figure 93 Commercialization of Thangka
Source: Picture from fieldwork of Sun jia In Lhasa.

Importantly, the commercialization of Thangka works allows people to disregard the value of Thangka's works. Anyone familiar with Thangka knows that the drawing of Thangka must adhere to strict measurement and sacred and religious rituals. When a work of art is measured in terms of money, the value of the work of art is easily distorted, and Thangka is no exception. An ordinary Thangka, for example, can be sold at a sky-high price after being hyped in commercial activities. This method is simple for the professional, but the artistic value of this Thangka is very important to the vast majority of ordinary consumers. People are only concerned with how much the work is worth and whether it was painted by a well-known artist, ignoring religious beliefs and the true artistic value of the Thangka itself.

In addition, Thangka art was originally used to guide the development of subjective thinking, but as more and more Chinese entered Barkhor Street to purchase Thangka, Thangka workshops catered to the public aesthetics of tourists and

changed the originality of Thangka to profit. The mode of production has aided in the commercialization of Thangka, but commercialization will have an impact on Thangka's functions. Thangka art is sacred in and of itself; it is a national traditional artwork with religious function, and it possesses exceptional aesthetic taste and artistic accomplishments. After Thangka art is commercialized, there will be a large-scale convergence of works, and thus people's aesthetics will also converge. Ordinary people have limited aesthetic knowledge, and commercialization will erode their aesthetic power and appreciation.

More importantly, Thangka art reflects the level of development of Tibetan spiritual civilization at a given time and serves as a symbol of Tibetan civilization. If Thangka art develops in a desperate commercial manner, it will result in the homogenization and kitsch of Thangka works. If things continue in this manner, Thangka will lose its original meaning, and those who cater to the market will gain prominence. Poor art will be made available to the public as a result of commoditized Thangka art. Also, Thangka commercialization is an inevitable phenomenon, but it is also a double-edged sword. Good use of propaganda to promote Tibetan culture, so that the development of Tibetan tourism enters a virtuous circle. However, commercialization will not be able to adequately encode Thangka's artistic and religious characteristics. When a Thangka was circulated as a souvenir or a commodity, and the Thangka's social function changed, the Thangka's form changed dramatically.

Furthermore, Thangka art is also challenged with enormous opportunities and challenges. On the one hand, the commercialization of Thangka has helped to promote the Thangka market. It has played a role in inheriting and protecting Thangka to some extent. For example, more people never know or understand to begin to pay attention to the study of Thangka art and collect Thangka works, which temporarily boosts the Thangka market. On the other hand, the disadvantages of commercialization are becoming more apparent. Thangka's commercialization has sparked fears in the Thangka market, and Thangka is severely influenced by market supply and demand. As people's demand rises, there will be fierce competition among painting shops, resulting in the formation of a new industrial chain. Some Thangkas on the market are mass-produced on assembly lines.

Some merchants use modern science and technology to directly print the paintings ordered by customers on canvas in batches, which are then completed by apprentices to produce imitation Thangka for sale. This not only resulted in the disappearance of Thangka aesthetic but also reduced Thangka to the status of a commodity. Such Thangka works lack artistic quality and have lost their original Thangka value. The Thangka market is currently undergoing several stringent requirements. Some lawbreakers believe Thangka is profitable and sell counterfeit Thangka to disrupt market order. This not only harms the reputation of the entire Thangka market but also results in irreversible consumer losses. The commercialization of the Thangka market has led to significant and irreversible changes.

Thangka's commercialization has also had a significant impact on painters, also Thangka and Thangka painters are inextricably linked. From the perspective of a Thangka painter, the commercialization of Thangka will increase competition among painters, increase survival of the fittest among painters, provide

material assistance to painters, and quickly realize the painter's self-worth and social value. However, if the painter views money as the sole creative goal and creates to meet the needs of customers, more and more crude works will flood people's lives, deviating from the original direction of Thangka art, and excellent Thangka works will become scarce.

Besides, The advertising drift pushed art to the market, and some painters whose original intent was to make huge profits abandoned the pursuit of art, continuing to create some Thangka works with low artistic content but high commodity value. The market's demand gradually erodes painters' individuality and unique artistic expression, and there are many convergent creations.

Some painters continue to have inaccuracies and are unable to handle the relationship between art and commerce properly. They cut corners and use inferior materials for paintings to enter the market as soon as possible, such as synthetic chemical pigments instead of precious mineral pigments and fake gold foil instead of real gold. Vulgar and cheap pseudo-art works once flooded the market, demanding quantity rather than quality, which not only made Thangka art more and more puerile but also buried the painters who truly seek artistic expression, preventing their works from being widely disseminated, smothering their creative ability and causing a transcendental deficiency.

Concurrently, the commercialization of Thangka raises the expectations of painters in terms of their cultural qualities. They keep up with the times, frequently attend painting exhibitions, absorb Western painting art, and do not hold firm to their own beliefs. Out of their field, not only to learn techniques, but also to become acquainted with policies and political current affairs, and to adjust their status in order to develop themselves in modern and contemporary society. Besides A single point of view on Thangka commercialization cannot be generalized. Researchers should approach Thangka commercialization objectively in the context of long-term sustainable development.

Commercialization gives Thangka art a platform to display national culture, making the public familiar with and accepting of Thangka art, but it also has an impact on Thangka's religious function. We must give importance to the commercialization of Thangkas and take the necessary steps to eliminate the drivel to avoid Thangka art exhaustion and public aesthetic destruction.

Ultimately, the development of history, like the Thangka, is an inevitable practice. The Thangka Commerce Association is an unforeseeable consequence of the Tibet Autonomous Region's economic transformation. We can't avoid this phenomenon. As long as we make reasonable use of the commercialized economic model to publicize Thangka's inner self-cultivation, so that other Chinese can understand and recognize the culture behind the Thangka on a deeper level, it will be an excellent boost to the Thangka industry, as well as an impetus to the spread of Tibetan culture.

4.2.2.1 Invention of Traditional with Thangka

The purchase debacle for Thangka not only broadens Thangka's influence but also leads to Thangka's commercialization. Traditional Thangka painting necessitates several processes, such as burning incense and bathing, chanting and praying, and meditating in the painting (mentioned in Chapter 3). Nevertheless,

the artist's mindset and purpose have shifted and become extremely serious. Thangka painting has gradually lost its religious function and become purely utilitarian.

Thangka production has undergone a commercial transformation along with the transformation of basic social functions. Traditionally, a painter completes the drawing of Thangka by himself, which can take months or even years. In a painting, only the most important details are painted by the master. In terms of pigments, previous mineral pigments derived from jewelry, coral, and turquoise are used. They have a long-lasting color and remain vibrant all year. Many new Thangkas are now frequently mixed with cheap advertising powder, resulting in a large quantity of inferior, vulgar, and cheap Thangkas entering the market, significantly lowering the quality and sacred image of Thangkas.

Moreover, Thangka, as a distinct work of art, has a strong visual impact on tourists. However, the strict composition of Thangka, exquisite lines, color rendering, meticulous pigment, exquisite painting, and overall beauty of the picture is not something that ordinary tourists can appreciate. Thangka has a low commemorative value due to its obvious religious value. The collection value and artistic value are too obvious, and the price of Thangka is high compared to other tourist souvenirs. Thangka, in the eyes of Chinese tourists from other provinces and cities, is a tourist souvenir that proves they have visited Tibet. The majority of Chinese people have no religious beliefs. The traditional Thangka has been reinvented to conform to the aesthetics of other Chinese people and to reflect the characteristics of Tibetan art.

The reinvention of Thangka is primarily manifested in three aspects: 1. content, 2. Material, and 3. Form. Because the majority of traditional Tibetan Thangka paintings are religious in nature. Color, proportion, and Buddha statues were all painted following the "Measurement Sutra." Because of the increased demand, cheaper and inferior printed Thangka with no artistic characteristics emerged.

Reflecting closely on the inheritance and development of the Tibetan Thangka over the past 70 years since the People's Republic of China's founding, we can see two major lines running through it. The first is the historical value embodied by the cultural relic protection dimension. It can be found in various periods that a large number of Thangka painters and apprentices have participated in the painting project due to the need to restore the murals of ancient temples, which has promoted Thangka's inheritance, continuation, and restoration; the second is the realistic care reflected from the literary and artistic dimension of the masses. Thangka has been associated with the time theme of the society, the art market, and an accurate combination form of poverty. It started at the beginning of the People's Republic of China's socialist realism, the "Cultural Revolution" period, after the reform and opening up the national folk art. The intangible cultural heritage of the new century will ensure that Thangka is associated with the time theme of the society, the art market, and an accurate combination form of poverty.

As per common perception, the market's influence on Thangka's inheritance is growing. The concentration of Thangka painters in Lhasa, Shigatse, Chamdo, and other cities and towns has shifted the location of descendency from villages to towns. If the reform and opening up of Thangka's inheritance solved the problem of the number of painters, then in the era of "intangible cultural heritage," the problem of improving the quality of painters needs to be solved. In this context,

Thangka's inheritance in the national education system will be a significant factor for future development. As a result, in the vertical direction, there is a link between different school stages; in the horizontal direction, there is a combination of different inheritance types and supplementary exploration of Thangka talents.

Overall, Tibetan Thangkas have gradually prospered and developed over the last 70 years, due largely to the state's and the Tibet Autonomous Region's great attention, including its heritage and inheritance forms, teaching and talent training, Thangka exhibitions and skill evaluation, Thangka sorting and compiling teaching materials, and academic research, among other factors. In other ways, it not only preserves the traditional method of cultural inheritance, but also creates a new model that adapts to contemporary social and cultural trends.

Traditional Tibetan painting "Thangka" must be negotiated with the state about its identity in the social context of Tibet's peaceful liberation, reform, and opening up. Until now, traditional Tibetan painting Thangka has been successful in adapting to the backdrop of the new social system that has emerged as a result of Tibet's peaceful liberation, reform, and opening up. After conducting identity consultations with the country and Chinese in other provinces, the traditional Tibetan painting Thangka is more suitable for the development of the current Chinese society in the social process and tourism industry.

