

On the Educational Function of Tibetan Gamagaz Painting School

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Abstract: Kangba area is a traditional Tibetan area which believes in the Karma Kagyu sect. Its painting art is essentially religious in nature. All of them embody the educational function of the Karma School of Painting, that is, the ceremonial ceremonies of respecting the young and the orderly, the ethical concept of praising evil, and the humanistic care function of universality. In the current modernization context, how to play the original educational function of the painting school mainly involves the preservation of traditional values and the modernization of traditional values.

1. Introduction

The Karma Garze School is one of the three major schools of painting in Tibetan area, referring to the painting school inherited from Kangba area in eastern Tibetan area. The term “Kama” originates from the meaning of the Kagyu sect, which was initiated and promoted by the Kagyu sect of Tibetan Buddhism, the Living Buddha of Kamaba sect, and “Gaz” is the earliest name of the Kamba sect. Inkangba Tibetan originally grazed with tents, also known as “tent painting school”, in which “ga” represented tents, “zi” represented paintings, “gazi” means mobile painting with tents. Therefore, the school is also a general description of the overall development of art in Kangba area. The Karma School of Painting, a local painting school in the Tibetan area, was formed in the second half of the 16th century. After the 17th century, it was developed with the prosperity of the Karma Kagyu sect. Therefore, the Karma School of Painting is closely related to Buddhism in Tibetan areas, and thus is inseparable from the educational function of Buddhism. At present, the academic circles have little research on the school, only The research also focuses on its development context and artistic characteristics. The research on the educational function of the school is basically blank. Therefore, it is useful to explore the educational value of the school at that time to re-examine the positive energy of the Karma School and promote the integration of social values in Tibetan areas.

2. The relationship between the Karma School of Painting and the Karma Kagyu School

Tibetan art is essentially religious in nature. It can also be said that the traditional Tibetan paintings rose with the rise of Tibetan Buddhism, transforming the Abstract and profound Buddhist theories into intuitive and sensible images, thus promoting the spread and inheritance of Tibetan Buddhism. As one of the four major sects of Tibetan Buddhism, the influence of the Karma Kagyu sect on the Karma School of Painting is very obvious. The religious leaders of the Karma Kagyu sect preached the law in various places, and promoted the creation of the Karma Kagyu sect and the dissemination of its doctrines at the same time. Therefore, the Karma Garze School of Painting followed the Karma Garze Movement.

The emergence of sects. In addition, the founder of the Karma Kagyu sect and the great monk of the Dharma King are not only great Buddhist theorists, but also famous painters and art sponsors. For example, Dusong Chinba, Situ Giji Nai, and the founder of the Ma Ma School, “Three Tashi” are masters who combine Buddhist knowledge, painting skills and theory. Many of the works of the theory of painting measurement and the classics of painting are from the hands of the sect of the sect, such as “The Principles of the Human Body of the Lulu Art” and “The Sight of the Sun”. Therefore, it can be said that the artistic style of the Karma School of Painting is also

