Catalogue
of the
TIBETAN
COLLECTION
and other
Lamaist articles

The Newark Museum

VOLUME I
Catalogue of the

TIBETAN COLLECTION

and

OTHER LAMAIST ARTICLES

in

THE NEWARK MUSEUM

VOLUME I

Introduction and Definition of Terms
Symbols in Tibetan Buddhist Art

Newark, New Jersey
1950

Reprinted 1971
with revised Addenda and Errata
FOREWORD

In 1910 a small group of objects gathered by Dr. Albert L. Shelton, a medical missionary in Tibet, was exhibited at the Newark Museum through the interest of Mr. Edward N. Crane, a Museum Trustee. These articles, numbering 150, and representing the more elegant aspects of Tibetan life, were later presented to the Museum by Mr. Crane's family, as a memorial to him, thus forming the nucleus of the Museum's Tibetan Collection which today includes 1200 objects and ranks with the other two important collections in the United States—those of the American Museum of Natural History and the Chicago Natural History Museum.

Through the support of friends and with funds provided by gift and bequest, the Museum has been able, over the years, to add to the original Crane-Shelton material, objects of everyday life and articles representing the folk aspect of religious art so that the entire collection now presents a comprehensive picture of Tibetan life and culture.

The important task of cataloging the collection has been most ably done by Eleanor Olson of the Museum staff. Miss Olson has devoted several years to the care and study of the collection and her painstaking research has brought to light and together for the first time, much that has been unexplored in this field. The Museum hopes that the detailed and comprehensive catalogue she has produced will be of value to scholars and specialists in the field, and to all interested in the subject.

The Tibetan Collection, although not on permanent exhibition in the Museum, is always available to students and visitors. The catalogue will be published in five volumes, of which this is the first.

Katherine Coffey, Director
ACKNOWLEDGMENTS

The Museum is greatly indebted to Schuyler V. R. Cammann, Wesley E. Needham, M. G. Griebenow, Roderick A. MacLeod and Karl A. Wittfogel for helpful comments and suggestions regarding this volume of the catalogue.

To Berthold Audsley and Edward C. Chandless of the Newark Museum staff goes credit for the map and the drawings, with the exception of the mudra sketches which are the work of Paul Ward.

Eleanor Olson
EXPLANATORY NOTES

The catalogue is printed in five volumes. Volumes Two to Five contain descriptions of objects in the collection grouped under fourteen main headings. Volume One gives information which provides a background for the other four volumes.

Place names and Lamaist terms frequently mentioned in the catalogue are explained in Volume One, as well as symbols appearing on objects in the collection. Tibetan names and in some cases Sanskrit and Chinese names are listed if known to the writer. The spelling of Tibetan words is usually from Das’ *Tibetan-English Dictionary* with slight alterations in the method of transliteration. Hyphens indicate where syllables of Tibetan words end. If the Tibetan pronunciation is given, it precedes the spelling. The written word in Tibet differs widely from the spoken, owing chiefly to consonants which have changed their sound or dropped out of Tibetan speech altogether, the so-called silent consonants. Dia-critical marks have been omitted from Sanskrit words except in quoted material. When Tibetan words are repeated in the text, the simplified phonetic spelling is generally used according to the Lhasa dialect.

The five sacred colors of Tibetan Buddhism are represented on the covers of the five volumes of the catalogue. According to Waddell (page 350), these colors seem to symbolize the five elements: white—space; blue—air; golden yellow—earth; red—light; green—water.
ABBREVIATIONS

Note: See Bibliography for abbreviated book titles.

Acc. No. Accession number
C. Chinese
C. N. H. M. Chicago Natural History Museum (formerly The Field Museum of Natural History)
E. R. E. Encyclopedia of Religion and Ethics
J. Japanese
J. A. O. S. Journal of the American Oriental Society
J. A. S. B. Journal of the (Royal) Asiatic Society of Bengal
J. I. A. Journal of Indian Art (and Industry)
J. S. A. Journal of the (Royal) Society of Arts
M. A. S. B. Memoirs of the Asiatic Society of Bengal
M. M. A. Metropolitan Museum of Art
n. Footnote
N. G. The National Geographic Magazine
N. M. Newark Museum
N. M. photos Prints of photographs taken in Tibet. On file at The Newark Museum.
P. A. O. S. Proceedings of the American Oriental Society
P. M. H. U. Peabody Museum, Harvard University
P. R. A. S. B. Proceedings of the Royal Asiatic Society of Bengal
P. U. M. J. Pennsylvania University Museum Journal
P. U. S. N. M. Proceedings of the United States National Museum
S. Sanskrit
S. B. E. Sacred Books of the East
T. Tibetan
U. M. B. University Museum Bulletin, University of Pennsylvania
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INTRODUCTION AND DEFINITION OF TERMS

(Note: Footnotes for this section appear on page 14.)

TIBET AND THE TIBETANS

T. Po, spelled Bod, "Tibet"; Po-pa, spelled Bod-pa, "Tibetans"

A glance at the map in this catalogue makes apparent the distinction between Tibet as a political entity and the vast area which is inhabited by Tibetans. The larger area which we may term ethnological Tibet is the subject of this catalogue. In addition to Tibet proper, it includes Sikang and parts of Tsing-hai, Kansu, Szechuan, and Yunnan provinces in Western China, as well as Ladakh and other districts in the Indian borderlands west of Tibet. The populations of Bhutan and Sikkim, independent states in the eastern Himalayas between India and Tibet, are also partly Tibetan.

Ethnological Tibet stretches across the Tibetan plateau which is the world's loftiest table land. It covers some eight hundred thousand square miles or about one-fourth the area of the United States. In the south and east massive mountain ranges, higher than the highest Alpine peaks, rise from the plateau. Most of the people live in the valleys between these mountains at elevations of from 11,000 to 15,000 feet. The bleak plains of the north, with altitudes of 16,000 feet and upwards, are largely uninhabited. The population is probably about four million, or less than that of New Jersey.

The climate is for the most part very cold and dry, the air marvellously clear. Violent winds rage from noon to dusk and the sun is hot, especially during the three or four summer months. Trees are rare except in the lower valleys and the terrain is rocky or sparsely covered with coarse grass and stunted bushes.

High as is this rugged table land, higher still are the natural barriers which isolate it from the rest of the world. On the south and west the snow-peaked Himalayas form a mighty buttress. On the east stupendous mountain ranges, divided by deep river gorges running north and south, separate it from the lowlands of China. On the northwest the Karakorum mountains, no less formidable, form a wall which meets the vast barren windswept steppes of the Kuenlun highlands flanking the inhospitable northern plains of Tibet. The world's highest peaks rise from the southern, eastern, and western rim of the Tibetan plateau.

The Tibetans are very different from their neighbors, the Indians and the Chinese. Leading authorities of the past have described them as a people of Mongoloid origin, but it is now recognized that they are by no means racially homogeneous. In prehistoric times a surge of white stock from the west seems to have preceded a migration of Mongoloid stock from the northeast. The Mongolian strain extends with diminishing intensity from the northeastern extremity of the highlands down through Derge and Central Tibet. The Caucasian strain appears to predominate in the eastern highland areas.
Beyond these broad classifications, the Tibetans show a wide range of types. In skin color, beneath an accumulation of sun tan, grease and soot, some are lighter than the Chinese, others are quite brown. Hair, eyes and other features show great variation although straight black hair and brown eyes probably predominate. Many Tibetans resemble American Indians. Most are rather small, the men averaging about five feet five inches, but the Eastern Tibetans, among whom are the finest physical types, are often exceptionally tall.

Through countless centuries men have sought refuge in the Tibetan highlands and settled there to be absorbed and forgotten by the outside world; isolated valleys have preserved distinct ethnic groups with diverse customs and traditions; differences of terrain have made for different adaptations to environment; influences from all the surrounding countries have affected in diverse ways the character especially of the border peoples.

On the other hand we find that a way of life which is peculiarly Tibetan has been preserved with variations from end to end of the Tibetan plateau, and that many customs and traditions existing only among Tibetans and sometimes among their Mongolian neighbors, prevail—again with local variations—over this vast area. These will be described for the most part in connection with objects listed in the catalogue. It will suffice to state here that religion and language are the basic cohesive forces among Tibetans and to call attention to a few aspects of their way of life which will not enter into succeeding volumes of the catalogue.

The spoken language, which belongs to the southeastern Asiatic language group, varies somewhat in different districts, but the written language, which is derived from the Sanskrit, is everywhere the same. The religion is a form of Buddhism which will presently be described.

Tibetan culture is essentially monastic and even among the laity religion is the strongest influence in life. The monasteries, which are generally much larger than the villages, are centers not only of religion, but of trade, culture, and social life. The monks or priests make up about one-fourth of the male population and are drawn from all walks of life, including as a rule at least one son from every family. A very small proportion of the women become nuns. Monks of the Yellow Hat order, the established church of Tibet, do not marry. Those of the unreformed Red Hat orders may, but at least in Western Tibet seldom do. Thus a large percentage of the population is practically excluded from contributing to its increase.

Polyandry, which is prevalent in many parts of Tibet, also plays a part in limiting the birth rate and keeping the population stationary, with the result that, although Tibetan lands are poor and unproductive, living conditions are in a sense better than in either India or China. There is enough for all, and thus, despite the hardships of life in the highlands, a certain serenity and contentment are diffused over individual lives.

The status of women is remarkably high as compared with that of other Asiatic
peoples. In the past women have governed parts of Tibet. By the Tibetan system of polyandry, a woman is considered to be married to all the brothers in a family, her children acknowledging the oldest brother as father. In such cases, the wife, as center of the family may become very influential, and the husbands often defer to her in matters of business and trade.

Polyandry appears to have been adopted chiefly as a means of keeping the family property undivided. Monogamy and polygamy also exist, the former being about as prevalent as polyandry.

The great majority of the laymen are nomadic herdsmen and traders, whose tribal life, so largely dependent upon the yak, is described in Volume Five of the catalogue. The trading impulse is deeply embedded in the Tibetan character and even nobles and lamas engage in trading. The sedentary peoples of the lower valleys carry on agriculture and the arts. The peasant household may be expanded to the scope of the feudal estate, but the economic unit remains essentially the domestic one; practically all manufacturing is on a handicraft basis and takes place within the home or the lamasery.

Between the noble and the peasant there is a great gulf. In fact, a different vocabulary is used in addressing each and a third is employed for men of very high position. A mutual fellowship exists, however, between masters and servants. Individualism and hatred of arbitrary restraint are strong among the Tibetans. And the inclusion in the priesthood of boys from all walks of life precludes anything approaching a caste system. The Dalai Lama himself has usually been of humble parentage, his entire family being ennobled upon his enthronement.

In the seventh century, with the introduction of Buddhism, Tibet began to emerge from the darkness of barbarism. The powerful and aggressive king Song-tsen Gampo requested and received in marriage a Chinese and a Nepalese princess, both Buddhists. Thereafter, teachers from Nepal, India, China and Kashmir played a part not only in converting the people to Buddhism but in molding the culture of the country into its present form in which the arts and customs of India and China play a predominant part, overlaying the rude native civilization.

As the religion itself came from India, so also did the fundamental elements in the religious arts and the alphabet which made it possible to translate the Buddhist scriptures into Tibetan. Things pertaining to worldly life came largely from China. Agriculture, weaving, the calendar, wood block printing, tea, all these and much more the Tibetans owe to the Chinese. It is possible, moreover, that the Tibetan debt to China in matters of religion may be far greater than has been heretofore recognized. It is also probable, as will be pointed out, that certain customs and traditions entered Tibet from the north and west. In short any true definitive study of Tibetan art and culture—and such a study has not yet been made—should be grounded on a deep study of India, China, Persia and Central Asia, beginning with prehistoric or early historic times. It should be kept in mind that
the people who migrated to Tibet throughout history were probably eager to keep their old customs as intact as possible thus contributing that element of conservatism which is so prominent in Tibetan civilization.

Tibetan architecture has little in common with that of either India or China. Since this subject does not enter into the body of the catalogue, a brief discussion of basic architectural elements will be included here.

In height, type of construction, simplicity of decoration, imposing exteriors and meager interiors, Tibetan buildings invite comparison with the "skyscraper" buildings of Hadramaut in southern Arabia and the Berber castles or kasbahs in the Atlas Mountains. All may be related to an architectural tradition going back to the ancient empires of Persia or Babylon and Carthage.

The lamaseries and the homes of the sedentary Tibetans are massive structures of stone, mud, or sun-dried bricks, built to defy time and the rigorous climate. Where trees are available they may be lined with wood. The houses are usually two or three stories high, the ground floor being used chiefly for stables, the first floor for living quarters, and the upper floor for storage. Some of the palaces and lamaseries appear to be as much as ten stories high. The walls of Tibetan buildings are thicker at the bottom and slope inward to the flat roofs, a solid type of construction which is ideally suited to mountain architecture since the sloping lines echo the rhythms of nature, and thus the buildings tend to become an integral part of the countryside. The windows and doors follow the lines of the walls, becoming narrower at the top. Walls are usually whitewashed. The finer buildings may have carved wooden lintels overhanging the windows, and a broad cornice of willow twigs, painted a dark wine-red, encompassing the walls below the parapet of the roof. Gilded roofs and gilded embossed emblems applied to the red cornices add a touch of opulence to many of the buildings. The colossal Potala of Lhasa, three-hundred-year-old monastery-palace of the Dalai Lama, perhaps best exemplifies the perfection to which Tibetan architecture has attained.

The above described "fortress-style" of architecture has been preserved in its greatest purity in Western Tibet. In areas which have been most subject to Chinese influences, Chinese roofs and other architectural features are occasionally encountered.

The nomads, as will be explained in Volume Five, live all or part of the year in tents which are woven of black yak hair and pegged to the ground with ropes made from the same invaluable material.

From the accounts of most observers, it would appear that Tibetans everywhere have a number of common and for the most part very engaging characteristics. Among these are great strength and endurance, love of adventure, a cheerful, happy-go-lucky disposition, ready wit and a faculty for light-hearted gaiety despite a deep-seated belief in the ubiquity of evil spirits. Tibetans are generally kind, courteous and hospitable, fond of entertaining and of being entertained, conscious of the prime importance of ceremonies and etiquette. They delight in bright colors and ornaments.
Much has been written of their propensity for grease and dirt, to which the Tibetan replies:

"The outside man is clean outside
"The inside man is clean inside."

Non-Buddhists are known in Tibet as "the outside people," and Buddhists as "the inside people!"6

TIBET PROPER AND CENTRAL TIBET 6

T. Pō, spelled Bod "Tibet"; Ü, spelled dbus "Central." Our word Tibet appears to be a corruption of Tö Pō (Stod Bod), meaning Upper Tibet.

Tibet the country is referred to in this catalogue as Tibet proper in order that it may not be confused with ethnological Tibet, the larger area which has just been described.

Tibet proper has long been an autonomous if not a genuinely independent country ruled from Lhasa by its priest-king, the Dalai Lama. It is the only theocracy in the world today. The Dalai Lama—and during his minority the Regent—rules with absolute power, appointing a cabinet called Kashag composed of three nobles and one high lama which performs most of the real work of government. A National Assembly of 400 lay and monk officials with advisory powers is summoned on occasions of national emergency. The government of Tibet may best be described as a bureaucratic theocracy. Its fairly complex administrative system follows the usual pattern of oriental despotisms and not, as is often implied, that of the weak feudal governments of the Middle Ages in Europe.7 It is thoroughly capable of taxing, mobilizing and exacting corvée labor from the mass of its subjects. It maintains a postal and coinage system. Many of the nobles and lamaseries, it is true, own large landed estates and exercise magisterial powers over their tenants. The extent of these powers varies in some measure with the distance of the estate from Lhasa. In extreme cases they may comprise all forms of punishment short of death. And a few of the great monastic estates are free of all taxation as were the feudal estates of medieval Europe. But in the main, the estates are not independent feudal units but parts of an integrated theocratic regime.

Tibet proper has been more or less closely associated with China during most periods of history. The Manchu rulers of China exercised real authority in Lhasa from the early eighteenth through the mid-nineteenth century. Thereafter, except for a brief period of military occupation during the first decade of the present century terminating with the Chinese Revolution of 1911, the influence of China dwindled until it became practically non-existent, although Chinese suzerainty over the hermit kingdom received international recognition. The Tibetans threw off the last vestiges of Chinese control at the time of the Chinese Revolution, maintaining that they had been subject not to the Chinese but to their Manchu rulers, and that with the over-
throw of the Manchu dynasty, they were, like the Chinese themselves, free and independent.

The two or three million inhabitants of Lhasa-controlled Tibet (a census has never been taken) live chiefly in the south and east, especially in the fertile valleys of the Tsang River and its tributaries, an area which is usually called Central Tibet because it includes Ü (Central) province. Here lies Lhasa and, in neighboring Tsang province, the important towns of Shigatse and Gyantse are situated. Lhasa, literally "God Place", is the capital of the country and the holy city of the Lamaist world.

North and west of Central Tibet the land becomes higher and more desolate and is very sparsely inhabited, chiefly by roving herdsmen. No one lives on the windswept northern plain or Chang Tang which is bleak and inhospitable beyond words and unfit even for grazing.

The policy of excluding foreigners from Tibet proper originated in the eighteenth century and was instigated by the Manchu rulers of China. It has since been, for the most part, strictly enforced by the Tibetan government and the lamaseries. In 1904 Great Britain sent the Younghusband Expedition into Central Tibet to obtain trade concessions. From that time until their withdrawal from India in 1947, the British government supported this policy, with the result that few westerners have succeeded in penetrating the "Forbidden Land."

The Western Tibetans

The term Western Tibet as commonly employed and as used in this catalogue includes not only the two western provinces of Tibet proper, Ngari and Rudok, but also all Tibetan districts in the Indian borderlands northwest of Nepal. Two or three hundred thousand Tibetans live in this area, but the Baltis and some other tribes in the Indian borderlands are no longer Buddhists, having long ago been converted to Mohammedanism. Ladakh, in the northeast of Kashmir, was part of the West Tibetan Empire until the tenth century. It continued to be ecclesiastically subject and sometimes tributary to Lhasa until its annexation to Kashmir in the middle of the nineteenth century.

Kham: The Eastern Tibetans

The eastern portion of the Tibetan plateau, controlled for the most part by China since the eighteenth century, is known to the Tibetans as Kham. Occidental writers have usually referred to it as Eastern Tibet, although in terms of political boundaries it is part of western China. A vaguely defined area without political significance,
Kham extends roughly through the Chinese provinces of Sikang, northwestern Szechuan, and part of northwestern Yunnan. Batang, Litang and Derge are its most important districts.

Kham is the most promising of Tibetan-inhabited lands. Here flow some of the largest rivers of Asia, and in their deeply eroded, well-wooded valleys, grazing lands are abundant and agriculture does well. The area is rich in minerals. It is comparatively thickly populated, supporting about one million Tibetans. The lower parts of the valleys are inhabited by agriculturalists, the upper parts by nomadic herdsmen.

Intermittent warfare between the Tibetans and the Chinese and constant feuds between rival tribes have made Kham a highly dangerous though not, until the rise of Chinese Communism, a forbidden land. In contrast to the law and order prevailing in the Dalai Lama's realms, brigandage is an accepted way of life in the wilder parts of Kham where each tribe is a law unto itself. Many of the formerly powerful lamaseries were destroyed or greatly weakened during the Sino-Tibetan warfare of the early twentieth century.

**AMDO: THE KOKONOR AND NORTHEASTERN TIBETANS**

T. Am-do

Two or three hundred thousand Tibetans live in northwestern China in the provinces of Tsing-hai and Kansu. They have never been under the Lhasa government. The Tibetan term Amdo is sometimes used with reference to this Tibetan-inhabited area in general. More precisely, however, Amdo is a district extending roughly from Labrang and Kumbum through the wild Ngolok country of southern Tsing-hai.

The province of Tsing-hai consists chiefly of high, bleak deserts and swamps, and, in the south and east, of elevated grasslands sparsely inhabited by semi-nomadic herdsmen. Here Tibetans and Mongolians meet, and, as one progresses north, black yak hair tents are replaced, for the most part, by gray felt yurts. The grasslands are called the Kokonor region. Kokonor is a Mongolian term, meaning, like the Chinese Tsing-hai, "Blue Lake" and referring to the largest lake on the Tibetan plateau, which is in the northeastern part of the province.

In the extreme northeast of Tsing-hai and within the borders of Kansu are wooded valleys where sedentary Tibetans carry on agriculture and herding. Important lamaseries flourish here, notably Kumbum and Labrang. Chinese, Moslems, and a number of lesser groups also inhabit this comparatively rich region. The Moslems are descendants of Arab mercenaries who have lived in Kansu for centuries and are the great traders of this area, generally acting as middlemen between the Chinese and the Tibetans. The region is often ethnologically termed Northeastern Tibet.
During the Manchu dynasty Chinese control over these areas was nominal and the Tibetans enjoyed almost complete independence. After the establishment of the Chinese republic in 1912, the administration was divided for the most part between the Chinese and Moslems, although many Tibetan tribes retained a large measure of independence.

**Batang**

C. Ba-t'ang, T. Ba

"A joyous plain where numerous inhabitants occupy themselves in fertile fields"—"the garden spot of Tibet"—"a rich little oasis in a desert of wild mountains." Thus has the valley of Batang been described by explorers of the nineteenth and twentieth centuries. Unfortunately for Batang, the valley with its village and rich lamasery is strategically located on the Sino-Tibetan frontier and along the highest trade route in the world, the great southern "official highway" from China to Lhasa. The scene of fierce and recurrent warfare between the Tibetans and the Chinese, it has been occupied by the latter for more than two centuries. The natives retained local autonomy until the early decades of the present century when the Chinese took over complete control of the administration, broke the power of the lamas and destroyed the lamasery. A smaller lamasery has since been built and the larger lamasery at least partially rebuilt. The population of Batang is almost wholly Tibetan, but the natives have become somewhat Sinified during the Chinese occupation. Most of the people are peasants who work in the fields of the better classes. Food such as wheat, walnuts and apricots, which will not grow in most parts of Tibet, flourish in the valley of Batang which is only about 9,000 feet above sea level.

The material in the Museum's Crane and Shelton Collections was obtained largely in Batang and its environs.

**Labrang**

T. Labrang, spelled bla-brang, "lama's residence"

Labrang is located on the Kansu border some 500 miles north of Batang in what is ethnically termed Northeastern Tibet. A great and powerful lamasery housing nearly 4,000 lamas dominates the village of about 200 families in a farming valley which is only 9,350 feet above sea level. Teichman describes the buildings of the lamasery as "without parallel in the whole of China for magnificence, solidity and size." The institution includes an important university where Tibetan, Mongolian and Chinese students study Lamaist medicine, astronomy and the philosophy and theology of the sutras. It is also a great commercial center and each of its twenty-three "Living Buddhas" is at the head of a powerful trading unit.
The Labrang market place, especially during the great religious festivals, teems with pilgrims and traders from all parts of Tibet, China and Mongolia. The Chinese Mohammedans have a permanent settlement attached to the Tibetan village. Labrang has long been a point of contact between Tibetan and non-Tibetan cultures, and its importance in the study of cultural contacts can hardly be over-emphasized. A Chinese magistrate has been established there during recent years and the process of modernization is beginning. Still the Tibetans cling to their traditional dress and ways, and the village retains its Tibetan character more truly than most border towns.

The sedentary Tibetans of the village differ very little from the pastoral nomads of the Kokonor grasslands immediately west of them, but they are even more devout. The ritualistic demands of plowing, seeding and harvest, together with the recurrent threat of drought and hail, have stimulated in them a greater interest in magic and sorcery. As in other Northeastern Tibetan villages—unless Chinese infiltration has changed the character of Tibetan life—the people own their own fields where, during the short growing season, barley is the chief crop. The forests and pastures which are utilized for fuel and lumber and for cattle, pig and sheep raising, are communally owned.

The houses of Labrang differ from the usual Tibetan “earthen houses” which have been briefly described. In general plan they appear to resemble the houses of Ladakh, Purig and Baltistan in Western Tibet. At the front are stables and wood sheds; at the back is the home, a large room with a fireplace in the middle, lighted from a skylight which serves as a chimney. The smaller second story consists of one or two rooms used only in the summer. The houses are built close together with the flat roofs of the first stories adjoining so that it is possible to go all over the village without getting off the roofs. In front of each house is a huge pile of cord wood which is seldom used but stands as a symbol of the importance of the family in the community. Wood is of course a highly valued commodity not available at all in most parts of Tibet.

The Museum’s Carter D. Holton Collection comes from Labrang and its environs.

**Derge**

T. De-ge, spelled sDe-dge, “happy land,” pronounced with a short “e” and hard “g,” “Derge,” the usual occidental spelling, popularized by such authorities as Bell and Rockhill, has been retained in this catalogue for the sake of clarity.

Derge, the great Tibetan metalworking district, is located in northern Sikang province, western China. The handicrafts of Derge—bells, swords, saddles, teapots, and other articles—are prized by Tibetans everywhere. Most of the Newark Museum’s fine Tibetan metalwork is believed to have been made in Derge. The work is done in the homes and in the workshops of the predominantly Red Hat lamaseries. One of the great Tibetan printing establishments is at Derge Lamasery, where an
edition of the Lamaist scriptures as well as other religious and historical works are published. The art and learning of Derge is ascribed to the emigration of Buddhist monks from Central Tibet under King Langdarma's persecution of Buddhism in the ninth century. These fugitives took with them books, images, and valuable traditions of learning.

TIBETAN BUDDHISM OR LAMAISM

Lamaism is a western term for the Tibetan form of Buddhism, known to the Tibetans as "Buddha's religion" or simply "The Religion". The story of Gautama or Sakyamuni Buddha, the Indian sage who founded Buddhism in the sixth century B.C., will be touched upon in Volume Three. It has been frequently told, most poetically perhaps by Sir Edwin Arnold in his "Light of Asia.”

Buddhism had already secured a firm hold in China and Japan when it was introduced to Tibet in the seventh century. The form of Buddhism which entered these countries was that of the Northern school. To primitive Buddhism had been added many divinities including metaphysical Buddhas and Bodhisattvas or beings who have attained Buddhahood but refuse to enter Nirvana until all humanity has been saved. Because salvation was obtained for the masses by the invocation of these Bodhisattvas, the Northern school was called the Mahayana or “Great Vehicle” as opposed to the Hinayana or “Lesser Vehicle” which was adopted with modifications by the Southern Buddhist school of Burma, Siam and Ceylon. The cult of Yoga, or the ecstatic union of the individual with the universal spirit, and Tantrism, a mystic worship which introduced among other rites the worship of female energies or saktis in conjunction with male deities, were also added to Indian Buddhism before it reached Tibet.

In the eighth century Padma Sambhava, an Indian Buddhist teacher and sorcerer of the Yoga Tantric school, came to Tibet at the request of King Ti-song De-tsan and gave Buddhism a firm hold by adding to it many of the deities and rites of the native Pön religion. This fusion of Mahayana Buddhism and Pön was the origin of Tibetan Buddhism or Lamaism, and Padma Sambhava, who is regarded as its founder, is revered as a saint by all Tibetan Buddhists and especially by his own Nying-ma-pa order. To the Tibetans he is known as Guru Rin-poche or "Precious Teacher.”

Many different religious orders or sects have arisen in Tibet. The unreformed Nying-ma-pa order and the many orders which adopted the reforms of the eleventh century Indian Buddhist monk Atisa are generally known as Red Hats. In the early fifteenth century, through the reforms of the great Tibetan teacher, Tsong Kha-pa, the Ka-dam-pa sect founded by Atisa became the Ge-lug-pa or “Virtuous” order, popularly designated as Yellow Hats. Celibacy, abstinence from liquor and a generally stricter moral code are observed by this order which has become the established church of Tibet.
In the sixteenth century Tibetan missionaries converted Mongolia to the faith. Lamaseries were built even in Peking by the Manchu Emperors who found it expedient for political reasons to protect Lamaism.

At the present day the Tibetan form of Buddhism extends into all territories inhabited by Tibetans and Mongolians. A European outpost of the church exists (or existed) among the Kalmuks on the Volga River. Lamaism is the state religion of Sikkim and Bhutan.

Further information will be given in the succeeding volumes of the catalogue.

LAMA AND LAMASERY

T. lama, spelled bla-ma; güm-pa, spelled dgon-pa

Lama is a term used by occidentals to designate the Tibetan priests or monks. In Tibet it means "superior one" and is applied only to those of high degree or known saintliness, the term tra-pa being used for monks of the lowest class and ge-long for the great body of more learned monks.

Lamasery is a western term for the Tibetan monastery. The largest lamaseries are veritable towns, consisting of streets and squares, temples, assembly halls of the different colleges, and the houses of the lamas. Their colleges teach Ritual and Magic, Medicine, the Sacred Scriptures, Philosophy and Metaphysics. They generally own large estates inhabited by tenants to whom they owe protection and over whom they have the right of justice.

At least one son from every Tibetan family becomes a lama. The boys enter the lamaseries at the age of eight or nine and each is assigned as ward to some lama who is also as a rule his tutor. Destitute boys perform menial work to pay for their keep and seldom get much teaching. Poverty is not enjoined upon the lamas as upon the early Buddhist monks. Each lives according to his means and earns his livelihood by performing religious ceremonies in the homes, by astrology and divination, trading, printing, painting, or by practicing almost any vocation which is open to laymen. The latter never take part in the daily services of worship although they attend the Mystery Plays and other festivals.

INCARNATION OR "LIVING BUDDHA"

T. trül-ku, spelled sprul-sku

The Hindu doctrine of reincarnation is accepted by all Buddhists. In the Buddhism of Tibet it has given rise to a religious aristocracy whose members are believed to be incarnations of particular divinities or saints. Every lamasery of any importance has at least one incarnation. The western term "Living Buddha" expresses in a
general way the attitude of the ordinary Tibetan towards these incarnations, but it should never be interpreted to mean that a trülku is an incarnation of the historical Buddha.

When a trülku dies, he may indicate where he will be reborn. The lamas then set about discovering his incarnation by occult means. The child will usually have been born within two years of the death of his predecessor. He may have certain identifying marks on his body. From a group of similar articles, the authentic incarnation identifies those used by his predecessor or rather by himself in his previous life. When his identity is considered to have been proven the child is taken from his parents and brought up by the lamas.

It would perhaps be more correct to speak of these great lamas as emanations rather than incarnations, for the deities incarnated exist simultaneously in celestial realms.

**Dalai Lama and Panchen (or Tashi) Lama**

T. Kyam-gön Rin-po-che, "Precious Protector" and Pan-chen Rin-po-che, "Precious Pandit" as well as other similar titles.

The Dalai Lama and the Panchen Lama are the two great religious leaders of Tibet and of the millions of people throughout Asia who embrace the Lamaist faith. The Dalai Lama, who resides at Lhasa, is also temporal ruler of Tibet. The Panchen (or Tashi) Lama, who traditionally presides over Tashilhünpo Lamasery near Shigatse, is by some considered to be spiritually superior to the Dalai Lama since he is less contaminated by secular responsibilities, and since he is by tradition the Dalai Lama's spiritual guide. There have been periods in Tibetan history, usually during the minority of the Dalai Lama, when the Panchen Lama has assumed the political leadership of Tibet.

The fifth Grand Lama of the Gelugpa order was made supreme pontiff of Tibet in 1650 when the Chinese Emperor conferred upon him the Mongol title Tale or Dalai, "(vast as) the ocean," a title which is however seldom used by the Tibetans. This personage, known as the "Great Fifth" declared himself to be an incarnation of Chenrezi (S. Avalokitesvara), Bodhisattva of Mercy and patron deity of Tibet. He established his religious teacher as Grand Lama of Tashilhünpo, affirming that the latter was an incarnation of Opame (S. Amitabha), Buddha of Boundless Light, who is the spiritual father of the god Chenrezi. Thus began a theocratic regime which has continued up to the present day.