Currently, "Thangka" traditional Tibetan painting that has a comprehensive commercial industrial chain in the development of the tourism industry in Lhasa, as well as more opportunities for display in Chinese public education, all of which encourage the ongoing development of traditional Tibetan painting Thangka in other Chinese provinces. In terms of art, changes in the content, techniques, and forms of traditional Tibetan paintings have made it easier for Chinese people from other provinces to accept appreciation and purchase, thus more closely uniting the country and society.

However, regardless of the impacts on China's social background. Along with the peaceful liberation of Tibet, and, after the reform and opening up, the inheritance of traditional Tibetan Thangka painting, techniques, style, the core of the traditional Tibetan painting has not changed. The core of the traditional Tibetan painting is a religious belief and worshipping entity, expressing the emotions and cultural viewpoint of traditional Tibetan artists. The relevant content of this part will be further explained in detail in Chapter 6.

Summary

After Tibet has a relationship with outside societies. This allows the Tibetans to structure their social relationships with people and other social groups. Which consists of the national government and the local government. Other non-Tibetan Chinese, including domestic and foreign tourists. A new set of relationships has resulted in various forms of social interactions. In this context, the Tibetan traditional painting has been interestingly used in the role of identity negotiation, namely, identity negotiation. The negotiating identity of the government is that the Thangka has been used to represent the Tibetan minority associated with being part of China. Both the case of establishing a Tibetan painter as a national artist. Organizing Thangka painting education is part of the painting in various universities in China. As part of identity negotiations with other Chinese groups and tourists. It is a bargain as a

cultural product. Here, Tangka has been made into a souvenir product for tourists visiting Tibet. Which in addition to being a souvenir This group of tangas also serves as a medium for disseminating Tibetan cultural identity to different parts of China and the world.



Chapter V

Life History and Art Work of Tanba Ramdan, A National Artist from Tibet

Introduction

There is a highly respected Thangka painter in Tibet Miantang Painting School who brought the Thangka of the Miantang School to the palace of the university, bringing the traditional art of Thangka to the academy and international. Professor Tanba Ramdan is a postgraduate tutor of the traditional art major at Tibet University's Art Department. Throughout his artistic career, he witnessed several changes in the reform of the Tibet Autonomous Region with a Chinese social background, such as the founding of New China, the peaceful liberation of Tibet, the Cultural Revolution, and the democratic reform of Tibet. The author is extremely fortunate to have had the opportunity to study under Professor Tanba Ramdan over the course of three years of study and life. Also, interviews with him and his family, to summarize and analyze. According to Professor Tanba Ramdan's studies, the traditional Tibetan painting Thangka was transformed from an ethnic art to a national art after Tibet's peaceful liberation, reform, and opening up, as well as the development of Thangka and a series of commercial changes.

Therefore, I chose Professor Tanba Ramdan as my analysis unit. Tanba Ramdan's contributions to Thangka painting were collected and analyzed through in-depth interviews with Tanba Ramdan and analysis of his Thangka works, field visits to his school teaching location, Tanba Ramdan private Thangka school, and then to understand the evolution and development of the Miantang painting school in modern and contemporary times.

The researcher divides this chapter into four sections to examine Professor Tanba Ramdan's art career and private school. The first section discusses Professor Tanba Ramdan's family origins, the second section discusses Professor Tanba Ramdan's personal life and the major honors endowed by the Central Committee of China, the third section discusses the negotiation of the national and ethnic background and the Tanba Ramdan Private School, and the fourth section discusses the change in the relationship between government and artists: Chinese traditional pain.

Moreover, Professor Tanba Ramdan, 80, is a doctoral professor for the traditional fine arts major at the Art College of West University's Fine Arts Department. His apprentices are dispersed across the country. Some are involved in art teaching and artistic creation in China, while others have been appointed as professors and associate professors and are involved in artistic creation or teaching work abroad. They're making beautiful pictures all the time, writing a new chapter in Tibetan art and ethnic history. And Professor Tanba Ramdan continues to cultivate batch after batch of post-students in obscurity, as he always has.

Tanba Ramdan is a prominent character in the development history of Tibetan Thangka who cannot be ignored. He was born into a painting family and was the first representative inheritor of the national intangible cultural heritage Miantang School Thangka. He is the first master's tutor of Thangka at Tibet University, and he

established the traditional Tibetan painting teaching system. He broke the old custom of only passing down Thangka art within the family by opening a free family Thangka school, allowing the Thangka art to spread and expand.

Besides, Tanba Ramdan has witnessed notable changes in the Thangka market from a no-one market to a hot market over the past 40 years of reform and opening up. Tanba Ramdan, who is nearly 80 years old, is both pleased and at ease in this regard. He does not oppose the commercialization of Thangkas, but he emphasizes time and again that, as a work of art, artistry is always the first attribute of a Thangka.

Part 1. Tanba Ramadan's work before China's Reform and Opening up (1941-1980)

1.1 The Thangka Family before the Peaceful Liberation of the Tibet Autonomous Region (1872-1956)

Tanba Ramdan (1941.7-), a Tibetan man. He devoted himself to the cause of national education all his life, and cultivated numerous educational and artistic talents for the country. He also created a large number of painting works. Due to work needs, Professor Dan was transferred to Xizang Normal University in 1979 to engage in Gesar research, during which he drew a large number of storylines in the Biography of King Gesar, 12 of which were included in the Menling War of Biography of King Gesar published by Xizang People's Publishing House. Six works were included as illustrations in the biography of King Gesar published by Xizang People's Publishing House, and the original paintings were collected by private collectors. Since 1984, professor DanBaRaoDan as teachers of fine arts, fine arts at the university of Tibet in the Tibetan painting theory and techniques of teaching, and for the first time on Tibetan art education has carried on the reform of the traditional kind of teaching mode, pioneering the Thangka and mural art into the universities on the podium, Tibet university has trained nearly 10 senior teacher of art theory and art skills. DanBaRaoDan professor, on the basis of modern teaching experience accumulated in the long run, founded the requirements of a whole set of teaching mode suitable for the current social development, and edit or create the respectively suitable for undergraduate and graduate students teaching textbook of painting history of Tibet, the Tibetan art is one and sino-tibetan Tibetan art dictionary, published dozens of academic theses, Attended several international and domestic academic seminars. (Danbaraodan, 2006)



Figure 94 Professor Tanba Ramdan
Source: Quoted from Tibetan Art History

He born into a painting family in Qusong, Tibet, he is one of the national inheritors of the Miantang School. Tanba Ramdan was born into a family of Tibetan artists. Grandfather Tsering was a court painter during the 13th Dalai Lama's reign who excelled at mural painting. In the early twentieth century, the 13th Dalai Lama visited Mongolia and then went to Beijing to meet Empress Dowager Cixi and Emperor Guangxu, accompanied by his grandfather. The Tibetans who met the emperor and empress dowager at that time were among the very few in Tibet. Tanba Ramdan himself has never met his grandfather, he just heard his father Kelsang Lob talk about him, and he only knows that his grandfather has a big beard. Tanba Ramdan has never met his grandfather.

Notably, From the Ai tribe in Shannan region of Tibet to the Ai tribe in Shannan region of Tibet (now Qusong County, Shannan, Tibet), from ancient times to the present, it has been a tribe famous for painting, sculpture, carving, rust-stacking, embroidery, calligraphy and other arts in the history of Tibet. People here have made a living by making art for generations, and it is the birthplace of the world-famous Tibetan art. This region has produced countless artists and works of art from all over the world. Today, the world-renowned "Regong Art" was first introduced from an artist named "Lasao Ai Wah" of the "Ai" tribe. As far as calligraphy is concerned, one of the two famous cursive scripts in modern Tibet is the official style, and the other is the Ai style. Since Mianla Thondup spread his painting art to the Ai tribe, people have inherited the art of "Miantang School", one of the five schools of Tibetan painting. Among the art of "Ai" tribe, the painting art of a painting family named after "Kadao" (color) is the most famous. As the name implies, it is called "kadao" (color) because of the authority and status of their painting art here. Later, with the development of society and the needs of people's life, the family divided the three-storey building

where they used to live into two houses, the north and the south. From then on, people called the two north and south "Kadao Qiang Wa" and "Kadao Lao Wa", that is, the northern color, and the southern color. Professor Tampa Suntan was born in this family known as "Kadolawa".

In the history of Tibet, after the local government regent Disi Sangji Gyatso organized the artists to paint the Potala Palace, the artists' own organization -- "saojiang" was set up, which was an organization for the Tibetan government to manage artists and arrange subordinates. In addition, there are a series of professional titles for the artists of "Zuojiang" according to the level of their skills. These titles are successively four grades: "Wuqin", "Wuqiong", "Qiang Xi" and "Work remunerations". Artists from all Tibetan areas can enter "Saojiang" through fair competition and participate in the title selection activities. It was Damba Wudan's grandfather who gave him the highest title "Wu Qin". He had an audience with the Empress Dowager Cixi of the Qing Dynasty and recorded what he saw and heard in his paintings. Until now, Gawu's murals can be seen everywhere in the Potala Palace and Norbulingka, and they have their own unique techniques of expression and rich and colorful painting contents.

Entering the White House from the main entrance of the Potala Palace, the first thing you see is the powerful and strong four Heavenly Kings painted by JiaWu at the gate. He also painted many murals and Thangkas of various themes in the East Nikko Hall of the Potala Palace. What is more important is his painting of the Summer Palace in Norbulinka "Jian Senpo chapter", which shows in detail the whole picture of the Summer Palace at that time that we cannot see today. These murals are important materials for the study of Tibetan art, religion and history, as well as the history of the relationship between the central government and the local government of Tibet in the Qing Dynasty.

Only then did he cultivate eight outstanding artists in his life, one of which was his son, and also the father of Professor Tampa Tan, Gesang Naub. At that time, in order to commend and encourage artists, two titles of "Lai Can" and "Chong Dao" were added on the basis of the original titles. Gesenaub, who was awarded the title of "Chong Dao", was mainly responsible for the arts and crafts and design of the palace, as well as painting murals and Thangkas. He designed and made a set of banknotes for the Tibetan government at that time, including 120 banknotes, 25 banknotes (which have been classified as second-class national cultural relics) and some coins. During his lifetime, Gesenaub trained three outstanding apprentices including Tampa RomTan.