influenced by the philosophical thinking of the sect

2.1 The Karma Garze School of Painting came into being with the birth of the Karma Garze School of Painting.

In 1185, Tusongqinba, a disciple of Taboraj Zonan Renqin, the founder of the Karma Kagyu sect, built the Karmadanza Temple in a place called “Karma” in Kangba-like Wuqi, from which the name of the Karma Kagyu sect came. The Gamadanza Temple is the earliest ancestral temple founded by this school, and it is also the inheritance base of the Gamadanza Painting School [1] 85. The Karma Kagyu sect attaches great importance to the role of Buddhist art in the promotion of Buddhist teachings. Many eminent monks and masters of this school are also masters of painting, architecture, sculpture, arts and crafts. For example, Master Marba, I, II, III, V, VI, VII, VIII, VIII, IX, and XX all contributed a lot to the formation, development, dissemination and theoretical research of the Kamba Garze School of Painting”[1]85. The founders of the Garmagazi School of Painting, Nan Kozashi, Zejzashi and Gaxue Gamazashi, are also monks of the Garmadansa Temple. South Kozashi Living Buddha founded the “Gama Gachi” School for his teachers to learn painting, and South Kozashi was founded under the guidance of two living Buddhas, the Fifth Red Hat of the Karma Kagyu School, the Living Fogong Qiuyana and the Fourth Jecao Living Fozabaton Pearl. It can be seen that with the establishment of the sect, the Karma School of Painting was founded under the leadership of the sect. The sculptural statues, murals and Thangka pieces in the sect of the sect are art treasures, embodying the main style and artistic features of the Karma School. In particular, the source of Thangka is related to the temple. It is either made by the monk in the temple or by the village painter near the Gaochun organization, or given by the nearby villagers or by the central government. For example, the oldest Thangka “Bandan Ram” in the temple was drawn by the Second Karmapa Karma. 9 sets of “Sakyamuni and the Eight Great Bodhisattvas”, 18 sets of “Gide”, 5 sets of “Mirazhaba's Biography”, and 41 sets of “Xiju Colors” are The villagers' paintings near the Gaosong organization in the temple were drawn [1]93. Influenced by the Karma sect, the entire Qamdo area around the Karma Danza Temple 68 It has become the inheritance base of the Karma School of Painting and has been affected by it until now. For example, the administrative villages of Lito and Wazhai, where the Karma township government is located.

Among the 853 people, 168 people are engaged in the art creation of this school; even the following natural village named is “there is a painter in the family, and there are descendants in the household” [1] 93.

In 1726, after the rebuilding of Babeng Temple in Dege, Sichuan, the center of the Karma Kagyu sect was transferred from Changdu to Dege. Immediately, Babeng Temple became the headquarters of the Gargaz School of Painting. According to the Records of Dege County, there were 10 150 Tangka collections in the early days of the founding of New China, of which only the eighth Shitu Chji was one.

There are more than 100 Tangka paintings. In short, “Babeng Temple, with its sectarian history, not only became the inheritance center of the Kagyu School in Kangba, but also became the inheritance base of the Kamagazi School” [1]97. In addition to these inheritance centers, other places with the Karma Garze sect also have the Karma Garze sect, such as Sangzhou Temple in Yushu, Suermangdui Qiji Temple and Gongjue Temple in Qinghai Province, which are also important sub-centers of the Karma Garze sect and promote its development. Correspondingly, the villages near these temples have also become the processing sites for the material of the Karma Gazi School of Painting. For example, a place named “Eight Villages of Buddhist Tales” has been famous for its art of Buddhist painting and its production of Buddhist supplies since ancient times. It is also one of the bases for the inheritance of Karma Gazi painting [1]99. It can be seen that the development of the Karma Garze School closely follows the development and growth of the Karma Garze School, and changes with it. In addition, from the literal meaning, we can also find the deep origin of the two. “Gama” in “Gama Gachi” means “Gama Gachi”. The latter “Ga” means “camp” and “tent”, “Chi” means “writing” and “painting”. In the past, there were no temples in many places. Lecturing scriptures and preaching laws were carried out like nomads, and many tents were built

everywhere. Therefore, painting in a tent is called Gamagazi [1] 100.

2.2 The artistic creation of the Karma Garze School is also influenced by the Karma Garze sect doctrine.

The creation of the Karma Garze School is closely related to the history of the Karma Garze sect, its important masters and ancestors, and its major political and religious activities. Therefore, the painting school has the title of “court style” of the sect. In terms of artistic style, because the sect pays attention to thinking and skills, stresses teaching classics, and has a strong philosophical color, its paintings also show a sense of orderliness, conceptualization, plainness and purity [1]78. In order to achieve this effect, the painting school absorbed the Han landscape paintings, and there was no colorful clouds and clouds, and the characters were dull, soft and quiet. The representative of the painting school, “Rohan 16.

The tone of the picture is highlighted as “clearness,” “holyness,” and “respect for the elegance of the breeze,” and “the cleanliness of the moon” [2] 210. As the school of painting became organized and conceptualized, the position of the Lord Buddha in Thangka changed significantly. The main Buddhas of other schools often lie in the central position. However, the Lord Buddha of the Karma paintings began to appear in a phenomenon that does not necessarily reside in the center of the picture, as shown in Figure 1.”Rohan sixteen pictures” series Thangka.