When the Dalai Lama became god in human form he was already an incarnation of Gedundub, Tsong Khapa's disciple, and the Panchen Lama was already an incarnation of Subhuti, one of Sakyamuni Buddha's foremost disciples. Hence each is an incarnation of both a deity and a saint.

During the past fifty years, the Dalai Lama and the Panchen Lama have become associated with different political factions, the Dalai Lama favoring the western
powers and the Panchen Lama favoring the Chinese. The last Panchen Lama, the ninth, fled to China in 1924 after a breach with the Dalai Lama, and died in Jyekundo in 1937. The thirteenth Dalai Lama died in Lhasa in 1933.

The present Dalai Lama was discovered at the age of four, the son of a Tibetan peasant family living near Kumbum Lamasery in Tsing-hai province, western China. After a year of negotiations to extricate him from the jurisdiction of the Chinese and Tibetan authorities of his district, he was taken to Lhasa and, having passed the required tests, enthroned as the fourteenth Dalai Lama. A regent will rule presumably until he comes of age at eighteen.

The tenth Panchen Lama has not been definitely identified. A thirteen-year-old candidate trained at Kumbum Lamasery is accepted as authentic by the Chinese government. A rival candidate is at the Kundeling Lamasery at Lhasa. The Lhasa Tibetans have refused to consider the first candidate unless he comes to Lhasa without a Chinese escort and undergoes the proper tests.

Pön

T. Pön, spelled Bon

The religion of the people before Buddhism came to Tibet, Pön is a form of Shamanism or nature worship involving divination, magic, the propitiation of evil spirits and the worship of good ones. In pre-Buddhist days it included human as well as animal sacrifice. It resembles the early Taoism of China. Caucasian influence appears to be present in Pön practices, and its present adherents affirm that their religion spread in Tibet from the north and west.

Pön is still widely prevalent, especially along the eastern frontiers where its adherents are said to have fled during the early years of Buddhist persecution. It falls into two main divisions known as the White and the Black Pön. The White Pön have in many ways imitated the Buddhists, but the Black Pön, who are greatly feared as sorcerers, follow more closely their pre-Buddhist traditions.

The White Pön live in lamaseries and their dress and discipline differ but little from the non-reformed Lamaist orders. Their deities are similar to those of the Buddhists although they have different names. The spells or mantras of the White Pön vary only slightly from those of the Buddhists. The most obvious distinction between Pön and Buddhists consists in the fact that the former circumambulate religious monuments by keeping them on the left, while the Buddhists invariably keep them on the right. Thus the Pön follow a counter-clockwise direction or that of the moon's course as did the Druids of old, while the Buddhists follow a clockwise direction or that of the sun's course, as did the Romans. The Pön also spin prayer wheels in a counter-clockwise direction, and the arms of their swastika are similarly turned. Indeed, they are said to reverse Lamaist procedure to the extent of repeating certain Lamaist mantras backwards.
1 Bell, *People and Tibet*; Rockhill, *Land and Notes*; Ekvall; Combe; Teichman, *Eastern Tibet*; Chapman; Pallis; Dainelli; *E.R.E.*, XII, p. 331 ff.


6 Bell, *People and Tibet*; Chapman; Das, *Journey*; Waddell, *Lhasa*; Riencourt; Steele; Thomas.

7 Dr. Karl A. Wittfogel.

8 Pallis; Tucci; Francke; Heber; Sherrington; Dainelli; Cunningham.

9 Teichman, *Eastern Tibet*; Rockhill, *Diary and Land*; Ainscough; Coales; Chapman, p. 135 ff.; Rand.

10 Ekvall; Teichman, *Eastern Tibet and North-west China*; Rockhill, *Diary and Land*; Grenard; Li An-che; Rijnhart. For location of Amdo see also Riencourt, pp. 193, 202; Bell, map; Chapman, map.


15 See Dainelli, pp. 36-38.


17 Waddell; Pallis; Bell, *Religion*; Gordon, pp. 3-7; Eliot, III, pp. 345-401.


The sixteen-year-old Dalai Lama enthroned.

Lowell Thomas, Jr.
The Potala at Lhasa

Threshing grain in a valley south of Lhasa
Nomad tent in Central Tibet

Summer palace of the Panchen Lama at Shigatse
The Jö Lama and his wife, Batang. See p. 48.

Three Batang sisters
Bridge in Kham along the Mekong River

Albert L. Shelton
Children of Lhasa nobility

Women of Labrang

C. Suydam Cutting

M. G. Griebenow
Labrang man

M. G. Griebenow

Northeastern Tibetan woman wearing tribal headdress

M. G. Griebenow
Gezong Ongdu, Dr. Shelton's teacher, Batang

Country girl near Batang wearing many braids

Albert L. Shelton

Roderick A. MacLeod
SYMBOLS IN TIBETAN BUDDHIST ART

(Note: Footnotes for this section appear on page 46.)

"Symbolism is all-important in the arts of the Far East. What would pass in the west for an item of decoration is nearly always the picture or symbol of an idea, readily understood by the people of the culture which produced it . . .

"Tibetan culture, like the Japanese, is essentially adaptive rather than inventive, but it differs from the latter in being more strictly conservative. While its art is primarily based on Buddhist motives brought from India and therefore should be studied primarily as an offshoot of the Indian Buddhist tradition, it has drawn almost as heavily from Chinese culture . . .

"Thanks to the strong conservatism of Tibetan culture and the fact that its tradition is being kept relatively untainted by Western influences owing to the government’s policy of isolation, Tibet may well remain a living storehouse for the symbols of Far Eastern culture when the disease of modernism has robbed them of their meanings—and thus their very reason for existence—in the other lands of Eastern Asia."¹

MUDRAS: RITUAL HAND POSES

S. mudra; T. p’yag-rgya
Tibetan Buddhist deities are often represented with hands and fingers in ritual poses symbolic of their attributes. The more usual of these poses or mudras are illustrated below.²

The use of the word mudra, literally “seal”, is said to go back to a time when the priests of India pronounced magic spells or mantras, at the same time accompanying the sound by imitating the corresponding Sanskrit characters with their fingers, thus sealing the magic.

The Yogacharya form of Buddhism which Padmasambhava brought to Tibet involved the use of mantras, mudras, and the thunderbolt scepter or vajra. A similar form of Buddhism is found in Bali and in Japan among the Shingon Buddhists. In these countries, as in Tibet, the mudra system has developed into a secret and complicated ritualistic language known only to the higher initiates. The Yogacharya system teaches that by means of mantras and mudras articulated and performed according to rule and accompanied by music one arrives at samadhi, the highest state of consciousness. The mantra containing the divine idea is first recalled by the mind, then articulated by the mouth, and finally given material expression by the hands. Thus thought, speech and body, the three vehicles or containers for the Divine Presence, are called into activity. A corresponding idea is inherent in the Buddhist Triad or
Threefold Refuge, Buddha signifying Divine Wisdom, the Law or the Doctrine signifying the Word or Verbal Revelation, and the Clergy signifying the body of the Divine Essence. ³

PROTECTION OR BLESSING OF FEARLESSNESS

S. abhaya
Palm turned outward, fingers extended. In the higher position, arm is elevated and fingers extend upward. In the lower position, arm is pendant and fingers extend outward.

EARTH TOUCHING OR WITNESS

S. bhumi sparsa
Right arm is pendant over the right knee. Hand with palm turned inward has all fingers extended downward touching the lotus throne. Has reference to the episode under the Tree of Wisdom when Gautama Buddha called upon the Earth to witness that he had resisted the temptations of Mara, the Evil One.

CHARITY OR GIFT-BESTOWING

S. vara or varada
Right arm pendant, all fingers extended downward, palm turned outward.

Left to right—Protection or Blessing of Fearlessness (shown in two positions); Earth Touching or Witness; Charity or Gift-Bestowing.
ARGUMENT

S. *witarka*

All fingers extended upward except one, usually the index finger, which touches tip of thumb. Palm turned outward.

PREACHING OR TEACHING, TURNING THE WHEEL OF THE LAW

S. *darmacakra*

Thumbs and index fingers touch, other fingers extended upward. Usually hands are held against breast with left hand covering right.

MEDITATION

S. *dhyana* or *samadhi*

Hands lie in lap. Right hand placed on left hand with all fingers extended and palms turned upward.

SALUTATION

S. *buddhasramana*

Right hand on line with shoulder, wrist bent backward, fingers extended and palm upward.
PRAYER

S. namaskara

Hands are held at breast in devotional attitude. The palms and fingers are pressed close together.

BUDDHA SUPREME AND ETERNAL

S. vajrahumkara

Wrists are crossed at breast. Hands with palms inward holding symbols, usually *dorje* and bell.

AWE-INSPIRING

S. bhutadamara

Wrists crossed at breast. Palms outward. Hands may hold symbols.
THE SEVEN JEWELS OF A UNIVERSAL MONARCH

S. sapta ratna, “The Seven Jewels (or Treasures)”; T. rgyal-srid sna-bdun, “The Seven Different Precious Articles of Royalty.”

These ancient Hindu treasures of royalty—wheel, jewel, horse, elephant, wife, general, and minister—were later considered to be the special treasures of the Buddha as universal spiritual monarch. The “Seven Jewels” sometimes appear in figures of metal on Tibetan Buddhist altars. More often perhaps the elephant is singled out for altar use as a metal incense burner or flower holder. See Volume Two, page 41. Artists render the entire group—occasionally with great freedom and charm—as offerings or tributes in paintings of Buddhas or Bodhisattvas. Most important of the seven treasures are the wheel, the wish-granting jewel and the horse; these frequently appear as independent emblems in Tibetan Buddhist paintings and on other articles, both religious and secular.

THE WHEEL

S. cakra and dharmacakra; T. kor-lo and ch’os ’khor-bskor; “wheel” and “wheel of the law”

As a sun symbol the wheel is one of the oldest and most widely distributed emblems. In Buddhism the wheel represents the Law or the Word as set in motion. Thus in early Buddhist art, before anthropomorphic images were used, the wheel represented the Buddha whose teaching caused the Wheel of the Law to turn. Later it symbolized the Buddha’s first sermon in the Deer Park near Benares which was the first
Wheel of the Law

Wish-Granting Jewel

Horse

Elephant

Wife

General

Minister
turning of the wheel. The Sanskrit name *cakravartin*, meaning "universal ruler," literally "wheel turner," was applied to the Buddha as spiritual monarch of the universe. The Tibetan Wheel of the Law always has eight spokes or a multiple of eight. The lotus base and halo of flames are an indication of its sacred character. See also Volume Two, page 30 and plate XV.

The Wheel of the Law between two kneeling animals, which is often seen as a striking emblem rising from the roof of a lamasery temple, signifies the Buddha’s first sermon. In Indian Buddhist art, according to Coomaraswamy, the animals were deer and they symbolized the Deer Park where the first preaching or turning of the wheel took place. In Lamaist art, however, the animals are generally rendered as antelopes or gazelles. See Volume Two, page 41 and plate XXII.

THE WISH-GRANTING JEWEL

*S. cintamani; T. yid bzhin nor-bu*

The mother of all gems, usually depicted in Tibetan Buddhist art as a bouquet of six or nine elongated jewels surrounded by flames. The belief in the magical efficacy of this fabulous gem goes back to very ancient times.

THE HORSE

*S. asva; T. rta-mch'og, “best horse of its kind”*

Since he carries his rider pegasus-like through the air in whatever direction desired, the jewel horse is associated with the idea of the realization of material wishes. On his back is a single flaming jewel or the Three Jewels of the Holy Triad. The same horse appears on the prayer flags where he is known as the *lung rta* or "wind horse." See Volume Two, pages 2 and 3.

THE ELEPHANT

*S. hasti; T. glang-po*

In Hindu and early Buddhist iconography the elephant is commonly depicted as the mount of kings and symbol of royal splendor. In Hindu iconography it is especially associated with rain since elephants were believed to have the power of attracting their heavenly counterparts, the rain clouds. Special value was attached to the so-called "white" elephants—albinos showing light or rosy spots—which were adopted by the kings of Burma and Siam as their emblem of sovereignty. This elephant, one of the Seven Treasures, appears to be Indra’s milk-white elephant Airavata.
THE WIFE OR QUEEN

S. stri; T. btsun-mo
The wife, who attends her lord with the constancy of a slave, and the two remaining treasures, the general and the minister, are represented together in the above drawing which is from a painting in the Newark Museum collection. More often, perhaps, they appear individually as do the other emblems.

THE GENERAL

S. kshatri; T. dmag-dpon
The general or commander-in-chief conquers all enemies. He is the second in the group of three.

THE MINISTER

S. mahajana; T. blon-po
The minister regulates the business of empire. Sometimes this personage is called the household chief. He is the last figure in the group of three.

THE EIGHT GLORIOUS EMBLEMS

S. ashta-mangala, “The Eight Glorious Emblems”
C. pa chi hsiang, “The Eight Lucky Things”
T. bkra-shis rtags-brgyad, “The Eight Auspicious Emblems” or, more commonly, tra-shi tag jye, “The Eight Signs of Luck”

These sacred emblems—umbrella, fish, conch, lotus, wheel, banner, vase, endless knot—are said to have been among the signs on the sole of the Buddha’s foot. At least two of them—the wheel and the lotus—were revered long before the founding of Buddhism. Fashioned in metal, clay or wood, and elevated on lotus bases, the Eight Glorious Emblems are used as ritual objects on Buddhist altars, and as decorations on all kinds of secular as well as religious objects. Often they are adorned with fillets.

THE UMBRELLA

S. chatra; T. gdugs
Throughout Asia and parts of Africa the umbrella is the most important insignia of royalty. It was probably first used to protect sacred personages from the sun’s rays.
The fish emblem doubtless relates to the universally held belief that generation proceeds from the waters. In Buddhism the twin fish are said to symbolize “freedom from restraint” implying that as the fish moves freely in the waters, so in the fully emancipated Buddha state no obstacles to freedom are encountered.
THE CONCH SHELL

S. *sankha*; T. *dung*

In Vedic tradition the conch was symbolic of the spoken Word. The Buddhists prize most highly a shell with whorls turning to the right, symbolizing the “blessedness of turning to the right” as Buddhists do in circumambulating sacred monuments. As an object of divine worship, the conch takes the form both of a trumpet and an offering vessel. See also Volume Two, pages 22 and 23.

THE LOTUS

S. *padma*; T. *pad-ma*

A most important Buddhist and pre-Buddhist emblem, represented either naturalistically or in a conventionalized manner, and often as a lotiform wheel with eight spokes or petals.

The lotus in Vedic tradition, arising from the earth and resting on the waters, was identified with the ground and substance of existence, or that wherein and whereon existence was firmly established. Thus, since it represented a state of being which could only be established within man, it came to signify the heart and mind. It follows that in Tibetan Buddhist iconography the lotus is always associated with divinity, signifying complete emancipation and Buddhahood as well as divine birth. Buddhas and Bodhisattvas are represented on lotus thrones. The lotus is also a symbol of purity since although it grows from the mud it is unsullied, and although its flowers and leaves rest upon the water, they are not wetted. Such is the truly wise man who lives in but is not affected by the world.

The lotus is native to India but not to Tibet. The leaves as represented on the lotus emblem bear no resemblance to those of the actual flower.

*Wheel*  
*Standard of Victory*
THE WHEEL

S. cakra or dharmacakra; T. korlo or ch'os 'khor-bskor, "wheel" or "wheel of the law"
This is the Buddhist Wheel of the Law which we have already discussed as one of the Seven Jewels. It is here represented without the lotus base and halo of flames.

STANDARD OF VICTORY

S. dhvaja; T. rgyal-mtshan
Buddhist standard or banner of victory, symbolic of the attainment of enlightenment. Fashioned of cloth, wood or metal, and of cylindrical shape, it is often erected upon roofs and carried on poles. It is believed to combat the powers of evil. In Japanese Buddhism it appears that this emblem is regarded as a closed umbrella, the open umbrella being described as a canopy.

THE VASE

S. kalasa or dhana kumbha; T. bum-pa
Often represented as a holy water vase, with or without a peacock feather aspergil, and sometimes as a jar or pot of treasures. Perhaps, as in Japanese Buddhism, the jar is supposed to contain the sacred relics of Buddha.

THE NOOSE OR ENDLESS KNOT

S. shri vatsa; T. dpa'-gyi b'i'u, "glorious noose"
To the Tibetan according to Das this emblem symbolizes love and devotion. In
China and Japan it is regarded as an emblem of longevity. It is said to have been derived from a mark on the breast of the Hindu god Vishnu. Although its Sanskrit and Tibetan names identify it as a noose, it is generally called, at least in western literature, Endless Knot or Lucky Diagram.

**Precious Jewels Symbolic of Wealth**

*C. pa pao*, “Eight Jewels.” The term does not refer to a single group but to any one of several groups presented in combinations of eight. The Tibetans do not limit themselves to any specific number of jewels.

The following, usually studded with gems, appear in Tibetan Buddhist art as auspicious symbols and as offerings of wealth to the deities. Several are listed by Waddell among the “Seven World Ravishing Gems” and the “Seven Royal Badges.”

**Coral Branch**

This is sometimes called the *naga* tree since *nagas* guard treasures beneath the waters.

**Pair of Elephant Tusks**

**Pearl or Heap of Pearls**

Sometimes with a halo of flames.

**Ju-i Jewel**

The Chinese word *ju-i* means “as you wish” or “according to your desire.” The *ju-i* jewel is in the form of the head of a *ju-i* sceptre, the sceptre of the Chinese mandarin, an emblem of power and authority.

**Ingot**

The center design may indicate that it is wrapped in silk.
JEWELRY

Six or more pieces, called shèng by the Chinese. These were originally hair ornaments. The interlocking circles and lozenges are designated as Queen’s and King’s Earrings. Only four illustrated.

UNIDENTIFIED EMBLEM

This may be a misunderstood or mis-rendered rhinoceros horn.
Certain Jewels, as illustrated here, appear frequently on Lamaist articles of Chinese make, but are not used by the Tibetans.

**JU-I SCEPTER**

**JADE MUSICAL STONE**

**PAIR OF RHINOCEROS HORNS**

**BOOKS (SUTRAS)**

**PAIR OF SCROLL PAINTINGS**

**PERFORATED COIN**

**SWASTIKA JEWEL**

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*Offerings of the Five Senses*¹⁰

*S. kamaguna; T. 'dod-yon-lnya*

The symbols vary, the concept of the offerings for each sense being more important than the specific symbols which express them. They are offered daily by lamas of the Gelugpa order. Those listed are frequently used.

**Hearing:** lute or cymbals. **Taste:** fruit or holy cake. **Touch:** strip of silk. **Sight:** mirror or jewels. **Scent:** conch shell full of curds or vase of flowers.

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*The All-Powerful Ten*²⁰

*S. dasakara vasi; T. rnam-be dbang-l丹*

Mystic monogram composed of ten Sanskrit letters of the type known as Ranja or Lantsa. It is the emblem of the Kalacakra system, a Tantric development which
entered Tibet with Buddhism. The letters are O, U, H, K, S, M, L, V, R, Y. It is surmounted by the nyi-zla, for which see below.

**Sun-Moon Emblem**

*T. nyi-zla, “sun and moon”*

The crescent moon is surmounted by a round sun which in turn is surmounted by a flame representing the *jyoti* or sacred light of Buddha. Sometimes sun and flame are combined into an acuminate circle. The emblem is often featured on the pinnacles of the Buddhist *chortens* (relic shrines). See Volume Two, pages 32-33 and Plate XVII. On the *chorten* it is often described as signifying air and ether, thus completing the five elements represented by the *chorten*—earth, water, fire, air, and ether—into which the body is held, to resolve itself at death. The air is represented by the moon, ether by the sun and flame.\(^{21}\)
The emblem may be related to the disc on crescent found in ancient Egypt and worn much later in the crowns of the Sassanian kings of Persia.22

**The Three Jewels**23

*S. tri-ratna; T. dkon-mchog-gsum, "The Most Precious Triad"

Buddhist symbol of the Holy Triad (S. Buddha, Dharma, Sangha) in which every professing Buddhist takes his daily "refuge." *Dharma* signifies the Word of Buddha or the Law. *Sangha*, originally signifying Buddha's order of monks, is generally interpreted by Tibetans as meaning the Congregation of Lamas or the Lamaist Church.

**The Trident**24

*S. trisula

This is an ancient Indian symbol of fire, adapted, like so many other symbols, to Buddhist iconography. In Buddhism it signifies, like the Three Jewels, the Holy Triad: Buddha, the Law, and the Church. The *vajra* or *dorje* appears to have evolved from the trident, the prongs of which probably originally represented flames.

**Dorje**25

*S. vajra; T. rdo-rje, pronounced dorje, "prince of stones"

Tibetan Buddhist sceptre, derived from the thunderbolt of Indra, used in most rituals and symbolic of dominion over worldly existence. The characteristic *vajra* of ancient India had a trident at each end. The Tibetan Buddhist *dorje* has a double or quadruple trident at each end, making five or nine prongs, the four or eight outer ones curving inward to meet the center one which is a prolongation of the stem. *Vajra* types with from one to eight prongs are used by the Buddhist priests of the Shingon sect in Japan, and *vajras* are used by the Balinese priests. See page 23; also Volume Two, pages 34-37 and plate XVIII.

**Crossed Dorjes**26

*S. visva-vajra; T. rdo-rje rgya-gram or sna-tshogs rdo-rje

This important emblem, symbolic of equilibrium, immutability and almighty power, is featured on the hanging at the front of the Dalai Lama's throne. According to Tibetan cosmogony the world came into being from the whirling movement of the wind. The sound of the wind aggregated matter, *rgyu*, in the form of *gya-tam*, a cross. The lamas conceive this cross which formed the foundation of the world in
the shape of two *dorjes* placed crosswise. The Pön imagine it as a swastika, or a cross with the free end of each arm bent at right angles to the limbs. The primordial *gya-tam* sang and forms arose which in turn generated other forms by the power of the sounds they gave out.

**Swastika**

*S. svastika; T. g’ying-drung*

One of the most ancient and widely diffused symbols, present in prehistoric Asia, Eurasia and the Americas. The lamas regard it as a symbol of “endless moving” or life. Among the Pön it is a most important emblem taking the place of the Buddhist crossed *dorjes* and symbolizing the foundation of the world. The arms of the Buddhist swastika characteristically point to the right or in the direction of the sun’s course. Those of the Pön swastika characteristically point in the opposite direction. However, the Buddhists often use a pair of swastikas whose arms point in opposite directions. The swastika is considered a great luck-bringer. It frequently appears on the doors of Tibetan houses.

**Whirling Emblem**

*T. rgyan ’khyil, “whirling ornament”*

A circle composed of three or more rarely four “whirling” segments, signifying the ceaseless change or “becoming” which is life. It resembles the Japanese *mitsu-tomoe* which consists of three comma-shaped segments. Both emblems may have evolved from an ancient Chinese triskelion.
YIN-YANG EMBLEM

C. tai-chi
Ancient Chinese symbol of the two First Causes or Creative Principles Yang and Yin, expressed in opposites such as heaven and earth, light and darkness, male and female, movement and repose, etc. The philosophical dualism expressed by Yang and Yin still underlies Chinese thought. The emblem is frequently seen on Tibetan objects. It often forms the center of the crossed dorje emblem described above.

SHOU

C. shou; T. hor-tad, hor-yig
Chinese emblem of longevity based on the character shou meaning long life. It has an infinite number of variations, the two chief forms, hor-tad and hor-yig to the Tibetans, being circular and oblong. It often appears as a decorative emblem on Chinese textiles used in Tibet. The lamas regard it as an emblem of good fortune and often employ it in astrology and divination.

EIGHT TRIGRAMS OF FU-HSI

C. pa-kua
Ancient Chinese trigrams attributed to a legendary personage named Fu-Hsi. The three unbroken lines symbolize the active male principle, Yang, of which the most complete expression is Heaven. The three broken lines symbolize the female, passive principle Yin, expressed by Earth. The combinations of broken and unbroken lines symbolize essential elements in the universe in which Yang and Yin are variously combined: sky, lake, fire, thunder, wind, river, mountain, land. The Tibetans use these trigrams in astrology and divination.

NAGA AND DRAGON

S. naga, nagini; T. klu, “serpent”; C. lung; T. ’drug, “dragon”
The nagas are serpent demigods of Hindu mythology. Like the garuda who preys upon them, it seems probable that they were not an importation from India, but
rather a part of the old folklore of Tibet which was identical in many ways with the same stratum of thought in India. Pön is to this day especially associated with the worship of nagas. They are of four kinds: (1) celestial, guarding the mansions of the gods; (2) aerial, causing winds and rain to benefit human beings; (3) earthly, marking the courses of rivers and streams; (4) guardians of hidden treasures.

The Chinese dragons or rain-gods have similar powers and functions, and the northern Buddhists have assimilated them with the nagas. Thus the dragon in Tibetan art is often indistinguishable from the naga, but nagas are also represented as snakes or serpents, and as part human and part serpent corresponding to the mermen and mermaids of European lore.\(^{32}\)

The typical Chinese dragon, rising from waves or flying in clouds and pursuing a flaming disc or pearl frequently appears on Chinese textiles used in Tibet. During the Ch'ing dynasty (1644-1911) the Chinese dragon symbolized, among other things, the Chinese nation and Emperor. The Emperor and his princes and favorites were entitled to use as an emblem an imperial dragon with five claws on each of his four feet. Other officials were generally permitted only a four-clawed dragon.\(^{33}\) Royalty and higher officials in Chinese-controlled Tibet appear to have also been entitled to the four-clawed dragon.

The Tibetan artist, instead of depicting the dragon pursuing the flaming disc, often shows him holding a jewel in each of his four sets of claws, suggesting the nagas' traditional function as guardians of wealth.

The stylized dragon whose head only is recognizable frequently appears in Tibetan art. This is the Chinese k'uei-lung, or “one-legged dragon.” According to Chinese convention, one leg is shown and the rest of the body dissolves in scrolls. Two dragons confronting a jewel symbolize the duality of nature, the eternal conflict between opposing forces.\(^{33}\) See also garuda.

\[Naga\] or Dragon \[Stylized\] Dragons
Garuda

S. garuda; T. khyung or nam kha’lding

The garuda, a mythological bird of Indian and Tibetan folklore, is a popular emblem among both Pön and Buddhists, and a special favorite of the former. He wages continual warfare against the nagas or serpents. Thus he is considered to be a protection against poisoned water and other maladies sent by the nagas when they are angered. The nagas also bless mankind by sending rain, and the garuda, due to his power over them, is looked upon as a rain bringer. Perhaps it is for this reason that the Pön of the Chiarong states consider him an emblem of fruitfulness.

The garuda is part bird and part human. His human arms hold a serpent which he is chewing. Frequently he treads upon serpent gods. The traditional antagonism between serpents and bird-man beings or eagles seems to have come from the west, where, for example, it was characteristic of ancient Mesopotamia and Greece. In western tradition, however, a spiritual opposition is commonly stressed, the eagle representing the higher spiritual principle released from the bondage of matter. In Indian symbolism the opposition was strictly that of natural elements, the “fair-feathered”, golden-winged garuda symbolizing the sun and the serpents symbolizing the energy of the earthly waters. In Tibet the garuda appears to have lost its association with the sun and to have become a more comprehensive sky god.

The garuda-serpent symbolism bears a striking resemblance to the North American Indian symbolism of the thunderbird and serpent. Thunderstorms according to Plains Indians belief were caused by contests between thunderbirds and rattlesnakes or underground or subaqueous monsters, and the Hopi Indians even today hold that snakes have the power of compelling the nature gods to send rain. For further information about the rain-bringing garuda and serpent see Volume Two, pages 3-5.

Monster Mask

S. kirtimukha, “glory face”; C. t'ao ti'eh, “the glutton”; T. chimindra, spelled chi-mi’dra, “that which resembles nothing” or “the monster,” and xirdong, spelled gzi-gdong, “face of splendor.”

This ogre-like monster may be traced back to the much more conventionalized t'ao-t'ieh masks seen on ancient Chinese bronzes. The Chinese emblem seems to have represented a sky god, the term t'ao-t'ieh, “the glutton,” having been applied to it at a much later time. The Tibetan emblem, which frequently changes places in Lamaist design with the sky bird or garuda, is also regarded as a god of the skies. The mouth is shown devouring or giving forth snakes, dragons, sprays of vegetation, clouds, or other substance, showing perhaps that like the Sun he has the dual function of creator
and destroyer. This Chinese type of *chimindra* is characteristically shown in conjunction with two other creatures. His human arms hold the tails of snakes or dragons, or he is flanked by dragons, sun-birds or other animals. A fine example appears on a saddle to be described and illustrated in Volume Five.

The second type of monster mask, not here illustrated, is called like the first, *chimindra*, and also *zirdong*, "face of splendor," a name almost identical in meaning with that of the Indian *kirtimukha* or "glory face" from which this mask was derived. It does not usually have arms like the mask of Chinese derivation, but, like the latter, it does usually lack the lower jaw. It is a lion's face, sometimes provided with small horns, and from the mouth drip festoons of pearls or jewelled pendants. This mask seldom occurs singly but is generally repeated as a frieze in which each head is connected with the adjoining ones by the outer strings of the jewelled cords which hang from the mouth. The Indian *kirtimukha* represented the wrathful aspect of God or the Sun which creates and destroys his children. According to a Hindu legend, it originated as a projection of Siva's wrath, a lion-headed monster who ate his own body. This type of Tibetan mask seems to have lost most of its solar significance and to have become associated in the minds of the lamas with Mara, the Demon of Desire, the Satan of Buddhism. The friezes of monster masks around the lamas' hand bells, according to the lamas of Sikkim and Ladakh, depict Mara giving forth the jewels which symbolize the wealth and delusions of the world. As Dr. Cammann points out, this is not entirely unrelated to the Indian meaning of the "glory face," since Mara represents worldly desire which leads to death and the renewal of life in the ceaseless round of existence. For the masks on bells see Volume Two, pages 35-36 and Plate XVIII.

Both masks are popularly regarded as auspicious emblems to protect the devotee and ward off evil.
According to Indian tradition, the mongoose conquers the serpent demigods, or nāgas who guard the treasures hidden beneath the earthly waters. The mongoose disgorging jewels is a Tibetan emblem of wealth. Kuvera, the God of Riches, holds such a mongoose. A pair of the animals disgorging jewels into a central heap is depicted in relief on a small gilt-bronze plaque in the collection. See Images and Paintings, Volume Three.

**Makara**

S. *makara*; T. *chu-srin*

Indian mythological sea monster, symbolizing the life-giving power of the waters. A pair of *makaras* appear on the aureole or so-called “gate of splendor” at the back of images. *Makara* heads are often used as ornamental finials. See Volume Two, page 32 and plate XVI. They are popularly regarded as auspicious emblems to ward off evil.

**Kinnara**

S. *kinnara, kinnari*; T. *mi-am-ci*

These heavenly musicians of Indian and Tibetan mythology are represented as half human and half bird. They frequently appear in Tibetan Buddhist paintings. The above figure was copied from the richly decorated pommel of a saddle in the Newark Museum collection.
According to Waddell, the five bats of fortune are embroidered on the robes of high lamas and sorcerers. At any rate bats appear frequently on Chinese fabrics which have been adapted to Lamaist use. To the Chinese the bat symbolizes happiness since its name, *fu*, has the same sound as the Chinese word for happiness. The five bats symbolize long life, wealth, peace, love of virtue and a happy death.

2 Gordon, pp. 20-22; Waddell, pp. 336-337. The drawings of *mudras* were made by Paul Ward at the Newark Museum.


4 E.R.E., VII, p. 553 ff.; Waddell, pp. 389-390, illus.; Getty, p. 174; Das, p. 314. The following drawings are the work of Berthold Ainsley and Edward C. Chandless of the Newark Museum staff.


7 Das, p. 1136; Getty, p. 167. See also footnote 4.

8 Waddell, pp. 410-412. See also footnote 4.

9 Zimmer, pp. 102-109. See also footnote 4.

10 Das, p. 69; Waddell, pp. 392-393, illus.; Getty, p. xlviii; Gordon, p. 8, illus.; *J.I.A.*, XV, pl. 14; Rockhill, *Chinese Sources*, p. 205, n. 1; Hobson, p. 298; Allen, p. 168 ff.; Cammann correspondence.


