

Summary

Thangkas are Tibetan paintings which can be explained in many different points of view. Their meaning is different for Buddhist practitioners, painters, collectors, arts historians or researchers. This thesis should introduce the variety of perspectives. The composition of the painting is given by the patron, artist or follows the Buddhist sacred scripts. Preparing the base, drawing, using colour pigments, outlining and doing final details belong to the process done by the master himself or partially by his students or monk or layman helpers. For empowering the *thangka* for the Buddhist praxis is necessary to do a sacrification ceremony by an educated monk. It is a religious and also social event connected with the painting. *Thangkas* are then used for the visualisation of figures of the Tibetan pantheon, mostly peaceful and wrathful deities. They are used in the monasteries, temples, home shrines or altars, are part of Buddhist ceremonies and festivals shown to the audience hung on the terraces or carried by the monks. Their vivid topics and colours encharme not only monks and lamas but also laymen. The expression differs according to local schools influenced by artists of Kashmiri, Bengali, Nepalese or Chinese origin. Tibetan painting style was probably created in the second half of 15th century and the history of Tibetan painting includes many excellent painters. Some of the local schools exist till nowadays, some of them disappeared or joined with more powerful or more supported ones. Patrons of the clergy were helpful for the fame and distribution of some particular artists and styles. Taking part of sacred paintings was a good way how to work on a better next rebirth so not only lamas and monks participated on that, also layman painters or ordinary laymen did.

An other point of view is a museum perspective, it means how to store, preserve, restore and exhibit Tibetan paintings. There is just a short introduction to a restorer's or chemistry laborarian's work in this thesis.

Czech culture could seem to be very distant from Tibetan but already in the beginning of the 20th century Czech collectors and artists paid attention to the Tibetan art. The inspiration came mostly from the 1920s and 1930s exhibitions organized by V. Chytil and J. Martínek. Tibetan paintings and sculptures were first owned by private collectors and later acquired by state museums and galleries. The richest collection is located in the Náprstek Museum of Asian, American and African cultures of the National Museum and in the National Gallery in Prague. Paintings in the added catalog are chosen from these collections and represent important topics and figures who help us to tell the story of Tibetan Buddhism. The main idea

of this thesis is to show the extended topic of *thangkas* in its variety and give a brief introduction to a large topic. The monography should be also a schematic suggestion for a more detailed thesis.