Fig.1. “The 16th Picture of Luohan”, Yunnan Lijiang Museum

From the perspective of artistic themes, the subject matter of the characters is mostly Buddhist monk. When Kang Gesangyixi inspected the wood carvings of Dege Academy, he pointed out that the main themes of woodcut prints are the biography of Buddha, the Buddha's turn, the Buddha, the Bodhisattva, etc. [1]105. The same is true for Thangka and murals. Yu Xiaodong believes that the largest number of core themes in the murals and Thangkas are the various Buddhas, Bodhisattvas and guardians that are available [3] 243. Therefore, in order to commemorate the sects of the sects, the artist often takes the sect of the sect as the main character. For example, Tang Dong Bujie, born in the late 13th century, as a Kagyu sorghum, can highlight the incarnation of the god of labor and wisdom, and is regarded as Jeb (king) by the people. To commemorate him, his portraits are enshrined in the temples of many Tibetan temples and villages. Others such as the Sixth Karmapa and the Eighth Red Hat Bandan also found portraits to be enshrined [1] 203.

From the perspective of historical data, we pay attention to the record of major historical events of this sect. One of the most important functions of Thangka as the main artistic expression of the Karma School of Painting is the historical record function. Many of its themes are records of major religious events of the Tibetan people. This kind of recording method “is different from the image record in the written history books, and has formed the remarkable function of Tangka drawing according to history, describing history by painting, recording history by painting, and biography by painting” [1] 207. The Karma Garze Painting School has a unique record of sectarian historical events. For

example, the Tangka of the Gamabad Silver Agreement of the Fifth Dynasty (see figure 2) recorded the story of Gamaba's visit to Emperor Yongle of the Ming Dynasty [2] 365; there are also many sets of Tangka paintings. Such as the records of these Tibetan heroic deeds by “Gesar” Tangka and “Lama Mani” Tangka, and eight sets of Tangka group paintings by Karma Quejuba in Chubu Temple which represent the inheritance history of Karmaba [1] 206.



Fig.2. The Gamabad Silver Agreement of the Fifth Age, Tibet of Babang Temple, Dege, Sichuan

3. The Enlightenment of Karma Garze School of Painting

Because of the close origin between the Karmagazi School of Painting and the Karmagaju Sect, the educational function of the sect is also reflected in various artistic themes of the school, such as emphasizing the etiquette of superiority and inferiority, upholding the ruling order. Promote justice, goodness and other life values, and advocate positive social energy. Concern about reality, universal human concern and other values

3.1 Orderly etiquette of superiority and inferiority

Buddhism advocates that the monarch and his ministers should be in harmony and respect. It is not against etiquette to obey the law and avoid it. Filial piety to parents, respect teachers” [4]. In this orderly order of monarchs and ministers, with different ages, the higher ranks have control over the lower ranks. Therefore, in Fang Guang's solemn sutra, it says, “Most of the Bodhisattvas in the first place will become the King of Yan Fu Ti and have great power, and then they will be widely protected according to Buddhist Dharma. Bodhisattvas depend on many charities and have long dominated sentiment, so they have power [4]. This emphasis on the order of superiority and inferiority, and the control of the superior over the inferior are just what the ruling class needs. This is most obvious from the composition and content of Tangka. In Thangka's three boundaries composition, the contents of Thangka are divided into three parts, namely, the upper, middle and lower boundaries, which represent the heavenly boundaries, the universal boundaries and the underground water boundaries respectively. The inhabitants of heaven are gods of extraordinary human beings such as Buddha, Bodhisattva and ancestor. Especially in the middle of the Buddha is the most noble, “in the respect of its own respect among the dignitaries” [2]5. Of course, all worlds are ordinary people, such as monks and so on. The underground world is often called hell, where ghosts and gods live. Therefore, falling into hell is tantamount to burying in the sea of anguish. For example, in Sakyamuni's Descending Magic Map [2] 11 (see figure 3), in the middle is Sakyamuni, and at its feet is a series of devils escaping into the gates of hell. In addition to the three boundaries composition, the Karmagazi School also uses pyramid composition to highlight this function. In this

composition, the upper part is the statue of this Buddha, and there are some disciples left and right. The lowest level is the four heavenly kings and other guardians [2] 11.