16 Das, p. 69, 789, 876. See also footnote 10.

17 Information regarding these emblems is from Cammann, *H.J.A.S.*; Cammann correspondence; Waddell, p. 391.

18 Waddell, p. 339.

19 Getty, p. xlvi; Gordon, p. 8; Waddell, pp. 394, 297, illus., pp. 434, 496, illus., n. 1; Das, p. 693; Jäschke, p. 281; Cammann correspondence.

20 Waddell, p. 386, illus., p. 142, n. 6; Lessing, p. 163, n. 3 (includes many more references.)


22 Cammann, *J.W.C.B.R.S.*


24 Coomaraswamy, *Elements*, pp. 13-16, figs. 1, 4, 16, 23; Getty, p. 177; Allen, p. 177.


27 Das, p. 1153; Simpson, pp. 278-279, ch. 6; Waddell, p. 389; Allen, p. 165; Macdonald, *Land*, p. 189; Grenard, p. 325; David-Neel, op. cit.; Lowenstein.


29 Hobson, p. 290; Waddell, p. 394; Weber, II, p. 464; *S.B.E.*, see Index, vol. L.


33 Hobson, pp. 291-292; Cammann.

34 Das, p. 163, 737; Evans-Wentz, *Book*, p. 137, n. 3; Evans-Wentz, *Milarepa*, p. 219, n. 2; *P.U.M.J.*, June, 1914, p. 89; Zimmer, pp. 57, 63, 72-76; Waddell, pp. 395-396, 386, illus.; Combe, pp. 42-43, 77; Macdonald, *Land*, p. 190; de Visser, pp. 178, 234; *Ainscough*, p. 15; Wilson, p. 186; Grünwedel, p. 188, figs. 159-160, etc.; Lessing, p. 44.


37 Das, 743; Waddell, p. 568; Gordon, pp. 16-17, illus.; Zimmer, p. 63.

38 Coomaraswamy, "Yakasas," p. 47; Das, p. 421; Zimmer, p. 182; Cammann correspondence.

39 Das, p. 1331; Zimmer, pp. 119-120; Waddell, p. 367; Simpson, p. 41, n. 1.

40 Waddell, pp. 4, 396, 482; Hobson, pp. 295, 300.
INFORMATION ABOUT THE NEWARK MUSEUM COLLECTIONS

The Newark Museum's Tibetan collections were obtained chiefly by American missionaries in Tibetan-inhabited parts of western China, areas known to the Tibetans as Kham and Amdo, and designated by most occidental ethnologists as Eastern Tibet, the Kokonor and Northeastern Tibet. The most important collections, abbreviated in the text as "Crane," "Shelton," "Ekvall," "Holton" and "Service" are as follows:

- Edward N. Crane Memorial Collection, acquired in 1911
- Albert L. Shelton Collection, acquired in 1914, 1918, and 1920
- Robert B. Ekvall Collection, acquired in 1928
- Carter D. Holton Collection, acquired in 1936
- Robert Roy Service Collection, acquired in 1948

Supplementary material has been acquired from time to time by gift and purchase and the entire aggregation consists of about 1200 objects.

THE CRANE AND SHELTON COLLECTIONS

Edward N. Crane, a Newark Museum trustee, and Dr. Albert L. Shelton, a medical missionary, met on a return voyage from the Orient in 1910. As a result of their friendship, Dr. Shelton's collection of about 150 Tibetan objects was lent to the Newark Museum. During the following year Mr. Crane died and his widow, Mrs. Edward N. Crane and brother, Arthur M. Crane, purchased the collection and presented it to the Museum in his memory. It became known as the Edward N. Crane Memorial Collection. Additional material acquired from Dr. Shelton by gifts of trustees in 1914, 1918 and 1920 is known as the Albert L. Shelton Collection.

Circumstances of the most tragic nature made it possible for Dr. Shelton to acquire this extraordinary collection. During the first decade of the twentieth century the Chinese invaded Tibet. Batang, as a frontier town, was the scene of terrific fighting. The great lamasery was destroyed, the Tibetan prince who ruled Batang was executed. In 1911, with the fall of the Manchu dynasty, the Chinese withdrew from Tibet proper but continued to control the Tibetan territory east of and including Batang. In this turbulent area Dr. Shelton lived and worked from 1908 until his death in 1922. Previously he had spent five years in the half-Tibetan city of Tatsienlu. His service to the sick and wounded won him the friendship and gratitude of many rich and influential Tibetans. Due to the destruction of the lamasery, quantities of valuable books, paintings and ritualistic articles were homeless. Many had been buried by the Tibetans during the years of fighting. Such sacred objects had seldom
if ever before been permitted to pass into foreign hands. Some were given to Dr. Shelton. Most were sold to him because of the need to obtain funds to buy back land from the Chinese.

Many articles of a religious nature were acquired from the Ba Lama, the Jō Lama and the son of the Batang prince. The Ba Lama, the Incarnation or “Living Buddha” of Batang Lamasery, was one of the most exalted personages in Eastern Tibet. The Jō Lama was the “Living Buddha” of the neighboring lamasery of Atuntse, a town which the Tibetans call Jō (hjol). He was a renegade, however, who married and lived an unpriestly life in Batang. After the execution of the Tibetan prince who had governed Batang, the royal family was exiled to Chengtu where only one son survived the unaccustomed heat and low altitude. Broken in health and hopelessly addicted to opium, the young man returned to Batang and lived with the Sheltons for about a year. He went on several trips with Dr. Shelton and was with the doctor when he met his untimely death in February, 1922, having been ambushed and shot by bandits.

The journey of the collections from Batang to the Chinese coast seems worthy of record. The material acquired in 1911, 1914 and 1918 was carried by yak caravan to Tatsienlu over high steep trails which reach an altitude of more than 15,000 feet. At Tatsienlu Chinese porters, who had walked from Yaan (Yachou), 130 miles away, carrying on their backs tremendous loads of brick tea for the Tibetan market, shouldered the Museum’s collection for their return trip. Travellers to this part of the world tell us that the magnitude of the labor performed by these coolies who carry freight between Yaan and Tatsienlu must be seen to be believed. With loads often weighing 340 pounds or more, they trudge at a painfully slow rate over steep slippery trails and makeshift log bridges. At Yaan the collections were loaded onto a houseboat for a 600 mile voyage down the Yangtse River. Sails were used when the wind was right, oars when it was not, and when the rapids were too swift, men pulled from the shore by means of long bamboo ropes. After two months, the boxes reached Ichong where they were transferred to a steamer for the remaining 1600 mile voyage to Shanghai.

The collection of 1920, which travelled with the Shelton family, took a different route to the Chinese coast. Mules carried the boxes over the steep rocky trails to the railroad station at Yunnanfu. The trails were slippery with melting snow and blocked by innumerable trees which had been felled in a criss-cross way “to keep robbers from attacking suddenly and getting away quickly.” The mules often fell and their loads had to be removed and carried forward by men. One mule stepped over a bank and was able to stop himself only by shaking off his boxes which went on into the river, 800 feet below. Fortunately, the water was low and the boxes became lodged in the stones whence they were recovered, one badly smashed and both thoroughly soaked. After twelve days the party was assailed by a band of Chinese robbers who took Dr. Shelton prisoner. The robbers took all the loot they could
carry but fortunately did not open the boxes. At length, after 71 days of captivity and severe hardship, Dr. Shelton was released. During their long anxious wait at Yunnanfu, Mrs. Shelton and her two daughters had let no harm come to the boxes which were destined for Newark. The remainder of the trip was by train to the Chinese coast.

The Ekvall Collection

Robert B. Ekvall was born on the Kansu-Tibetan border, lived there the first fourteen years of his life, and returned to the region as a missionary in 1923. His small but representative collection of costumes and objects of everyday life, acquired by the Museum in 1928, was made during expeditions into the Kokonor nomad region west of Labrang.

The Holton Collection

Carter D. Holton has been stationed as a missionary in various Chinese cities on the Kansu-Tibetan border. He made several visits to Labrang and most of his large and important collection, acquired by the Museum in 1936, was made in this area. It is rich in material illustrating the life of the nomadic and sedentary Tibetans of this region. Many remarkable ritualistic objects are also included.

The Service Collection

Robert Roy Service did pioneer Student Y. M. C. A. work in Chengtu, China, from 1905 to 1921. He and Mrs. Service became interested in Tibetan things after a trip to the Tibetan marches near Tatsienlu in 1908. The material from their collection consists of metal, pottery and woodwork acquired on the border and imported from the Tibetan marches for Mr. Service by two Chinese dealers in lumber and musk. It was acquired from Mrs. Service in 1948.
For Shelton, Ekvall and Holton see "Information About the Newark Museum Collections."

Dr. Schuyler V. R. Cammann is Assistant Professor of Chinese Studies at the University of Pennsylvania and Associate Curator of the Chinese section of the University Museum. He is also an editor of the Journal of the American Oriental Society. His knowledge of Buddhism is largely a result of his extensive travels and studies in China, Inner Mongolia, on the Sino-Tibetan border, in India, Burma, Sikkim, and Ladakh. He visited many lamaseries and spent some months in Chengtu cataloguing the large Tibetan collection at the West China Union University Museum. He has assisted with the identification of Tibetan material at the British Museum, the Ethnological Museum in Paris, the Peabody Museum at Harvard University, The Newark Museum and others.

Mr. Wesley E. Needham is a profound student of Tibetan Buddhism and a collector of Lamaist images, books and ritual objects. His study of the classical Tibetan language began many years ago under the guidance of the Reverend Roderick A. MacLeod. He has translated Tibetan books, inscriptions and official documents, and his library of Tibetan Buddhist texts in microfilm is doubtless the largest private collection of its kind in existence. The only American who is known to have written letters to Tibetan dignitaries in their own language, Mr. Needham has corresponded with the Maharajah of Sikkim, the Abbot of Darchendo Lamasery in Kham, the Regent of Tibet, and with two officials of the Tibetan government.

The Reverend Roderick A. MacLeod was a missionary in Batang from 1917 to 1927 and a colleague of Dr. Shelton's. He reads the written language of Tibet and speaks the Kham dialect, is familiar with Chinese and has studied Sanskrit.

The Reverend M. G. Griebenow has lived in Labrang as a missionary since 1922. He has travelled extensively in Northeastern Tibet, knows the spoken and the written language well, and has thousands of friends among nomads, farmers and priests.

Dr. Li An-che is a Chinese scholar; Director of the West China Frontier Research Institute, West China Union University, Chengtu, China; visiting Professor of Anthropology, Yale University School for 1947-1948; spent three and one-half years in field work in Tibetan areas of Amdo and Kham.

Shakabpa and Surkhang were Tibetans from Lhasa who visited The Newark Museum in 1948. Shakabpa, leader of the Tibetan Trade Mission to the United States, was a Tsepon, one of the four financial secretaries of the Tibetan government. Surkhang, a member of the four-man mission, was a Depon or military officer. Surkhang spoke excellent English; Shakabpa spoke through a Nepalese interpreter.
TIBETAN ETHNOLOGICAL AND LAMAIST MATERIAL IN PUBLIC COLLECTIONS
THE UNITED STATES AND CANADA

Note: Not all the material listed is on permanent exhibition.

THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK, NEW YORK

Paintings, images, ritual objects, masks and accessories for the Mystery Plays, costumes and other articles of material culture. About 1200 objects, chiefly from Central and Western Tibet

THE AMERICAN NUMISMATIC SOCIETY, NEW YORK, NEW YORK

132 Tibetan coins

THE BALTIMORE MUSEUM OF ART, BALTIMORE, MARYLAND

Piece of fine jewelry

THE BROOKLYN MUSEUM, BROOKLYN, NEW YORK

Paintings, ritual objects, images, musical instruments, accessories for the Mystery Plays

CHICAGO NATURAL HISTORY MUSEUM, CHICAGO, ILLINOIS

Large collection of ethnological material; ritualistic objects including masks and costumes of the Mystery Plays; paintings

THE CINCINNATI ART MUSEUM, CINCINNATI, OHIO

Small collection of paintings, lama robe, musical instruments

DAVENPORT PUBLIC MUSEUM, DAVENPORT, IOWA

Ethnological collection from Central Tibet, chiefly metalwork, Younghusband Expedition of 1904
THE DAYTON ART INSTITUTE, DAYTON, OHIO
Small group of paintings

THE DENVER ART MUSEUM, DENVER, COLORADO
Paintings, images, metalwork, textiles

THE DETROIT INSTITUTE OF ARTS, DETROIT, MICHIGAN
Six huge fragments of a gigantic appliqué banner

FOGG MUSEUM OF ART, HARVARD UNIVERSITY, CAMBRIDGE, MASS.
Small collection of paintings

FREER GALLERY OF ART, SMITHSONIAN INSTITUTION, WASHINGTON, D. C.
Small collection of paintings, about 56 volumes of Northern Buddhist literature, chiefly in the Tibetan and Chinese languages

GEST ORIENTAL LIBRARY, THE INSTITUTE FOR ADVANCED STUDY, PRINCETON, NEW JERSEY
About 10 volumes of the Kanjur

GRAND RAPIDS PUBLIC MUSEUM, GRAND RAPIDS, MICHIGAN
Mongolian and Tibetan ethnological collections

HARVARD-YENCHING LIBRARY, BOSTON, MASS.

LIBRARY OF CONGRESS, WASHINGTON, D. C.
About 790 volumes in the Tibetan language including the Tanjur, Narthang edition, 225 volumes, Chone edition, 209 volumes; Kanjur, Derge edition, 101 volumes, Chone edition, 108 volumes; Milarespa; Pön volumes
THE METROPOLITAN MUSEUM OF ART, NEW YORK

Jewelry, musical instruments, priests' helmets, weapons, paintings, embroidered and appliqué hangings, costumes

MUSEUM OF FINE ARTS, BOSTON, MASS.

Paintings and metalwork

THE NATIONAL GEOGRAPHIC SOCIETY, WASHINGTON, D. C.

Small collection of ethnological material

THE NEWARK MUSEUM, NEWARK, NEW JERSEY

Paintings, books, ritual objects, especially silver ceremonial objects, musical instruments, and articles illustrating material culture; about 1200 objects, chiefly from Kham and Amdo

THE NEW BRUNSWICK MUSEUM, SAINT JOHN, NEW BRUNSWICK, CANADA

Small collection of ritual objects

OBERLIN COLLEGE, OBERLIN, OHIO

Chinese Lama Temple Potala of Jehol with furnishings, from the Century of Progress Exposition

ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS

300 volumes in the Tibetan language, including 37 volumes of the Kanjur, transferred in 1943 from the Newberry Library, Chicago

PEABODY MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

Ethnological collection, chiefly from Kham

PEABODY MUSEUM, SALEM, MASS.

About 230 articles, chiefly ritual objects, musical instruments, charms, jugs, etc.
PHILADELPHIA MUSEUM OF ART, PHILADELPHIA, PENNSYLVANIA

Ritual objects, carved book covers, images, and miscellaneous material

PUBLIC MUSEUM, MILWAUKEE, WISCONSIN

Ethnological collection, especially images

THE ROBERT HULL FLEMING MUSEUM, UNIVERSITY OF VERMONT, BURLINGTON, VERMONT

Two paintings

THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO, CANADA

Paintings, images, ritualistic objects, and miscellaneous material

SEATTLE ART MUSEUM, SEATTLE, WASHINGTON

Small collection of paintings and metalwork

STATE MUSEUM, UNIVERSITY OF NEBRASKA, LINCOLN, NEBRASKA

Small ethnological collection

TEXTILE MUSEUM, WASHINGTON, D. C.

Lamaist material uncatalogued at present; small collection including rugs

THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO

Small collection of metalwork

UNITED STATES NATIONAL MUSEUM, SMITHSONIAN INSTITUTION, WASHINGTON, D. C.

About 300 objects illustrating material culture, chiefly from Kham

THE UNIVERSITY MUSEUM, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PENNSYLVANIA

Tibetan and Nepalese metalwork, paintings
UNIVERSITY MUSEUM, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN

About 500 objects including paintings, wood carvings, and metalwork, especially jewelry, chiefly from Western Tibet

THE WALTERS ART GALLERY, BALTIMORE, MARYLAND

Small collection of images

THE WASHINGTON COUNTY MUSEUM OF FINE ARTS, HAGERSTOWN, MARYLAND

Small group of paintings

WILLIAM ROCKHILL NELSON GALLERY OF ART, KANSAS CITY, MISSOURI

Paintings, appliqué hanging

YALE UNIVERSITY LIBRARY, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

The Kanjur, Lhasa edition, 108 volumes
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ADDENDA AND ERRATA (1971)

Pages 1-13: The culture here described has been destroyed, since the current Communist Chinese occupation, in Tibet Proper and all other Chinese-controlled Tibetan-inhabited areas.

Page 1, line 6, and Frontispiece: Nepal, Sikkim and the Kalimpong-Darjeeling district in Bengal should have been included in Tibetan-inhabited areas. Since the text was written, the Tibetan population of India, Nepal, Sikkim and Bhutan has increased due to an influx of 85,000 refugees. About 900 Tibetans have been admitted to America (mainly the United States and Canada) and to Europe (mainly Switzerland).

Pages 3-4: These theories regarding the origin of Tibetan culture, and especially architecture, should have been credited to Schuyler Cammann. The writer deeply regrets the omission.

Page 10, line 15: The term “Bodhisattva” applies to strivers for Buddhahood who have vowed to save all suffering creatures before entering Nirvana. Only the highest Bodhisattvas have attained the Buddha consciousness.

Page 10, line 22: The feminine partners in Tantric Buddhism are not “energies or saktis.” See Volume III, page 1.

Page 10, line 27: “Fusion” is too strong a term. Although many Pön deities and rites were accepted into Tibetan Buddhism, the Buddhist doctrine always retained its purity in Tibet. Non-Buddhist deities were admitted only to the lower levels of the pantheon as guardians and protectors.

Page 11, line 6: Since this text was written, the Kalmuk Mongols have been admitted as refugees to the United States. They have settled in southern New Jersey and Pennsylvania where they continue to practice their Lamaist Buddhist religion.

Page 12, line 25: The title of Dalai Lama was conferred in 1578 upon the third Gelugpa Grand Lama, whose predecessors were thenceforth known as the first and second Dalai Lamas. The fifth Dalai Lama was made sovereign of Tibet in 1641.

Page 13, line 4: The 14th Dalai Lama, now in India, was born in 1935 and discovered at the age of two. The fate of the tenth Panchen Lama (Chinese-selected but loyal to the Tibetans) is not known.

Page 13, line 20: The influences on Pön seem to have been mainly from Central Asia and Iran.

Page 13, line 36: Substitute “course of the planets around the sun” for “sun’s course.”

Page 23, lines 20, 24: Substitute “Tantric” for “Yogacharya.”
Page 26: The prayer *mudra* also symbolizes the union of wisdom and compassion.

Pages 28-29: The wheel should have eight spokes or a multiple of four. The wheel illustrated has twelve, like that on the roof of the Jokhang, the Cathedral in Lhasa. In addition to the symbolism given for the elephant and the horse, the animals symbolize episodes in the life of Gautama Buddha: the conception and the departure from the palace. (As Queen Maya lay on her couch, she dreamed that a white elephant descended from heaven and entered her womb; the prince departed from the palace on his pet horse Kanthaka.)

Page 40: The Yin and Yang symbolize not the "Two First Causes or Creative Principles" but the One Cause, the undifferentiated Whole, manifesting as the endless pairs of opposites that make up the phenomenal world, in a state of continual equilibriuorn and balance.

Pages 51-55: Most of the museums listed have increased their Tibetan collections and many others have acquired Tibetan art. The Los Angeles County Museum of Art and the M. H. de Young Memorial Museum in San Francisco are now among those having fine collections. The Yale University Library has acquired much important Tibetan literature.

Page 53: The replica of the Chinese Lama Temple of Jehol is no longer at Oberlin but in storage at Harvard.

Page 44: First line should read "Museum of Anthropology" instead of "University Museum." Last line should read "100" instead of "108" volumes.
Catalogue of the TIBETAN COLLECTION and other Lamaist articles

The Newark Museum

VOLUME II
FOREWORD

In 1910 a small group of objects gathered by Dr. Albert L. Shelton, a medical missionary in Tibet, was exhibited at the Newark Museum through the interest of Mr. Edward N. Crane, a Museum Trustee. These articles, numbering 150, and representing the more elegant aspects of Tibetan life, were later presented to the Museum by Mr. Crane's family, as a memorial to him, thus forming the nucleus of the Museum's Tibetan Collection which today includes 1200 objects and ranks with the other two important collections in the United States—those of the American Museum of Natural History and the Chicago Natural History Museum.

Through the support of friends and with funds provided by gift and bequest, the Museum has been able, over the years, to add to the original Crane-Shelton material, objects of everyday life and articles representing the folk aspect of religious art so that the entire collection now presents a comprehensive picture of Tibetan life and culture.

The important task of cataloging the collection has been most ably done by Miss Eleanor Olson of the Museum staff. Miss Olson has devoted several years to the care and study of the collection and her painstaking research has brought to light and together for the first time, much that has been unexplored in this field. The Museum hopes that the detailed and comprehensive catalogue she has produced will be of value to scholars and specialists in the field, and to all interested in the subject.

The Tibetan Collection, although not on permanent exhibition in the Museum, is always available to students and visitors. The catalogue will be published in five volumes, of which this is the second.

Katherine Coffey, Director
ACKNOWLEDGMENTS

The Museum is greatly indebted to Dr. Schuyler V. R. Cammann and to Mr. Wesley E. Needham for their sustained interest, untiring help, and constructive criticisms of this manuscript. Dr. Cammann has identified many objects and analyzed the paintings iconographically. He has also translated Chinese inscriptions and contributed much valuable information from his travels and studies. Mr. Needham has translated many Tibetan inscriptions and supplied important information especially with regard to Tibetan names and orthography. Mr. M. G. Griebenow, a missionary at Labrang and Mr. Roderick A. MacLeod, formerly a missionary at Batang, have very kindly read the manuscript and made helpful comments and suggestions. Their gifts of photographs showing life in the Labrang and Batang areas have proved invaluable for study purposes. To Mrs. Antoinette K. Gordon, Dr. Ferdinand D. Lessing, Dr. Li An-che, Mr. Robert B. Ekvall, Mr. C. Suydam Cutting, Dr. Bernhard Geiger, and Dr. Carl Schuster we also wish to extend our sincere thanks for information and suggestions. The generous cooperation which has been received from other museums is hereby acknowledged with special thanks to the following: The American Museum of Natural History; The Metropolitan Museum of Art; Chicago Natural History Museum; University Museums, University of Michigan; Peabody Museum, Harvard University; United States National Museum, Smithsonian Institution; Museum of Fine Arts, Boston; The Detroit Institute of Arts; The University Museum, University of Pennsylvania.

Eleanor Olson
EXPLANATORY NOTES

The catalogue is printed in five volumes. Volumes Two to Five contain descriptions of objects in the collection grouped under fourteen main headings. Volume One gives information which provides a background for the other four volumes.

Under the main headings and usually under the sub-headings general information is given which applies to the group of objects listed thereunder. References at the end of each section give the sources for this general information.

The objects are listed with the following data: The Tibetan names, also Sanskrit and Chinese when pertinent, are given if known to the author. This information is not repeated when more than one article of a kind is listed. The pronunciation of the Tibetan name is in the dialect of Lhasa. The Tibetan spelling is usually from Das' Tibetan-English Dictionary with slight alterations in the method of transliteration. Hyphens are generally used to indicate where syllables of Tibetan words end. Dia- critical marks have been omitted from Sanskrit words except in quoted material. When Tibetan words are repeated in the text, the simplified phonetic spelling is used.

In the case of gifts or important collections, the name of the collector or donor precedes the accession number. Collections frequently repeated are listed, after the first complete notation, by the surname of the collector.

A brief description of the object is followed by pertinent information relating to it. Date, provenance, and place of acquisition are given if known, but place of acquisition is omitted when the name of the collector is sufficient indication. Material from the Shelton and Crane collections, unless otherwise noted, was acquired in and around the Tibetan town of Batang in Sikang province, western China. Material from the Service collection came from the same general area, called Kham by the Tibetans and Eastern Tibet by most occidental students of Tibetan ethnology. The Holton collection came chiefly from Labrang on the western border of Kansu province, China, an area which ethnologists often designate as Northeastern Tibet. The Ekvall collection was obtained in Amdo or the Kokonor nomad country which coincides roughly with the Chinese province of Tsing-hai. More precise information about these collections is given in Volume One.

In most cases it is not possible to date Tibetan material as styles have changed little through the centuries and an object often appears new merely because it has not been used, or old because of exposure and rough handling. One of the very few dated articles in the collection is an imperial document from the year 1680. Some of the books, paintings and metalwork are probably older than this, but most of the collection seems to date between the 18th and 20th centuries.
ABBREVIATIONS

Note: See Bibliography for abbreviated book titles.

Acc. No. Accession number
C. Chinese
C. N. H. M. Chicago Natural History Museum (formerly The Field Museum of Natural History)
E. R. E. Encyclopedia of Religion and Ethics
J. Japanese
J. A. O. S. Journal of the American Oriental Society
J. A. S. B. Journal of the (Royal) Asiatic Society of Bengal
J. I. A. Journal of Indian Art (and Industry)
J. S. A. Journal of the (Royal) Society of Arts
M. A. S. B. Memoirs of the Asiatic Society of Bengal
M. M. A. Metropolitan Museum of Art
n. Footnote
N. G. The National Geographic Magazine
N. M. Newark Museum
N. M. photos Prints of photographs taken in Tibet. On file at The Newark Museum.
P. A. O. S. Proceedings of the American Oriental Society
P. M. H. U. Peabody Museum, Harvard University
P. R. A. S. B. Proceedings of the Royal Asiatic Society of Bengal
P. U. M. J. Pennsylvania University Museum Journal
P. U. S. N. M. Proceedings of the United States National Museum
S. Sanskrit
S. B. E. Sacred Books of the East
T. Tibetan
U. M. B. University Museum Bulletin, University of Pennsylvania
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PRAYER AND OBJECTS ASSOCIATED WITH PRAYER

Prayer is perhaps more prevalent among the Tibetans than among any other of the world’s peoples. A spirit of extreme devotion and piety is fostered by the powerful hierarchy of lamas and also by the living conditions of the people, isolated as they are from the rest of the world in an environment where the works of nature and the severity of her moods tend to inspire the utmost awe and to awaken a dread of mysterious and malignant powers.

The usual Tibetan prayer consists of a Sanskrit formula, known as a mantra or dharani (T. gzungs), extracted from the Mahayana Buddhist scriptures and believed to hold magical power. Mantras appear on countless stones and flags. They are written in endless repetition on rolls of paper within the prayer wheels. They are recited with the rosaries, and made into charms which are worn on the person, thrown to the four winds, pasted on walls or set up in the homes and fields. Repetition of a mantra is equally effective whether the good words be voiced, sent forth manually, or dispersed by any of the forces of nature. Persons concerned, however, should concentrate on the import of the words and live accordingly. Defiance of the import of the formulas weakens their power.

The most popular mantra, the low drone of which is constantly heard as an accompaniment to human activity, is Om mani padme hum—pronounced Om mani pêmê hum except by the Mongols and Northeastern Tibetans who say padme—and translated “Om, the Jewel in the Lotus, Hum.” This is the six-syllabled magic spell (S. Sadaksara Vidyā), colloquially called the mani. It is an invocation to Chenrezi (S. Avalokitesvara), patron deity of Tibet, who is believed to have revealed the formula for the benefit of humanity.

In the Tibetan work called Mani Kahbum (History of the Mani), the mani is described as “the essence of all happiness, prosperity and knowledge, and the great means of liberation.” The lamas credit the repetition of the prayer with bringing to an end the cycle of rebirth and giving entrance into Nirvana. Utterance of the six syllables is said to release each of the six classes of sentient beings from the bonds of metempsychosis. Om frees the gods, ma the demigods, ni frees men, pad frees beasts, me releases the tantalized ghosts and hum the inhabitants of Hell. Most people are content to believe that the repetition of the mani will assure them a rebirth in Sukhavati, the Western Paradise of Amitabha, Buddha of Boundless Light.

The words of the mani are subject to innumerable interpretations and there is said to be no end to the truths that may be extracted from them. An immense literature in India is devoted to the explanation of the mystic Om (or aum) which stands as a symbol of the inexpressible Absolute. Mani means “jewel” and may be interpreted as referring to the god Chenrezi or, in a more generalized way, to the Doctrine of Buddha. Padme, meaning “in the lotus,” implies divine purity and is sometimes inter-
interpreted as the world in which the doctrine is enshrined. *Hum* is an ejaculation signifying defiance of evil influences or powers. A seventh syllable, *Hri*, which is sometimes added to the usual six-syllabled formula, is said to dispel sorrow and to symbolize the reality behind phenomena.

The formula is generally printed in Tibetan letters. When used decoratively, however, as it often is on the cylinders of prayer wheels, Indian Ranja or Lantsa characters are employed. These are derived from old Nepalese Buddhist works.

The *mani* formula appears to have been brought to Tibet by Buddhist missionaries from India. In the *Divyavadana*, first century A.D., it is ascribed to Sakyamununi Buddha. This seems to be the earliest reference to the *mani* in a Buddhist text. Its first occurrence under its usual title of the six-syllabled magic spell or *Sadaksara Vidya mantra* is in a Chinese translation from the Sanskrit (317–420 A.D.). It is recited at the present day only by the followers of the Tibetan form of Buddhism and by the Shingon Buddhists of Japan.

**MANI STONES, PRAYER FLAGS, WIND BLADE**

**MANI STONE**

*T. mendong*—"mani wall" literally "faced with the mani." *Do bum or dee bum*—"mani piles" (in Labrang), literally "ten thousand stones." *Dee* is diminutive of *do*.

Carter D. Holton Collection  Acc. No. 36.322  7" x 10½"

Irregular piece of gray shale with *mani* prayer in Tibetan letters incised five times and traced with white paint on the smoothest surface of the stone. According to Holton's statement, it comes from a pile of similar stones among the La-rin-go nomads.

Characteristic features of the Tibetan landscape are the *mani* walls and *mani* piles, made up of flat stones inscribed with the *mani* or other sacred text, usually on a foundation of stones or mud. The walls generally lead into and out of a town or lamasery and divide the roadway bilaterally. A wall or pile may be erected after the death of a near relative. The structures are said to ensure the rebirth of the deceased in the Western Paradise by giving devout persons an opportunity to perform "good works" in circumambulating them. Through the years, the walls are gradually extended. In areas where shaly stones are abundant, families set up tents for the day and acquire merit by carving the sacred text.

**MANI STONE**  

*Plate I*

Purchased  Acc. No. 30.552  8½" x 13½"

Irregular piece of white shale with *mani* prayer in Tibetan carved in low relief and painted green, yellow, red and black. From the Batang area. See above.

**SERIES OF PRAYER FLAGS**

*T. lung-rta* "wind horse"

Purchased  Acc. No. 47.577  each, 9½" x 3"
Five rectangles of coarse cotton cloth (blue, red, white, green and yellow), each printed with five animals (tiger, mythical bird called garuda, wind horse carrying jewels, dragon or naga, lion), suspended at seven-inch intervals from a red cord. From Labrang.

This is the usual type of prayer flag seen in all parts of the country. The cords are stretched from tree to tree or from pole to pole. Many strings of flags may be hung across different parts of the roof, or across the front of the nomad's tent. The mystical animals—which combine Chinese with Indian and Tibetan symbolism—provide protection from enemies, increase the birth rate, augment wealth, and safeguard the health and happiness of the whole household. Prayer flags, like mani stones, may be planted almost anywhere, conferring merit on the giver and benefiting the whole countryside. They often flutter from the pack saddles of yaks or mules, from bridges, sacred trees, and places believed to be especially infested by malignant spirits.

