



**Ekaterina Kim**

**The final formation of the Tibetan imagery and religious art in the early period of the Ming dynasty: Amitābha and his Pure Land**

The final formation of the Tibetan imagery and religious art in Tibet took place in the early period of the Ming dynasty. This time is connected with the establishment of a new imperial power in China, and its relationships with Tibet. It is significant that the final formation of the Tibetan imagery was in the mid-14th century, because it was the time of the succession of spiritual power in Tibet, changes occurred in both societies, Tibetan and Chinese, and how they interrelated with each other. “The final formation” means that specifically the style established in the mid-14th century became the leading style in Tibetan Buddhist paintings over centuries, and was preserved until the 20th century. The current iconography of Tibetan art does not have big differences, while in the time of the establishment of the “classical” style of Tibetan art in the early Ming era, Buddhist paintings differed from each other depending on the style of art existing at the time. If we talk about the “classical” style of Tibetan art, it is almost impossible to trace changes occurred in such a short time. Style of Tibetan art replaced each other with the succession of the political power among Tibetan Buddhist schools. However, it is important to underline that Tibetan styles of art did not replace each other at the same manner as the political power was succeeded among of Tibetan Buddhist schools. How styles succeeded in Tibet; what became the initial point of these changes; why the establishment of the “classical” style of Tibetan art took place in the early period of the Ming dynasty; whether Tibetan paintings of that period were made in a single example or there were sets of paintings made in the same style and could constitute a composition of several works; did the Chinese style of the Ming dynasty existed at that time; if yes, how it influenced the establishment of the “classical” style of Tibetan art. These questions are the core questions of the work, which are important to answer in order to understand why Tibetan Buddhist imagery and its style were preserved and did not changed over following centuries.

**Keywords:** Tibetan Buddhist imagery and art, Ming dynasty, “classical” style of Tibetan art