Fig.3. “The Sakyamuni Demon Map”, Kang Gesang Yixi

In addition, emphasizing the hierarchical order with the subject matter is another way. Tibetan paintings are basically based on deified characters such as Bodhisattva, Buddha, Luohan, King Kong, and sects. They rarely see pure landscape paintings, and there must be a central figure in these portraits. This central figure often has a higher religious status, that is, a symbol of wisdom and noble morality, and a symbol of status and honor. Other minor figures often become a foil. In the paintings with portraits of Buddha, because Sakyamuni has the highest status and the greatest influence, nature is centered on him. For example, in the Tangka-like class, the Buddha is usually enshrined in the center of the Daxiong Hall, and there are often two disciples of Ananda and Kaye. In the three-party Buddha image Thangka, the central government is also Sakyamuni, the left is the Eastern world lord pharmacist, and the right is the Western world lord Amitabha [1] 290-291. In the paintings with portraits of Bodhisattva, it is often the position of Guanyin Bodhisattva in the center of the picture. For example, in the Four Arms Guanyin, the Guanyin Bodhisattva is in the middle, and the two are the two humble bodhisattvas. This means that the Guanyin is “the Dharma is majestic, the heavens are underground, and I am the only one” [2] 327 (see Figure 4).



Fig.4. “Four Arms Guanyin”, Sichuan Dege Babang Temple

Among the other statues of Arhats and Dumu, Tangka is also the center of the picture of the honorable Arhats and Dumu residence [1] 303. In addition, in the paintings portrayed by such mortal figures as monks and gurus, the distinction between these special mortals and ordinary believers is also emphasized. For example, in Tangka, a single ancestor, “Benzun Buddha lives in the middle of the picture, surrounded by paintings of attendants and followers”. This kind of Buddha includes the

founder of the Karma Kagyu sect and the noble monks of great virtue, such as Mirahi Bazun, Tang Dongjibu and the three ancestors of Kargyu. Of course, other sects and foreign masters will also be reflected in the works of the Gargaz School, the main purpose of which is to highlight the superiority of these religious leaders who are different from ordinary believers. Undoubtedly, the propaganda of this social order caters to the interests of the rulers represented by the upper monk class. Naturally, the upper class is also willing to support the development of the painting school. For example, the Ganai Temple and Zuozong Temple in the Tusi area of Changdu Lado, the Caijiao Temple, Gongya Temple and Gongbao Temple in the Tusi area of Yushuzao Qian. As well as Babang Temple in Dege Tusi area, Fuguo Temple, Zhiyun Temple, Wenfeng Temple and other monasteries in Lijiang Mutusi area were all founded with the strong support of local forces.

3.2 The Moral View of Promoting Good and Punishing Evil

Marx believes that the essence of religion is not in the sky, but in the world [5]. Therefore, the main purpose of religion is to regulate the social relations between people. In addition to advocating the concept of hierarchy and maintaining the legitimacy of the ruling class, it also needs to advocate some moral concepts that they recognize among the ruled and among the rulers. Therefore, Francis Fukuyama pointed out, "Religious doctrine constitutes a convenient language for expressing the existing ethical norms of the community" [6]. In this way, the promotion of universal punishment of evil and other universal values becomes the most appropriate value norm among members of the same rank. Therefore, Buddhism requires that "the monarchy can be a political dictatorship", and everyone "does not kill, teach people not to kill, steal, sin, two tongues, evil mouths, rumors, proverbs, greed, jealousy, evil seeing people", To do this, then "the world is harmonious" [4]. In order to express this value, the male Buddha in the painting is usually portrayed as a kind-hearted, goddess is solemn and beautiful; while those who protect the law, such as King Kong, have "angry gold", "derror" and the like, showing anger or demons. . According to the "Da Bao Ji Jing" in the "Da Bao Ji Jing" volume, "Yu Bo Li Hui" and "Determining the Vini Sutra" depicting the Buddha:

"The sitting position: like a Buddha, outside the shackles, inside the shackles, hand-printed; two bodhisattva, sorghum, big earrings, shoulder straps, long skirts, all sit squatting"[4]. This is a general depiction of the Buddha's gesture of compassion and goodness, showing that the Buddha's form is based on "My Buddha's compassion". The depiction of the Buddha statues of the law-protection class is: "The anger is horrible, and the face is horrible. It is said that the Buddhas are the mortal beings, so they are persuaded to follow the shun and against the opponents" [1]307. The description of two different Buddhist statues reflects the respect for the good deeds in the world and the lash against the ugly deeds. In addition to the intuitive and vivid description of Buddha statues to express the functions of good and evil, Tangka and the murals must draw the "Six Ways of Life and Death Circle Map" which is a picture image, popular and intuitive narration of the general incomprehensible Buddhist thought of reincarnation, in order to admonish and warn more people to follow the good. In Tibetan, Liudao Circle of Life and Death Tutu refers to "Spekolo" as a didactic Thangka of image education in the process of Buddhism's reincarnation of good and evil karma. Buddhism believes that all sentient beings decide six different forms of reincarnation according to good and evil before birth. Six are heaven, man, Ashura, hungry ghost, livestock, and region. In order to escape the six cycles of life and death, Buddhism pointed out that only believe in Buddha, and believe in Buddha is to educate people to be good and good. Sometimes, in order to accurately achieve the desired effect, it is also necessary to accurately depict the painting techniques, strictly follow the "three classics and one sparse" as the representative of the classics of statuary, and strictly define the statues and proportions of various types of Buddha statues to create the perfection. Buddha statue. For example, in the color Tang of the "King of Wushu" [2] 28 (9 see Figure 5), the three gods of the protection of the law used the radial composition method, the three gods and six arms were radial, waving the instrument. At the same time, the back color uses a dark color to show a thick flame to highlight the evil theme.



Fig.5. “The King of Bravery”, Sichuan Dege Babang Temple

The largest number of Gargazi School of Painting Thangka and murals are all kinds of Buddhas, Bodhisattvas and Guardians [3] 243. Through the different image depictions of such Buddhas, Bodhisattvas and Guardians, the values of Buddhism seeking good and evil are conveyed. This kind of value is also the core idea of Buddhist art. Therefore, the tenth Karmapa but Ying Duo jie described himself as a person who was deeply loved by Bodhisattva and came to the world to write poetry and painting [1] 161. In short, as Kang Gansang Yixi said:

“In the Tibetan Buddhist paintings, all the painstaking management is to express the Buddha's compassion, solemnity and fearlessness through the beautiful characters, so that the believers can pay homage and worship”[2]16.

3.3 The Humanistic Care Function of Universal Beings

Buddhism emphasizes compassion, solicitude, salvation of worldly suffering and attainment of happiness on the other side. Tibetan paintings also express this theme in many ways, one of which is through the skillful use of golden. Just as the Bodhisattva tree represents consciousness, symbolizes Taoism, and the lotus flower implies the elegance of the doctrine, the golden color in Buddhist art also symbolizes that Buddhist thought shines on the earth like sunlight, bringing unlimited light and energy to people. The yearning for the sun is related to the high altitude of the snow plateau and sufficient sunshine. Tibetan people live in such a sunny environment all the year round, which naturally has a special love for the sun, and endows it with unlimited symbolic significance. It is precisely giving the sun such special significance that almost all Tibetan art is decorated and beautified with gold, such as Buddha statues for gold bodies, temples for gold tripod, murals and Tangka for gold outlines and painting decoration. We often see Thangka and murals in which the Lord respects the Buddha in the middle, surrounded by three circles of living beings, and behind the Lord respects the Buddha are painted with golden light. Here, the Lord's worship of Buddha symbolizes the sun, while the golden color represents the light emitted by the sun, and represents Buddhist thoughts sprinkled like the sun in all directions. On the other hand, many artists of the Gargaz School have a more profound understanding of reality because of their painful experience. Therefore, many of their paintings also express their redemption of the world's difficulties by describing their own suffering in life. Situ· Ji Jizhen, the presiding officer of Babang Temple, witnessed the suffering of the people because of the scourge of war in Lijiang. Therefore, his works express his concern about the current situation of turmoil and the strong desire to save the people from the fire, such as “Departing from the fear of whiteness in the rescue of White Tara” reflects the humanistic care for that era and region. The tenth Karmapa, but also the dynasty, has experienced the bumps in his life, and witnessed his sects being devastated. Fortunately, they were saved by their own wisdom. These experiences of suffering are also reflected in many of his paintings. For example, the seven “Rohantu” in the existing Lijiang Museum express this theme