PRAYER FLAG
T. da-cha, spelled dar-lcog, "flag on staff"
Purchased Acc. No. 47.578 59" x 11"
Five rectangular pieces, same material and colors as above, sewn one below another. Each piece is covered on one side with rather indistinct block-printed Tibetan letters. At the left of each seam are short red streamers; on the right is a series of red cords for tying the flag vertically to a tall pole. From Labrang.

The prayers generally consist of extracts from the Tibetan classics and mantras or dharanis which have power over certain spirits. Their purpose is to worship and invite good spirits or beneficent deities and to drive away evil spirits or demons. Flags of this kind are often erected in the neighborhood of temples and wayside shrines and around villages. Each time they flutter it is as though all the prayers had been recited.

RAIN-BRINGING WIND BLADE
Holton Collection Acc. No. 36.315 20¼" x 2¼"
Flat wooden blade which revolves like the fan of a windmill; painted green and covered on both sides with an incantation to compel or coax rain out of the clouds. A brown garuda holding a naga in his beak is painted on each end of one side. An agricultural tribe of northeastern Tibet set up this unusual device in the fields for the wind to spin.

The naga is a semi-divine serpent believed by the Northern Buddhists to have power over rain. The garuda is a powerful bird who prays upon the nagas. The garuda holding a naga in his beak is obviously here intended to serve as a threat should the nagas fail to bless mankind with life-giving rain. The dark garuda is a favorite Pön form.1

The incantation has very little grammatical construction and the following translation of the Tibetan, by Wesley E. Needham, is an abridged paraphrase of the original. The magically potent Sanskrit words have been left untranslated except in the footnotes. In accordance with the principle of imitative magic, many of the words and

1 Roerich, Trails, p. 364. See also Volume One of this catalogue for garuda and naga.
syllables suggest rain by their sounds. Primitive magicians the world over have believed that like produces like and that a desired result may be achieved through imitation.

_Om Khrom . . ._
_Hum phat phu le le hum phat_ ²
Black cloud thunder thunder scatter
May it rain, spreading dense dense rain
_Om naga naga ram ram_ ³
Knowledge clear ram ram knowledge clear
Like water ram ram the piercing kind!
Spirit of continuous rain
Over all now scattering equally everywhere
All the time dz dz dz dz dz phat phat
Trembling cloud scatter again and again
_Om . . . ram ram . . . ram ram om ram ram hum_
So be it! Continual, thick, dense
. . . Tremble tremble black downward
As it circles, so be it!
_Om pierce pierce . . . hum phat_
. . . Thick cloud hymn
_Ye hum phat om gum gum . . ._
_Om . . . ram ram . . ._
_Phat! great cloud . . ._
Continual water, now wind moving, spreading cloud
Dense dense hanging trembling cloud
_Ram ram phat ram ram tsa kra_ ⁴ ram ram hum hum_
Black cloud spreading increasing hanging hanging
Water-hiding cloud may it begin to scatter rain!
Good luck to you of the piercing class
Oh! naga king, may the spreading cloud be cut!
May the rain begin to scatter!

Droughts are also broken by chanting appropriate passages from the sacred books and carrying the 108 great volumes of the scriptures around the fields. The agricultural peoples in this area tend to be more meticulous in their religious observances than the nomads. The Pön and the Red Hat lamas are particularly active here where the ritual demands of the agricultural routine and the recurrent threat of hail and drought have stimulated a greater interest in the magical aspects of religion.⁵

Similar rain-bringing methods were employed by the Japanese Buddhists until the 18th century. The Japanese priests likewise prayed to the _naga_ king and threatened him

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² _Hum_—Sanskrit ejaculation of defiance, _Phat_—Sanskrit “Break!” or “Crack!” (Waddell, p. 408; Monier-Williams, _Sanskrit-English Dictionary_, p. 716).
³ _Om_—the Inexpressible Absolute. _Ram_—“dark.” _Naga_—serpent demigod.
⁴ _Tsa kra_ or _chakra_—wheel or circle.
⁵ Ekvall, pp. 65, 72-73.
with persecution by the garudas. They sometimes recited sutras which made such an impression on the nagas that the latter came to the assistance of mankind. Sutras concerning the garuda kings were often read, probably in order to make the nagas feel dependent on Buddha’s protection and thus cooperate by liberating the people from drought. After the 18th century, Chinese methods gained the upper hand in Japan and the priests tried to anger the nagas by making noises and throwing iron and other undesirable substances into their ponds, thus making them ascend and cause rain. This practice is still prevalent among Japanese country folks.  

PRAYER WHEELS

The prayer wheel consists of a cylinder, usually of metal, which rotates on an axle. Inside the cylinder are wound sheets or strips of paper on which the mani or some other sacred text is written or printed. The papers may be placed on top of one another or pasted together to form a continuous roll. The thinner the paper and finer the lettering, the better for the devotee, since each revolution of the prayer wheel counts as one repetition of all the prayers contained in the cylinder!

There are many kinds of prayer wheels. Some are designed to be held and twirled in the hand, others to be placed on a table and spun with two fingers. Still others are turned by the waters of running streams, by the wind, or by the hot air which rises from butter lamps and stoves.

Very large prayer wheels, often containing a collection of the Buddhist scriptures (Kanjur), stand inside the temples, at their entrance, or in rows around the outside walls. These may be as much as eight or nine feet high and six feet in diameter. They are either revolved by drawing the right hand along their surface in passing, or by turning a crank at the base of the barrel.

Since no evidence has been found of its use in Indian Buddhism, the prayer wheel is almost certainly a native invention. Some authorities claim that its origin is due to a misinterpretation of the Indian Buddhist phrase “to turn the Wheel of the Law,” meaning “to teach the Doctrines of Buddha.” The prayer wheel has been a popular Tibetan instrument for at least five or six centuries. The larger prayer wheels containing the scriptures are said to have been common in Japan and Korea for as long a period.

It is perhaps significant that the prayer wheel turns in a clockwise manner following the direction of the sun’s course, which is the direction invariably followed by Buddhists in circumambulating sacred monuments as they turn the right side toward the object. The clockwise motion also causes the words to revolve as they should be read—that is, from left to right. The Pôn have prayer wheels but turn them in the opposite direction, in accordance with their method of circumambulating holy objects.

6 de Visser.
HAND PRAYER WHEEL

T. ma-ni 'khor-lo, "mani wheel"

Holton Collection  Acc. No. 36.286  14" l., including handle

Brass cylinder with mani prayer incised in seven Indian characters; upper border of scrolls and lower border of conventionalized lotus petals; upper end piece of copper has incised lotus motifs; lower one has wheel motif. Thong attached to side of cylinder is strung with ten Chinese coins which act as weights in propelling the wheel. Wooden handle with copper mounts. Contains a roll of sealed prayers bound in red silk and tied with yellow string.

HAND PRAYER WHEEL

Edward N. Crane Memorial Collection  Acc. No. 11.658  11" 1.

Brass cylinder with mani prayer in six raised Indian letters; upper border of dorjes and flowers; lower border of lotus petals; upper brass end piece has wheel motif, and lower one has crossed dorjes. Lotus bud finial. Brass weight attached by a chain. Brown wooden handle. Contains roll of mani prayers.

HAND PRAYER WHEEL

Gift of Spencer Phraner  Acc. No. 32.401  8½" 1.

Copper cylinder bound with brass; mani formula crudely incised in two bands of Indian letters around cylinder; upper end piece has incised lotus decoration, lower end piece has simplified crossed dorjes. Lead weight attached by a chain. Wooden handle. Contains loose roll of poorly printed Tibetan prayers. Finial missing.

HAND PRAYER WHEEL

Gift of Mrs. Susan R. Janvier  Acc. No. 29.805  9½" 1.

Cylinder has similar features to the above, but design and workmanship are quite different. Contains page 26 of a block-printed volume which seems to be a translation from a Sanskrit text in which a teacher, probably the Buddha, expounds certain doctrines to his questioner, Subhuti.

HAND PRAYER WHEEL

George A. Van Wagenen Collection  Acc. No. 27.582  8½" 1.

Cylinder similar to the above. Contains three rolls of paper on each of which a wind-horse charm is block printed in red and repeated four times. It is an abbreviated version of a familiar luck-flag charm; in the four corners are the Tibetan names of the four mythological animals usually pictured there: tiger, lion, garuda, dragon. The three lines of Tibetan text consist of five Sanskrit mantras—invoctions to Manjusri who grants wisdom, to Avalokitesvara who controls transmigration (this is the familiar mani prayer), to Vajrapani who saves from accidents and other mishaps, to Tara who grants all wishes, and to Amitayus who confers long life. It is claimed that the termination "i" as in mani can only be explained as vocative case of a feminine noun, and that therefore this invocation and the others to Manjusri, Vajrapani and Amitayus are addressed to the feminine aspect or sakti of these deities. The second half of the text reads:

"Here! All born in the upper classes! All united! Come! Come! Ho! May life, bodily strength and deliverance be the wind-horse (i. e. destiny) of this year-goer (probably person) and a life span of merit, glory, perfection and rebirth in the upper classes!"

The prayer wheel was obtained in Darjeeling, India.

7 Waddell, Jainaism, pp. 416, 414, 435.
HAND PRAYER WHEEL

Crane Collection       Acc. No. 11.659  
9\" l.
Cylinder similar to the above but lower end piece is undecorated and upper one has unidentified incised design. Contains roll of prayers in cloth wrapping.

HAND PRAYER WHEEL           Plate IV, fig. 1

Albert L. Shelton Collection  Acc. No. 20.410  
13\" l.
Black leather (probably yak hide) cylinder encircled by a brass band to which a thong is attached strung with two conch shell beads which act as weights. At the top of the bamboo handle, pierced by the axle, are a large, irregular piece of conch shell and a small section of bamboo. As the wheel rotates, a bead is gradually cut from the conch shell by the friction of the bamboo. The edge of the shell shows where other beads have been already cut from it. The two conch shell beads strung on the thong are evidence of the prayers credited to the devout person who has revolved the wheel. Brass lotus bud finial with small copper lotus end plate. This handsome wheel is very heavy and awkward to twirl. It probably contains more prayers than the average prayer wheel and would bring greater merit to its owner.

HAND PRAYER WHEEL

Shelton Collection       Acc. No. 20.409  
14\" l.
Similar to the above, but instead of two conch shell beads, weights consist of one brass and one shell bead. In place of the irregular piece of shell, mentioned above, a shell bead is being cut into two beads. Brass end plate with 16-petalled lotus incised. Iron finial.

HAND PRAYER WHEEL

Crane Collection       Acc. No. 11.660  
12\" l.
Plain copper cylinder bound with silver. Brass weight and conch shell bead attached by thong. At top of handle, pierced by the axle, is a small section of bamboo cutting a conch shell bead. Contains prayers wrapped in cloth.

HAND PRAYER WHEEL

Holton Collection       Acc. No. 36.344  
9\(\frac{3}{4}\)\" l.
Red leather cylinder encircled by a thong which terminates in five Chinese coins and a brass weight. Wooden handle.

HAND PRAYER WHEEL           Plate III, fig. 1

Gift of Mrs. J. B. Barlow       Acc. No. 27.653  
13\(\frac{3}{4}\)\" l.
Copper cylinder with incised and cut-out designs, including sacred Indian characters. Incised work is in short lines, like stitches. Upper end piece in form of pointed dome; lower one has simplified crossed dorjes. Nine blue glass stones (three missing) set in brass band which encircles cylinder. Lead weight. Bamboo handle. Contains roll of poorly printed mani prayers.\(^9\) Acquired by a missionary stationed at Jhansi and Allahabad, India.

TABLE PRAYER WHEEL           Plate II

Holton Collection       Acc. No. 36.285  
4\(\frac{1}{2}\)\" h.

\(^9\) Waddell, Lamaism, p. 218, illus. Shows table wheel with similar cylinder.
Copper cylinder with handsome applied silver ornamentation as follows: *mani* prayer in six Indian characters separated by vertical bands; upper border of monster masks, flowers and festooned ropes; lower border of conventionalized silver lotus petals; upper end piece has silver wheel motif; lower end piece has incised double *dorje*. Iron axle projects above the top so that it may be set in motion without moving it from the place where it rests. Contains a roll of prayers bound in red cloth.

Lamas twirl table prayer wheels with finger and thumb as they sit at meals or while practicing devotional exercises.

**TABLE PRAYER WHEEL**

Holton Collection  Acc. No. 36.323  3½" h.

Hammered copper cylinder with *mani* prayer in seven Indian characters with raised outlines, each in a rectangle. Upper end piece has incised and beaten lotus-wheel motif and threaded silver rim. Roll of prayers bound in red cloth.

**TABLE PRAYER WHEELS**

Crane Collection  Acc. No. 11.657  3½" h.

Three plain hammered copper cylinders on a crude rectangular wooden stand; central cylinder an inch higher than the other two. Each contains a tight roll of prayers. According to Shelton, these wheels were used in the home.

**TABLE PRAYER WHEEL**

Shelton Collection  Acc. No. 20.408  11" h.

Gold-plated copper. Cylinder revolves within a case in the form of a Chinese pavilion, the axle projecting above the pinnacle of the upcurved roof. Six apertures through which prayer cylinder is visible are bordered with designs symbolic of the universe—conventionalized mountains, waves, and sun or cloud. Six finials on eaves had hanging bells (three now missing). Stepped base has delicate incised and relief patterns including paired lions guarding the Three Jewels of Buddhism. Cylinder has *mani* formula in six raised Indian letters with upper border of flowers and *dorjes* and lower border of lotus petals; upper end piece has crossed *dorjes* and lower end piece has wheel in repoussé; contains a roll of prayers in a silk case. Used by a priest of high position.

**WIND PRAYER WHEEL**

Shelton Collection  Acc. No. 20.406  9½" h.

Plain hammered copper cylinder with a long axle to which are attached four copper wings like the cups of an anemometer. From the prince's house in Batang. These wheels are usually put on a pole on top of the house and turned as the wind blows. Prayers are, in this way, constantly going on in behalf of the family.

**SIX SHEETS OF PRAYERS**

Holton Collection  Acc. No. 36.294, 298  c. 11¾" x 18½"

Thin, fragile native paper printed on one side with *mani* prayer in Tibetan letters. Formula poorly printed more than a thousand times on two of the sheets. Repeated about 500 times on other four sheets. From a large prayer wheel.

10 Bell, *Tibet*, pl. f. p. 84.
THREE ROLLS OF PRAYERS

Holton Collection Acc. No. 36.350
Gift of Schuyler V. R. Cammann Acc. No. 41.558, 41.557
2 3/4" d.

Gift of Schuyler V. R. Cammann Acc. No. 41.558, 41.557
1 3/4" d., 1" d.

Strips of paper, 1 to 1 1/2" wide, glued end to end and tightly rolled. The first is rolled from right to left and has a line of Tibetan letters written in ink on the outside of the paper. The other two are rolled from left to right having, respectively, one and three lines of Tibetan letters block printed on the inside of the paper.

It is significant that in each case the prayers are rolled in such a manner that they would pass before the imaginary spectator as they are read, that is, from left to right, if the wheel were revolved in a clockwise manner in accordance with good Buddhist practice. The prayers have not been translated but the mani formula does not appear on any of the rolls. The first is from a small wind wheel.

ROSARIES

The Hindus are generally believed the first to have evolved the rosary. In Buddhism, the rosary is peculiar to the northern or Mahayana school with its belief in the merit and efficacy of meditation and the repetition of mystic spells. Rosaries are widely used in Tibet, China and Japan. Tibetan and Chinese rosaries—like those of the Vaishnavas, one of the two great Hindu groups—are usually composed of 108 beads. Japanese rosaries are made up of 112 beads. The number 108 is sacred in Hindu and Buddhist lore. The 108 volumes of the Upanishads testify to the ancient origin of this tradition. The sacred footprints of the Buddha sometimes contain 108 subdivisions. Avalokitesvara, Maitreya, Tara and other deities have 108 names. Eight works in the Narthang Kanjur, Tantric section, vol. Pha are entitled “108 Names of Avalokitesvara,” “108 Names of Maitreya,” etc. There are 108 volumes in one of the two editions of the Tibetan Kanjur.

Attached to most Tibetan rosaries are one or more strings of counters (grangs-'dzin) consisting of ten small beads ending in a small emblem or ornament. When about to tell the beads the counters are slid up; on completing a string of beads the lowest counter on the first string is slid down, etc. Thus, if ten counters are slid down on a rosary of 108 beads, 1080 prayers have been said. The counters on the second string record each ten and those on the third, each 100 repetitions. Where the two ends of the string of beads come together, they are usually passed through two or three beads of graduated size called do-dzin (rdog-'dzin), “retaining or seizing beads”.

The material of which the rosary is made varies according to the wealth and taste of its owner. Certain types are used, however, by the different Lamaist orders and for the invocation of specific deities. The number of beads in the layman’s rosary is variable, but priests’ rosaries generally have the orthodox number, 108. The layman repeats the well known mani formula as a rule when saying his beads; the lama often repeats the mantra of the deity whom he is invoking, usually his particular tutelary deity. Part of the service to Tara consists of repeating her mantra 108 times on the rosary.
The Tibetan uses his rosary for calculations as the Chinese uses his abacus. The beads to the right of the center bead register units; those to the left record tens. The rosary plays a part in many Lamaist rites and is depicted in one of the hands of Chenrezi, the patron deity of Tibet. Every Tibetan has a rosary and it is an essential part of the lama's dress. The rosary is usually worn around the left wrist or around the neck with the do-dzin at the back.

It may be of interest to note that the "court beads" or "mandarin beads" worn by Chinese nobles and higher officials of the later Ch'ing dynasty were merely elaborate Lamaist rosaries worn with the do-dzin and pendant falling down the back and the strings of counters falling down the front.

**AMBER AND AGATE ROSARY**

*Plate V, fig. 1*

*S. mala. T. trengwa, spelled 'phreng-ba, "a string of beads"

Holton Collection Acc. No. 36.302

77 cylindrical yellow amber beads, mostly artificial, divided into six sections by 13 spherical rose agate beads, two rose-colored composition, and 14 small discs of pearled wire in the form of Chinese perforated coins. Do-dzin consists of three beads of decreasing size, two amber and one brown composition, terminating in three small silver beads and a tassel. Four strings of counters: one of iron terminating in a miniature bell, three of silver ending in (1) miniature dorje set with two tiny turquoises, and (2-5) a quatrefoil ornament set with tiny corals. Strung on a thong, as are most of the rosaries in the collection.

**YELLOW WOOD ROSARY**

*Plate V, fig. 2*

*T. ser-treng, spelled ser-'phreng, "yellow rosary"

Holton Collection Acc. No. 36.309

103 discoidal yellow-brown wooden beads with six fine yellow lines radiating from the center of each, divided into four sections by one yellow glass, two artificial coral and two presumably carnelian beads, completing the number 108 sacred in Buddhist ritual. Do-dzin consists of a large artificial amber bead and two smaller conical beads of yellow and red glass. One string of brass counters ending with a quatrefoil ornament. Two looped thongs ending in a brass bead and fringe attached at intervals to rosary.

The rosary described above and the following two are lamas' beads, apparently belonging to the class called ser-treng, "yellow rosary," the special rosary of the Gelugpa order. They are used for all kinds of worship including that of the fierce deities. The wood is said to be that of the Bodhi tree or tree of supreme wisdom which grows in central China, and the beads are manufactured at a temple of Wu-t'ai Shan, the sacred mountain near Peking.12

**YELLOW WOOD ROSARY**

Holton Collection Acc. No. 36.308

109 spherical beads of same wood as above, about the size of peas. See above.

YELLOW WOOD ROSARY
Holton Collection Acc. No. 36.310 33" l.
106 beads similar to the above but without radiating lines; thick discoidal shape; do-dzin consists of brown wooden 14-sided bead and a small red bead; thus the number 108 is completed. According to Holton, this rosary belonged to Aku Ishi of the Pien tu monastery near Shuihua.

HUMAN SKULL ROSARY
Plate VI, fig. 2
T. tod-treng, spelled thod-'phreng, "skull rosary"
Holton Collection Acc. No. 36.284 20" l.
88 discs from the human skull, divided into six sections by two brown wooden beads, two artificial coral, and a bead of brownish composition between two of green glass; do-dzin consists of a large spherical copper bead above a small conical artificial coral; string of brass counters ending in a quatrefoil ornament; tweezers, ear cleaner, and a conch shell bead are suspended from short thongs.
This rosary is commonly worn by the clergy and used especially for the worship of Yamantaka, conqueror of the Lord of Death. The skull beads, like other ritualistic objects of human bone, should impress upon the devotee the transient nature of human existence.13 Skull disc amulets have been found in Gallic sepulchres and a superstition regarding cranial discs is said to have persisted in Europe into the 16th century.14

HUMAN SKULL ROSARY
Crane Collection Acc. No. 11.676 27" l.
108 discs divided into four sections by three presumably carnelian beads; do-dzin consists of three beads of decreasing size made of black glass, blue glass and carnelian; two strings of brass counters each ending in a large, flat, irregularly oval ornament.

HUMAN SKULL ROSARY
Holton Collection Acc. No. 36.311 26" l.
112 discs of varied size and thickness; divided into three sections by three conch shell beads; two metal rings probably intended to hold counters.

SEED ROSARY
Holton Collection Acc. No. 36.303 33" l.
99 light brown rounded beads of varying size and hue with smooth shiny surface, finely speckled with dark brown; divided into three sections by two artificial coral beads; do-dzin consists of a round red bead and a conical darker red bead.

SEED OR NUT ROSARY
Holton Collection Acc. No. 36.307 64" l.
108 spherical light brown, rather smooth-surfaced nuts or seeds strung on twine. Used by a sorcerer.

**ROSARY OF “COCO-DE-MER” SHELL.**

Holton Collection     Acc. No. 36.306

100 dark brown, glossy discs divided into two sections by a yellow amber bead; do-dzin consists of a yellow artificial amber bead and a tiny pink glass bead. Two counters with copper beads ending in a copper quatrefoil-shaped ornament.

The beads for rosaries of this type are cut from the shell of the so-called double coconut or “coco-de-mer,” the fruit of the palm tree *Lodoicea* *Seychellarum* which is endemic to the Seychelles Islands, although in recent years it has been successfully grown in a number of tropical countries. The nuts used to be washed up on the shores of India and were believed to grow on a tree under the sea, hence the name “coco-de-mer.” They were held sacred and placed in Indian temples long before the Seychelles were known. Recently about 4,000 nuts were exported a year, mostly to Singapore and Hongkong.¹⁵

Two Mohammedan almsbowls made of the ripe nut, cut in half and elaborately carved, and a specimen of the natural nut are in the Newark Museum collections.

**ROSARY OF “COCO-DE-MER” SHELL.**

Holton Collection     Acc. No. 36.305

95 discs similar to the above; divided into three sections by three artificial coral beads; one counter with beads and miniature hand-drum of white brass.

**ROSARY OF “COCO-DE-MER” SHELL.**

Holton Collection     Acc. No. 36.304

100 discs similar to the above but slightly smaller and in some cases lighter brown and lustreless, probably due to much fingering.

**RAKSHA OR RUDRAKSHA ROSARY**

Gift of Helen F. Doherty     Acc. No. 25.618

108 large dark brown warty seeds strung on coarse hemp twine, the two ends of which are drawn through a single terminal bead.

The raksha or rudraksha rosary is used especially by the Nying-ma sect of Red Hat lamas in the worship of the fierce deities and demons. Also commonly used by the Pön priests.¹⁶

The seeds of the *Eloecarpus* *Janitrus* are called rudraksha by the Hindus, raksha by the Tibetans. Since this rosary was obtained in Lucknow, India, it may be Hindu, but the writer has found no evidence that the Hindus use a 108 bead rudraksha rosary. The Saivas' rudraksha rosary consists of 32 or 64 beads. The Vaishnavas use a 108 bead rosary but it is generally made of the wood of the Tulasi or holy basil.¹⁷

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¹⁷ *J.K.A.S.*, vol. XIV, p. 188; *P.U.S.N.M.*, vol. XXXVI, p. 334.
The Tibetans attribute misfortunes and illnesses of all kinds to malignant spirits dwelling in the earth, air, water, and in specific localities. Through charms which have been consecrated by a lama the people seek to propitiate these spirits. Every individual wears charms around his neck or wrist or fastened to his girdle. Talismans printed on paper by a lama, consecrated seeds or bits of earth, fragments from the robe of a holy man frequently serve as charms.

The ornamental metal charm-boxes are known as *ga'u*. In Central Tibet these are worn around the neck by practically all the women, and two distinctive styles appear to be in favor. In Northeastern Tibet, men, women and children often wear around their necks large square, round, or shrine-shaped *ga'u*. All Tibetans wear charm-boxes when they travel. These are generally fastened to a strap which passes over one shoulder and under the other arm; the wearer attaches the charm-boxes to the back and front of the strap so that he is protected from both directions. Travellers' charm-boxes are usually large enough to contain a small image and an assortment of charms some of which are believed to be efficacious against robbers and even bullets. Generally travellers' boxes are in the form of a shrine; when not being worn they are placed on the household altars.

**LEATHER CHARM CASE**

Holton Collection  Acc. No. 36.331  6¼” x ¼”

Long, slender cylinder of brown leather with loop attached at center; no opening; contains charms. Described by Holton as a very common type to keep away evil spirits.

**SILVER CHARM-BOX WITH CHARMS**

Plate VII, fig. 1

T. *ga'u*, “amulet box”

Crane Collection  Acc. No. 11.685  6¼” h.

Shrine-shaped; form of shouldered ogee arch. Silver front (or cover) and copper back (or box); front decorated with floral scrolls in fine, sharp repoussé, and pearled wire edging; gold center inset in relief represents the Indian mystic monogram known as “The All-Powerful Ten.” A thong is passed through metal loops on each side of the cover.

Contents of box are as follows: 210 wood block prints in red, 4” x 3¾”, each representing a deity or saint with Tibetan inscription, fastened together at one corner to form a book. Five folded papers containing relics. Two fragments of gauze, one of them tightly twisted and knotted. A square of coarse cotton cloth. A folded wood block print in black, 15” x 11”, showing a grand lama.

One of the folded papers contains bits of thread and cloth including a piece of red serge-like wool from a lama’s garment. One contains a flat piece of hard clay. Three hold the sacred pebbles (*S. sarira*) which are said to be found in the ashes of holy men after cremation, and one of these also holds charcoal dust.

This is a very handsome *ga'u*. The delicacy and grace of the pattern, and the sharp precision of its execution indicate probable Chinese or Nepalese workmanship. Like the following five charm-boxes, it would be worn on journeys and kept on the household altar at other times.

The knotted gauze in the box is from a *shak-tut*, spelled *phyag-mdud*, literally "hand knot." A *shak-tut* is knotted and breathed upon by a grand lama and given to worshippers who come for a blessing. Nearly every one wears at least one *shak-tut* around the neck and some display a large number, showing that they have been favored by many high lamas. They are worn until they become very dirty and threadbare.¹⁹

It has been suggested that the Grand Lama in the block print is the celebrated Lcang-skya Lalitavajra, Grand Lama of Peking under the Ch’ien Lung Emperor. He is seated on a dais, performing ritualistic gestures with the bell in his left hand and the *dorje* in his right. Manjusri appears above him. He wears, however, the cap with long lappets instead of the usual mitre-like hat of Lcang-skya. The sword and book, usually placed on lotus blossoms above the two shoulders, both appear on one blossom above the left shoulder, and the vase which is usually held in the left hand, is on a blossom over the right shoulder. These liberties may have been taken in order to leave both hands free to hold the *dorje* and bell.²⁰

**COPPER AND SILVER CHARM-BOX WITH CHARMS**

Crane Collection  
Acc. No. 11.686  
4 ¼" h.

Shrine-shaped; trefoil arch top. Copper with silver trim; central aperture (through which image is seen), same form as box, with pearlired wire edging, surrounded by incised floral pattern, partially gold-washed; broad applied border of silver with repoussé decoration of lotus petals and scroll motifs; sun-moon-flame motif known as *nyi-zla* in silver above aperture.

Contents: Brass image of the White Tara, Goddess of Mercy, and a small white gauze *kata*; the tiny image itself contains charms which give it life and potency, as shown by the sealed base.

**COPPER CHARM-BOX WITH CHARMS**

Holton Collection  
Acc. No. 36.287  
3" h.

Shrine-shaped; round arched top. Copper with brass front which has Indian *Om* in repoussé and *nyi-zla* on lotus blossom. The box contains a tiny gilded clay image of Sakyamuni Buddha and a folded piece of yellow silk.

This type of charm-box is worn by travellers but it is also commonly worn around the neck by the Northeastern Tibetans.

**COPPER CHARM-BOX WITH CHARMS**

Holton Collection  
Acc. No. 36.330  
4 ½" h.

Shrine-shaped; arched top slightly pointed; front raised in three steps; incised Indian *Om* in center; strip of blue silk drawn through side loops to go around neck. Contains cotton cloth, wadding, bits of paper. See above.

**COPPER CHARM-BOX**

Shelton Collection  
Acc. No. 20.405  
5 ¾" h.


Shrine-shaped; form similar to the above. Chased decoration of scrolls on lotus base, surmounted by nyi-x$\text{la}$ symbol. Central glazed aperture in trefoil arched form surrounded by an applied band of silver with chased scroll decoration. No contents.

**SILVER CHARM-BOX WITH CHARMS**

Plate VIII, fig. 1

Crane Collection Acc. No. 11.687

Shrine-shaped; shouldered ogee arch form with central aperture of similar shape. Silver cover, copper box; eight Chinese emblems including the lotus and the Taoist fan in repoussé. The box contains a tiny brass image of Sakyamuni Buddha and a strip of green silk. Chinese workmanship is indicated by the emblems and by the fine, sharp repoussé work.

**SILVER CHARM-BOX**

Plate VII, fig. 2

Holton Collection Acc. No. 36.328

Oval shape with tubular loop at top and corresponding projection at bottom. Cover is silver, box is copper; cover decorated with fine silver filigree in concentric bands of conventionalized petal, scroll and other patterns and pearled wire around a central coral bead; smaller coral beads on each side of center and turquoise above. Strip of blue silk is drawn through loop to go around neck. No contents. Although Tibetan filigree is usually of Nepalese workmanship, it seems likely that this box, having come from Northeastern Tibet, is a Chinese product.\(^{21}\)

**SILVER CHARM-BOX**

Plate VIII, fig. 4

Holton Collection Acc. No. 36.329

Similar to the above but circular; cover decorated with filigree arabesques and borders of petals and pearled and twisted wire; red bead in center. No contents.

**SILVER CHARM-BOX WITH CHARM**

Plate VIII, fig. 2

Gift of Mrs. O. W. Kohn Acc. No. 43.68

Square silver box with leaf-like extensions on the four sides, giving it a quatrefoil shape; front has silver filigree decorations; small turquoise in the center and in each “leaf”; wide loop at top for string which goes around neck of wearer; suspended from smaller loop at base of box is a string of four red beads and two raksha seeds. Fragment of paper with block-printed Tibetan prayer (incomplete) inside.

A woman’s charm-box, probably Nepalese workmanship, similar in form to the typical Lhasa charm-box, but the latter is generally heavily jewelled.\(^{22}\) Obtained from a Tibetan girl in Darjeeling.

**COPPER CHARM-BOX WITH CHARMS**

Gift of Schuyler V. R. Cammann Acc. No. 41.545

Rectangular copper box with sliding back; front forms an openwork frame for painting which is under glass; motifs on frame symbolize the universe—land, sea and sky, expressed by mountains (at base), waves (at sides), cloud motif (at top). Painting, on cloth, represents the blue Goddess of Winter, one of Lhamo’s four attendants, on a camel.\(^{23}\) A red cord is passed through the loops at sides of box. Contains a Chinese talisman block-printed in red on yellow paper, showing the Yin-Yang symbol in the Eight Mystic Trigrams in a Fish; a folded sheet of cream-colored paper with poorly printed Chinese characters and “lucky child” symbol in red; two plain yellow papers. Bought by the donor at a fair in Lanchow.