In 1904, he traveled to Beijing with Dalai Lama the 13th via Mongolia, where he was in charge of drawing mementos and learning and studying the art of the Han and other ethnic groups. When he returned to Tibet, the 13th Dalai Lama commissioned him to paint murals in Norbulingka Park and The Potala Palace. It is said that when he returned to Tibet from Beijing, he wore a suit of capable Mongolian attire all over his body, as well as a large number of inland ink painting manuscripts, brushes, jade palettes, and so on, which he treasured and which his children were not allowed to touch. Also show to fellow friends on rare occasions, which is to admire the painting experience exchange, and to improve the traditional paintings.

Uchin Tsering Jiuwu (1872-1935), was born into a painting family in the Lhoka Aidi area. He started painting Thangkas at the age of 13 and joined a painter's

shop when he grew up. He was a member of the association "Suijiong"-the Institute of Engineering, which was primarily responsible for the painting tasks of murals and Thangkas designated by the local government at the time.

Tanba Ramdan's father, Jongdo Kelsang Lob, also worked on the construction of the 13th Dalai Lama's stupa during the Rezheng Regency¹. Due to the master's untimely death, the overall design of the spirit tower, as well as the planning of all the decorative patterns, fell to him and the other two Uchins. Kelsang Lob and his colleagues completed this unparalleled artistic masterpiece after nearly three years of hard work. The entire spiritual tower is magnificent, with fine and rich flower patterns on the surface of the tower, proper dense arrangement, and solemn and elegant style. It has become one of the most recognizable examples of decorative painting art. As a master of arts and crafts, he created many new and unique decorative patterns of Tibetan nationality, and he designed Tibetan banknotes 100 and 25, one of China's local currencies, which gained a high reputation in the industry.

According to Tanba Ramdan, painters design many banknotes from around the world, including China. For example, the second, third, and fourth sets of RMB color draft designs are primarily completed by experts from the Central Academy of Fine Arts and the Central Academy of Arts and Crafts, Luo Gongliu, Hou Yimin, and Zhou Lingzhao. The fifth set of RMB 100 yuan vouchers President was inspired by the original draft sketch created by the president of Xi'an Academy of Fine Arts Liu Wenxi. Tibetan banknotes were designed by professional painters as one of China's unique local currencies before liberation. The Tibetan banknote pattern designed by Jongdo Kelsang Lob maintains the traditional design form of lace and flower balls throughout the entire format. Simultaneously, the picture has carefully added "Four Harmony," "Eight Auspiciousness," pavilions, towers, and pavilions. Traditional Tibetan patterns, such as religious figures, have improved banknote anti-counterfeiting capabilities and are rich in regional and ethnic characteristics.

Tanba Ramdan's family lived on Barkhor Street, the old street opposite Sidelin¹, in 1941. Tanba Ramdan attended a private school on Barkhor Street since the age of six. He went to school by himself before dawn, and he could only return home after dark. Tendzin Gyaltzen, his teacher, was a secretary in Kashag's² "Sonan Lekong³" and is a very knowledgeable person.

Besides, Tanba Ramdan studied Tibetan and arithmetic there and received excellent grades. Tanba Ramdan, on the other hand, was a mischievous young man who frequently fought with people outside. When he arrived at school, the teacher instructed two students to hold his legs, upper body, pull down his pants, and whip his buttocks with a whip.

This is the childhood life and family background of Danba Raodan. Danba Raodan is a Tibetan who grew up in Tibet. He has received the most traditional Thangka inheritance and has the most solid Thangka painting techniques since childhood. These factors have laid a solid foundation for Danba Raodan to become a national intangible cultural heritage inheritor and national artist.

1.2 Tanba Ramdan in the Early Period of Tibet's Peaceful Liberation (1956-1959)

The peaceful liberation of Tibet, the implementation of democratic reform and the abolition of feudal serfdom under theocracy in Tibet are important components of the Chinese people's anti-imperialist and anti-feudal national

democratic revolution since modern times, and are also major historical tasks faced by the Chinese government after the founding of the People's Republic of China. Before the democratic reform in 1959, Tibet had long been a feudal serfdom under theocracy and the dictatorship of monks and nobles.

Reform is the call of The Times and the only way for Social development and progress in Tibet. Looking back on the exploration and reform of Tibetan society, all the efforts of social reform ended in failure. After the peaceful liberation, all kinds of reform without abolishing the old system could not fundamentally liberate the social productive forces and solve the problem of social development in Tibet. This shows that it is impossible to reform the road in Tibet. Tibet's social system must be reformed. The 17-Article Agreement included reform as one of the main principles, expressed the common aspirations of the Tibetan people, and clearly defined the direction of social development in Tibet. On August 19, 2021, a conference to celebrate the 70th anniversary of the peaceful liberation of Tibet was held in Lhasa. Under this great social background change, the social system of Tibet changed, which also foreshadowed professor Danba Raodan's life in advance.

Tanba Ramdan's father taught him to measure scripture painting Thangkas when he was 11 years old. He went to a private school every day and drew a Buddha statue after dinner. He wouldn't be able to sleep until he finished painting. Tibetan Thangka painters generally paint family histories and do not teach outsiders. According to legend, by the 1970s, there were only about 20 or 30 people in Lhasa who could paint Thangkas.

In 1952, he began to accept his father's guidance to learn the techniques of Thangka painting. Tanba Ramdan was learning to draw Thangka at a time when the paper was scarce. On wooden boards, he first practiced measuring Buddha statues such as Buddhas, Bodhisattvas, deities, and Dharma Protecting, and then learned Thangka techniques such as coloring, hooking, drawing gold patterns, backgrounds, and opening eyes. He was so gifted that he quickly mastered the precise measurement of images and could improvise, creating images of what he saw and heard in real life.

Besides, Tanba Ramdan went to Sera Monastery, one of Lhasa's three major monasteries, at the age of 15, where he became a young Zaba and studied Buddhist scriptures and Thangka theory. Tanba Ramdan was in the same monastery as University Professor Tonggar. He stated that if he remained in Sera Monastery, he would be able to attain a degree in Tsorangpa even if he failed the Rajang Pagasi exam⁵². Into the temple also learn Thangka. My father taught the arts, and in the temple they learned to measure sutras.

Metrics are not scriptures, but lines called "iron wires." All by hand painted, horizontal vertical, uniform thickness. Despite the denial of all the Thangka artists, I still feel that the name of this image has a subtext -- an iron rule that cannot be tampered with. The iron wire is the core of drawing Thangka. The "sutra" composed of these lines is the Dharma and the benchmark for the cultivation of Thangka artists. Each Buddha is different, so each Buddha has a specific sutra of measurement. It is incredible that a Thangka of hundreds of years ago is juxtaposed

52 Pagasi: Rajang Pagasi is the highest degree of Geshe from Gelugpa of Tibetan Buddhism in China. The event for the termination of the Rajang Pagasi degree in 1987 was re-organized in 2003. In 2003, the committee was chaired by zhukang tudenk zhuhuo Buddha.

with today's Thangka. No matter how the layout of the picture and the details of the technique have changed, the Buddha statue has not changed at all.

Damba's knowledge and practice became one. He had the sutra of measurement, and he also learned a huge amount of Buddhist sutra. Lamas have to memorize whole texts, and every monk has a library of Buddhist studies in his head. "The temple is like a university for us Tibetans, gathering the most educated people." Damba has a quick mind and can recite many scriptures. He attributes this to his Inminology, and to his Chong Wang Guru. He practiced Buddhism under the famous monk Jampa Ngawang at Sera Monastery. Tanba Ramdan had no fate with the "Buddha" three years later, he walked out of the monastery to resume his secular life.

At this stage, Tibet entered the stage of democratic reform, and the whole Tibetan society was beginning to be revitalized. Professor Danba entered the monastery and became a monk from the traditional private school. Later, due to various reasons, he returned to secular society. The status of the professor changed, and the experience of becoming a monk also gave the professor a better grasp of the religious knowledge of Tibetan Buddhism. In monasteries, professors also paint some murals, and are the art monks we mentioned in three chapters. This is more in line with the cultural identity between Thangka and Tibetans in our study. Analyzing the professor's experience can help us better understand this concept.

1.3 Tanba Ramdan in the Period of Ethnic Reform in Tibet Autonomous Region (1959-1980)

In 1959, democratic reform encouraged older monks to remain in the temple, while younger monks were persuaded to return to the vulgar and engage in productive labor. Tanba Ramdan, 18, left the temple to work at the Nagin Power Plant in Lhasa's eastern suburbs. When asked what kind of worker he was, he replied with a smile that he was a migrant worker who dug and carried dirt every day. Professor Tanba Ramdan was drawn to the power plant's radio station and made him a broadcaster because he was considered literate and knew how to paint. He wrote manuscripts and broadcasted himself, with the majority of the content consisting of notices of factory meetings and great things about people. Tanba Ramdan believed that because he had a skill, he could do some simple work.

Simultaneously, the Production Department of the Tibet Military Region, organized a trip to dig borax around Selintso where Tanba Ramdan was located in northern Tibet in the 1960s. Tanba Ramdan remembered that at the time, the ratio was 50 kilograms of food per month, and he could eat a full meal because it belongs to the military region's production department and the food is guaranteed. There would be canned food, potatoes, and a supply of lotus. Tanba Ramdan's professional expertise came into play once more. He worked as a writer and illustrator for the blackboard newspaper.

Tanba Ramdan visited Langkazi Farm in the Lhoka area in 1962. It was still a military-industrial complex and was known as the "first generation of Tibetan working class." Their leaders were active military personnel wearing cap badges; if they did not have cap badges, they could wear the army's "Serving the People" badge. Tanba Ramdan was a teacher at Shigatse's Langkazi Farm Primary School during the "Cultural Revolution." He primarily taught Tibetan, but he also taught art classes. The more important political task, however, was to create a massive portrait of Chairman Mao. A statue of Chairman Mao, he remembered, was as tall as a one-story building.