through different forms of salvation for Luohan. Many of the guru and sorghum of the Karma Kagyu sect have experienced many hardships in the process of learning Dharma and creating temples. For example, the founder of the Songqinba was obstructed by the Bon religion in the process of creating the Karma Temple. The teacher, Milabar, lost his father at the age of seven, and his family was taken away. Then he went through quiet retreats, enlightened the meditation, and widened his disciples. Therefore, the deeds of these masters have also been used by the painters of later generations to express their desires to save the world, such as the paintings of the Master of the Supreme Master Mi Xia Raba and the paintings of the First World Karmapa Dusong Chinba. They all have an image depicting their sermons. Of course, in addition to the above two approaches, the depiction of Guanyin and Tara is also a common expression. For example, the Guanyin Thousand-Handed Handprints in Shengle King Kong highlights the Guanyin Bodhisattva's thousand-eye view of the world, and the Buddhist connotation saved by thousands of hands [2] 314 (see Figure 6).



Fig.6. “Shengle King Kong”, Yunnan Lijiang Museum

“The Eight Hardships to Rescue Tara” depicts the green Tara holding lotus flowers to help the worshippers free themselves from eight kinds of suffering [1] 134. In addition, in order to redeem the suffering of the world, we need to create a world of bliss in order to achieve happiness on the other side. The series of pictures of “Lotus and Peanut Master's Paradise World” [2] 335 (see figure 7) create a Paradise World. The Buddha worship in the picture is a link to the Paradise World, which closes the distance between the mortal world and the Paradise Paradise World, closely combines the Pure Land of the Western Paradise World with the secular aspirations, and gives the believers a power of self-redemption.



Fig.7. “Lotus Masters Bliss World”, Sichuan Dege Babang Temple

Since the art of painting has these value functions, temples, royal palaces, and ordinary people

worship these paintings with special values as sacred objects. The seven treasures of the existing Lijiang Museum's "Rohantu" were presented to the Mufu Prince by the 10th Karmapa. The second time of Lasogza was praised by the 14th Karmapa Tajdoj as "the blessing of no need to open the light"[1]125, which means that it can be directly hung as a offering without going through the opening procedure. Ordinary people also worship these paintings. Master Langkaje's series of "Wooden Painting Like Thangka" paintings created on the wooden boards of a village house are handed down from generation to generation by the owners of the house [1]137. It can be seen that the charm of these religious paintings not only stems from their artistic value, but also reflects a kind of spiritual power. It is for this reason that the Karmagazi School of Painting is known as the "practitioner of the cause of Buddha".

4. Modern Inheritance of the Educational Function of the Karmagazi School of Painting

With the development of Tibetan tourism and the increasing popularity of Tibetan paintings, the secularization and market-oriented pressures of Tibetan paintings have transformed the function of Tibetan paintings from taking religious beliefs as the theme and local beliefs as the object to the multi-cultural value needs in the face of conflicts. Under such a background of modernization, how to preserve the original religious enlightenment function of painting works to adapt to the changing environmental requirements has become a challenge for the modernization of the traditional enlightenment function of the Gargaz School.