\(^{21}\) Rockhill, *Notes*, p. 692; Pallis, p. 353.

\(^{22}\) Waddell, *Lamaism*, p. 571, illus.; Bernard, pl. f. p. 80; Bell, *People*, pl. f. p. 150; Chapman, frontispiece, etc.

\(^{23}\) Gordon, pp. 35, 38, illus.
CHARMS IN CLOTH CASE

Gift of Schuyler V. R. Cammann  Acc. No. 41.551  2" sq.

Much worn yellow brocade case containing clay oval relief image (tsa-tsa) of Amitayus Buddha, folded paper with a spell written in Tibetan and a string of loosely woven white silk. Probably kept in a charm box or carried tucked into the belt. Brocade and white string may be from a lama's robe. Obtained in Ladakh.

PAPER CHARM

Holton Collection  Acc. No. 36.651  10" x 2"

Strip of thin, white paper with picture of a spindle block-printed in black; jewels in a triangle printed at one end.

WOMAN'S PENDANT

Gift of Schuyler V. R. Cammann  Acc. No. 41.547  11/4" x 11/4"

Thin brass plaque in form of comb with eleven small teeth; incised and cut-out decoration seems to represent a monster mask (Chinese tao-tieh which usually lacks lower jaw). In this case the teeth may be suggestive of rain. Worn on a necklace. Bought from a Tibetan woman just north of Likiang in Northwestern Yunnan.

CHARM AGAINST ACCIDENT, DISEASE, ILL-FORTUNE  Plate IX

Printed at the Museum from wood block  (acc. no. 40.230)  81/2" sq.

The charm is called "The Assembly of all the Lamas' Hearts", as it is believed to contain the essence of all that is most powerful in the Lamaist spells. It consists of a series of concentric circles of spells surrounded by flames amid which, in the four corners of the square, are the following emblems: the Three Jewels, a lotus flower, a dorje, and a flaming dagger. In the interior is an eight-petalled lotus, each petal of which bears mystic syllables, and in the center of which is a circle about an inch in diameter.

Waddell describes this charm, and gives translations of the spells in the concentric circles. He also includes instructions for making the special charms which go in the center circle (charm against bullets and weapons, clawing animals, domestic brawls, etc.). The instructions include directions for folding, wrapping and tying up the charm, and wearing it around the neck, next the breast, or in some other effective manner.24

CHARM AGAINST EVIL INFLUENCES  Plate X

Printed at the Museum from wood block; carved on the opposite side of the block from the above charm.  53/4" d.

Round charm with outer protecting ring of flames. It consists of concentric circles, the outer one (within the circle of flames) containing Tibetan inscriptions, the next consisting of eight heads possibly indicating protection from harm in the eight points of the compass. (They may on the other hand represent the "Eight Demons of the Country" or the "Doorkeepers of the Eight Directions" or the heads of subjected demons hung up to warn others of the same fate.) The Tibetan inscription continues in the four segments of the third circle and in four triangles or corners of a square probably suggesting the four directions, then winds up in a spiral within the center circle.

Since this charm has not, to our knowledge, been described in any other publication, the transla-

tions of the inscriptions are here given. Translations (unless otherwise noted) and the analysis of the charm are by Wesley E. Needham.

In the outer ring appears in Tibetan phonetic letters the familiar Sanskrit verse known to occidentals as "The Buddhist Creed" followed by a Sanskrit mantra also in Tibetan letters. Then follows a Tibetan command exorcising the demons. This ends in the central circle.

"The Buddhist Creed" has been metrically translated as follows by Sir Edwin Arnold:

"What life's course and cause sustain
   These Tathâgato made plain;
What delivers from life's woe
   That our Lord hath made us know."

The terms Tathâgato and "our Lord" refer to Gautama Buddha. The verse is the final one of the Lalita-vistara (Life of Buddha) and of the Lankavatara-sutra. It is written in Buddhist hybrid Sanskrit, mainly Prakrit with Sanskrit endings.

The Sanskrit mantra has been translated: "Obeisance and offerings to the immovable vajra!"

The command reads: "The hosts of demons in general, harmful to the wearer of this charm and in particular, 'Byung-po begone! Bhrum! Ma-tri begone! Du-tri begone! Bhrum! Dam-sri begone! Bhrum! Guard the wearer of this charm from injury and the evil of demons and from all obstructions!" It ends with the Sanskrit mantra: "All Rakshas Bhrum!"

The Tibetan and Sanskrit words are translated as follows:

'Byung-po—T. "evil spirit, demon"—general name for all classes.
Bhrum—S. charm of great efficacy—usually with Hri.
Ma-tri—T. ma, "mother," and tri, "having the form of," thus it may mean a demon with the form of a mother.
Du-tri—T. du, "temptress," and tri, thus the word may mean a demon with the form of a temptress.
Dam-sri—T. "gnome causing plague and cattle disease."
Raksha—S. "a malignant spirit."

MONGOL-TIBETAN PRINTED CHARM

T. shok-rta, spelled shog-rtags, literally "paper impression"

Printed at the Museum from wood block (acc. no. 40.231) 8î5/8" x 21½"

Five figures across the top are Sitasamvara (a Yidam deity with his sakti in yab-yum embrace);
the goddess Sitatapatra; Sitatara or White Tara, a form of the Goddess of Mercy; and two aspects of Mahakala Gompo, the Great Black One. Inscriptions below each figure consist of alternate lines of Tibetan and Mongolian.

The printed charm described above appears to be a *shok-rta* or charm which is thrown to the four winds. The more common *shok-rta* are much smaller and have the "wind horse" printed on them. Such printed charms are also used in charm-boxes and prayer wheels.34

The block from which this print was made was carved by a Chinese, possibly at the lama workshops of Yung-ho-kung in Peking. The Chinese character *Wu*, "5" in the lower corner may mean that it is the fifth of a series. Since it is printed in both languages, it was apparently intended for Mongolia, or for both Mongolia and Tibet. The three inscriptions under Sitasamvara, Sitatapatra and Sitatara seem to belong together and make a complete prayer. According to Needham, the other two inscriptions do not appear to begin or end on this print.

**Mongol-Tibetan Printed Charm**

Gift of the Newark Free Public Library  
Acc. No. 30.797  
*14" x 21"

Heavy, cream-colored paper block printed in brown. Similar to the above but the five figures represent four high lamas and a Yidam god.

**Mongol-Tibetan Printed Charm**

Gift of the Newark Free Public Library  
Acc. No. 30.798  
*11" x 14" and 11" x 15"

Two sheets fit together to make a single sheet. Same charm as above but printed in red ink on thin white paper.

**Edible Charms**

*T. za-yig*, "the edible letters"

Crane Collection  
Acc. No. 11.683  
*2" x ½" when unrolled*

About 50 paper pellets in a brown cotton bag. When unrolled, pellets are seen to be printed in Tibetan. The inscriptions, possibly extracts from the *Kanjur*, seem to be fragmentary and unintelligible.

The swallowing of papers on which charms have been written is a common way of curing disease.35

**Bone Tumor**

Crane Collection  
Acc. No. 11.688  
*3½" x 2¹⁄₄"

Hard mass; ivory yellow and wrinkled. Shelton states that this charm was taken from brain of a man and used by lamas in incantations for warding off disease.

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34 Griebnow; Das, Dict., pp. 1246, 534.
REFERENCES


To mani stones: Das, Dict., p. 948; Pallis, pp. 65, 180-185, 225, 260; Waddell, Lhasa, p. 85; Combe, pp. 50-51; Rockhill, Land, p. 250; Rockhill, Notes, p. 734, pl. 34, Simpson, pp. 29-30; Cunningham, Ladak, p. 378; Shelton, N.G., September, 1921 pl. pp. 316-318; Francke, Antiquities, pp. 36, 38, 84; Schlagintweit, pp. 196-198; Cammann, U.M.B., August, 1949; Griebenow; N. M. photos.

To prayer flags: Das, Dict., p. 620; Rockhill, Notes, p. 739; Waddell, Lamaism, pp. 408-418; E.R.E., vol. 10, pp. 204-205, vol. 12, p. 332; Heber, p. 167; Bell, People, p. 51; Haslund, Men and Gods, pp. 222-226; Griebenow; N. M. photos.

To prayer wheels: Waddell, Lamaism, pp. 407-408.


MUSIC AND MUSICAL INSTRUMENTS

In Tibet, according to Pallis, there is an absolute division between secular music, offered for personal enjoyment, and sacred music, offered to the gods. Thus there is no word to express music in the occidental sense, the common term rol-mo applying only to secular music.¹

Tibetans generally do a great deal of singing and their voices are sweet and powerful. Simple folk tunes on the pentatonic scale are sung by the people and by mendicant musicians, often as an accompaniment to peasant dances. Songs like our sea-shanties are sung to provide the rhythm for various labors, and every kind of work has its appropriate tune.

Flutes, jews' harps, simple fiddles, tambourines, and a kind of banjo or guitar are popular in various parts of the country. Drums and cymbals are used by the itinerant dancers. The Tibetans have adopted the Scottish bagpipes as the national instrument for the military, and their bands are said to be very good.

The Tibetan temple orchestra is made up entirely of wind and percussion instruments. The music consists generally of singing broken by orchestral interludes in which the rhythm is supplied by drums and cymbals, the pedal notes by long trumpets, and the melody is taken up by oboes or flageolets. Hand-bells and a great variety of smaller trumpets, cymbals and drums contribute complexities of rhythm. The hymns may be unaccompanied and droned in a low voice or chanted with a marked rhythm in semi or quarter tones, suggesting comparison with the Gregorian chant, and supported by the drum or by the drum and hand-bell. The lamas sit Buddha-fashion in two long rows facing inward and sometimes all have musical instruments. That able and appreciative interpreter of the Tibetans, Professor Jacques Bacot, describes the temple music of Tibet as "a music unexpected, disconcerting at first, made up of brass instruments of dimensions and power unknown in Europe, but in which one ends by recognizing the great stylized voices of nature, the wind, the thunder, the rumbling rhythm of the ocean . . ."²

Of the Losar festival at Tashilhünpo Sven Hedin writes: "The chanting is grand and powerful, and yet at the same time soothing as a cradle song, intoxicating as wine, and sedative as morphia."³

Lacking from the Museum collection at the present writing are the large drums (ch' o-nya). These are of two kinds. One type is suspended in a frame and beaten only occasionally in the worship of Buddha. A similar drum, a specimen of which is in the Newark Museum, is found in the Buddhist temples of Japan.⁴ The other type of large drum, resembling a great warming pan, is carried in the hand and

¹ Pallis, p. 363; Das, Dict., pp. 1194-5.
struck with a sickle-shaped stick. It is heard continuously with the cymbals, even when the rest of the instruments are quiet.\textsuperscript{5}

**Musical Notation**

**SHEET OF MUSIC**

\textbf{Gift of Schuyler V. R. Cammann} \hspace{1cm} \textbf{Acc. No. 41.546} \hspace{1cm} \textbf{3\frac{1}{2}'' x 10\frac{1}{2}''}

Notations in black and red ink on imported paper. First page has page numeral and a single line of Tibetan writing. Second page has writing and two lines of curves which indicate the rising and the falling of the voice; large curves convey the basic tune, while smaller loops represent by-play. Other notations on this page probably show the points at which the various instruments join in.

The sheet was removed from a choir master's book of the "Order of Service" at the lama temple of Likiang lamasery in Yunnan, China. The choir master was a Tibetan from Sikang.

The Tibetans are probably the only people in Eastern or Central Asia who have written music. Their musical scores, used only for the classical music of the temples, recall the neumes which were used in Europe before Guido of Arezzo invented musical notation. Only the leader refers to the score. The hymns are always sung by heart.\textsuperscript{6}

**Wind Instruments**

**PAIR OF TELESCOPIC TRUMPETS**

\textbf{T. rag-dung}

\textbf{Robert Roy Service Collection} \hspace{1cm} \textbf{Acc. No. 48.16} \hspace{1cm} \textbf{8' 1\frac{1}{2}'' l.; 6\frac{1}{2}'' d.}

Very long copper trumpets slightly flared at bell-end. Made in three sections which, when not in use, can be pushed into the bell in the manner of a telescope. Seven bulging brass rings divide each trumpet into eight parts. Second division from mouth-end is brass, and first two divisions of one trumpet are bent at a slight angle. Applied brass decoration of cursive \textit{trisula} emblems at five lower rings and brass stylized lotus petals at bell-end. Brass medallion and ring for cord at bell-end. Broad flat mouthpiece.

At least one pair of these long trumpets is required for the temple orchestra where they serve to hold a pedal, the basic tone over which the higher pitched instruments build their symphonies. The depth of tone increases with the length of the trumpets, some measuring as much as 16 feet. They are always blown in pairs and the ends are supported by young lamas or by ornamental trumpet stands, or they may merely rest on the ground. On grand occasions and to announce ceremonies, these trumpets are often blown from the roofs or porches of the lamaseries, the players taking turns at breathing so that the majestic heaving note is unbroken. They are made in the lamasery workshops of Central Tibet.\textsuperscript{7}


PAIR OF TELESCOPIC TRUMPETS

T. dban-dung (probably)
Shelton Collection Acc. No. 20.402-403 56” l.
Hammered brass trumpets similar in style to the above; made in four sections and decorated with four bulging brass rings and ornamental bands.
According to Shelton, these clumsy horns were carried to the sick and blown by the lamas to exorcise the demons which cause disease.

THIGH BONE TRUMPET

T. rkang-gling
Crane Collection Acc. No. 11.677 13½” l.
Made from a human thigh bone; wound with wire and adorned with metal bands except at bell-end which is bound with (presumably) human skin and set with a large blue glass stone; mouth-end set with small turquoise, coral and serpentine stone, the Three Jewels symbolizing the Buddhist Triad: Buddha, the Law and the Congregation. This particular trumpet was used by a hermit lama, living in a cave, as his sole means of self expression, since he never spoke.
Such trumpets are used in many religious ceremonies, especially for exorcising demons. Any human thigh bones will do, but those of criminals or men who have died by violence are said to be preferred. Elaborate incantations and ceremonies accompany the preparation of the trumpet. Human skin should be sewn around it but yak or sheep skin is sometimes substituted.8

THIGH BONE TRUMPET

Holton Collection Acc. No. 36.341 12½” l.
Human thigh bone bound with skin at both ends. See above.

CONCH SHELL TRUMPET

S. sankha, T. dung
Shelton Collection Acc. No. 20.401 11¾” l.
The seven-inch shell is not a true conch but a whelk. It is smooth and white, the horny outer surface having been removed and the spire cut off to form an opening which serves as a mouth-piece. The spiral replaces the tube of the trumpet. A broad flange of brass-covered copper curves around the natural opening of the shell, rising vertically and extending for five inches beyond the extremity; this serves to deepen, amplify and direct the sound. Metal loops—probably for a carrying strap—are welded to the flange. This shell, obtained from the Jô Lama, is the usual type, with whorls turning to the left.
The conch shell has been an instrument of divine worship in India since ancient times; as a trumpet and also as a sacrificial vessel, it is an attribute of Vishnu and other Hindu gods. The lamas also sometimes use it as an offering vessel.9 Lamaist paintings show a conch shell filled with curds, as one of the Offerings of the Five Senses. See Volume One.
The conch shell trumpet plays a part in the music of the temples, in funeral processions and other religious observances. A long blast from the lamasery roof calls the lamas

8 Waddell, Lamaism, p. 300; Das, Dict., p. 73; Combe, pp. 127, n., 152; Rockhill, Notes, p. 745; Laufer, Skulls, p. 10; David-Neel, Tibetan Journey, p. 99; Schlagintweit, p. 228.
to prayers, special services and ablutions. To stop the hail which is a constant menace to Tibetan crops, the lamas of Eastern Tibet stand on the lamasery roofs and blow first on one side and then on the other. Often at ceremonies several players take turns in breathing so that the sound is prolonged in a succession of great heaving waves. Shells with whorls turning to the right are especially prized and a lamasery which is so fortunate as to possess one is famed throughout the land.\(^{10}\)

The conch shell trumpet has been used by many primitive peoples for purposes similar to those listed above. As a natural trumpet, primitive belief gave it great magical power which could be increased when a sacred formula was recited into its opening. Because of its association with water it was held to have the power to attract rain or to stop it. It is said that instances can be found up to this day in Central Europe where the conch is blown into the wind during thunderstorms. In Central America the priests of the rain gods used conch shell trumpets. The Chinese Emperor once owned a white whelk in which the spirits of the storm were said to live and on important occasions it was taken to the sea to insure good weather.\(^{11}\)

**PAIR OF TRUMPETS**

*Plate XII, fig. 5*

*T. zangs-dung*, “copper trumpet”

Holton Collection  
Acc. No. 36.351  
12\(\frac{1}{2}\)" l.

Copper; thin conical tube with slightly flaring mouthpiece made of three sections fitting into each other, the first brass-covered. Brass rings edged with peared wire mark the beginning of each section. Dangling from the bell-end are five squares of thin silk—green, yellow, blue, red and white. Two corals and a serpentine stone, the Three Jewels symbolizing the Buddhist Triad, are set in trefoil form on the bell-end.

Trumpets such as these are used in the temple orchestra and other religious ceremonies. They are always blown in pairs.

**PAIR OF TRUMPETS**

*Plate XII, fig. 6*

Shelton Collection  
Acc. No. 20.412-413  
15\(\frac{1}{4}\)" l.

Copper; similar to the above, but the third or bell section is attached at a slight angle. The flat mouthpiece and first section are brass covered, the second section is wound with copper wire, the third is eight-sided and of hammered copper trimmed with brass and set with a dark red bead; bulging brass rings between bands of peared wire mark the beginning of each section. See above.

**PAIR OF TRUMPETS**

*Plate XII, fig. 4*

Shelton Collection  
Acc. No. 20.331-332  
17\(\frac{1}{2}\)" l.

Beaten pure Chinese silver over a copper base. The bell end is in the form of a dragon’s head, the mouth forming the opening. The trumpet is made in three sections with bands of ju-i head and other decoration at the joinings. Broad flat mouthpieces. The tone is supposed to be that of the dragon’s voice.\(^{12}\) See above.

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12 Laufer notes, C.N.H.M.
STRATEGIC FLUTE OR FLAGEOLET

T. rgya-gling

Service Collection Acc. No. 48.11 22" l.

Wooden flute with large flaring copper and brass bell. Seven finger holes in front and one thumb hole in back. Mouth-end has chased brass collar and seven brass rings are between finger holes. Bell has applied repoussé and chased bands of foliate scrolls, conventionalized trisula and lotus petal motifs.

Flageolets or oboes, generally played in pairs, render the descant and perform the highest part in the temple orchestra. Often two flageolet or oboe players accompany the two trumpeteers who blow the great trumpets at religious ceremonies. 13

The flageolet—but not the large ornate variety here described—is a popular instrument of folk music in some parts of Tibet. Francke says that one is owned by almost every Ladakhi and for the most part perfectly played. Pallis tells us that in Ladakh tunes on the flute—presumably the flageolet—are played "from sheer gayety of spirit, while people are walking along or tending their flocks." 14 It appears, however, that in Ladakh oboes rather than flageolets are used in religious music.

WHISTLE FLUTE

T. gling-bu

Holton Collection Acc. No. 36.353 9⅜" l.

Made from the wing bone of a vulture. The upper end is stopped with wood except for a narrow channel called the flue which directs the breath of the player to the sharp edge of the side hole. Six finger holes.

Probably the earliest flutes known to man were made of birds' bones. Primitive peoples such as the Central American Indians, among whom the flute was the only melodic instrument, have generally associated it with ideas of fertility and rebirth. In Tibet as in India, the whistle flute with its low sweet tone is the common pastoral instrument of the shepherds. It is practically the only non-religious musical instrument of Northeastern Tibet. Two or three flutes bound together are played in some parts of the country. 15

WHISTLE FLUTE

Crane Collection Acc. No. 11.597 7⅝" l.

Made from the wing bone of an eagle. The upper end is stopped with a resinous substance. Decorated with rudely carved lines and dots. Six finger holes. From Yarragong, south of Batang. See above.

14 Pallis, Peaks and Lamas, p. 362 (Alfred Knopf); Francke, op. cit.
Hand-bells are listed as ritualistic instruments. See pages 34-37. They also play a part in the temple orchestra and are often rung by lamas to the accompaniment of the small hand-drum or the thigh bone trumpet to attract the attention of the gods or to expel evil spirits.

HAND-DRUM

*S. damaru, T. da-ma-ru or rnga-chung*

Crane Collection  Acc. No. 11.654  7½" d.; 4" w.

Small hand-drum with clappers; resembles a pair of wooden bowls fitted base to base, with skin stretched over the two openings. A band of leather covered with green cloth goes around the center and projects a few inches so that the player may hold it in his hand, his thumb and forefinger grasping the center of the drum. Two small leather balls are suspended from the band so that when the instrument is jerked from left to right by a twisting motion of the forearm they strike the drum heads. A long silk streamer adorned with fringes, bells and beads, dangles from the handle.

The hand-drum is rattled to attract the attention of the gods during the reading of the sacred books, especially at ceremonies such as “giving power” at baptisms, when a hand-bell is also rung at intervals. It is sometimes used in the temple orchestra. With cymbals, bells and thigh bone trumpets, it is beaten in the Mystery Plays and in rites for expelling evil spirits. As a Tantric emblem it is often made with human skulls as described below. A similar drum has been used in India since ancient times and is an attribute of Siva and other divinities.16

**SKULL HAND-DRUM**

*Plate XIII, fig. 3*

*S. damaru, T. da-ma-ru or thod-tam*

Crane Collection  Acc. No. 11.675  5½" d.; 2½" w.

Form similar to the above; made of two human skull caps (probably children’s) cemented together by means of a wooden disc encircled by a red cloth band. The Chinese silk streamers are embroidered with the Eight Glorious Emblems. See above.

**SKULL HAND-DRUM**

Holton Collection  Acc. No. 36.317  5½" d.; 3½" w.

Similar to the above, but drum heads are of green leather; streamers do not have emblems.

**SMALL CYMBALS**

*Plate XIII, fig. 4*

*T. ding-sha*

Shelton, Crane, Holton Collections  Acc. No. 20.417, 11.652, 36.354  3"—3½" d.

Three pairs of small, very thick cymbals of bell metal with broad bosses and sloping rims.

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Each pair is connected by a thong, or combination of thongs and brass chains 18 to 35 inches in length, drawn through the center holes of the cymbals.

The thong or chain is held in one hand so that the two cymbals are suspended horizontally and their edges struck together, emitting a very piercing tone.

These miniature cymbals are struck to call the hungry spirits (*yi-dag*) to accept offerings. They are also struck during certain ceremonies performed in the home during the forty-nine days following a death. They are not used in the temple orchestra.\(^{17}\) Waddell and Gordon show illustrations of a gong consisting of a single cymbal with a horn clapper which is used for the same purpose as the cymbals described above.\(^{18}\) The form of these cymbals is the same as the Indian *manjira*, misnamed *mandira*, but the latter are played differently and are not connected.\(^{19}\)

The Tibetans and the Nepalese excel in the casting of bell metal which is a mixture of several metals, chiefly copper and tin, in proportions varying according to the tone desired. The miniature cymbals described may have been cast in Derge, the great metalworking center of Eastern Tibet.\(^{20}\)

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**LARGE CYMBALS IN CASE**

Plate XIII, fig. 6

**T. rol-mo**

Shelton Collection  
Acc. No. 20.421  
15" d.

Hammered bell metal with broad bosses and straight rims; looped thongs are drawn through the center holes for handles. The hand-hewn, fitted wooden case is covered with leather and bound and decorated with brass.

These cymbals are used in the temple orchestra and in other ceremonies for worshipping the lesser deities and exorcising or propitiating demons. They are held horizontally in the hands and forcibly clanged with great clamor, but always strictly according to rule. Thus, at the word *Argham*, according to Waddell, the cymbals are struck with the middle finger erect; on *Pargham*, they are held below the waist and the upper cymbal revolved along the rim of the lower. They are often struck as a signal, marking, for example, the beginning or end of a chant or service.\(^{21}\)

Cymbals were probably introduced to China and Tibet from India where they have been used since early times and are attributes of the celestial musicians or *kinnari*.\(^{22}\) These large cymbals are imported to Tibet from Nepal, China and Mongolia.\(^{23}\)

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**LARGE CYMBALS**

Plate XIII, fig. 5

**T. si-nyan**, spelled *sil-nyan*

Shelton Collection  
Acc. No. 20.418  
14" d.

Hammered bell metal with small bosses and slightly sloping rims; looped thongs for handles.

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17 Marchais, pl. n. n.; Combe, pp. 148, 85; Waddell, pp. 491-492.
20 Rockhill, *Notes*, p. 740; Pallis, p. 75; White, *Sikhism* and *Bhutas*, pl. 3; *J.A.S.B.*, vol. 6, 1837, p. 955.
These cymbals are for the worship of Buddha and the higher divinities. They are held vertically, one above the other, and manipulated gently. See also above.

HANGING BELL

Plate XIII, fig. 2

T. *dril-bu

Shelton Collection  Acc. No. 20.419  6" h.

Bell metal; long iron clapper strikes lower edge of bell which turns in slightly, causing an echo that contributes to the long-lasting tone; iron chain for hanging. Within the bell, cast in relief, are eight *mantras*—including *Om Ah Hum*—in Tibetan letters; in the dome is the outline of an eleven-petalled lotus.

Hanging bells are rare in comparison with the hand bells which play so significant a part in Lamaist ritual. They are usually hung outside for the wind to ring. The *mantras* cast within this bell would thus be constantly repeated by the power of wind and sound. It might hang from a *makara* head finial on a lamasery roof or other sacred shrine. Such a bell swings below the *makara* head which guards the 13th Dalai Lama’s tomb. The *makara* with its open mouth and upflung trunk symbolizes divine wrath and the bell doubtless serves as the divine voice. Strings of smaller bells tinkling in the breezes connect the three *chodrten* at the western gateway to Lhasa, where they dispel evil spirits and bless the holy city.

GONG IN CASE

Plate XIII, fig. 1

T. *'khar-rnga*, “gong”

Holton Collection  Acc. No. 36.352  6½" d.

Round brass plate; a red tasseled thong serves as a handle, passing through the center hole and ending with a wooden clapper which strikes the rim as the gong is manipulated.

In China the gong is the chief musical instrument for exorcising evil spirits. In Tibetan music and ritual, it plays a minor role and is perhaps most often used among borderland tribes where proximity has resulted in the adoption of Chinese customs.


To temple music: Pallis, pp. 199, 261, 267, 361-362; Rockhill, Notes, pp. 744-745; Somervell, op. cit.; Francke, "La Musique au Thibet", op. cit. (includes illustrations of some instruments); Waddell, Lamaism, p. 300; Landon, Opening of Tibet, pp. 206-207; Hedin, Trans-Himalaya, vol. 1, p. 308 ff.; illustrations in the latter book and in his Conquest of Tibet; Evans-Wentz, Book of the Dead, p. 128, n. 4; Curt Sachs, The History of Musical Instruments, N. Y., 1940.
RITUALISTIC OBJECTS

The majority of the articles in the Museum's collection of Tibetan ceremonial silver are included under this heading. Examples of Lamaist metalwork fashioned from this very pure Chinese silver are to our knowledge not found in other collections in the United States. A few of the objects appear to have been made by Chinese craftsmen, but most represent Tibetan workmanship at its best and were probably created in the famous metalworking province of Derge in Eastern Tibet. With the exception of the Wheel of the Law, they were owned by the Lamasery of Batang or its High Lama. Early in the present century, when this great lamasery was destroyed by the Chinese, the sacred vessels were salvaged and in some cases buried until the invaders departed. They were then sold to Dr. Shelton in order that money might be obtained to buy back Tibetan lands from the Chinese. It is impossible to date these objects. The Wheel of the Law is known to have been in existence in 1792 and it may have been made centuries before this. There are no historical data concerning the other articles although some of the inscriptions include an incomplete Tibetan date which merely tells us that the object was not made in the 20th century. Several give the names of the lamas who presented the vessel to the lamasery and one gives the name of the lama makers.

Since most of the articles listed in this section are placed on altars, and since the Museum has constructed a full size Tibetan altar for use in connection with its exhibitions, a few notes on the subject are here included.

There is an altar in every home and in every lamasery temple. The lamas also have their private altars. The finer homes have a religious room (cho k'ang) which corresponds to the lamasery temple (lha k'ang). Centered against the end wall is the altar. Flanking the altar and usually filling the remainder of the wall are the compartments for the great volumes of the Buddhist scriptures. The remaining walls are decorated with frescoes or mounted paintings (thankas). A family possessing a cho k'ang employs a lama to take care of it, renew the offerings, and perform services daily.

The temple and household altars are essentially the same, although the former are generally more elaborate and the images at least life size. There are three or more shelves. On the top shelf are the images—there may be one or three. A row of bottle-shaped holy cakes called torna often stand directly in front of the images, and on the lower shelves are the offering bowls, butter lamps, and other sacred objects. The Museum's model altar, flanked by compartments for the sacred books, is of the type which might be seen in a well-to-do Tibetan home. See Plate XIV.

1 See also Volume III: Images and molds, paintings, books; and Volume IV: Textiles (katas and dharani shroud), pillar rugs, appliqué-work, lama's headgear.
This beautiful emblem, beaten from the purest Chinese silver, is the emblem of sovereignty of Tibetan rulers. The wheel is enhaloed by flames of wisdom and elevated on a bell-shaped lotiform base surmounted by a lotus blossom signifying its divine nature. Its sixteen spokes radiate from a foliate-form triskelion (T. rgyan 'khyil, "whirling ornament") symbolizing the ceaseless change and becoming which characterize our world of birth and death. The two sides of the wheel were beaten separately, spiked together at the rim and inserted into the lotus base. The wooden base plug is intact, indicating that the sacred talismans, sealed within the emblem, have not been removed.

The Wheel of the Law is one of the Seven Jewels of a Universal Monarch. These treasures of Hindu lore—Wheel, Wish-granting Jewel, Elephant, Horse, Wife, General, Minister—came to be considered attributes of the Buddha as universal spiritual ruler. The Wheel of the Law appears to have been adopted by Tibetan rulers just as the (white) Elephant, another member of the group, was adopted by the Buddhist kings of Burma and Siam as their emblem of sovereignty. Images and portraits of the Dalai Lamas sometimes show them holding the Wheel of the Law. According to Shakabpa, the emblem may also be possessed by high officials as a sign of their authority under the Dalai Lama.

The wheel symbolizes the sacred Law and the Word of Buddha or the Law as set in motion. Thus it was used in early Buddhist art to represent the Buddha himself and later it signified his first sermon in the Deer Park at Benares which was the first turning of the Wheel of the Law. The use of the wheel as a symbol of sovereignty is related to the idea of turning the Wheel of the Law. The Sanskrit term cakravartin, "wheel ruler," literally "wheel turner," was at first applied in India to an earthly ruler and later to the Buddha as universal spiritual monarch.

The Tibetan Wheel of the Law, unlike its Indian counterpart, always has eight spokes or a multiple of eight. The halo of flames, signifying wisdom to the Buddhist, and the resemblance of the spokes to the sun's rays, recall the derivation of the wheel emblem from the ancient sun emblem with its eight or sixteen rays. The Buddhists have come to consider the eight spokes as symbols of the Eightfold Path of Self-Conquest taught by Buddha.