There were no paints at the time, only several colors of paint mixed with kerosene, and the picture of Chairman Mao was brilliant and dazzling. However, the paint blend color cannot withstand the plateau's strong ultraviolet rays. The red color in the blend color fades faster after a while, and the yellow color becomes more prominent. Also, The Chairman Mao statue began to resemble the Chamba statue, and it had to be repainted. Tanba Ramdan had to write Chairman Mao's quotations that were noticed everywhere at the time, such as "The sailing of the sea depends on the helmsman, and the revolution depends on Mao Zedong Thought," in addition to painting the portrait of Chairman Mao. Of course, writing in Tibetan is no problem, but because Tanba Ramdan didn't understand Chinese at the time, he had to slavishly draw Chinese following the Chinese words, and Han people saw it and thought it was good.

Correspondingly, Tanba Ramdan never picked up a paintbrush from 1962 to 1979. China was one of them, and it went through the Cultural Revolution. Tibet, like the rest of the country, had its religious freedom policy destroyed and religious venues and facilities severely damaged during the Cultural Revolution. With the emergence of the Cultural Revolution's storm, a movement to destroy the "Four Olds" has emerged. Cultural relics and historic sites, books, calligraphy, and painting have all become prime targets for the "Four Olds." Tibetan temples were destroyed during this period, and Thangkas were also the main targets in the Four Olds. The Tibetan Thangka was inherited in the manner of "not from inside to outside, not from male to female," putting the art in danger of extinction following the disaster of the "Cultural Revolution." After the Cultural Revolution, there were only about 20 Thangka painters in Lhasa, with Tanba Ramdan being the youngest. Professor Tanba Ramdan did not draw Thangkas for seventeen years, knowing that in 1980, Professor Tanba Ramdan ushered in a new opportunity.

Professor Dan of this period was confused, from 11 years old he began to enter the school study, 15 years old - 18 years of age with sera monastery monks practice, finally will study Thangka paintings to start, have met China's cultural revolution, he cannot be the brush painting, he didn't know there is no chance to pick up the brush. Therefore, from the professor's experience, we can see that the development background of national development has a decisive influence on national culture. The overall development of the country is good, national culture, art will also develop upward. As the overall development of the country stagnates, so will the national art. Soon, the professor won another chance.

Part 2 : Tanba Ramdan after China's Reform and Opening up (1980-2021)

Reform and opening up is one of the two basic points of the CPC's basic line in the primary stage of socialism. The general principles and policies for socialist modernization since the third Plenary Session of the 11th CPC Central Committee are the road to a strong country and the source of vitality for the development and progress of the Party and the country. Reform, that is, internal reform, on the premise of adhering to the socialist system, means consciously adjusting and reforming those aspects and links that do not fit between the relations of production and the productive forces, and between the superstructure and the economic foundation, so as to promote the development of the productive forces and all-round progress of all undertakings, and better realize the fundamental interests of the broad masses of the people. Opening up, that is, to the outside world, is an inevitable choice for accelerating

China's modernization drive. It conforms to the characteristics of The Times and the general trend of world development, and is a basic state policy that must be adhered to for a long time to come.

As for the 10 years of the "Cultural Revolution", the document said: "During the decade of the Cultural Revolution, the Party, the country and the people suffered the most serious setbacks and losses since the founding of the people. History has proved that the arguments of the "Cultural Revolution" were not in line with China's reality and marxism-Leninism, and that these arguments were completely wrong in their estimation of the class situation in China and the political situation of the Party and the state at that time. Practice has proved that the "Cultural Revolution" is not and cannot be a revolution or social progress in any sense. It has not "disordered the enemy" at all, but "disordered itself", and thus has never and never been able to achieve "great governance" from "great chaos". History has determined that the "Cultural Revolution" was an internal disorder launched by the wrong leaders and exploited by counter-revolutionary groups, which brought serious disasters to the Party, the country and the people of all ethnic groups. In October 1976, he crushed the plots of Lin Biao and Jiang Qing counter-revolutionary clique, saved the Party and the revolution from the crisis, and enabled our country to enter a new period of historical development.

The third Plenary Session of the 11th CPC Central Committee in December 1978 initiated the policy of internal reform and opening to the outside world. China's internal reform began in rural areas. In November 1978, Xiaogang Village, Fengyang County, Anhui Province implemented the household contract responsibility system of "allocating farmland to households, and taking responsibility for their own profits and losses", which started China's internal reform. In urban areas, the autonomy of state-owned enterprises has been significantly improved.

On July 15, 1979, the central Government officially approved guangdong and Fujian provinces to implement special policies and flexible measures in foreign economic activities, marking the historic step of reform and opening up. Opening up has become a basic state policy of China, the road to a strong country and a powerful driving force for the development of socialist cause. Reform and opening up established a socialist market economy. China's reform entered a new stage when the 1992 Southern Statement was released. Reform and opening up have brought about great changes in China. The 14th CPC National Congress held in October 1992 declared that the most distinctive feature of the new period was reform and opening up. China's reform has entered a new period of reform. In 2013, China entered a new era of comprehensively deepening reform. To deepen reform and opening up, we need to stick to the socialist orientation.

Since the launch of reform and opening up, the Central government has conducted several special studies on Tibet at the Standing Committee of the Political Bureau in different historical periods, and held six symposiums on Tibet work to make overall plans for Tibet's development. In 1980 and 1984, the central government held two symposia on work in Tibet within four years, and introduced a series of policies focusing on economic development, carrying out reform and opening up, comprehensively removing chaos and improving poverty, and ushering in a new era of reform and opening up in Tibet. In October 1989, the Standing Committee of the Political Bureau of the CPC Central Committee made a special study of the Tibet

issue, and formulated the "Ten Opinions" to guide Tibet's work in light of the realities of the time, thus speeding up the modernization of Tibet.

2.1 Major honors received

In this larger social context Tanba Ramdan was moved to a research institute of the then Tibet Normal University, the predecessor of Tibet University, in 1980 after an examination. "Gesar" was being rescued by a team. Tanba Ramdan's job was to organize and draw illustrations for the published "Gesar." The government set aside special funds to save the Tibetan heroic epic "Gesar." As a result, this research institute has a reasonable amount of funding. He went to Tibet Normal University in 1980 to help with the rescue of the epic "Gesar" and accepted the task of drawing his illustrations. The illustrations created have been published under the titles "War of Menling," "Battle of Pine Forest," "Nine Elements of Wonderland Divination," and so on. Because of his exceptional work performance, he received the Advanced Individual Award from the Ministry of Culture and other units.

Moreover, Tanba Ramdan has worked in different jobs in the more than 20 years since Tibet's democratic reform. He has done things that are close to art with his art expertise, but they have nothing to do with Thangka art. Tanba Ramdan did not officially return to the Thangka major he had studied as a child until the establishment of Tibet University in 1985 and the establishment of the Thangka major in the Fine Arts Department in 1987. In 1987, he only had two students: Ang Sang and Ba'au. It was also the first Thangka class in Tibetan higher education. He was involved in Thangka education and also painted Thangkas, all of which were fine works of his handwork, particularly his painting "The Great Weed King Kong."

In 1991, professor Dan won the bronze prize in the four seasons art exhibition held in Japan, and was collected. In 1992, his work "Lucky Mother of Heaven" won the prize of best work at the Second National Culture Fair of China. In addition, as another of his masterpieces, the cloth bag monk was collected by the Egyptian Museum. At the invitation of Egypt and other countries, he visited South Africa, Kenya, Egypt and other countries. In 2005, he lectured in Japan at the invitation of the National Buddhist University of Japan. Professor Dan has devoted all his energy to the arts, his motherland and the Tibetan people, and his efforts have been recognized by all walks of life at home and abroad. In 1989, it was awarded the National Excellent Teaching Achievement Award by the State Education Commission. In 1990, he won Wu Zuoren International Art Education Award. In 1991, he was awarded the title of Excellent Expert of Tibet Autonomous Region. In 1995, he won the highest achievement award of Tibetan literature and art, "Qomolangma Literature and Art Award". In 1997, he won the second prize of Zeng Xianzi National Excellent Teacher Award. In 1998, he completed the research of "Restoration and Development of Tibetan Traditional Painting Pigments", a key scientific research project of Tibet Autonomous Region, which was appraised by experts of the Science and Technology Commission of Tibet Autonomous Region, and obtained the leading level in the Autonomous Region and the national patent. The products have achieved good economic benefits after being put into the market. In 2000, he won the title of National Advanced Worker. As a famous artist, Professor Tampa Sundan has been included in many classics such as "World Chinese Artists Achievement Exhibition" and "Who's Who in Chinese Contemporary Art Circle".



Figure 95 "Yamantaka Vajrabhairava" by Tanba Ramdan It is now in the National Museum of China

Source: Picture from sun jia's field work in Lhasa Tibet

Professor Tampa was the best friend of Tibetan painting master Ando Qiangba, and the two often visited each other to discuss Tibetan art, history, culture, education and religion. One is traditional, the other is authentic. The two styles are completely different. Although he is a painting god, he tries to keep the tradition. He is a traditional painter. His paintings are shiny and oily, and the whole picture shows a golden tone, which makes people feel a kind of brilliant, classical and great style. On the other hand, Mr. Anduoqiangba has integrated modern western painting techniques on the basis of traditional painting art, forming a unique style that is not only different from the traditional Tibetan painting style, but also different from the modern western painting style. There is also a popular saying in Tibetan areas: "Seeing a painting by Amdo Qiangba will arouse desire, and seeing a painting by Tampa Tan will arouse faith." Many people have wondered how two people with completely different painting styles could get along so well. But no one can see the deep Tibetan culture hidden in the hearts of the two artists. In order to spread and inherit Tibetan art, they each set up their own painting art schools.

2.2 Educational Career

Professor Tanba was named a National Advanced Worker in 2000. Professor Tanba was named to the national intangible cultural heritage Thangka Miantang inheritor list in 2006. Professor Tanba was awarded the honorary title of

Tibetan Thangka Art Master in 2014. Professor Danba has also become a postgraduate tutor at Xizang University and a visiting professor at Sichuan University.

