TALES THE THANKAS TELL
by Prof. Nirmal C. Sinha
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Prof. Nirmal Sinha's contribution towards Buddhist studies especially that of the Mahayamic Lamaist tradition is immense. Equally true is his interest in arts and a deep sense of aesthetic values besides his prowess and rather 'encyclopaedic' knowledge in the subject of Mahayamic Buddhist lore. It is the interest in the realm of arts and aesthetics in general and art forms as related to Mahayamic pantheon and revealed through believers' vision is particular that made him wander across the Himalayan and trans-Himalayan region extending through desert lands of Central Asia including Tun-Huang (Known as 'Cave of the Thousand Buddhas') important sites of Buddhist learning from Ugra in Mongolia to Kham in eastern Tibet observing and studying the relics, monuments, icons and art objects of all varieties through the eyes of not only connoisseur but with the humbleness of a believer and a devotee having faith in concepts otherwise seemed obscurantist to sceptics or the uninstructed. His latest work 'Tale The Thankas Tell' is a book dedicated to the memory of Jawaharlal Nehru on his birth Centenary Year and published by Director SRIT (Gangtok- 1989) is intended to be a "popular guide" for lay readers as well as specialists "about the novel portrayals of Tibet and Mongolia" and seeks to "present in simple language all aspects of Thankas". The book is a follow up of the earlier publication by the author entitled SANG-DRO YAS YENGY (An Introduction to Mahayana Iconography, Gangtok, 1988) and fulfills, though ideally, the wishes of a great soul who was himself an explorer in the vast realm of human intellect, Tawdti Jawaharlal Nehru, it will also go a long way in fulfilling the long felt needs of lay observers who are often bewildered at the splendid portrayal of figures, symbols and apparent riot of colours that these fabulous art forms reveal.

While acknowledging the fact that "The original and sole inspiration of Thankas has been religious more precisely ritualistic" the learned author traces the sources for the mode and technique of these exquisitely decorative paintings in the following words, "for sculpture or icons in round in Tibet and Mongolia, the dominant if not the sole, influence was from South, that is, India and Nepal. The Northern Buddhist pictorial art... drew inspiration from all directions... Iranian, Nestorian or Byzantine mural art and icons on wooden slabs or on textile made their influence felt... further into Tun-Huang, Lhasa and Sakya. Above all the Chinese aesthetics made a heavy impact on portraits on textiles, silk or otherwise."

As regards themes, the Thanka "paintings from the monk artists of Sakya, Narthang, Tashi Lhunpo or Lhasa in central Tibet, Chundo, Derge, Palpung or Kathok in Kham, Kunthum or Pemra Machin in andro and Ugra (Ulan Sairan) in Mongolia constitute a very valuable source of not only the history of the Dharma but also of the general history and culture of the different religions concerned."

It is indeed a fascinating turn of history that transformed as if in one stroke a whole mass of humanity into beholding the Supreme message of compassion as propounded by Gautama Sakya Muni, leaving aside their traditional hostilities and primitive postures, that too with a rare display of faith and perhaps the staunchest adherence to Dharma and the teachings of Guru Rinpoche.

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More striking feature of this spectacular spiritual resurgence was its humanistic inclination and a spurt of activities accompanying it over a period literally extending for centuries finally evolving into a pattern of culture that sought to promote side by side with the intense religious pursuits such secular practices as art, architecture, medicine and craftsmanship of superb excellence. The Thansaks bear the unmistakable imprint of this highly impressionable order; the spiritual content expressed (or revealed?) through artistic forms—transcendental bliss realized at the level of the immaterial. The master concept of ‘Trikaya’ (Three Bodies) was the foremost principle that provided the basis for all Mahayanaic art forms including the Thansaks. The Thansaks tell the tales through innumerable legends, myths, imaginations and mystic visions, the ascending order of the Three Bodies; Nirmana kaya (formed Body) leading to Shambhogakaya (Body of Bliss) and finally to Dhar makaya (Cosmic Body), the Absolute or Shunyata. This is the essence of the two books produced in succession by the author with characteristic mastery over the subject matter and the readers will be well advised to possibly go through them together in order to derive full benefit out of them.

Lastly, a word or two about some shortcomings certainly not of content but of form. Firstly, the size of the prints are too small to facilitate any objective comparison with the expository texts following them. Secondly the cover design leaves a little more to desire both in respect of selection of type face for the title as well as the broad colour areas in red and white. It seems a distribution of some blue (Lapis-Lazuli) somewhere, would have been possible without violating the scriptural injunctions.

That the book dedicated to the memory of Jawaharlal Nehru has come out just in the Nehru Birth Centenary Year will be welcomed by all.

- H.R. BHATTACHARYYA


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