The Jö Lama, who sold this Wheel of the Law to Dr. Shelton, called it the symbol of authority of a Tibetan king who ruled under the Dalai Lama. It had been stolen from the king's palace, according to the Jö Lama, during a Nepalese invasion in the late 18th century when both Tibetans and Nepalese engaged in plunder and

3 Bernard, pp. 66, pl.; Chapman, p. 184, pl.; paintings of the fifth, sixth and eighth Dalai Lamas in the Tibetan collection of the C. M. N. H.
4 Getty, pp. 166-167; Simpson, pp. 40-103; Waddell, Lamaism, pp. 389-390, illus.; Coomaraswamy, Elements, p. 25, fig. 2, 3, 13, 19; Evans-Wentz, Book, pp. xxiii, 10, pl., p. 119; Sir John Marshall and Alfred Foucher: The Monuments of Sanchi, vol. 1, pl. 18A, 22; vol. III, pl. 22, 27, etc. See also vol. 1 of this catalogue: Seven Jewels of a Universal Monarch.
pillage. He said that no one would have dared to keep it in Lhasa-controlled Tibet where the possession of the sacred object would have constituted a grave offense against the religion, meriting capital punishment. It was therefore taken to Eastern Tibet and one family had owned the emblem for several generations when, in 1910, due to the destruction and chaos of war, it came into Dr. Shelton's possession.

The historical facts appear to confirm this story. In 1791 the Gurkha rulers of Nepal invaded Tibet, captured Shigatse and sacked the rich Lamasery of Tashilhunpo including the palace of the regent or king (gyalpo) of Tsang province. Regents who are also high lamas are called gyalpo or king. This particular king was the brother of Lobsang Paldan Yeshes, the sixth Panchen Lama, a famous figure in Tibetan history. The latter had died in 1780 while visiting the Ch'ien lung Emperor in Peking. His brother, also a high lama of the Yellow Hat order, was appointed regent, presumably until the infant seventh Panchen Lama should come of age. He appropriated all of the late Panchen Lama's wealth and refused to share any of it with his relatives or with the lamasery, thus arousing the resentment of his countrymen. His embittered younger brother, a Red Hat lama, encouraged the warlike Gurkhas to invade Tibet, a step which they were by no means unwilling to take for they had grievances of their own. He also encouraged their looting of the king's palace and doubtless received some of the plunder. The king, with the seventh Panchen Lama who was then a nine-year old boy, fled to Lhasa whence he sent entreaties for help to Peking. Chinese forces were immediately dispatched, and in 1792, the retreating Gurkhas were overtaken and decisively defeated within a few miles of their own capital. This was a turning point in Tibetan history since Chinese influence was greatly strengthened thereafter and the Chinese took the precaution of closing Tibet to foreigners.

The defeated Gurkhas were compelled to return their plunder, but in the light of the Jö Lama's story it appears that not all of the Tibetan plunderers were apprehended. The magnificent emblem of sovereignty of the Panchen Lama which had been appropriated by his brother, the avaricious king, was (we believe) taken to Eastern Tibet where it remained hidden for more than a century, eventually finding its way to the Newark Museum. It is probably the only emblem of its kind ever to have left the Forbidden Land.

The Panchen Lamas, who are if possible even holier and more learned than the Dalai Lamas, possess considerable secular power, although in this they are subordinate to the Dalai Lamas. There have been times, however, when the Panchen Lama has exercised greater political influence than the Dalai Lama. The third quarter of the 18th century was such a period. During most of this era, the eighth Dalai Lama was in his minority, and the sixth Panchen Lama was considered the first man of the country by the Tibetans and also the Chinese and British governments. Waddell

5 Bell, Religion, p. 188.
6 Markham, p. xlvii; Bell, Religion, p. 185; Rockhill, Land, pp. 289-290; Das, Journey, pp. 172-173.
7 Markham, p. lxxvi; Rockhill, Dalai Lamas, pp. 49-52; Bell, Tibet, pp. 40-43.
calls Lobsang Paldan Yehes the third Panchen Lama. According to Chinese and Tibetan reckoning, however, he was the sixth since the title was conferred upon the first Panchen Lama and his three previous incarnations thus making the first holder of the title the fourth Panchen Lama. In the Orient it appears to be the practice, when a high title is conferred, to give it to one’s predecessors—usually to one’s father and grandfather when it is a question of hereditary succession.8

The first British envoy to Tibet, Mr. George Bogle, has left us a delightful account of his unique association with this Panchen Lama. He concludes with the following tribute: “I endeavored to find out, in his character, those defects which are inseparable from humanity, but he is so universally beloved that I had no success, and not a man could find it in his heart to speak ill of him.” On another occasion Bogle declares: “. . . I will confess I never knew a man whose manner pleased me so much or for whom upon so short an acquaintance I had half the heart’s liking.”9

Such was the man who, as we believe, owned this distinguished emblem, holding it reverently in a white ceremonial scarf (kata) on state occasions. Perhaps the emblem was made in Derge for this Panchen Lama or for one of his predecessors, or possibly it was the Dalai Lama’s emblem which had been temporarily granted to the Panchen Lama as head of the country during the latter’s minority. Its dramatic story has not yet been fully told.

MAKARA-HEAD FINIALS

S. makara, T. chu-srin, “aquatic monster”

Service Collection Acc. No. 48.15

9½” h.; 14” l.

Pair of brass finials probably from a lamaser y roof. Conventional form with upflung trunk and tongue, many sharp teeth, small ears and curved horns. Mouth, lining of trunk, and tongue are copper-coated. Head and tongue were cast separately. Flying mane is represented by separate incised brass plates held by copper-headed rivets.

The makara is a mythical sea monster of Indian origin, symbolizing the waters, and especially the essence of the waters, the principle of life. It is also interpreted as a symbol of divine wrath, externalized, like the glory face (S. kirttimukha) in the form of a monster. And like the glory face it has come to be regarded as an auspicious emblem to ward off evil. Such finials are often seen on lamaser y roofs, at the termination of the eaves.10

MINIATURE CHÖRTENS

The chörten is one of the most characteristic monuments of Tibet. It usually stands

8 Cammann notes. For Dalai and Panchen Lamas, see Vol. I of this catalogue; Waddell, op. 226-239; Bell, Religion, pp. 194 ff., 190; Rockhill, Dalai Lamas; Günther Schulemann, Die Geschichte der Dalailamas, Heidelberg, 1911.
from one to two hundred feet high and is erected as a receptacle for relics or as a cenotaph in memory of Buddha, some saint, or some important event. Like the Chinese nine- and thirteen-storied tower, it is derived from the ancient stupa of India. The Indian stupa was originally a tumulus for the interment of royalty. Later such mounds used for Buddhist relics came to be a special kind of shrine and one of the earliest and most typical forms of Buddhist architecture. In the early Buddhist bas reliefs at Sanchi and Bharut, Buddha was always represented symbolically, never in human form. The Wheel of the Law represented the Buddha's first sermon and the stupa represented his death or Parinirvana. Thus the stupa or chörten has come to be the highest Buddhist emblem, comparable to the Christian cross, symbolic of the Buddha's attainment of the state of consciousness known as Nirvana which is beyond all concepts and forms. The thirteen discs or steps have evolved from the sacred parasols surmounting the earliest Indian stupas. They are surmounted by a parasol which has retained its original form and symbolizes universal spiritual emperorship. The topmost emblem represents the crescent moon, sun, and sacred flame of Buddha or eternal changeless Wisdom. According to a popular Tibetan interpretation, the chörten also symbolizes the five elements: the cubical base represents the earth; the dome—water; the steeple—fire; moon and sun—air; flame—ether. The thirteen steps typify the thirteen Buddhist heavens. The chörten, like other religious monuments, must always be passed on the left.

MINIATURE CHÖRTEN

Plate XVII

S. stupa

T. chörten, spelled mchod-rten, "receptacle for offerings"

Shelton Collection Acc. No. 20.424 22½" h.

Bronze-like metal, possibly likhra which is composed of the "five precious substances": gold, silver, zinc, iron and copper.11 Bell-shaped base with double row of lotus petals, surmounted by a square section from which rises a conical steeple made up of 13 discs or steps surmounted by a large disc or sacred umbrella with pendants; above this is a lotus bud with waving fillets from which rises the nyi-ela or sun-moon-flame emblem. The base is sealed and the interior presumably contains prayer scrolls, charms or relics. As in the case of anthropomorphic images, it is these sacred contents which give the chörten life and make it efficacious as an object of worship.

This chörten follows the medieval Indian style which is characteristic of stupas of Burma and Siam at the present day.12 The usual Tibetan chörten has, in place of the bell-shaped base, a cube surmounted by a dome. The Tibetans seem to have adopted the form here described only for miniature chörten which are placed on the altars.

An image, a book and a chörten, as containers of the divine presence, are called rten gsum, "The Three Supports." They symbolize the Buddhist Triad and all three must be present when worship is going on. Those who receive an audience

with the Dalai Lama present the sacred articles, one at a time, on a ceremonial scarf. The image represents the clergy, or the body of the divine essence. The book represents the word or verbal revelation. The chörten containing the holy relics signifies Buddha or Wisdom.\textsuperscript{13}

\textbf{MINIATURE CHÖRTEN}

Crane Collection  
Acc. No. 11.682  
7\%{\textsuperscript{\textdegree}} h.

Similar to the above but of simpler form. Steeple has only ten steps. Lotus-bud finial lacks sun-moon emblem. The chörten is encircled by a gauze string with a wax seal, said by Dr. Shelton to be the seal of its owner.

\textbf{MINIATURE CHÖRTEN}

Shelton Collection  
Acc. No. 20.391  
4\%{\textsuperscript{\textdegree}} h.

Similar form to the above but made of brass. Base plate and talismans are missing.

\textbf{DORJES AND BELLS\textsuperscript{14}}

The thunderbolt scepter of Indra, the Indian Jupiter, king of the gods and controller of rain, has become the most important ritualistic instrument of Tantric Buddhism. It was brought to Tibet in the 8th century by Padma Sambhava, Indian founder of Lamaism, and employed—according to his legendary biography—as a weapon for vanquishing demons.

As the emblem of Indra, the thunderbolt was a flat, double trident. The Buddhists altered its form, giving it at each end four prongs gracefully curved around a central straight prong, making a total of five prongs. This is the typical Tibetan dorje. A nine-pronged dorje is less commonly used in Tibet.

The literal meaning of the Sanskrit vajra or Tibetan dorje is “diamond” or “prince of stones,” hence that which is adamantine, indestructible and unchangeable. When Gautama became a Buddha during his meditations under the Bodhi tree, the gods of the Odgsal Heaven, according to the account in the Tibetan Kanjur, uttered hymns of praise, saying: “Reverence be to thee, oh Muni. Whose mind is profound . . . Thou hast found the highest degree of perfection. Thou art the most holy. Thou art immovable, firm, fixed like Ri-rab (Meru or Olympus) or the scepter in the hand of Indra. Thou art constant in thy vow or resolution.”\textsuperscript{15}

Thus the thunderbolt is expressive of the adamantine consciousness of the Buddha, described as follows by Heinrich Zimmer: “All other states of consciousness are built up and dissolved again—the waking-state with its sense experiences, its thinking


\textsuperscript{14} See also pages 25 and 27 for bells; see vol. I of this catalogue for dorje and crossed dorje emblems.

and its feeling, the dream-state with its subtle apparitions, and even the states of 'higher' experience. But the state tatha-tā is indestructible; for it is at once the experience and the reality of the Absolute. And it is termed 'adamantine' (vajra); for it is not to be split, disintegrated, dissolved, or even scratched, either by physical violence or by the power of critical-analytical thought.16

The dorje or vajra is the attribute of Vajradhara (T. rDorje-Chang), the Primordial Buddha and supreme deity of Tantric Buddhism—"He who holds or wields (dhara) the Adamantine Substance or Weapon (vajra)." It is also held by a few other Tantric deities. Vajrasattva, "He whose Essence or Being (sattva) is the Adamantine Substance" holds both the vajra and its counterpart, the bell.

In most Tibetan Buddhist ceremonies, the dorje and the bell are used together. Every lama possesses both instruments for use in the temple rites and at his own altar. The handle of the bell should be the same length as that of the dorje with which it is mated, and should terminate in a half dorje exactly matching the latter in size and form. The pair is compared to husband and wife, the dorje being male and the bell female. In combination with the bell, the thunderbolt signifies Method or Compassion, the indispensable companion of Wisdom or the Void which is symbolized by the bell. Though seemingly two, they are fundamentally one.

Thus Arthur Avalon writes in his foreword to volume VII of Tantrik Texts:

"The Bell is Shes-rab (Prajnā) or Wisdom, which is Shūnyatā the Void, and the Vajra is Thabs (Upāya) or Method, which is Karunā or Compassion. This indicates that by means of the high and indestructible (Vajra) method, which is compassion for all sentient beings, one attains the final end (the Dharmakāya or Chōs-Sku) which is the imperishable unchanging state of the 'Two in one' wisdom (Zung-hjugs-yeshe), which is the Bhūmi or state called Vajradhara (rDo-rje-hChang)."17

As the lama holds the bell in his left hand and the dorje in his right, moving them with graceful ritualistic gestures, he strives to realize this mystic union.

DORJE AND BELL

Plate XVIII

S. vajra, T. dor-je, spelled rdor-je, "diamond" or "prince of stones," translated "thunderbolt" S. ghanta, T. dril-bu

Shelton Collection Acc. No. 20.399, 398 4½" l.; 7½" h.

Bronze dorje with five prongs including the one in the middle. The center convex section is flanked by eight-petalled lotuses from which the four curved prongs spring, each issuing from the mouth of a sea monster or makara. These are placed in quadripartite position surrounding the center prong and curved inwards to meet the latter just short of the pointed tip. Stylistic details are derived from the Nepalese.16

Hand-bell of bell metal with bronze handle. The handle takes the form of the head of the goddess Dharma or Prajna, "Supreme Wisdom", surmounted by a half-dorje.10 The bell is cast

16 Heinrich Zimmer, Myths and Symbols in Indian Art and Civilization, p. 145 (The Bollingen Series VI, Pantheon Books, Inc.).
19 Hodgson, pp. 40, 72, 85, 86; Waddell, Lamasism, p. 123, n. 1; Gordon, pp. 33, 50, 74.
with fine relief decoration as follows: Shoulder has the eight Tibetan syllables, lam, bam, mam, tsum, pam bhrim, tam, and mam, one in each of the petals of an eight-petalled lotus. Below the shoulder, the bell is encircled by 16 horizontally-placed dorjes above eight monster masks connected by festoons and alternating with eight emblems, among which only the wheel, dorje, jewels, and sword have been identified. The base is encircled by 51 vertically-placed dorjes. Within the bell is the familiar mantra—Om Ah Hum—in Tibetan letters and in the dome the outline of a six-petalled lotus. The long brass clapper, attached by a thong, strikes the lower edge of the bell which is turned in slightly, reflecting the sound back to cause a sort of echo which contributes to the long-lasting tone.\(^\text{20}\) The number of dorjes in each encircling "dorje rosary" varies with each bell in the collection. The numbers 16 and 51 apply only to this bell. Probably made in Derge which is famous for clear-toned bells.

**DORJE AND BELL WITH CASE**

Crane Collection  
Acc. No. 11.674, 673  
4½" l.; 7¾" h.

Brass dorje similar to the above but more crudely cast.

Brass handled bell is similar but decoration shows slight variations. Iron clapper. Bell case, made of coiled reeds interwoven with coarse natural colored wool, ties with thongs.

**DORJE**

Shelton Collection  
Acc. No. 20.397  
6½" l.

Brass, similar to the above, but larger, and details such as the sea monster heads are more clearly defined; lotuses are ten-petalled.

**DORJE**

Holton Collection  
Acc. No. 36.343  
3¼" l.

Brass, similar to the others but lotuses are four-petalled, central prong is shorter, and conventionalized ornament replaces sea monster heads.

**DORJE**

Holton Collection  
Acc. No. 36.342  
2¾" l.

Tiny brass dorje without lotus or sea monster ornament.

**JAPANESE DORJES\(^\text{21}\)**

J. go-ko

Shelton Collection  
Acc. No. 20.1230, 1231  
5¾" l.; 6¾" l.

Bronze; same number of prongs in each but stylistic details vary; the most striking difference is the center section which is made up of four eight-petalled lotuses. One has a very dark finish, the other is gilded. These must have been imported to Tibet from Japan.

**BELL**

Holton Collection  
Acc. No. 36.296  
5½" h.

Rather crudely cast bronze-handled bell, much less resonant than those listed above, with a very small clapper hanging high in the dome. Stylistic details are similar, but a series of pendants

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\(^{20}\) Cammann, _P. M. H. U._ catalogue.

\(^{21}\) Rockhill, _Notes_, p. 741, pl. 41; Casanowicz, "Descriptive Catalogue," p. 325; M. Anesaki, _Buddhist Art_, Boston and New York, 1915, p. 39, pl. XVIII; Coomaraswamy, _Elements_, p. 44, pl. VI, fig. 26, 27, 28.

36
suggesting Chinese gongs replaces the monster masks, *cam* is substituted for *tsum* among the Tibetan syllables, and the *dorje*-topped handle lacks the head of Dharma. Inside the dome is a five-petalled lotus and the usual mantra.

**BELL**

Holton Collection  Acc. No. 36.320  4¾" h.

Somewhat similar to the above, but more simplified. The eight motifs on the body of the bell are probably wheels. Brass handle.

**BELL**

Shelton Collection  Acc. No. 20.396  9½" h.

Large bell with nine-pronged half-*dorje* handle of brass. On handle, beneath the head of Dharma, is a ring for placing the thumb; above is a ten-petalled lotus from which rises the nine-pronged half-*dorje* consisting of eight prongs curving around a center prong. Bell has eight Sanskrit letters on shoulder; other stylistic details resemble those on the first bell but show slight variations. The iron clapper hangs from a thong which is drawn through a small metal loop in the form of a *dorje*.

This finely cast bell was made in Nepal as indicated by the thumb ring and by the Sanskrit letters which are substituted for the Tibetan.

A nine-pronged *dorje* and bell are used in the ceremony for obtaining long life which has been compared to the Christian communion service. Waddell describes the use of the nine-pronged *dorje* as a divining bolt—*rdor-jehi gzung t'ag*—in this ceremony.

A nine-pronged set, according to Cammann, was used by the officiant during this service in Inner Mongolia, the usual five-pronged *dorje* being tied to a small image of Amitayus which in turn was tied on top of a vase containing the liquor to be consecrated.

**Butter Lamps**

At least one butter lamp is kept constantly burning on every altar. On the open-air altars of caravans or temporary nomad camps where a flame would be quickly blown out, an empty lamp is set up as a symbol of the sacred flame. Candles are never used, but the chalice-shaped butter lamps burn in a similar manner. A wick, which generally consists of a bit of cotton wrapped around a splinter of wood, fits into a small hole in the center of the bowl. The melted butter which is poured in solidifies quickly in the cold air and burns with a clear white flame.

The wealthier lamaseries and homes own silver or even gold butter lamps, but most people are content with lamps of brass or clay. They vary greatly in size. Some are large enough to hold fifty pounds of butter in which a whole row of wicks may float. Such lamps are placed on the floor before the altar. Hundreds of lamps—or the sacred number 108—are burned for special festivals and as sacrificial offerings especially at times of sickness or death.

22 Cf. Pallis, pl. f. pp. 167, 374 (*dorje* only); Ronaldshay, pl. f. p. 42; Gordon, f. p. 10 (*bell* only).
23 Cammann, *P. M. H. U.* catalogue.
Butter lamps are also used for household lighting, although among the poorer people slivers of pitch-pine are more common. Mustard oil is often burned in Central Tibet.

**BUTTER LAMP**

*Plate XIX*

*T. chö-me, spelled mchod-me*

Shelton Collection  Acc. No. 20.355 13 3/4" h.

Hammered in two parts from the purest Chinese silver. Rounded, slightly flaring bowl and bell-shaped base; bulging ring on stem between bowl and base has pierced design of interlacing tendrils. Tibetan inscription incised around lower base reads as follows:

“In the water-dog year, on an auspicious day of the second Tibetan month, the world was illuminated by this precious vessel. Designed and cut by the three lamas: Kel-sang Wang-den, Lob-sang Don’r'up and Lob-sang Gyen-tshen. Carved out of the second precious metal, containing 30 Chinese ounces, 4 sho and 2½ kar, it is a joyful offering.”

The Tibetan system of reckoning time is based upon the sixty-year cycle of Jupiter. The years in the sixty-year cycle are arrived at by combining the names of five elements with those of the twelve zodiacal animals. Thus the “water-dog year” occurs once every sixty years.25 The last water-dog year before the Museum acquired the lamp was 1862. Since the inscription does not give the cycle, we can only say that the lamp was made not later than 1862, and very possibly in a much earlier water-dog year. It is most unusual for the names of artists or craftsmen to be inscribed on a Tibetan object. Lama Lobsang Don’r'up’s name also appears on a silver offering bowl.

Chinese silver in its purest state is valued by the Tibetans next to gold, hence the inscription calls it “the second precious metal.”26 A sho is a tenth of a Chinese ounce, a kar is a tenth of a sho. In Tibet the value of metal objects is reckoned by the weight and type of metal. Time and work are of little account.27

A large lamp, similar in design to the one described above, stands before the image of the 13th Dalai Lama and before the Dalai Lama’s throne at his summer residence at Norbhu Lingka or Jewel Park.28

The silver butter lamps, like the silver offering bowls in the collection, were used in the Batang Lamasery and probably made in Derge. They were buried during the early 20th century fighting with China, and after the Chinese left, the natives brought them to the Sheltons secretly at night to raise money to buy back their lands from the Chinese. Translations of the inscriptions were made for the Museum by Wesley E. Needham and Roderick A. MacLeod.

**PAIR OF BUTTER LAMPS**

*Plate XX*

Shelton Collection  Acc. No. 20.356 9 1/2" h.

Hammered from the purest Chinese silver. Pan-shaped bowl on bell-shaped base; bulging ring on stem between bowl and base has chased floral design; outside of bowl and lower base decorated with applied bands of pearled wire and fine lotus petals; upper base has repoussé

26 Rockhill, *Diary*, p. 357.
27 Pallis, p. 295.
28 Chapman, pl. f. p. 184.
lotiform decoration. Incised Tibetan inscription around base of first lamp reads as follows:
"The gift of monk Gyen-tshen Dra-ba in the earth-hog year, containing 26 ounces of Chinese silver, 5 sho, 5 kar."
The inscription on the second lamp is the same except that the donor was monk Lobsang Dorje.
The cycle is not given. The date may have been 1899, 1838, or earlier. See above.

SIX BUTTER LAMPS
Shelton Collection Acc. No. 20.339, 343, 346, 349, 350, 352 4½" - 7½" h.
Hammered from the purest Chinese silver. Rounded bowls; bell-shaped bases except for 20.339 which has a trumpet-shaped base. No two are identical, and decorative details vary. Three have inscriptions which are rather obscure but appear to be mainly a record of presentation by a certain lama and the weight of the silver. Since the year is given but not the cycle, we merely know that they are not later than the 19th century.

EIGHT BUTTER LAMPS
Shelton Collection Acc. No. 20.340, 341, 344, 345, 348, 353, 354 4½" - 7½" h.
Hammered from the purest Chinese silver. Pan-shaped bowls; bell-shaped bases, but no two are identical. Six have presentation inscriptions. In addition, the inscription on 20.345 reads: "May favors descend from the Compassionate One (Chenrezi) and all the Buddhas of the three periods (past, present and future) and their spiritual sons (Bodhisattvas)."

THREE BUTTER LAMPS
Crane Collection Acc. No. 11.670-672 2½" h.; 4" h.; 5½" h.
Cast brass. Pan-shaped bowls. Two have spreading lotiform bases. One has a long slender stem with spreading base. One contains a wick and butter.

BUTTER LAMP
Holton Collection Acc. No. 36.332 3½" h.
Cast brass; pan-shaped bowl; bell-shaped base; rows of incised grooves on bowl and base.

BUTTER LAMP
Gift of Mrs. Lewis Allen Acc. No. 41.506 1½" h.
Tiny brass lamp with rounded bowl on small, slightly spreading base.

INCENSE BURNERS AND CENSERS
Incense is offered daily in the homes and temples, and an incense burner is usually placed on the lower shelf of the altar or in front of it. Most homes have kilns before their doors where the fragrant sticks or juniper twigs, a common substitute, are burned in the morning and evening, especially to insure the safety of the herds as they are guided each day up and down the steep slopes. Travellers place lighted incense sticks in the rocky clefts as a protection where evil spirits are believed to be active.
Every lama offers incense at dawn to the various classes of divinities. Incense and a butter lamp are among the Eight Essential Offerings which must accompany all rites. For certain ceremonies incense is burned as one of the Offerings of the Five Senses.

Incense, butter for the lamps, and ceremonial scarves (katas) are the usual offerings made before the images by visitors to shrines and temples. On the anniversary of Buddha's death incense is burned on every hilltop and in every shrine, temple, home and lamasery.

**Joss Sticks**


Shelton and Holton Collections Acc. No. 20.436, 36.313 28” - 29” l.

Six bundles of thin brown sticks tied with red and yellow string.

These incense sticks are made by the lamas of Lhasa and Shigatse and exported to all parts of Tibet as well as to China and Mongolia. They consist of scented woods such as juniper and sandalwood pulverized and combined with musk and a little clay.

**Pair of Censers**

Plate XXI

T. ཚོར, spelled spos-p’or, “incense bowl”

Shelton Collection Acc. No. 20.357-358 14” h.; 37” incl. chains

Hammered from the purest Chinese silver. Globular bowl on spreading foot around which is incised a Tibetan inscription. Domed cover with pierced and incised design of interlacing vines and two dragons clutching jewels, one looking forward and one backward; lotus flower top and large bud finial. Three chains made of round silver links extend from rim of vessel to a canopy-like holder which in turn hangs from a single chain ending in a hook, probably intended to fit over the finger of the lama who swipes it; holders have lotus petal decoration and 20.358 has the Eight Glorious Emblems in repoussé. The bottom circumference of each holder is ornamented with short silver pendants, many of which are missing.

The inscriptions, composed of six verses of nine feet each, have been translated by Wesley E. Needham. The inscription on the first censer is translated as follows:

“In the wood-hog year, on the 25th day of the 10th month, the proctor lama Phun-tsok Chö-den piously presented this incense urn, carved for permanent use. Fifty-two ounces of exceedingly pure silver are actually present. May it be a source of inspiration to all followers. Mangalam—may blessings descend.”

The inscription on the second censer is identical except that it was presented in the fire-ox year on the 25th day of the 10th month by the proctor lama Rin-chen Phun-tso.

The last wood-hog and fire-ox years before the censers came to America were 1875 and 1877. It is probable, however, that the handsome offerings were made in a much earlier wood-hog and fire-ox year such as 1695 and 1697, or 1755 and 1757. A proctor lama (T. dge-skos dge-glong) is a fully ordained lama who is in charge of monastic discipline.

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29 Das, Dict., pp. 803-804; Rockhill, Notes p. 744; Grenard, p. 281; H. A. Giles, A Glossary of Reference on Subjects Connected with the Far East, Shanghai, 1900, p. 140.


31 Das, Dict., p. 430; Lessing, p. 145; Waddell, p. 171.
Lamas of high degree swing the ceremonial censers. Das mentions the censer carrier as one of the Dalai Lama's household officials. Two or more lamas, each swinging a censer, accompany the musicians in the prelude to the Black Hat Dance.\(^32\)

**INCENSE BURNER**

**Plate XXII**

Purchased Acc. No. 29.8  
15" l.; 5½" h.; 3" w.

Rectangular copper box with brass cover and brass applied ornamentation. Flaring sides curve in at bottom to meet base which, like the cover, is of similar shape but inverted. Applied ornaments on one side represent the Eight Glorious Emblems; on the other side are a pair of dragons facing the Three Jewels; at ends are monster masks. The cover is surmounted by a lotiform Wheel of the Law between two kneeling antelopes, one having a single forward-curving horn. Base and cover have pierced and incised decoration. Obtained in Outer Mongolia.

The form of the cover on the box just described suggests the Chinese-style roof often seen on lamaseries. The wheel between two antelopes, symbolizing Buddha's first sermon in the Deer Park near Benares, often rises from lamasery roofs. In early Buddhist art, Buddha's first sermon was suggested by the wheel alone. The antelopes are a later addition, possibly signifying Buddha's two favorite disciples. According to a Mongolian legend, the emblem represents the adoration of the sun by two earth beings whose desire to pursue the setting sun transformed them into fleet antelopes.\(^33\)

**INCENSE BURNER OR FLOWER HOLDER**

Shelton Collection Acc. No. 20.420  
4½" h.

Brass vessel in the shape of an elephant with elaborate trappings. Many bezels from which jewels are missing. Fine casting; appears to be Chinese. Hole in back.

The elephant is one of the Seven Gems of a Universal Monarch.\(^34\) Miniature elephants are frequently seen on Lamaist altars as ornaments or as holders for flowers or joss sticks.\(^35\)

**INCENSE BURNER**

Shelton Collection Acc. No. 20.387  
3½" d.

Cast brass bowl on three feet. Lotiform bowl with hole in one side in which a few incense sticks are set upright in a bed of ashes. Cast on bottom in Chinese is the date mark: "Made in the period of Hsuan Tê of the great Ming dynasty."

This type of incense burner is commonly used on Lamaist altars. Although stamped with the name of a Ming emperor who reigned in the 15th century, the vessel is doubtless of fairly recent manufacture.\(^36\)

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34 See Volume 1 of this catalogue.
Vases and Mirrors

Holy Water Vase and Aspergil

S. kalara  T. bum-pa or k'rus-bum

Holton Collection  Acc. No. 36.348-349  
vase: 5½" h.; aspergil: 20" l.

Globular body of cast copper; rim, spout and base of white brass. Rim which overhangs narrow neck like an overturned bowl is decorated with lotus petals and the Eight Glorious Emblems in repoussé; slender curved spout issues from a makara or dragon mouth; spreading base is lotiform. Body of vase is concealed by a "gown"—nabze—of yellow, red, cerise and blue pleated cotton cloth. An aspergil of kusa grass and peacock feathers fits into the small top opening and is used by the officiating lama for sprinkling the holy water.

The holy water vase stands upon the altar, and a metal mirror (see below) often hangs from its spout. The kusa grass in the aspergil is said to be from the "sacred lake." Buddha sat on kusa grass when he meditated under the Bodhi tree. The water, which contains a little saffron and sometimes sugar, must be consecrated by a lama in order that the divine Presence shall enter into it. During ceremonies it may be sprinkled or poured by the officiating lama into the hands of each votary, upon the offerings or before the images. In the latter case the mirror dangling from its spout would be held so as to reflect the images while the water flowed over it, becoming recharged with their divine essence.37

Pendant Mirror

T. me-long

Crane Collection  Acc. No. 11.593  
3½" d.

Thin brass plate, circular and slightly convex. Ring for hanging. This seems to be the mirror that hangs from the spout of the holy water vase.

The mirror, one of the Eight Glorious Offerings, was blessed by Buddha. As one of the Offerings of the Five Senses, it symbolizes sight. To the mystic, the mirror may be said rather to represent insight, or the recognition of ultimate truth. It is a constant reminder to him that the world of form, including the gods and demons, is but a reflection or mental image, corresponding to our understanding or karmic maturity, of a reality which cannot be grasped or defined.38

Besides this symbolic significance, the mirror has magical functions. It drives away demons who flee on beholding their images. It is used during certain ceremonies to catch the image of a god. The officiating lama holds the mirror so that it reflects the image and then pours holy water over the mirror, thus transmitting the divine essence to the holy liquid which is collected in a basin on a tripod (see page 48).37,38

37 Schlagintweit, pp. 239-240, 247-248, n. 2; Combe, pp. 60, 61, 189, 190; T. W. Rhys Davids, Buddhism: Being a Sketch of the Life and Teachings of Gautama the Buddha, London, 1903, pp. 249-250; Rockhill, Notes, p. 741, pl. 42; Das, Journey, p. 137; Waddell, Lamaism, pp. 298, 340-341, fig. 29, pp. 444, 448; Waddell, Lhasa, p. 393; Rockhill, Land, p. 106, illus.: Asia, April, 1931, pl. p. 233, January, 1928, pl. p. 53; Juschkhe, p. 51.
**STANDING MIRROR**

*T. me-long*

Holton Collection  Acc. No. 36.334  8½" h.

Circular burnished bronze mirror surrounded by flames and supported on a bell-shaped base. Placed on the altar to catch the reflection of spirits or to serve as one of the Offerings of the Five Senses or one of the Eight Glorious Offerings. See above.