4.1 Preservation of Traditional Value

The mode of contemporary education, which mainly focuses on college system and academic education, has completely changed the living environment and cultural inheritance mode of folk painters in Tibetan society. On the one hand, folk painters seldom receive systematic and comprehensive modern cultural education, so they can only continue in the way of inheritance of folk painters and apprentices, gradually breaking away from the mainstream society and losing their ability to speak. On the other hand, as a modern educational system that replaces monastery education, students are busy with academic examinations and other pressures, so they can not accept the skills training required by traditional Tibetan painting works and lack the ability to truly grasp the cultural connotation of Tibetan painting [1] 141. In this way, in order to meet the needs of economic interests, Tibetan paintings produced in batches are far away from the cultural background on which Tibetan paintings depend for their survival and the living environment of traditional national skills, so Tibetan paintings bear less and less religious value. It makes the enlightenment function of the painting itself gradually lose, and people can see more of the economic function. In the inheritance of the contemporary Gargaz School, the most important and essential thing is the inheritance of the national cultural values in Tibetan paintings. Therefore, it is necessary to reform the training mode of the basic talents of the Karmagazi School of Painting and highlight the national characteristics. On the one hand, traditional art culture and skills should be added to the training of Tibetan Art Majors in College education, highlighting traditional factors.

Nowadays, Tibetan art schools such as the Fine Arts Department of Tibet University and the Art Department of Sichuan Nationalities College have developed traditional art as a national characteristic curriculum, which has played a positive role in improving the quality of Tibetan painting talents. On the other hand, since the apprenticeship and family inheritance are the main channels for the cultivation of Tibetan painting talents, it is necessary to increase the support for the training mode of folk art talents. Since the 1950s, various levels of government in Tibetan areas have supported this model through institutional establishments such as group art galleries, painting institutes, and artists' associations. In recent years, through the development of folk folk art activities in various parts of the Tibetan area, the enthusiasm of the people in the Tibetan areas for their national painting art and the preservation of traditional art values have played a positive role.

4.2 Modernization of traditional values

Tibetan Buddhism must face up to the problems of socialist society and maximize its social

functions in accordance with the corresponding laws, regulations and systems. Correspondingly, the Karma School of Painting must also create paintings that are consistent with the new era of socialism. It not only reflects the educational function of traditional Buddhism, but also enables this kind of education to serve the building of socialist spiritual civilization. This is the modernization of the traditional values of the Karma School. On the one hand, we must revisit the old problems with a new era. Kang Gesangyixi pointed out that the subjects such as “Green Tara”, “Yu Lotte”, “Six Longevity”, “And Ruitu” have the unchanging vitality of often painting, less religious taste, and more The breath of life [2] 169. These themes Although the content is the works of the old times, the humanistic care embodied in the works and the pursuit of a better life are also necessary for modern life. On the other hand, create realistic themes that reflect the content of the new era of socialism. The major historical themes “turning the serfs and liberation”, “Jianxiang Road” and “Golden Pearls and Beautiful” show the new changes in the Tibetan people in the early days of liberation [2] 383. (See Figure 8) “Zhu De Meets with Gada Living Buddha in 1936”, “The Tenth Panchen Masters Tibetan Area Parade”, “Snow Mountain Children” and other modern works abandon the religious nature of traditional Tibetan paintings, with Buddhist art The outer shell reflects the harmony of the relationship between the Han and the Han in the new era [2] 380 (see Figure 9). Another example is Thangka's “Tianlu”, which depicts the opening of the Tibet Railway. There are both religious stories and historical events. The combination of religion and reality highlights the integration of modern civilization and Tibetan traditional civilization, and the harmony between man and nature. relationship.



Fig.8. “Jixiang Road”, Kang Gesang Yixi



Fig.9. Zhu De's Meeting with the Living Buddha in 1936, Beijing National Culture Palace

5. Conclusion

In short, the modern function of the traditional enlightenment of the Gargaz School of Painting Inheritance should not only grasp the main line of national and religious culture, actively exert the

educational function of traditional Buddhism, but also highlight the needs of the new era and realize the modernization of traditional values. Therefore, as Kang Gesanyixi said: “Tibetan Gargazi painting theme in practice has become the most rich and exciting aspect, reflecting political ideas on the theme, reflecting social interests, life ideals, the voice of the people, to achieve the spirit of the times” [1]170.

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