Professor Tanba was officially transferred to the present Tibet University Art College, known at the time as the Art System, in 1984. The Tibetan Art Teaching and Research Section were established as a result. He is the president of the Tibet Folk Art Association, a professor and postgraduate tutor of Tibetan art in the Fine Arts Department of the Art College of Tibet University, the heir of the Miantang School of National Intangible Heritage, and a member of the China Art Association. While teaching at Tibet University's Art Department, he also compiled "Tibetan Painting Textbook-The Essence of Practice."

Besides, Tanba Ramdan personally developed the training and teaching plans for Thangka major undergraduates, compiled corresponding textbooks, conducted academic research, and taught by combining theory and techniques. He has written several books, including "Tibetan Painting Textbook-The Essence of Practice" (1984), "Tibetan Painting" (1996), "History of Tibetan Fine Arts" (2003), "Chinese-Tibetan-Chinese Art Dictionary" (2003), and others. He has also published nearly 20 academic papers in journals such as "Tibet Art Research," presided over the completion of the Tibet Autonomous Region's key scientific research project "Restoration and Development of Tibetan Traditional Paint Pigments" (1998), and obtained a national patent. Also, he was invited to give lectures in Japan, Africa, and other countries and regions.

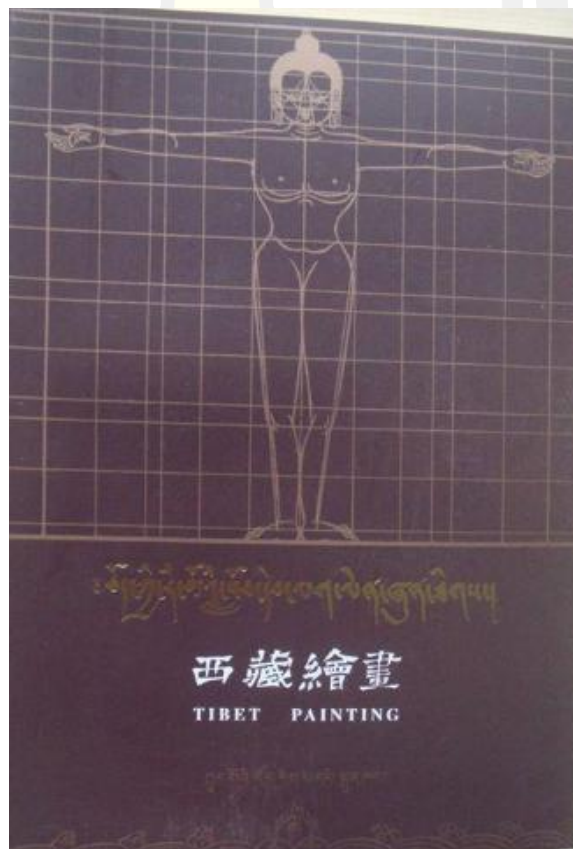


Figure 96 "Tibetan Painting" by Tanba Ramdan
Source: Photo by Researcher

Furthermore, as the first professor and postgraduate tutor at Tibet University's Art College, Tanba Ramdan has used field investigation, teacher-student exchanges, and discussions to teach Tibetan traditional painting history, image measurement theory, and painting techniques. So far, he has trained over 30 graduate students, the majority of whom have gone on to become the backbone of Tibetan art teaching practice and theoretical research. Tanba Ramdan retired from Tibet University in 2009 after 50 years of work and the title of a doctoral tutor, then being re-hired a year later. He didn't accept graduate students until 2016, and he decided to officially retire. I am extremely honored to be Professor Tanba Ramdan's last postgraduate student. The teacher later retired due to health and age.



Figure 97 Group photo of Professor Tanba and Han graduate student (researcher)
Source: Figure is from Sun Jia's field work

Concerning academic research, Tanba Ramdan has become more professional, particularly in the iconographic research of Tibetan Thangkas and murals, and has produced fruitful results. Concurrently, in terms of training Thangka, academic research talents, Tibet University, Sichuan University, Zhejiang University, and Central University for Nationalities, Peking University, and other institutions all reflect their discipline characteristics: Tibet University insists on Thangka-based teaching and art history. Sichuan University and Zhejiang University are good at archaeology and art history, and they focus on the exchange of Han-Tibetan art and Tibetan Buddhist art heritage from the 13th to the 15th century. The Central University for Nationalities and Peking University are both ethnological and humanistic in nature. The subject foundations are science and sociology, with a focus on the inheritance of contemporary Thangka in Tibet, opening up a new field of

research. It has launched significant special research results and published excellent dissertations in recent years.

In fact, With the acceleration of Tibet's socialist modernization and the deepening of reform and development of Tibet's higher education, the Academy of Arts will firmly grasp the implementation of the country's Great Western Development, the One Belt One Road strategy, the capacity improvement plan for universities in the central and western regions, and the construction of the South Asia channel. Beneficial opportunities to further transform educational concepts, adjust training models, improve teaching methods, improve the quality of teaching, scientific research, and creative performances, reclaim regional and ethnic characteristics, keep up with the pace of the times and international trends, and contribute to the University's transformation into a "high-level comprehensive university with international ties."

Moreover, Thangka also differs from the traditional method of inheritance. It is not only available to Tibetan students but also to students from other ethnic groups throughout the country. Thangka is now more than just a traditional religious function; it is also an important link between the country and the Tibetan and other ethnic Chinese people. Tanba Ramdan and Professor Ngawang Jigme of Tibet University's Art Department, along with geological experts Sonam Ringqing and Chimeg Dorje, applied for the Tibet Autonomous Region's key scientific research project "Recovery and Development of Traditional Tibetan Paint Pigments" in 1996. Dan and the project team members visited Nimu County and other pigments producing areas, visited old artists who made mineral pigments and researched and developed more than 20 pigments developing methods, which created the basic material conditions for the inheritance and development of Tibetan Thangka art over three years.



Figure 98 The President of Tibet University presenting a certificate of merit to Professor Tanba

Source: Figure is quote from Tibet art

Professor Tanba Ramdan has been unable to paint Thangkas for a long time due to his poor eyesight. He would look at the works of his disciples and grandchildren at times, and he would participate in public welfare activities at other times. In recent years, he and his disciples have held a Thangka art appreciation meeting in Shanghai and lectured at a Nanjing exposition. "The one who makes hats has the least hat," says Professor Tanba Ramdan, quoting a Tibetan proverb. Professor Tanba Ramdan paints a lot, and now he teaches a painting class for hundreds of thousands or millions of RMB. However, he only has a few words in his hands. In the beginning, poor herdsmen could trade a piece of ghee for Professor Tanba Ramdan's Thangka.

In addition, Professor Tanba Ramdan once stated that he is both pleased and dissatisfied with Thangka's progress. The joy comes from the fact that the cultural essence left by our forefathers has been so well received by people all over the world, and our culture has been promoted; the loss comes from ourselves. The attitude toward learning and passing down national culture is somewhat lenient, or art has become a shortcut to wealth, distorting the original meaning of art, and even children younger than us have little understanding of national folklore, culture, and art. This is a perspective question. Certainly, the existence of artists like Mr. Tanba Ramdan has rekindled our faith in art, restored art to its rightful place, and made art respectable so that it does not become a pawn of money. With this attitude of not losing sight of the original intent, we should be able to learn and pass on. Tanba Ramdan places a high value on the cultivation of religious culture while teaching painting skills. In the New Miantang painting school, he served as a disseminator, successor, and protector.

2.3 Tanba Ramdan's Thangka School

Tanba Ramdan decided to break the centuries-old tradition of opening a private Thangka art school to recruit trainees from society in 1980. He decided to inherit and promote Thangka art. He lived in the home of the sixth Rezhon Tenzin Jigme, next to the Tsome Lin Monastery, not long after he was transferred back to Lhasa from Lhoka. As a result, his Thangka school was established in the Rezhon Living Buddha's courtyard. He was concerned about the extinction of the traditional art of Thangka. Tendzin Phuntsog, his son, was initially resistant to learning Thangka and preferred to paint modern paintings. Tanba Ramdan, a professor, persuaded him to study Thangka. Tendzin Phuntsog eventually succumbed to his father's persuasion, Professor Tanba Ramdan, and began to study Thangka seriously.

Professor Tampa's private school, now known as the Tibet Tanba Ramdan Thangka Art School, was located opposite his home, also to facilitate administration and teaching. Because most of the apprentices came from poor areas, the school never charged a cent of tuition fees since its establishment. Even the rent and utilities were paid by Professor Tambardan himself. The school has trained nearly a hundred art workers, some of them from Japan, Korea and other countries, but also from Qinghai, Gansu, Inner Mongolia, Sichuan, Yunnan, Tibet and other provinces, especially from the rural areas of Tibet apprentices. Some of them had not even been to school for a single day. They came to study with pen and paper, and often stayed here for five or six years. So not only to teach them painting, but also to teach them about history, culture, life, how to behave, and so on. No matter what their status, the professor treated them the same, taught them as his own children, and never took their time away from their studies. In Professor Tampa's words: "to find a bowl of rice for these

rural children to eat." Each apprentice shall carry out "graduation creation" at the end of his/her studies. If his works are qualified, the professor shall note his opinion, sign and stamp his (the professor's private seal) on his/her graduation works before he can enter the society and carry out free painting creation. And the apprentice who holds this "diploma" can be engaged in a variety of mural painting and decoration work in large buildings.

Moreover, Tanba Ramdan's Thangka school has always been committed to providing free education. Professor Tanba Ramdan once stated that if there is a tuition fee, only those with money will be able to learn, while children without money will be unable to learn. Students from rural areas work extremely hard. Children from better-off families in the city, on the other hand, do not learn as well. Tanba Ramdan has been providing free family education for over 20 years and has trained over 300 students, the majority of whom are children from rural and pastoral areas, but there are also students from Japan, South Korea, the United States, and Mongolia. One of the Mongolian youths had both hands amputated and could only hold a paintbrush with two arms, but after a few years of practice, he was able to paint very well. In the process of learning Thangka, a Japanese girl named "Love Me" also learned to speak Tibetan fluently. The teacher's practice has been passed down to the students who graduated from Tanba Ramdan Thangka Art School. They not only painted Thangkas by themselves, but they also established art schools. Tanba Ramdan's apprentices and disciple's grandchildren have surpassed 1,000 people in this manner.