**HOLY WATER VASE**

Crane Collection  Acc. No. 11.664  5¼" h.

Similar to the first vase listed but lacks "gown" and aspergil.

**HOLY WATER VASE**

Crane Collection  Acc. No. 11.663  5¼" h.

Same as above but lacks spout. Possibly this is a "Vase of Life."

**HOLY WATER VASE**

Crane Collection  Acc. No. 11.665  7¼" h.

Larger and finer vase made entirely of hammered copper but with the same form and decorative features as described above.

**HOLY WATER VASE**

Shelton Collection  Acc. No. 20.386  8¾" h.

Heavy cast brass; form somewhat similar to the above vases but lacks overhanging rim and has a lid with bud knob, tied to spout by a thong. No ornamentation.

**VASE OF LIFE**

Shelton Collection  Acc. No. 20.336  7" h.

Purest Chinese silver. Spherical body on bell-shaped lotiform base; neck with tiny opening for spout rises in the form of a spire from a disc which probably represents the sacred umbrella. A right-angled funnel used for filling the vase and also as a handle projects from the side of the vessel, and has chained to it a flat lid also suggesting the umbrella. Chased decoration on body and handle depicts monster masks with pendants and garlands and The Three Jewels.39

During a Lamaist service in Inner Mongolia, the holy water was poured from such a vase as this in a thin, fine stream for officiants to wash their hands in a ritual cleansing.40 This type of vase is sometimes held by Maitreya Buddha.41

**HOLY WATER VASE**

T. t'se-bum

Crane Collection  Acc. No. 11.655  6½" h.

Hammered copper. Rather similar to the first vase listed, but lacks spout and is more squat.

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40 Cammann.
41 Roerich, *Tibetan Paintings*, pl. 10.
Gold-washed base and rim have lotus petal decoration. Stands on a copper saucer raised on a yellow brass lotiform base. Inserted into small top opening is a large leaf or flame-shaped yellow brass finial on the two sides of which are chased and repoussé delineations of the wind horse (lung rta) and Amitayus Buddha, each on a lotus blossom set with a red stone. Through an opening at the bottom, the vase has been filled with scraps of brown and red cloth.

This vase is used in ceremonies which invoke Amitayus, the God of Infinite Life, who is often depicted holding a similar vase in his lap. Thus in the Lamaist baptismal ceremony for bestowing life power, Amitayus is invoked with bell and hand-drum and conceived to have entered the vase. The lama then places the vase on the heads of the father, mother and child, saying “Amitayus is in this vase.”

During the ceremony for obtaining long life, the lama abstracts from the image of Amitayus part of its divine essence by placing his dorje upon the vase which the image holds in his lap and applying to his own heart a cord which is attached to the dorje. The essence passes through the cord as through a telegraph wire and the lama must mentally conceive that he is in actual union with Amitayus. Later, still conceiving himself to be identified with Amitayus, the lama places the vase on the bowed head of each kneeling votary, reciting the mantra of Amitayus which all repeat. Some vases have a “rosary of pills of life” around them, representing the consecrated pills which are swallowed at this ceremony. The Vase of Life is often carried by Padma Sambhava in his skull cup for he is said to have introduced tse-wang or “life power” into Tibet.42

PAIR OF FLOWER VASES

Shelton Collection Acc. No. 20.394-395 9½" h.

A pair of vases with flowers stands on the altar or on the floor in front of the altar.43

CHINESE FLOWER VASE

Shelton Collection Acc. No. 20.392 9¾" h.
Bronze. Long, slightly flaring neck spreading to short body on flaring foot. Dragon-form handles with pendant rings. Decorated with panels made up chiefly of the fine linear squared spiral ornament known as “thunder pattern” and conventionalized dragons in low relief; naturalistic waves around mouth. From Chamdo. See above.

CHINESE FLOWER VASE

Shelton Collection Acc. No. 20.393 8¾" h.
Bronze. Four-sided. Decorated with panels of “thunder pattern” and conventionalized dragons, waves, etc. Animal heads on neck make tiny loop handles. From Chamdo. See above.

43 Waddell, Lamaism, p. 297; Combe, p. 45; Chapman, pl. f. p. 179; Ronaldshay, pl. 12.


**Libation Jugs**

Libations of beer or spirits are offered on Tibetan altars in graceful jugs such as those which the Chinese use for wine oblations on solemn occasions. The Chinese call them "heron jugs" because of their slender, elegant forms which are derived from Persian ewers.

**Libation Jug**

*Plate XXVI, fig. 2*

Shelton Collection  
Acc. No. 20.333  
12½” h.

Purest Chinese silver. Gracefully curved six-sided body on raised base; domed lid; slender curved handle and spout, the latter joined to body by a small bridge near the top. On each of the two main sides of the jug is a relief medallion of leaf or Buddhist jewel form enclosing a design of paired conventionalized dragons (C. kuei-lung). Also in relief are a dragon head at the upper termination of the handle and at the base of the spout. A large embossed fungus motif appears at the base of the handle. The rest of the decoration is incised with great skill and delicacy. Some of the designs have been given a very thin gold wash. On the neck and shoulders are pomegranates—with seeds showing—and other good luck emblems joined by festooned ribbons. On the lid are clouds and two elegantly striding cranes. On the base are waves, swimming horses and mountains. Stone is missing from top of lid.

This is the Chinese "heron jug" as indicated by the sophisticated workmanship and by the Chinese emblems in the decoration. Like the other silver jugs here listed, it belonged to the Batang Lamasery. The chain which connects the lid with the handle is crudely made of wire links and may be a Tibetan addition.

**Libation Jug**

*Plate XXVI, fig. 1*

Shelton Collection  
Acc. No. 20.334  
13” h.

Similar to the jug described above but cruder in construction and decoration. Coral in top of lid. Handle and spout are riveted to the body in the Tibetan manner. Parrots are substituted for herons in the incised decoration on the lid. Instead of a plain copper base plate as seen on the above jug, the base plate is of silver with a Tibetan triskelion (rgyan 'khyil) incised. Superficially the two jugs look like a pair, but upon closer examination this jug appears to be of Tibetan make, perhaps a copy of the Chinese "heron jug" described above.

**Libation Jug**

Shelton Collection  
Acc. No. 20.335  
9” h.

Purest Chinese silver. Flattened pear-shaped body rises from lotiform lid with bud finial. Slender curved handle and spout, the latter joined to body by a bridge. On each side of body, in a raised medallion of leaf or Buddhist jewel form, are figures in low relief representing a Chinese sage who is probably the God of Longevity, with a deer, a bat, and a crane; on one side of the jug the sage is mounted on a deer. Incised designs around medallions show paired dragons in clouds facing sacred pearl. Spout issues from dragon jaws. Lid chained to top of handle.

The symbolism and delicacy of execution indicate Chinese workmanship. This is the Chinese "heron jug.”

**Libation Jug**

Crane Collection  
Acc. No. 11.666  
6” h.

Copper jug of form similar to above. Flattened pear-shaped body rises from plain spreading
Offering Bowls and Other Vessels

The offering bowls like the butter lamps are placed on the lowest shelf or on the two lower shelves of the Tibetan altar. There should be at least seven. Sometimes hundreds are used. Generally they are filled with fresh water which is changed every morning. For all rites, however, eight “essential offerings” or “homage offerings” must be made. Upon these occasions the seven or more bowls hold water for drinking or for the face, water for the feet, flowers, incense, a lamp, saffron water for anointing, and food—usually tsamba (parched barley flour). The flowers and incense may be placed on heaps of tsamba or rice and a sacred cake placed in the seventh bowl. The eighth of these regular offerings is cymbals signifying music. Each offering is said to have been made to Buddha by some celestial or other person. On certain occasions 108 lamps and 108 bowls of water, grain, and cakes are offered. At the baptismal ceremony two bowls contain water and five hold the Offerings of the Five Senses: mirror, cymbals, incense, grain, silk or cloth.

Sixteen Offering Bowls


Bell metal. Shallow bowls with slightly curved and flaring sides. Such bowls as these are commonly used on Tibetan altars.

Six Offering Bowls

Shelton Collection Acc. No. 20.365 7¾" d.

Same as above but larger.
A row of these large bowls is sometimes placed behind several rows of the small bowls.

Set of Holy Water Bowls

Holton Collection Acc. No. 36.319 3" d.

Seven hammered copper bowls similar in form to the above.

Two Sets of Offering Bowls

Shelton Collection Acc. No. 20.364, 368 4½" d.; 5½" d.

Seven heavy bell metal bowls with rounded sides and turned-over rims. Seven heavy brass bowls, a little larger but of similar form.
SET OF HOLY WATER BOWLS
Holton Collection  Acc. No. 36.318  2 3/4" d.
Seven tiny brass bowls similar in form to the above.

SET OF OFFERING BOWLS
Shelton Collection  Acc. No. 20.366  5" d.
Seven bell metal bowls with large copper content. Low bases, rounded sides and wide straight rims encircled by three raised lines. Incised lines around inside of bowls.

FOUR OFFERING BOWLS
Shelton Collection  Acc. No. 20.316-317, 322-323  7 3/4" d.
Hammered from the purest Chinese silver. Straight sides and slightly flaring rims. Two are decorated with four incised double circles bearing inscriptions across their centers. Two have incised circles, each enclosing a different emblem: dish of jewels, pair of elephant tusks, book, flaming sword, lotus flower, pair of fish, sacred umbrella, and vase.
The inscriptions on one bowl are obscure. On the other—20.317—they read as follows: “Presented on the 25th day of the 10th month, earth-tiger year. May all beings be happy.”
For Tibetan dates see page 38. Since the above inscription does not give the cycle, we cannot date the bowl, but it could not have been presented to the lamasery later than 1878, the earth-tiger year preceding its acquisition by the Museum, and it may have been presented in an earlier earth-tiger year—1818, 1758, 1698 or 1638.
These and the following beautiful bowls were gifts to the Lamasery of Batang. They were probably made in Derge. Translations of inscriptions are by Wesley E. Needham.

EIGHT OFFERING BOWLS
Shelton Collection  Acc. No. 20.318-321; 324-327  6 1/2" d.
Similar to the above but sides taper slightly towards base. Decoration consists of three incised shou emblems bearing across their centers Tibetan inscriptions which are incomplete and obscure but which may have been continuous in a series of bowls.
Inscription on 20.318 says simply “Monk Lobsang Don’t’rup.” This personage is named in the inscription on the largest butter lamp as one of its makers. Inscription on 20.321 says: “Blessings and Piety! May Perfection be attained!”

NINE CEREMONIAL PLATES
Shelton Collection  Acc. No. 20.377-385  3 1/2" - 8 1/2" d.
Brass, cast and hammered. Roughly graduated sizes. Low bases, rounded bottoms of variable depth; flat rims with raised scalloped edges suggesting lotus petals.
According to Shelton, this type of plate was used for butter, grain and other offerings.

CEREMONIAL PLATE
Purchased  Acc. No. 29.10  15 3/4" d.; 5 1/4" h.
Shallow silver bowl with broad flat rim standing on spreading copper foot. Copper underside of bowl and upper part of foot have heavy silver applied lotiform decoration. Inside of the plate has incised Chinese dragon and cloud pattern, and rim has incised lotus-palmette design.
Obtained in Outer Mongolia and said to have been used on an altar to hold sacred cakes of pyramidal form. Such cakes are offered to the Terrible Protector Gods and at the Banquet to the Whole Assembly of the Gods, frequently held in the temples.14

MAGIC OFFERING OF THE UNIVERSE

Holton Collection        Acc. No. 36.355
Three rings covered with conventionalized designs of small green, yellow, red, blue, brown and amber glass beads. Red cloth lining.

Rings such as these are used in the building of a three-tiered conical cake of tsamba or rice, a symbolic offering of the universe to the Buddhas. The metal finial is missing. The offering is set up on great occasions on the household altar in the center of the row of offering bowls. In every temple it is made up daily and placed on a small table to the right of the altar. The thirty-eight component parts of the Buddhist universe are symbolized by the grains and by the beads. The center of the cake represents Mount Ri-rab or Meru, the axis of the system of worlds. The large ring is called the iron girdle of the universe.45

HOLY WATER BASIN AND TRIPOD

Shelton Collection        Acc. No. 20.338
Hammered from the purest Chinese silver. Basin has flat bottom and flaring rim. Turquoise matrix set in deep bezel in center of bottom. The basin rests on a hinged folding tripod cut from a sheet of silver in ornamental curves. Said to have been part of the outfit of a travelling lama.

A flat basin on a tripod is used during certain ceremonies to catch the holy water after it has been poured from a vase upon a mirror which is held to catch the image of a deity.46 See page 42.

COVERED SILVER BOWL

Crane Collection        Acc. No. 11.681
Beaten from the purest Chinese silver. Globular fluted lotiform body with beaded rim. Low base. Domed fluted lotiform cover has lotus bud finial rising from eight-petalled lotus with scalloped and cursive trisula border.

Bowls such as this are used by lamas and by wealthy laymen, especially upon great occasions such as the New Year’s ceremony. This one belonged to the High Lama of Batang who filled it with tsamba which he threw into the air for the spirits at intervals while reading prayers.47

METAL BOWL

Shelton Collection        Acc. No. 20.390
Similar to the above with fluted lotiform body, scalloped and cursive trisula border. No cover.

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44 Waddell, Lamaism, pp. 427-432.
45 Waddell, Lamaism, pp. 296-297, illus., 397-400; Combe, p. 46; Pallis, pp. 266-267; Kawaguchi, pl. f. p. 15.
46 Schlagintweit, p. 239; Rockhill, Notes, p. 741.
47 Shelton; Chapman, p. 321, pl. f. p. 322; N. M. photos.
The brass-like metal may be a combination of the "five precious substances,"—gold, silver, zinc, iron, copper. See page 33.

MARBLE BOWL ON SILVER STAND

Shelton Collection               Acc. No. 20.362, 330
                                      63⁄4" h.; 63⁄4" d.

Light, milky green bowl of thin, translucent marble, resembling jade. Ceremonial stand is of purest silver with rich, all-over decoration of repoussé, chased and pierced foliate forms. From its high conical base a lotus flower seems to blossom, consisting of a cup-like holder for the marble bowl, and eight flat spreading petals on each of which one of the Eight Glorious Emblems appears in relief.

This bowl and stand were matched at the museum on the basis of photographs. They may not have been originally used together since the bowl is said to have come from the former prince of Batang and the stand from Batang Lamasery.

High lamas and members of the nobility use bowls and stands of this design for ceremonial foods. The rice which is sometimes served at the New Year's ceremony and on other festive occasions is patted into a high mound and the participant takes a few grains, throwing some over his shoulders to appease the spirits and swallowing the remaining grains. It is then removed. The stands with bowls are often seen on lama's tables, sometimes heaped with apricots or other small fruits.48

SKULL CUPS

S. kapala       T. tod-pa

Shelton and Holton Collections       Acc. No. 20.431-432, 36.316
                                      3" h.

Human skull cups. One is reddish brown, one is light golden brown, one white.

In Tibetan religious ceremonies skull cups are offered to the gods filled with "ambrosia"—usually in the form of sweetened beer or spirits and symbolic of the wine of immortality (S. amrita, T. dud-tsi or "devil's juice"). During the complicated rituals, the votaries generally pour a few drops of the liquid from the skull into their hands and reverently swallow it. The skulls are not used as drinking vessels except by a certain group of ascetics known as naldjorpas. Although the use of skulls as drinking vessels was widespread in ancient Asia and appears to have been indigenous to Tibet as a form of ancestor worship, the present-day custom of using skulls and bones in religious ceremonies appears to be of purely Indian Buddhist origin. Long before it entered Tibet, Tantric Buddhism abounded in terrifying deities who wore ornaments of skulls and bones and carried skulls containing blood and human organs. Padma Sambhava, founder of the Tibetan form of Buddhism, is depicted holding a skull cup. In Tibetan rituals these articles serve to remind the votary of the transitoriness of human life. They are also considered to be efficacious in frightening away evil spirits.

The lamas have a complicated system of craniology based on Hindu lore. Although only the skulls of persons of special rank, holiness or wisdom are suitable for offering

bowls, there are rules for the selection of skulls found in cemeteries or other places. Color, markings, and texture are important. Particular types of skulls have magical qualities. If the skull is white, disease and trouble will cease; if yellow, one's retainers and belongings will grow in number; if red, one will acquire power over men and also wealth. Only the upper part of the skull is used as an offering bowl; it is often lined with metal, placed on a three-cornered metal stand and covered with a domed lid with half-\textit{dorje} finial.\textsuperscript{40}

The Tibetans usually dispose of their dead by placing the remains on a high open place as an offering to the vultures. This explains the availability of human bones for ritual objects and musical instruments as described in this volume.

\textbf{SKULL-SHAPED CUP WITH STAND AND COVER} \hspace{1cm} \textit{Plate XXX}

\begin{center}
Shelton Collection \hspace{0.5cm} Acc. No. 20.404
\end{center}

Skull-shaped copper-lined white brass cup. High semicircular yellow brass stand with elaborate pierced and relief decoration supports a triangular receptacle for the cup composed of three heads with rising flames. Domed yellow brass cover has rich relief decoration; half-\textit{dorje} finial rises from crossed-\textit{dorjes} in relief.

Such cups as this are sometimes substituted for actual skulls. Lamas are also said to use them for holy water, dipping their fingers into the water at intervals during the service and flipping it into the air for the spirits.\textsuperscript{50} The triangular form of the receptacle and the rising flames symbolize the purifying fire of wisdom which consumes all evil. The three heads symbolize the past, present and future.\textsuperscript{51}

\textbf{SKULL-SHAPED CUP AND STAND}

\begin{center}
Crane Collection \hspace{0.5cm} Acc. No. 11.662
\end{center}

Bronze. Triangular stand of pierced work representing flames with a head in each corner forming a receptacle for the bowl. "\textit{Om Ah Hum}" is incised within bowl. See above.

\textbf{SKULL-SHAPED CUP WITH COVER} \hspace{1cm} \textit{Plate XXVIII, fig. 2}

\begin{center}
Crane Collection \hspace{0.5cm} Acc. No. 11.669
\end{center}

Hammered from the purest Chinese silver. Flat cover with domed center and half-\textit{dorje} finial rising from crossed \textit{dorjes} in relief. See above.

\textbf{SKULL-SHAPED CUP WITH COVER}

\begin{center}
Crane Collection \hspace{0.5cm} Acc. No. 11.661
\end{center}

Copper; stands on three feet, each in the form of a head. Brass domed cover has scroll decoration in relief and half-\textit{dorje} finial. See above.

\textsuperscript{40} See references to offering bowls and offerings, p. 59.
\textsuperscript{50} Li, An-cher; Shelton.
LAMA'S BEGGING BOWL

S. *patra*

Shelton Collection Acc. No. 20.400 7¾" d.

Iron. Ovoid with flat shoulders and constricted mouth. According to Shelton, this bowl was obtained from a lama at Peh Eu and is supposed to be an exact replica of Buddha's begging bowl.

Begging lamas hold such bowls as these and into them the devout laymen drop gifts of food or money. An almsbowl was an essential part of the equipment of the Indian Buddhist monk who was required to live on what pious souls were willing to give on his daily begging rounds. Although Tibet has many mendicant priests, most lamas earn their livelihood by other means and substitute alms-begging rites for the original disciplinary rules. Almsbowls and mendicants' rattle staffs are used in these rites which appear to be regularly performed in some lamaseries.52

INSTRUMENTS OF SORCERY AND DIVINATION

The status of the sorcerer is somewhat inferior to that of the lama. Every lamasery keeps or patronizes at least one sorcerer and follows his dictates upon most matters.

MAGIC DAGGER OR PHURBU

Plate XXXIII, fig. 2

T. *phur-bu*, "peg", "pin", "nail"

Holton Collection Acc. No. 36.324 16¼" l.

Carved wood, painted bright red, yellow, orange, blue, green and gold. Triangular blade, with three edges, decorated with interwined serpents in relief. Hilt is in form of makara head surmounted by two knots of immutability, terminating in the head of a fierce red deity, probably Hayagriva, wearing a five-skull crown, his blue hair forming a high ushirnisha.

Sorcerers use a triangular dagger or phurbu for stabbing the demons of the air. This is an exceptionally fine specimen, intricately carved and painted with great precision and taste. Power is believed to be communicated to the dagger by the magician, its strength increasing by repeated use until it becomes "possessed." The makara head, expressive, like Hayagriva's, of divine wrath, is said to emit fire, smoke, thunder and a piercing wind or cyclone which whisks the evil spirit into the path of the descending dagger. Because of his special efficacy against demons, the head of Hayagriva often appears on the hilt. The triangular blade symbolizes the fire of wisdom which consumes and annihilates all evil. Its three sides signify the three virtues—charity, chastity and patience, which are capable of destroying the three vices—hatred, sloth and lust. The knots symbolize the immutability of the law.53

52 Lessing, p. 147, pl. XXIX, fig. 1; Waddell, *Lamaism*, p. 211; David-Neel, *Initiations*, pl. f. p. 33; Bell, *Tibet*, pl. i, p. 40; Bell, *People*, p. 132.
MAGIC DAGGER OR PHURBU

Shelton Collection Acc. No. 20.388 8 1/4" l.
Triangular iron blade. Hilt consists of a lotus petal pillar tapering at both ends between two knots of immutability. The pillar represents Mount Ri-rab or Meru, center of the Buddhist universe, and is symbolic of stability. See above. Variations in the design of these daggers are said to determine the exact purpose for which they are used.

MAGIC DAGGER OR PHURBU

Gift of Henry H. Wehrhane Acc. No. 42.204 10" l.
Crude bronze specimen. Blade has intertwined serpents in relief. Hilt differs from those described above and is surmounted by three fierce heads of protector deities with rising flame-like hair.

SORCERER'S HORN

T. thun-po, "magic horn"
Holton Collection Acc. No. 36.345 4 1/2" l.
Brown horn with wooden plugs at each end carved in relief with a mantra in Tibetan and a toad between a dorje and a phurbu.
Holds charmed mustard seeds which are thrown at evil spirits especially during the ceremony of exorcising demons who produce disease. The seeds are supposed to strike the demons with the force of thunderbolts and appear to them like the fierce tutelary deities invoked by the sorcerers.54

SORCERER'S RATTLE

Holton Collection Acc. No. 36.321 10" l.
Dark yak horn; large end leather-covered; thong with iron hook drawn through holes in small end. Crudely carved with monster head emitting emblems such as phurbu, chopper, bell, dorje, wheel, trident, pike, dice, snare, chain, elephant goad, bow and arrow.55

SORCERER'S BOX

Holton Collection Acc. No. 36.291 3" h.; 4 1/2" w.
Triangular cast iron box with locked cover. Keyhole is covered by a sliding copper lotus flower. Ring on one side for suspension drawn through a similar lotus plate.
This box was used by a Pön sorcerer for the demons he had overcome. The triangle symbolizes the flame which destroys and consumes all evil and is therefore able to annihilate all obstacles on the path to salvation. These obstacles are personified as demons.56

SET OF EIGHT SORCERER'S INSTRUMENTS

Holton Collection Acc. No. 36.290 4 - 6" l.
Seven flat cut-outs of iron in the form of weapons and insignia of the gods: wheel, chopper,

56 Lessing, pp. 150-151, 156.
elephant goad, flaming jewel, axe, flaming sword, trident. All have handles terminating in half-dorjes. One three-dimensional iron arrow.

SET OF THREE SORCERER'S INSTRUMENTS

Holton Collection  Acc. No. 36.327  9", 3¾", 2" l.

SORCERER'S INSTRUMENT

Holton Collection  Acc. No. 36.522  6¾" l.
Block of dark wood, carved with motifs in relief on each side: flaming sword, arrow, banner, two unidentified symbols. Short handle with hole.

DICE IN CASE

Holton Collection  Acc. No. 36.338  ¾ sq.; case 3" d.
Three brown wooden dice with one to six black and yellow dots of inset horn. Round tin Chinese sandalwood soap box which holds dice is enclosed in a round fitted case of dark red native woolen cloth (truuk).

Dice are used by the lamas for divination and fortune telling and in casting the horoscope. Gambling with dice is a favorite pastime among the laymen.57

YAK TAIL WHISK

S. camari    T. rnya-yab
Holton Collection  Acc. No. 36.289  24" l.
Long white hair. Seven inches of tail shaven to form handle.

Yak tails are used as Tantric weapons for exorcising demons that cause death and as fly whisks in obedience to the Buddhist commandment not to kill. They are among the important exports of Tibet. Quantities are sent to China and India for use in the Buddhist, Taoist and Hindu temples and also as fans and fly whisks for horses. They are sent to the United States for Santa Claus beards. In Hindustani they are called chauri, hence the English name chowry.58

AUSPICIOUS ARROW

T. dadar, spelled mdah-dar
Holton Collection  Acc. No. 36.312  31" l.
Three arrow shafts and a peacock feather tied together; one shaft, with large untrimmed feathers, has two sticks tied to butt-end causing it to branch into three points, making, with the other two arrows, the five points as prescribed. Attached is a light blue gauze scarf (kata), a twisted white cord with fuzzy ends, a strand of black horse hair, and many strips of cotton cloth and silk in five sacred colors—red, yellow, green, blue and white.

57 Waddell, Lamaism, p. 466 ff.; Shelton, Pioneer, p. 68; Holton, notes; Grenard, p. 264; Combe, p. 63; Macdonald, Twenty Years, p. 126; Bell, People, p. 265.
58 Waddell, Lamaism, pp. 494-495, n. 4, 340; Getty, p. 167; Zimmer, p. 139, n.; Bell, People, pp. 24, 54, 110; Shelton of Tibet, p. 101; Rockhill Notes, p. 723, pl. 31; Turner, pp. 186-189; Tibetan Trade Mission, 1948.
The divining arrow or luck arrow is used in many different ways, its composition varying for different ceremonies. It is employed in seeking the assistance of the terrifying protector deities. At the New Year it is waved on roofs of houses for luck. It plays a part at baptisms, marriages and at seed-sowing time. Such an arrow is usually placed on the temple altar.  

LAMA'S WATER BOTTLES; LADIES

WATER BOTTLE IN CLOTH CASE

T. chab-blug

Holton Collection  Acc. No. 36.337

Bottle: 5½" x 2"; Case: 7½" x 7"

Tiny copper bottle shaped like a canteen sewn inside a rectangular case of much worn red truk, only the long neck and thimble-shaped cap of the wooden stopper being visible; both are covered with many rows of brass pearled and braided wire and beadwork; cap has lotiform top. Thongs are drawn through two rings on shoulders of flask and through loop on cap, ending with a long wooden stick which serves as a toggle for suspension from girdle.

The water bottle is an indispensable part of the lama's costume. It should contain water for rinsing the mouth. The tradition of carrying water on the person goes back to the Brahmans of ancient India who were required to rinse their mouths before and after every meal, a rite which was called "surrounding the food with water." The rinsing of the mouth was also important in primitive Buddhism. Like the gourd bottle worn by some Japanese Buddhist priests, the Tibetan bottle is called a badge of celibacy and said to be used for moistening the mouth in the morning when the priests should neither eat nor drink. This explanation of its use is surprising in view of the immense quantities of tea which Tibetan lamas have been observed to consume at the morning services as well as throughout the day. Some say that it is used to rinse the mouth in the morning "in accordance with Buddha's command," or for moistening the lips during the chanting, or for washing the mouth after meals, but Madame David-Neel, who lived among the lamas, asserts that it is no longer used at all and has degenerated into a purely conventional costume accessory.

Red cases seem to be commonly worn by both Red and Yellow Hat lamas but high lamas of the Yellow Hat order often have handsomely brocaded yellow silk cases.

WATER BOTTLE IN CLOTH CASE

Holton Collection  Acc. No. 36.346

Bottle: 4½" x 1¾"; Case: 7" x 5½"

Similar to the above but made of white brass; case is of scarlet woolen cloth edged with green cord; green cords instead of thongs for suspension from the girdle.


60 For Indian custom: see S. F. E., vol. I, p. 74, 74 n.; VIII, p. 360; XIII, p. 155; XIV, p. 44, 44 n.; see also Index—"Water." For Tibetan bottle: see David-Neel, My Journey, p. 58; Rockhill, Notes, p. 733, pl. 33; Getty, Introduction by Deniker, p. xxxvii; Combe, pp. 120-121; Waddell, Lamaism, p. 201, illus.; Das, Journey, p. 207; Das, Dict., p. 409; Jaschke, p. 155. For Japanese gourd bottle see Albert Brockhous, Netsuke, tr. by M. F. Watty, N. Y., 1974, p. 148.

61 Chapman, pl. f. pp. 74, 78, 310, 312; Fallis, pl. f. pp. 261, 273; Bell, Religion, frontispiece, etc.; N. M. photos.
LAMA’S WATER BOTTLE

Shelton Collection Acc. No. 20.416B 5” x 2”

Similar to the above but lacks stopper and case. Short thong goes around neck and through loop on lid.

This bottle came to the Museum tied by the thong to the ladle listed below. It was obtained from mendicant priests and the bottle was said to have contained holy water which was poured into the ladle and used for purifying the sick.

LAMA’S WATER BOTTLE

Crane Collection Acc. No. 11.667 4” x 2”

Globular copper bottle having long neck and wooden stopper with large conical cap; neck and cap are decorated with coiled brass wires; a string connects loop on cap to a loop on shoulder of bottle.

Similar to the above except for globular form. Said to have been used for holy water.

LADLE

Shelton Collection Acc. No. 20.416A 12½” l.

Iron. Tiny conical bowl and long flat handle incised with sword, book, lotus flower, dorje, conch shell. Thong tied around handle near bowl.

Used with water bottle as explained above. According to Holton, such ladles are generally used to flip tsamba into the air during the services.

LADLE

Crane Collection Acc. No. 11.668 13” l.

Iron. Bowl is larger than the above and rounded. Handle differs somewhat and has no decoration. See above.

LAMA’S BONE APRON AND MINIATURE SKULL

LAMA’S BONE APRON

Plate XXXII

T. rugyan, spelled rus pa’i rgyan

Shelton Collection Acc. No. 20.438 c. 26” sq.

Openwork apron made of 71 human bone plaques carved with deities and emblems joined together by strings of small round beads, also of human bone, in a diamond pattern. On the cloth waist band are six plaques representing standing or dancing female deities, and a center or seventh one representing a god and sakti or female energy. A row of plaques in the center of the apron depicts deities in meditative pose, their lotus bases resting on carved conventionalized human skulls. Eight plaques are carved with animal heads, one with a dorje and one with crossed dorjes; the smallest plaques are square with designs of incised circles. At the bottom of the apron are silk tassels. Leather strap ties around waist.

The rugyan appears to be of Nepalese workmanship. The deities depicted belong to the Hindu and Nepalese Hindu-Buddhist pantheon and are not those adopted by Tibetan Buddhism. It is worn by Tibetan lamas chiefly during ceremonies for propitiating or exorcising demons.62

62 Das, Dict., p. 1188; Laufer, Skulls, p. 2 and frontispiece; Tucci, Secrets, pl. f, p. 202; Chapman, p. 306; Waddell, Lamatism, pp. 483, 75, 18, illus. Heber, pl. f, p. 232; David-Neel, Magic, pl. f, p. 296; J. I. A., vol. XII, pl. 123-124, 121; vol. XV, pl. 2; P. U. M. J., vol. V, p. 113, fig. 64; Marchais, pl.
The apron is one of the Yogic or Tantric bone ornaments which denote the six *Paramita* or "Boundless Virtues": Charity, Morality, Patience, Industry, Meditation and Wisdom. These ornaments are the skull tiara, armlets, bracelets, anklets, bead apron and waist band, and a double line of bone beads. The latter extends over the shoulders to the breast where it is held in place by the breast-plate Mirror of Karma which reflects every good and bad action.