Furthermore, Professor Tanba Ramdan has a noble personal character and has nurtured a large number of students for Thangka painting to be passed down successfully. Tanba Ramdan established his painting art school to spread and inherit Tibetan art. Because the majority of the apprentices come from low-income areas, this school has not charged tuition since its inception. Professor Tanba Ramdan personally pays the rent, water, and electricity bills. This school has educated nearly a hundred artists, some from Japan, South Korea, Taiwan, and around, but also various provinces such as Qinghai, Gansu, Inner Mongolia, Sichuan, Yunnan, and West, particularly apprentices from rural areas in the West. Some of them did not even attend school for a day, instead of coming to study with paper and pen, and they frequently studied here for five or six years. So, in addition to painting, we should teach them history, culture, life, manners, and so on. Professor Tanba Ramdan treats all apprentices equally and teaches them as seriously as his children, never interfering with their study time. "Find a bowl of rice for these rural children to eat," Professor Tanba Ramdan says. At the end of the academic year, each apprentice must complete a "graduation creation." Those who pass the work can only graduate after the professor adds his or her attention, signature, and seal (Professor Tanba Ramdan's private seal) to the graduation work.⁵³

53 Equivalent to a school diploma.



Figure 99 Tanba Ramdan Thangka School in Lhasa 2019
Source: Figure is from Sun Jia's field work

Art, in Professor Tanba's opinion, is a type of thought and a way of expressing culture, regardless of high or low, noble or handicapped. Ethnic traditional painting is a unique expression method inherent in the ethnic group, and it is the result of thousands of years of cultural crystallization. Ethnic painting art encompasses a wide range of expression and painting content. Aside from special religious paintings, there are also rich and colorful techniques for depicting and expressing historical stories, biographies, medicine, astronomical calendars, and so on. It has everything, not just the ability to create religious idols.

The "Statue Measurement Sutra" written by Professor Tanba of Tibetan traditional paintings is a masterpiece in Thangka School teaching that specifically describes painting dimensions and painting techniques, and is a summary of art by ancient artists. In the clan's history, there have been many versions of the Measure Sutra, and only by carefully studying the Measure Sutra can you discover the scientific truth in it. Consider the measurement of a medical Thangka: different people have different measurements. The use of image measurement can accurately locate each acupuncture point of the body based on the height of different subjects. Acupuncture points are determined using Tibetan medicine acupuncture.

Besides, traditional Tibetan painting masters are not only painters, but also medical scientists, astrologers, historians, and Buddhists. Professor Tanba Ramdan insists that students read the Measurement Classics, but emphasizes that "learning measurement is to draw good works; otherwise, measurement is pointless." It was concretely because of his ability to measure that he was able to paint a wonderful picture of Tibet's history and bring Western art to the world. Professor Tanba Ramdan's private Thangka School officially used "Measurement Sutra" and his own "History of Tibetan Painting" as teaching materials, but it is more about Professor Tanba's painting experience and his grandfather's teachings.



Figure 100 Professor Dan Barodan teaches students about Tibetan history in his school

Source: Figure is quote from https://www.sohu.com/a/379768010_784584

Simultaneously, Tanba Ramdan Thangka School was renamed "Tibet Tanba Ramdan Thangka Art School" in 2013. Tanba Ramdan retired from Tibet University in 2015 to become a full-time Thangka teacher here. The Intangible Cultural Heritage Office of the Tibet Autonomous Region Culture Department awarded the school the title "Miantang School Transmission Base," and it became the teaching practice base of Tibet University. After completing the basic theory courses, postgraduates majoring in Tibetan art from Tibet University's Art College will come here for a year to learn Thangka techniques and complete their graduation creation. Professor Tanba Ramdan teaches students based on their aptitude for teaching, gradually combining modern and traditional teaching methods, and developing an art teaching system based on local traditions. It not only bridges the gap between monks and lays inherited in traditional temples, but it also bridges the gap between family inheritances and can compensate for the school system and class hours inherited by colleges and universities, and it has cultivated many high-level Thangka talents.

The Tibetan Culture Department cites the Tanba Ramdan Thangka School as an example and encourages painters to establish their Thangka learning institutions in other regions. Tsering Yongpei's grandson Lob Yuga has been appointed as Thangka teacher at Dingqing County Middle School since 2007. Furthermore, Chamdo Gongjue County Middle School, Karuo District No. 1 Middle School, Karuo District Gamar Township Central Primary School, and others have popularized Thangka painting among young people, allowing them to learn and master basic techniques from childhood. Do a good job with Thangka's cultural heritage.

Moreover, in 2010, Lhoka Prefecture Vocational and Technical Schools and Chamdo Prefecture Vocational and Technical Schools recruited Tashi qiangcun,

heir of Tibetan Thangka Qinzhi Sect, and Phuntsog Lunzhu, heir of Gama Gachi Sect, respectively, to introduce Thangka into vocational education. Thangka instructor in 2016, the Tibet Cultural Development Promotion Association, the China Thangka Capital Painting Academy, and the Second Vocational Technical School of Lhasa collaborated to run a school. Following the traditional mentoring skills inheritance model, it actively absorbs the benefits of modern education and training while also exploring the new path of Thangka vocational education in order to cultivate comprehensive talents with comprehensive development.



Figure 101 The Apprenticeship Ceremony of Tanba Ramdan Thangka School 2014
Source: Figure is from Sun Jia's field work in Lhasa Tibet

Notably, Professor Tanba Ramdan's 80th birthday is on August 1, 2020, and students from all over China have gathered to celebrate. It is more than just a simple celebration; it is also a kind of pilgrimage. Because of the teacher's instruction, many Tibetan nomads and children now have the skill to support themselves. Tibetan Thangka painters have a high social status among Tibetans, who believe Thangka painters are messengers of Buddhas and Bodhisattvas and can pass on the doctrine of portraiture to them. The teacher has a very high status in the eyes of his Tibetan compatriots. They believe that the teacher is a reincarnated bodhisattva who has come to teach their knowledge.



Figure 102 Professor Tanba Ramdan in a group photo with his students on his 80th birthday

Source: Figure is from Sun Jia's field work in Lhasa Tibet

This photo was taken in 2020, on the 80th birthday of the professor. His students and friends flew back to Lhasa from all over China to celebrate the 80th birthday of the professor.

2.4 The inheritance of the Thangka family

Professor Tanba Ramdan's health has deteriorated in recent years as a result of his increasing age. Tendzin Phuntsog, his youngest son, manages the current Tanba Ramdan Thangka School. Tendzin Phuntsog now works as a teacher at Tibet University while also assisting his father with the management of Tanba Ramdan Thangka School. As a member of the younger generation, he is also dedicated to the promotion of Thangka culture. Currently, Thangka has transcended the model of family inheritance and evolved into a form of social education for a broader audience. Tanba Ramdan and his son agree that the establishment of the Thangka painting academy has made Thangka inheritance more standardized.





Figure 103 Professor Tanba's son Tenzin Phuntsog
Source: Figure is quote from Tenzin Phuntsog

Kador danzengpingcuo, 1989, is the principal of Tibet Danba raoden Thangka art school and the founder of Tibet kador Art Communication Co., Ltd. At present, he is a teacher of Art Department of Art College of Tibet University and a graduate student of Guangzhou Art College.

As a descendent of the Kador family, young Danzeng Pingtsoo must carry on the Mian-Tang School of Thangka art, which is the mission given by his father, Tampa Yong Tan. The biggest secret of Thangka is to follow the ancient rules. When he was 13, he began to learn Thangka from his father. When he was 17, he began to love contemporary art.

Like the professor throughout his life, Tenzin Phuntsok is an ethnic Tibetan who practices mahayana Buddhism. I learned Thangka painting from my father when I was young. However, he is different from his father Professor Damba. Because he was born in 1989, there was no social change and the country developed steadily, So Danzeng Pingcuo has a different interpretation and inheritance of his Thangka. (Pingcuo Dunzhu, 2017)

China Central Television filmed the "The Great Craftsman" series in June 2017. One issue was the filming of Tenzin Phuntsog, Professor Tanba Ramdan's son. The director casually referred to him as Lhasa Jincheng Wu. In this documentary, he once said that I learned the Thangka handed down from my father. The composition of Buddha statue is not allowed to change, but he will refer to some ghost images in Hollywood movies to invent Thangka tradition.



Figure 104 Tendzin Phuntsog teaching students to draw Thangka at Tanba Ramdan Thangka school

Source: Figure is quote from CCTV "The Great Craftsman"

From Teacher Danzeng Phuntsok, we can see professor Danba's plan for the future development of Thangka, as well as the importance that Thangka, other Chinese people and the central government attach to Tibetan Thangka art.

2.5 Master and Apprentice Exhibition series

The "Hundred Flowers into Honey" Thangka Art Exhibition of Professor Tanba Ramdan, sponsored by the Art Institute of Tibet University and undertaken by the Tibet Jieguan Art Center, was held in Lhasa in October 23, the same year. This time, a total of 100 Thangka works are on display, which is a microcosm of Professor Tanba Ramdan's teaching achievements over the years. Han Shuli, chairman of the Tibetan Artists Association, mentioned at the exhibition's opening ceremony that Professor Tanba Ramdan was a pioneer in bringing traditional Tibetan art education to the podiums of colleges and universities. He is a well-known contemporary Tibetan art educator in Tibet. His painting abilities and educational ideas have been instrumental in the development of Tibet's higher art education system.



Figure 105 Teachers and Students' observing Tanba Ramdan's work at an Exhibition
Source: Figure is quote from Lhasa Daily



Figure 106 Layout of Lhasa Daily
Source: Figure is quote from Lhasa Daily

The above-mentioned exhibition was larger in scale, and the exhibition works were more varied. It also was an excellent birthday gift for Professor Tanba Ramdan. The theme was true "Hundred Flowers into Honey," implying that Tibetan Thangka art inheritance and development have yielded good results. The teacher's four-year teacher-student work exhibition also helped to publicize the works of traditional Tibetan painting Thangka, and more mainstream media carried out reports and publicity. Tanba Ramdan is now more of a symbol of Thangka, and it serves as the hub for the Tibet Autonomous Region to promote its own culture and drive its economy. Traditional Tibetan painting has a rich history, but it has always been popular in society due to mentor-apprentice transmission.

The 100 pieces of Thangka exhibited at the scene were all painted by students and disciples of Danba Wandan, the inheritor of China's national intangible cultural heritage, showing the process and results of the transformation of traditional Thangka from family inheritance to socialized education. The exhibition's works date from the early 1990s to this year's. This is the testimony of the traditional Tibetan painting art passing from generation to generation.

Professor Tanba Ramdan has made numerous useful attempts and contributions to carry forward national art and make it appear in the elegant hall of contemporary art education. "Inheritance is fundamental, but it must be developed," he believes creatively. In order to carry forward the excellent traditional Tibetan fine arts, besides teaching in the school, he started the Since 1980, the society has had a "Tibetan painting home school" to train the youth of the society for free, and several graduates have graduated. His dedication to national art and concern for the next generation of artistic talents has been lauded by people from all walks of life.

At the exhibition site, various colorful Thangkas are arranged on the display wall in an orderly fashion. Thangkas are mostly in the style of the traditional Miantang school, but also have innovative modern doctor themes and Thangkas using propylene as a pigment. Since it was professor's 80th birthday and professor is a representative of Tibetan Thangka, the Lhasa media and the central media have reported on the exhibition. A huge screen in the center of the hall plays professor Tanba Ramdan's "Thangka Life" for nearly 60 years. This exhibition was held in the Jieguan Art Center in Tibet Autonomous Region. The exhibition is not only to show the professor's educational career, but also to popularize the knowledge of Tibetan Thangka to other Chinese and Tibetans, and to publicize the Tibetan culture. It is also an important step for local governments to help them strengthen their subcultural soft power.

From the above content in this chapter, the artist Professor Tanba Ramdan's life and artistic career in the Tibet Autonomous Region has gone through many different historical stages. They include the establishment of New China, the Cultural Revolution, the peaceful liberation of Tibet, the period of reform and opening up, and so on. Tanba Ramdan's identity and artistic career have changed as a result of his social background at various stages of social development in China. Tanba Ramdan's identity has evolved from that of a monk to that of a national artist to that of a teacher at a national university, and finally to that of a national heritage artist.

Ultimately, Tibet's social system shifted from feudalism to socialism following its peaceful liberation. Chinese society has experienced the most profound social transformation since the founding of New China as a result of reform and opening up. As a result, Tanba Ramdan's artistic career, as well as the traditional Tibetan painting Thangka, have been negotiated with the Chinese government and other ethnic Chinese. He altered the traditional Thangka inheritance method, not only bringing the Thangka major into the national public university and making it a specialty major but also allowing Chinese people from other ethnic groups to learn this excellent national painting art. Professor Tanba Ramdan's understanding of a Tibetan man's traditional Tibetan painting Thangka, on the other hand, reflects the Tibetans' cultural identity on the Thangka. This also demonstrates that, while the current Tibetan traditional painting Thangka continues to develop and evolve in the wider context, it has not deviated from the original artistic core of the Tibetan traditional painting Thangka.

Summary

Tanba Ramdan is a Tibetan national artist. Who are selected as the National Artist as a painter of Tangka. He born in Lasa at 1941, Tanba Ramdan lived in a Tangka family. So his life filled with paintings of all ages. Since before the Peaceful Liberation of the Tibet Autonomous Region(1872-1956), the Early Period of Tibet's Peaceful Liberation (1956-1959), the Period of Ethnic Reform in Tibet Autonomous Region (1959-1980), and after China's Reform and Opening up(1980-2021). During which time he was regarded as a national artist. His life and his works reflect Tangka's adaptation to various national situations and contexts. In addition, his life is regarded as a national artist of the Chinese government. At the same time, he served as a teacher for non-Tibetan provincial students. who want to study Tangka openly in that role. He has been serving as an education official for the Chinese government. The complexity of the life and work of the national artist. So Tanba Ramdan's life in this chapter help readers understand Tangka in the context of cultural identity and identity negotiations in a concrete manner.

CHAPTER VI

Research Summary, Discussion and Suggestions Thangka, Traditional Tibetan Painting: Cultural Identity and Negotiating Identity of Minority and Nationality in the Context of China Nation- State.

Research Summary

Research Topic: Thangka, Traditional Tibetan Painting: Cultural Identity and Negotiating Identity of Minority and Nationality in the Context of China Nation-State.

Research Methods:

This research used qualitative research methods.

Methods of information collection: This research adopted two methods of information collection: Fieldwork and Literature Research.

This thesis adopted qualitative research as the research method. In the research process, the thesis adopted two information collection methods - fieldwork and Literature Research to complete information collection. The objectives of this study were:

1. To study the History and development of Tibet and Tibetan Culture. From the 7th century to the 21st century.
2. To study Thangka, a Tibetan traditional painting in the dimension of the cultural identity of Tibetan people.

We can see from the analysis that the Tibetan people are closely linked to the Thangka. For the Tibetan people, the Thangka serves different religious functions that any transformation cannot replace. It has been passed on from generation from ancient times to the present.

Cultural identity is an essential foundation and guarantee for a nation's existence and development. Tibetans have a distinct cultural ideology from the rest of China's ethnic groups, and all Tibetans believe in religion. In times of peace, almost every family will enshrine Tibetan Thangkas for pilgrimage to the Buddha. This substantial religious significance has already provided spiritual nourishment. Tibetans primarily multiplied as nomads before Tibet's peaceful liberation, and the environment influenced the formation of Thangka at the time. The scroll pattern makes it simple for herders to move and carry, and it also makes it easy for believers to perform religious ceremonies at home. Thangka is a tangible representation of abstract Buddhist principles, expressing themes through image symbols, each with its unique meaning. Understanding and appreciating Thangka requires an understanding of the symbolic meaning of these image signs. Strict regulations and rules govern these symbolic languages. Clothing, facial expression, skin colour, handprint, sitting posture, holding objects, and riding of Buddha statues are all examples of these regulations.

3. To study Thangka, a traditional Tibetan painting in the dimension of negotiating identity of minority and nationality in China nation-state and other Chinese minority groups.

The traditional Tibetan painting Thangka must be negotiated with the state against the prospect of Tibet's peaceful liberation, reform, and opening up. Until now, traditional Tibetan painting Thangka has successfully adapted to the background of the new social system that has emerged as a result of Tibet's peaceful liberation, reform, and opening up. The traditional Tibetan painting Thangka is more suitable for the current development of Chinese society through identity consultation with the country and the Chinese in other provinces in the social process and tourism industry.

In the development process of Lhasa's tourism industry, Tibetan traditional painting Thangka now has a complete commercialization industrial chain, and there are more exhibition opportunities for display in Chinese public education, which encourages the continuous development of Tibetan traditional painting Thangka in other provinces of China. Changes in the content, techniques, and forms of traditional Tibetan painting make it easier for Chinese people from other provinces to appreciate and purchase, bringing the country and the nation closer together.

Although, regardless of how changes in China's social background, the traditional Tibetan Thangka painting, and the Chinese central government and Tibet autonomous region government have the identity of the consultation peaceful liberation of Tibet. Also, after the reform and opening up the inheritance of traditional Tibetan Thangka painting, techniques, and style on how to change, the core of the traditional Tibetan Thangka painting, techniques, and style on how to change, Religious belief and worship are at the heart of traditional Tibetan painting, which expresses the emotion and cultural outlook of traditional Tibetan artists. The researcher will further explain the relevant content of this section in detail in Chapter 6.

4. To study unit analysis of the artist Dan Ba Rao Dan, focus on cultural identity, negotiating identity and Invention of Tradition. Professor Tanba Ramdan's life and artistic career in the Tibet Autonomous Region have passed through many historical stages. Including the period of New China's founding, the Cultural Revolution, Tibet's peaceful liberation, and the period of reform and opening up. His identity and artistic career have changed due to his social background at various stages of social development in China. Tanba Ramdan's identity has evolved from a monk to a national artist to a national university teacher and a national heritage artist.

Tibet's social system shifted from feudal slavery to socialism following its peaceful liberation. Chinese society has undergone the most significant social change since the founding of New China due to reform and opening up. As a result, Tanba Ramdan's artistic career and the traditional Tibetan painting Thangka have been negotiated with the Chinese government and other ethnic Chinese. He changed the traditional way of passing down Thangka, bringing the Thangka major into the national public university and making it a speciality major and allowing Chinese from other ethnic regions to learn this fantastic national painting art.

Nevertheless, Professor Tanba Ramadan knows a Tibetan's reflection on the traditional Tibetan painting Thangka. Zhu shows the cultural identity of the

Tibetans towards Thangka. This also reflects that although the current Tibetan traditional painting Thangka continues to develop and evolve under the background, it has not broken away from the original artistic core of the Tibetan traditional painting Thangka.

Research Discussion

The title of this research is "Thangka, Traditional Tibetan Painting: Cultural Identity and Negotiating Identity of Minority and Nationality in the Context of China Nation-State," and it examines the thousand-year history of Thangka traditional Tibetan painting, as well as the relationship between Thangka and Tibetans and other Chinese people after Tibet's peaceful liberation. In this study, the researchers analyzed the cultural identity of Thangkas with Tibetans, the negotiation of Thangkas with other ethnic Chinese and the Chinese government, and the commercialization of Thangka from the perspective of research texts and research concepts.

To begin with, most of the existing research on Tibetan traditional painting Thangka has focused on the historical development process of Tibetan traditional painting Thangka and the artistic characteristics of Thangka work. They concentrated on the evolution of traditional Tibetan painting Thangka as a type of artistic work while ignoring the relationship between Tibetan traditional painting Thangka and the state and ethnic group.

However, the development of traditional Tibetan painting does not exist independently. To some extent, the development of Tibetan traditional painting Thangka is related to the change of social background, the progress of economic foundation and the progress of scientific and technological strength. The neglect of the relationship between Thangka and Tibetans and Chinese Chinese from other nationalities has led to some academic limitations in related research on Thangka, which has become a shortcoming of the current research on Thangka.

In 2020, in academic circles of Tibetan traditional painting, Thangka research and published painting history, it was based on the Tibetan painting school as a reference, and the Thangka is divided into five painting schools to analyze the artistic characteristics. This paper examines the artistic styles, techniques, and forms of various schools of Tibetan traditional painting Thangka, as well as the role of Tibetan traditional painting Thangka in the negotiation of identity between the state and the Tibetan, as well as the influence of ethnic background on the development of Tibetan traditional painting Thangka. This research method, however, is currently limited.

Moreover, judging from the historical inheritance and artistic characteristics of Tibetan traditional painting Thangka, the current research literature on Tibetan traditional painting Thangka mainly focuses on the compilation of art history theory and the analysis of genre art characteristics. For example, the "History of Tibetan Art" compiled by Professor Kang Sang Yixi, published by Sichuan University Press, and has been widely used as a textbook at China University for Nationalities. In terms of content, it involves developing various art categories such as traditional Tibetan paintings, sculptures, murals and oil paintings and records the influence of art theories in different periods on artworks.

Besides, this provides much essential information to this research. It is precious academically. Consequently, there has been no discussion of the impact of

Thangka tourism commercialization on national development. The commercial development of traditional Tibetan paintings can promote the exploration of the intrinsic value of these works and their preservation and development in the present and future.

The study of Tibetan Thangka paintings in this research is coherent with Tibetan painting techniques, and it is more beneficial to study the internal relationship between Thangka paintings and explore the back connection between Tibetans and Thangka art. As a result, we focused on comprehending Tibetan Thangka paintings.

The paintings, inheritance methods, and development models of Thangka paintings were carefully analyzed within Tibet's social and cultural environment, against the background and influences of China's reform and opening up, including Tibet. Based on the three objectives stated above, this paper focuses on identifying and interacting with people and society, the country and the nation, and different people. The three primary concepts are "cultural identity," "identity," and "state and nation." This research investigates and explains the development and changes of Thangka in the context of Tibet's entry into the socialist system.

Correspondingly, Thangka negotiates with the local government in the present society. The autonomous region's party committee and government place a high value on the transmission and preservation of traditional national culture, and they actively promote the development of Thangka and other ethnic arts and crafts. Thangka has new social functions and a distinct Tibetan cultural charm that attracts tourists of other ethnic groups. Its monetary value increases. Thangka's cultural barriers were broken, national culture was promoted, and Tibetan culture's influence was expanded.

In this study, the political influence of national culture is increased by promoting the traditional Tibetan painting Thangka. However, rather than being limited to a superficial understanding, we wanted deeper internal driving factors. Besides, we investigated the impact of politics, humanities, globalization, social class, and the underlying causes. As a result, to protect the intangible cultural heritage of various ethnic groups, we must not only focus on technology and form but also explore some new ways and development methods. Thangka should not be thought of as a static art form with a distinct cultural diversity.

Moreover, Thangka art should be viewed as an art practice of Tibetan Buddhist beliefs and cultural creators and successors, rather than a process of technology and form separated from time, setting, and mission. It promotes the connection of art to nation and country by studying Thangka cultural identity and identity negotiation in nation and country. From the perspective of anthropology and cultural relativity, we humans should record Thangka's knowledge pedigree in the social and cultural context under certain conditions, forecast and analyze Thangka's future development market and its development methods.

Besides, for China's current multi-ethnic development, attention should be paid to retaining Thangka's positioning characteristics in many cultural heritages and serving the aesthetics of diverse groups. So far, the impact of Thangka tourism commercialization on national development has not been discussed. The commercial development of traditional Tibetan paintings can promote the exploration of the intrinsic value of these works and promote the current or future protection and development of these works.

Research Suggestions

1. Academic Suggestions

Artists and researchers should reconsider their perspectives on the study of Tibetan traditional painting Thangka in light of the relationship between Tibetan traditional painting and social background. A new research horizon will allow us to see the internal relationship between Tibetan traditional painting Thangka and the announcements of Tibetan people and other ethnic groups and the relationship between Tibetan traditional painting and various social classes in Tibet. Then, using concepts, explain the meaning of the Tibetan traditional painting Thangka. According to this study, the origin and inheritance of Tibetan traditional painting Thangka is the cultural identity of Tibetan compatriots, not an isolated cultural phenomenon of its system, but an artistic phenomenon influenced by humanity and society.

The researcher proposes new research topics for the academic community, such as the opening of the Tibetan traditional painting Thangka in other ethnic universities. Alternatively, it is the negotiation of the identity of the traditional Tibetan painting Thangka in the international perspective, which is highly inherited and carried forward.

2. Other Suggestions

This research motivates artists, universities, Tibetan traditional painting Thangka studios, and folk art groups to use it to develop more reasonable development and cultural policies. The field data used in this research, the works of Tibetan traditional painting Thangka, and the data of artistic activities are all indications of the Tibetan traditional painting Thangka's evolvement. Other researchers can use the findings of this study as a starting point for negotiating and commercializing Thangka painting in contemporary society and culture.

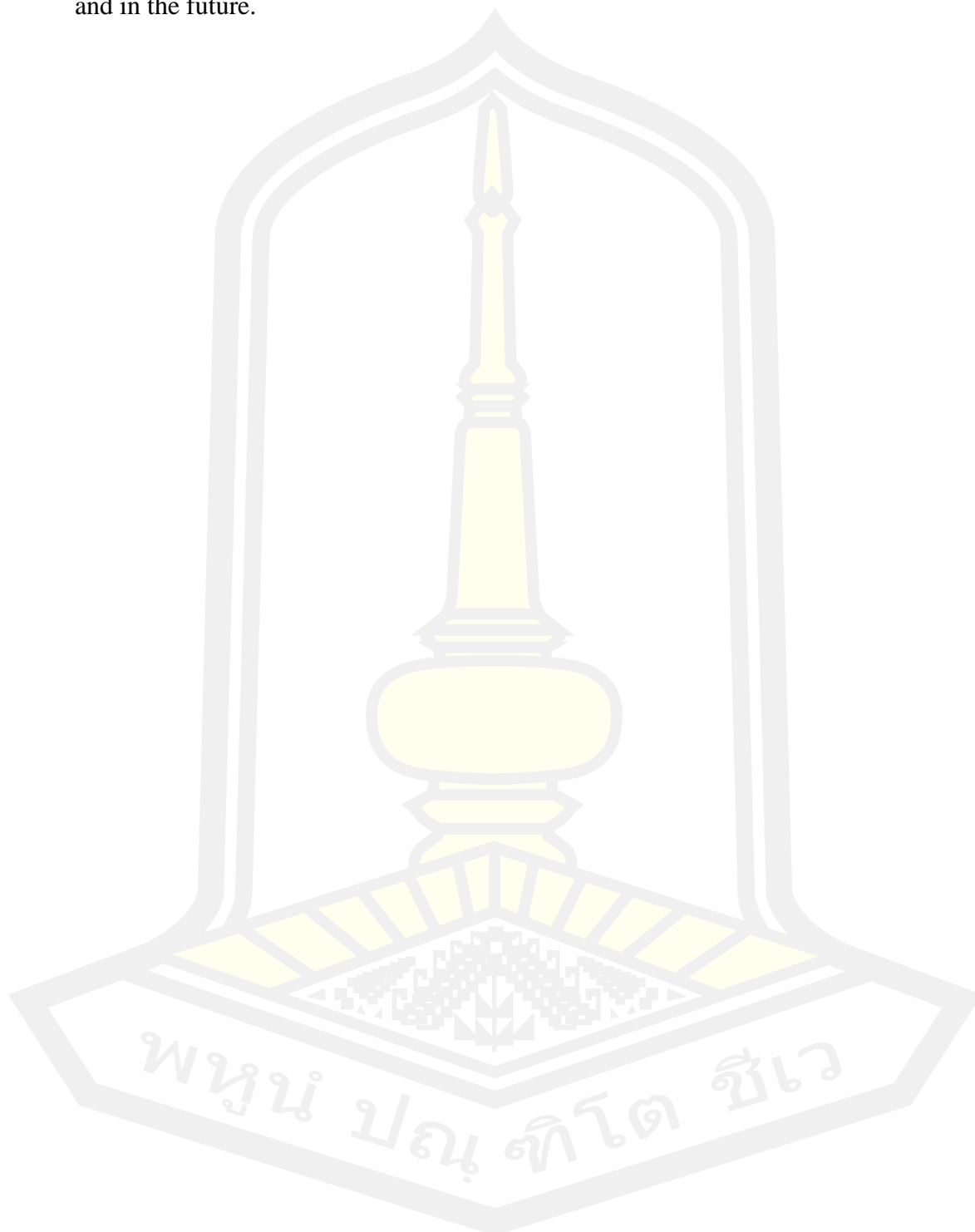
Key findings and Conclusions

1. Each nation in the identity negotiations with the state and other nations is not an individual member of the ethnic minorities group. They must all have a thorough understanding of their own national culture, with the first step being to establish the cultural identity of their own national culture and people. Any development of minorities' art cannot be separated from the national historical process, and national policy is an essential precursor of minorities' art development.

2. To preserve the intangible cultural heritage of all ethnic groups, we should therefore look much further than technology and forms to find new ways and means of development. Thangka should be regarded as a dynamic national art form with a distinct cultural diversity. In studying Thangka, we should consider Thangka to be the belief of Tibetans and Tibetans' social development product. Artists and Tibetans have successfully created a belief through art.

3. Within a particular situation, should document Thangka's knowledge pedigree in the social and cultural context, do a good job early, and emphasize analyzing Thangka's future development market and development orientation. Regarding China's current multi-ethnic development, care should be taken to preserve Thangka's positioning characteristics in many cultural heritages while also attempting to appeal to the aesthetics of diverse groups. The implications of Thangka tourism commercialization on national development have not been discussed until now. The

commercial development of traditional Tibetan paintings can enhance research into the intrinsic value of those works and promote their protection and development now and in the future.



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