**Bone Skull Carving**

Shelton Collection  Acc. No. 20.437  3" x 2\(\frac{1}{4}\)"

Bone carved in the form of a small human skull. Features painted red. Brass button and silk tassels are attached to leather thongs which pass through a hole in the crown and form a loop at base of head. When hung from loop, head would be upside down.

Miniature skulls of this kind are carried by lamas in special ceremonies and used by sorcerers as exorcising weapons. As a rule, the skull forms the head of a small wand or staff. This specimen was said to have been worn with the bone apron described above.

**Masks for the Mystery Plays**

Primitive peoples all over the world have worn masks in their religious rituals. In Asia, at the present day, the custom survives only among the followers of Tibetan Buddhism.

An immense variety of masks are worn in the ritualistic pageants, most fittingly described as "mystery plays" not "devil dances," which are held on the last day of the year by all lamaseries, and by many of the Red Hat lamaseries on Padma Sambhava's birthday. Other performances vary with the different lamaseries. The performances, entirely pantomimic in character, are calculated to impress upon the onlooking multitude the power of the Church, the influence it wields over gods and demons, and its ability to protect the faithful. Every lamasery has a collection of masks and magnificent silk costumes, usually Chinese dragon robes with altered wide flowing sleeves.

Hundreds of priest participate in the drama which consists of a long series of scenes including much ritualistic dancing and a generous amount of comic relief—the music of cymbals, bells, trumpets and drums always providing an accompaniment. So many elements have contributed to the making of the mystery plays that the lamas themselves are said to be at a loss to explain many of the traditional scenes. The colorful pageant goes back to pre-Buddhist days when it was associated with human sacrifice and possibly cannibalism. Later it was adapted to the telling of the story of Padma Sambhava's triumph over the fiends of the indigenous Pön faith and other incidents in Tibetan Buddhist history, but the original theme of exorcising the evil spirits of

64 Shelton notes; Chapman, p. 306; Waddell, *Lamaism*, pp. 340-341; *N. G.*, July, 1931, pl. 30, 15, 19, etc.
the old year and ushering in good luck for the new is still an important feature of the New Year's drama. The plays are held in the lamasery courtyards and people of all classes come to see them. As a rule, they continue for at least two days. A holiday spirit prevails and people who come from a distance pitch tents near the lamaseries and camp while the festivities last.

MASK OF GUARDIAN KING

Plate XXXI, fig. 1

T. 'bag "mask", 'bag-cham, "religious dance or masquerade"

Acquired by exchange with The American Museum of Natural History
Acc. No. 48.18

Painted mask extending over top of head and covering the ears. Made of many layers of paper, probably glued together and reinforced with wire, then painted and varnished. Light and thin, but rigid and strong. Much larger than life-size. Has red cloth flaps at back and front meeting the top of the wearer's costume. Bulbous black face with wide gaping mouth through which the wearer sees. Large black glass-covered eyes. Eyebrows and flames issuing from mouth are red and gold. Swirls of gray suggest smoke. Enormous gilded five-leaved crown (separately made) consists of elaborate openwork scrolls set with 14 small round mirrors. Large gilded hoop earrings. Black headdress with upright double loop.

Worn with a costume embroidered to suggest armor, the above mask represents one of the great Heavenly Kings or Guardians of the four quarters. The gaping mouth indicates a roaring voice which terrifies demons.65

This mask and the following one were obtained by Berthold Laufer in Peking, China, in 1903. They were worn at the New Year's festival at the great lama temple of Yung-ho-kung. The Chinese craftsman who made them at the turn of the century was the only one who knew the art. Since most of the lamas at Yung-ho-kung are Mongolian, the masks were probably based on Mongolian models. A Lhasa lama, according to Laufer, objected to many of the features. Tibetan masks are usually made of layers of cloth and paper.66

MAKARA MASK

Plate XXXI, fig. 2

Acquired by exchange with The American Museum of Natural History
Acc. No. 48.19

Made similarly to the above but not varnished. Dark blue face with red and white details and gilded eyebrows. Short trunk, tusks and large ears, pointed at top. Crown of five skulls each surmounted by a jewel of green glass enveloped in gilded flames. On top of head a half-dorje is topped by a small horizontally placed dorje above which rise the Three Jewels of Buddhism, made of blue glass and enveloped in gilded flames. Eyes and earrings similar to the above, but this face has an eye of wisdom in the middle of the forehead.

The mask was worn by a makara-headed dakini or aerial goddess. A lion-headed dakini also appears in the New Year's drama.67 See above.

MASK OF GUARDIAN KING

Gift of Charles R. Scott       Acc. No. 23.172 

Wood, carved and painted on gesso. Face black, features predominantly red and gold. Wide open mouth showing fangs and curled tongue. Third eye in the middle of forehead. Long lobed ears. Crown of five flaming jewels.

Wooden masks, rarely seen in the mystery plays of Tibetan and Mongolian lamaseries, are commonly worn in richly-forested Sikkim, whence this undocumented mask may have come. The ruling family of Sikkim is of Tibetan descent and about one-third of the population follow Tibetan Buddhism which is the state religion.68

68 White, Sikkim and Bhutan, p. 170; Waddell, Lamaism, p. 535; Macdonald, Land, p. 214.
To temples and temple altars: Waddell, Lamaism, ch. xii, illus.; Waddell, Lhasa, pp. 223-224, pl. f. p. 400; Bell, Religion, pl. f. p. 170; Bell, Tibet, pl. f. p. 20, 37, 152, 168; Schlagintweit, pp. 188-191; Macdonald, Land, pp. 79-80, pl. f. p. 72; Pallis, pl. f. p. 317; N. G., Feb., 1930, pl. p. 135; Asia, July, 1925, pp. 592-594; Ronaldshay, pl. 12; Rockhill, Land, p. 66; Getty, pp. xii-xlix.

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To incense burning: Rockhill, Notes, p. 744; Bell, People, pp. 26, 51, 265; Waddell, Lhasa, p. 352, Lamaism, p. 222; Das, Journey, pp. 51, 135, 141, 150, 265; Combe, pp. 46-47; Grenard, p. 281. See also footnotes.


To offering bowls and offerings: Waddell, Lamaism, pp. 296-297, 423-432, 434, 299, illus.; Combe, pp. 45, 60, 61; Lessing, pp. 54, 100, 140, 152; Chapman, pl. f. p. 179, 320, 184; Macdonald, Land, pl. f. p. 72; Shelton notes; Laufer, Skulls; Rockhill, “On the Use of Skulls in Lamaist Ceremonies,” P. A. O. R., Oct., 1888, pp. xxiv, ff.; Rockhill, Notes, pp. 741-742, pl. 42, fig. 2; Bell, Religion, p. 84; Gordon, p. 14; Getty, p. 169; David-Neel, Initiations, pp. 62, 68, 98, 98 n.

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ADDENDA AND ERRATA (1973)

For supplementary material to this volume, the reader should consult Volume V, pp. 34-36, pl. 18-20, and "A Tibetan Buddhist Altar" by Eleanor Olson, THE MUSEUM—New Series, Volume 16, Nos. 1 & 2, Winter-Spring 1964*, pp. 1-40, cited below as Olson, op. cit.

Page 1, line 24:  Mani Kahbum means "Teachings of the Mani."

Page 5, line 32: Substitute "course of the planets around the sun" for "the sun's course."

Page 8:  Table prayer wheel 20.408: see Olson, op. cit., fig. 20.

Page 13:  Charm box 11.685 is Tibetan, probably Lhasa, workmanship.

Page 17:  Last line, substitute "prajna" for "sakti."

Pages 20-27:  For music see also Olson, op. cit., pp. 2, 26-28, figs. 27-30, 33-34.

Page 26:  Tibetan bell metal seems usually to be made of the "five precious substances": copper, gold, silver, zinc and iron.

Page 29:  For the altar see also Olson, op. cit., pp. 1-18, figs. 1, 17, 30 and cover.


Page 35:  Vajradhara holds both dorje and bell. See III: 5.

Page 37:  Bell 20.396: Olson, op. cit., fig. 7.

Page 42:  Holy water vase with aspersil 36.348-349: Olson, op. cit., fig. 7. For "Offerings of the Five Senses" substitute "Offerings to delight the Five Senses" here and wherever this expression occurs.

Page 45:  Libation jugs probably date from Ming Dynasty, 16th century.


Page 49: Marble bowl on silver stand 20.362, 330: Recent tests indicate the bowl is jade, not marble.


Page 51: Lama’s begging bowl: Olson, op. cit., p. 28 and fig. 31.

Page 52: Sorcerer's box: Olson, op. cit., p. 23 and fig. 21.

Page 55: Scientific analysis indicates that most bone aprons are made of animal, not human, bone. Substitute for “sakti or female energy” “prajna or intuitive wisdom.”

Page 56: Masks are also worn in some Japanese Shinto ritual dances.
Catalogue
of the
TIBETAN
COLLECTION
and other
Lamaist articles

The Newark Museum

VOLUME III
Catalogue of the

TIBETAN COLLECTION

and

OTHER LAMAIST MATERIAL

in

THE NEWARK MUSEUM

VOLUME III

Images and Molds — Paintings
Writing and Printing Equipment
Books — Seals and Documents

Newark, New Jersey
1971
FOREWORD

This volume, third in a series of five catalogues devoted to the collection of Tibetan art in The Newark Museum, is perhaps the most important of these publications because of the material it encompasses. The sculpture and paintings described here date from the 9th to the 20th centuries and represent age-old Buddhist traditions which remained unchanged in Tibet until the mid-20th century. Now, because of the tragic political events that have befallen that country, this material forms a priceless record which can never again be duplicated.

This volume is the product of years of sensitive scholarship and patient research by Miss Eleanor Olson and we must thank her for illuminating this complex and esoteric art. I personally am grateful to Miss Olson who has guided me so skillfully through the complicated Tibetan iconography and hence has enriched my own appreciation of this unique culture.

We are also deeply indebted to the Samuel H. Kress Foundation and the John D. Rockefeller 3rd Fund whose generosity has made the publication of this volume possible. Without these two matching grants we might not have been able to proceed with this important contribution to the field of Asian studies.

Samuel C. Miller, Director
ACKNOWLEDGMENTS

We regret that, due to circumstances beyond our control, the publication of Volumes III and V of this catalogue have been unavoidably delayed.

The writer wishes to express her deep appreciation to Samuel C. Miller through whose efforts the publication of these final volumes has been made possible.

Heartfelt thanks are also extended to all who have assisted in the preparation of this volume—to the many friends, American and Tibetan, who have offered opinions, information and translations, especially to Schuyler V. R. Cammann, Thubten T. Liushar, Wesley E. Needham, Braham Norwick, Khyongla N. L. Rato, Phintso and Pema Thonden, Sonam Wangdu, Geshe Wangyal and Jack Zimmerman. The editing represents the patient and dedicated work of Mrs. Marjorie Fredricks to whom we owe a special debt of gratitude.

Eleanor Olson
Curator Emeritus of
Oriental Collections
For general format see Explanatory Notes for Volumes One and Two. Because of the nature of the material in this volume, the data given is more comprehensive. Provenance and dates have been indicated in accordance with available information. Images and paintings are listed according to subject matter with the deities generally preceding historical figures. Sanskrit names are used for deities of Indian origin, Tibetan for those of native origin. The volume also diverges from the others in that some Chinese Lamaist and Nepalese objects have been included. For map and geographical terms see Volume One.

As in the preceding volumes, Tibetan culture is described in the present tense as it existed up to 1950 when the Chinese invaded Tibet. It has since been tragically destroyed.

See Bibliography for explanation of abbreviated footnotes.
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   Including mani stones, prayer flags and wheels, rosaries, charm boxes and charms
Music and Musical Instruments
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VOLUME FOUR
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Tantric Buddhism developed in northeastern India in the provinces of Bihar and Bengal during the Pala period (ca. 750-1060 A.D.) and was almost simultaneously transplanted to Tibet and Nepal, before the final extinction of the religion in its motherland. All the important Sanskrit Buddhist literature was painstakingly translated into Tibetan, and it is on this literature that the images are based. The literature encompasses the Buddhist religion in its fullness (Hinayana, Mahayana and Vajrayana). Thus the images, plastic and pictorial, represent Indian Buddhism from its earliest expression in art when the Buddha was depicted only by non-anthropomorphic symbols (see Vol. II, pp. 30-33) through its ultimate Indian expression as Tantric and Vajrayana Buddhism. Added to these India-derived subjects are the themes of the religion as it developed in Tibet with overtones of the indigenous Tibetan religion known as Bon (Pön).

The culture, the religion, and much of the symbolism seen in Tibetan imagery have been discussed in Volumes I, II and IV of this series, published in 1950, 1951, and 1961. Since then, scholars have thrown new light on this vast subject, leading to a greater awareness of the profound value of Tantric Buddhism, and a realization of the fact that Tantric Buddhism and Tantric Hinduism are only superficially similar, differing in their basic philosophy. Although Buddhism arose from Hinduism, Tantric Buddhism did not, as is generally supposed, arise from Tantric Hinduism. Tantric Buddhism came first. Of particular concern to the student of Tibetan iconography is the symbolism of the divine couples which in both Hindu and Buddhist Tantrism represent the essential unity of apparent duality. (Tibetan images show the pair in sexual embrace; these figures are called yab-yum "father-mother.") The roles of the masculine and feminine partner in the Buddhist Tantras are the reverse of those in the Hindu Tantras. The Buddhist feminine partner symbolizes not shakti (power or energy), but the passive principle of prajna (intelligence or understanding), which on the higher levels is gnosis or transcendental wisdom. The male represents the active principle of upaya or compassion and skilfull means. Wisdom and compassion are ever in union. The realization of this union is Buddhahood. (Cf. Vol. II, pp. 34-35.) Thus the Buddhist feminine partner should in all cases be called prajna, not shakti.

Unity in duality is the central theme of Tantric Buddhism, and the deities manifest in tranquil and fierce as well as male and female forms, often with multiple heads and limbs. All symbolize aspects of the One Overall, and phases or steps of human orientation towards the goal of liberation, or Perfect Enlightenment, which is to pass beyond all distinctions, even those of unity and multiplicity. Vajrayana (the Adamantine Vehicle) makes skilfull use of images in its meditative practices. First the devotee concentrates upon the plastic or pictorial form of the deity, later visualizing it in all its

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1 Volume I gives the basic information. Please substitute Tantric for Yogacharya on p. 23.
2 See Blofeld; Dasgupta; Evans-Wentz; Govinda; Guenther; P.11; Snellgrove.
3 See Blofeld; Govinda; Gyatsho; Wayman.
details. Secondly, he holds his mind fixed in the state of seeing nothing except the luminous non-self or the Void. These two meditative experiences are called the Wing of Effulgence and the Wing of Voidness. “Equipped with these two wings one is thus as a bird flying through space, winging one’s way to Buddhahood.”

The deities of fierce aspect function in the outer world as protectors and defenders. In the inner world of the meditating yogi, they aid in the transmutation of hidden destructive impulses into the forces of liberation. These deities are especially useful in teaching the devotee to look steadfastly through illusory appearances to the underlying Reality. The images are aids which are eventually discarded as the adept progresses from this world of form to higher spiritual levels.

The extensive and diversified Tantric pantheon is necessary to meet the special requirements of each devotee. The precise meaning of the symbolic forms depends upon the ritual and becomes clear only in the mystical experience of the initiate as he follows the arduous “direct path” to Buddhahood. However, the gods function on many levels, and the more popular divinities are readily recognized even by the unlettered Tibetan herdsman. Identification is based on pose, number of heads and limbs, emblems held, mystic gestures or mudras, costume and adornments, mount, and (in painted images) the body color.

Tibetan art is not an art of originality, depending upon the expression of transient emotion, but a traditional art of a communal rather than an individual nature. The forms and attributes of the deities are believed to be revealed and not of human invention. The exact appearance of the deity as he has manifested to a votary in mystic vision and the ritual or method employed to bring forth the manifestation are recorded in the Scriptures. Indian sadhanas describe the gods of Indian origin and Tibetan ones describe the gods indigenous to Tibet. These sadhanas are the best means of identifying the gods. Since correctness of iconography is essential if the deities are to function in the rituals, images are produced under monastic supervision. Ideally, the artist should be an adept who sees clearly with his inner eye. Naturally, this is not always the case. The images are made by monks and laymen of varying capacities. Most are copies of older images, mechanically produced, but in every age inspired artists have produced masterpieces.

The models are basically Indian, and Nepalese versions of Indian, especially Pala images. Central Asian and Kashmiri versions were also influential, the former during the eighth and ninth centuries, the latter between the eleventh and seventeenth centuries and only in western Tibet. As Moslem invasions destroyed the last vestiges of Buddhism in northeastern India, the monks fled to adjacent areas, especially Nepal and Tibet, taking with them Pala images and manuscripts. Nepal, unlike Tibet, already had

5 Sadhana is a Sanskrit term for spiritual practices.
a long history of Hinduism and Buddhism, so it was natural that her skilled craftsmen
(of the Buddhist Newari tribes) should produce images for the Tibetans and become
their teachers. Nepalese contacts and influences remain relatively constant in all periods.
It is not always possible to distinguish between Tibetan and Nepalese images. In gen-
eral, the latter are more Indian. Nepalese images, especially of the tranquil type, tend to
have greater elegance and delicacy of finish; those of the wrathful type are milder and
more stereotyped. The Tibetans deeply experience the terrifying Buddhist deities and
give them life, identifying them with their indigenous Bon demons. The student should
also remember that since Hinduism and Buddhism merge in Nepal, images produced for
use in that Himalayan kingdom often diverge iconographically from Lamaist images. In
Nepal, Hindu and Buddhist gods frequently coalesce, assuming one another’s attributes.

China exerted important influences upon Tibetan imagery from the seventh century
when King Song-tsen Gampo married a Chinese as well as a Nepalese princess, and
both brought images from their native lands (Vol. I, p. 3). Tantric Buddhism flour-
ished in China during the T’ang dynasty (618-906 A.D.) and one rare image in the
collection preserves this Indo-Chinese Tantric style which has survived mainly in early
Japanese Buddhist sculpture (Pl. 15). However, Chinese influences on Tibetan art
are limited for the most part to forms, techniques, and symbols, and to the more
decorative and worldly elements seen more particularly in the paintings. Influences from
China are intermittent, fluctuating with political relationships.

During the Mongol or Yuan dynasty (1260-1368 A.D.), the Tibetan form of Buddhism,
popularly known as Lamaism, became an honored religion in China, and Nepalese-
Tibetan influences then extended to Peking and other Lamaist centers; rekindled in the
seventeenth and eighteenth centuries by the Manchu rulers, they survived and indeed
flourished well into the twentieth century.

By the fifteenth century the diverse influences had fused into a distinctly Tibetan
style with a great many local variations. However, the conservatism of the tradition,
the portability of the images, and the propensity of the Tibetans for travel, as well as
the mobility of the craftsmen who stayed in one monastery as a rule only long enough
to complete the commissioned work, make it extremely difficult to assign Tibetan art to
specific schools. Serious attempts by western scholars to establish chronological and
stylistic frames of reference for Nepalese as well as Tibetan art have been made only
very recently.

Although the names of many artists are known, Tibetan images are never signed and
very seldom dated. Nepalese and Chinese Lamaist images, on the other hand, often have
dedicatory inscriptions that include precise dates from the fifteenth century and later.

The materials used for sculpture are endlessly varied. Stone, although popular in Nepal,
is seldom used in Tibet except for bas reliefs, often of gigantic dimensions, carved,

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6 See Montell.
7 See Barrett; Kramrisch; Pal; Pal, Lamaist Art; Tucci; Tucci, Indo-Tibetica.
like the mani stones (Vol. II, p. 2) in the open from the living rock. Wood sculpture, especially of imported sandalwood, is frequently mentioned in Tibetan texts, but few examples have come to the western world. The museum has one example of provincial Tibetan or possibly Himalayan wood sculpture (Pl. 18). Multi-colored butter sculpture, a highly developed and spectacular art unique to Tibet, is like much Tibetan imagery, made for particular rituals and then destroyed. The most popular media are clay and metal (copper, bronze, and silver). Clay is generally mixed with sacred substances such as incense, medicines, precious stones, and ashes or bones of holy men, all beaten to a fine powder and made into a paste. Sometimes pulverized sacred substances form the entire medium. Like the early Buddhist clay sculpture of China and Japan, Tibetan clay figures are usually unbaked, but soaked and beaten paper pulp is added to all important statues and the results are as hard as stone. The only clay images which have come to the western world in any quantity are the small votive tablets (Pls. 2 a-b, 23).

Tibetan bronzes, which derive from the Indian, are alloys of four or five metals: copper, gold, silver, zinc and/or iron. Varying proportions produce different hues. The Tibetans call these alloys “li” which is their word for bell metal, and most of the bronze images in the Newark Museum collection appear to be about the same composition as the bells and cymbals.

Both casting and repoussé techniques are highly developed. Casting is done both by the lost wax method and from permanent molds. The larger temple images, little known to the outside world, are often of copper sheeting, beaten in repoussé. Whether cast or beaten, the more intricate figures are produced in many parts and soldered or riveted together. Seldom are two images exactly alike for, in lost wax casting and repoussé, the molds are destroyed in the process. The technical excellence of the better examples astounds modern craftsmen.

Metal images are often wholly or partly gilt and set with turquoise, coral, and other stones. The gilt varies greatly in quality and the heavy warm gilt seen on some of the Museum’s images is said to have been a closely guarded secret of the Newari craftsmen.

The faces of most Tibetan metal images are painted gold. The hair of tranquil deities is usually painted blue or black, and that of the fierce deities, red. Eyes and lips are painted just before the consecration ceremony. The repainting of statues is done at regular intervals, for damaged images are considered inauspicious, and it is necessary that all essential details be clearly defined if the image is to function in the rituals and meditations.

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8 Francke; Tucci, Tibet; Tucci and Ghersi.
To give them life and power, prayers and charms are inserted into and sealed within Tibetan metal images, sometimes in special charm places but usually filling the entire hollow interior. The ritual of sealing in the charms takes place before the image is consecrated. The base plate, by which the sealing is accomplished, is impressed as a rule with crossed dorjes, for which see Vol. 1, pp. 38-39.

All images, which are to serve in the liturgy, are consecrated in a solemn ceremony and considered thereafter to be inhabited by the deity whose form they represent. The images are often clothed in robes of silk at the time of the consecration service.13

For further information on metals, metal working, and jewels see Volume IV, pp. 52-54.

ADI-BUDDHA VAJRADHARA

Plate 1

T. Rdo-rje ch'ang (pronounced Dorje Chang) “Bearer of the dorje”

17th century (?)
The Members Fund Acc. No. 70.5

Gilt copper, hollow cast. Since base plate is missing, the ingenious method of clamping of the body to the base may be seen on the inside of the figure. Dorje and bell individually cast. Jewelry set with turquoise and coral. Flower pattern incised on garments. Hair painted blue, face originally painted gold.

The Adi (first) Buddha symbolizes Supreme Reality, the Buddha principle, the infinite and eternal essence that pervades all and transcends all, from which all manifestation emanates and to which all manifestation returns. Vajradhara, the Adi-Buddha manifestation recognized by the Gelugpa, Sakya, and Kargyupa sects, sits in meditative pose, hands crossed at breast in the mudra of “highest energy” (vajra hum kara), holding the dorje and bell, symbolizing the unity of all creation (Vol. 1, pp. 26, 38, II, pp. 34-35). He appears here in his sambhogakaya body as a graceful Bodhisattva wearing a crown and princely ornaments. For the three bodies of a Buddha see page 49. For Bodhisattva see Vol. 1, p. 10.14

The Adi-Buddha is inherent in every human being. Thus in the words of Guenther, the term is best defined as “the unfolding of man's true nature.”15

SHAKYAMUNI (GAUTAMA) BUDDHA (and Contents of Image) Plates 2, 2a, 2b

T. Sha-ky a Thub-pa “Sage of Shakya”

Kham (Chamdo) 19th century

Shelton Collection Acc. No. 20.455

Gilt copper. Hollow cast and riveted to pedestal. A turquoise marks the urna. Face is painted gold, hair blue, mouth and eyes naturalistically tinted. Contrary to usual museum policy, the base plate was removed in 1928 and contents withdrawn.

The Buddha position is that of the meditating yogi,—the lotus pose (padmasana or dhyanasana)—back straight and immobile, legs closely locked, and soles of both feet

13 For consecration rites see Pott, Leiden, pp. 49-51; Tibet House (1966); Tucci, p. 308 f.f.
14 For further information on Bodhisattvas see Gyatsho, pp. 77, 82-86.
visible. Right hand of Shakyamuni forms the gesture of earth-touching or witnessing (bhumiśparsa mudra); left hand rests on the lap in meditative pose (dhyana mudra). (Vol. I, pp. 23-25.) The face has a tranquil spiritual beauty, with eyes partly closed, and mouth gently smiling. The monk’s robe covers one shoulder, and no ornaments are worn.

Of the thirty-two major superhuman signs (S. laksana) on the person of the Buddha, this image shows four—the ushnisha, urna, long ear lobes, and three shell-like folds on the neck. The ushnisha or protuberance on the head and the urna, a whorl of hair in the center of the forehead, signify spiritual wisdom and are located at the corresponding psychic centers. The ear lobes remind us that Gautama was born a prince and wore the heavy earrings causing the deformation which symbolizes world renunciation.

The image represents the founder of Buddhism at the supreme moment of his life, the instant of his attainment of Buddhahood. The time, according to most accounts, was 528 B.C., when the Indian prince Siddhartha Gautama was in his thirty-fifth year. Six years previously, he had fled from the palace and become a wandering ascetic, seeking the cause of human suffering. As the prince sat in deep meditation under the Bodhi (Wisdom) Tree, truth illumined his consciousness and he became a Buddha, or “a man who has waked up.” The right hand of the image recalls the Temptation which occurred before the Enlightenment. Mara, demon of desire, tempted the young prince to return to his life of ease and he touched the ground, calling upon the earth to witness his victory. Legends relate that the earth quaked or came forth as a goddess and was his witness. The studded headdress suggests the short curls which remained after the prince cut his hair with his sword during the flight from the palace and vowed not to return until he had found the cause of human suffering.

Shakyamuni is the only Buddha known to history, the teacher and inspiration for this world cycle—the fourth according to the Trikaya system which regards Shakyamuni as the fourth manusi (or mortal) Buddha, to be succeeded by Maitreya, thus completing a group of five. Although this is the standard system, Tibetan Buddhism also recognizes several other groups of Buddhas of past ages, a popular one listing Shakyamuni as twenty-fifth of the series (cf. Vol. IV, pp. 11-12).16

This image was taken by Chinese soldiers from the monastery of Chamdo during the Chinese occupation (1909-1918). Chamdo was a great metalworking center, and the image may have been made there, although some of its contents suggest Tashilhunpo, the Panchen Lama’s monastery in Central Tibet, whence images are known to have been sent to outlying monasteries.

CONTENTS OF THE ABOVE IMAGE

Plates 2a, 2b

The image was entirely filled, the objects being embedded in fine deodar chips contained in bags and wrapped in cloths. Many articles had an inner wrapping of thin

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16 For more on Shakyamuni see Bell, Religion; Getty; Gordon; Norbu; Pallis; Snellgrove; Waddell, etc.
silk which still adheres. The Museum records unfortunately do not indicate in what order the objects were withdrawn. The bottle listed below provides evidence for the nineteenth century dating of the image.

85 rolls of sacred texts, each wrapped in yellow, red, or white (now brown) silk, and marked with Tibetan letters in ink. The rolls were packed in deodar chips and many small balls painted red, probably mani ri-ba.\(^\text{17}\)

The “life tree” (a pyramidal wooden shaft painted red, 15” long) has a crossed dorje emblem outlined in black on the base, strips of paper with a line of printed Tibetan text wound around shaft, and dried stem and grasses tied to two opposite sides by threads of green, white, yellow, and red. The “life tree” is the spinal column; it corresponds to the four-sided Mount Meru, axis of the Buddhist universe, for the body is the universe in microcosm.\(^\text{18}\)

Jade finger ring.

Twenty clay votive images (ts’a-ts’a) ¾”-3½” high. Two are shortens. Others are relief images of various deities and holy personages; one represents the seventh Dalai Lama(1708-1758) between attendants and stacks of books.\(^\text{19}\) Pl. 2b.

For ts’a-ts’a see p. 25.

Shakyamuni Buddha, clay, made from two-piece molds, 4½”h. An unusually fine image, softly and powerfully modelled.

Six-armed Mahakakala, bronze, with prayer roll inserted in opening, 2¼”h.

Shakyamuni or Akshobhya Buddha, bronze, 2½”h.

Wooden comb to which red silk wrapping adheres.

Wooden bowl containing congealed substance, probably tsamba; miniature, 2⅛” diam.

Knife and bone chopsticks in wooden case having an applied decoration in green and white bone of grasses and flowers; miniature or child size, 7½” l.

Yellow cotton cloth holding sandy soil.

Bundle of dried “grass worms” (a Tibetan food and medicine)\(^\text{20}\) tied with red string and wrapped in undyed woolen cloth.

Five wooden beads.

Glass bottle, mold-blown, screw-top, 19th century (shown surrounded by its stopper and contents). Stopper is a silver coin, a Tibeto-Nepalese trang-ka,

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\(^\text{18}\) Avalon, p. 42; Govinda, p. 155 ff.; Tibet House (1966) p. 9; Van Manen.

\(^\text{19}\) Inscription, translated by Dr. Siegbert Hummel, gives name of Dalai Lama.

\(^\text{20}\) Rockhill, Chinese Sources, pp. 271 and n.2: 284.
dated Nepalese era 842 or A.D. 1722. Squares of red and yellow silk were tied over the coin and around the neck of the bottle. Contents include a strand of glass and clay beads; soil containing glass beads, twigs, barley grains; strip of silver; wisp of gold; five rolled-up strips of blue and gold brocade; a bit of velvet; rock salt; yellow star sapphire; balls colored red, as above.

Four strips of cotton cloth (red, yellow, blue, and green).

Blue silk ceremonial scarf (kata) with large yellow hand print. Knotted white silk ceremonial scarf (phyag-mdud) tied with three knots in the center; on each side of the knots there is a child's hand print and the red official seal of the Panchen Lama.21 (See Vol. IV, pp. 4-5 for kata and phyag-mdud.)

Small piece of window glass with sketchy landscape painting (?) (not shown in plate).

Published: Marg, p. 49, pl. 11, p. 52, pl. 1.

CROWNED SHAKYAMUNI BUDDHA

Kham 19th century
Shelton Collection Acc. No. 20.454 17½" h.
Gilt copper, hollow cast. Base plate intact.

Iconographically similar to the above image, but more sensitively modelled, and with a broader face; a five-leaved turquoise-studded crown with pendants is worn, and a monastic garment of rectangular patches, for which see Vol. IV, pp. 39-40.

The crown symbolizes spiritual sovereignty.22

This image derives from early Nepalese prototypes.

CROWNED PREACHING BUDDHA

Chinese Lamaist, probably Yuan dynasty (1280-1367)
Gift of Herman and Paul Jaehne Acc. No. 41.1069 18½" h.
Gilt bronze, much worn. Cast hollow and in one piece including lotus pedestal. Base plate missing.

Pose as above, but hands form dharmacakra mudra, signifying setting in motion the Wheel of the Law, or preaching the Doctrine (Vol. I, p. 25). A five-leaf crown and ear studs are worn.

The figure, although adhering to Lamaist traditions, is rather naturalistically modelled and humanized in accordance with Chinese taste. The shoulders are noticeably narrow as is the case with some Buddhas of the Sung dynasty. Iconographically the image

21 For seal see Waddell, Lhasa, p. 448; Walsh, p. 15.
22 Snellgrove, p. 56 ff.
could represent Shakya, Maitreya, or Dipankara Buddha. The crown and ear studs were added to glorify the transcendent Lord.

During the Yuan dynasty, Tibetan Buddhism received the encouragement and patronage of the Mongol Emperors of China. A Nepalese artist named Aniko (1244-1306) was made “Controller of Imperial Manufactures” at the court of Kubilai Khan in 1279. It is said that in all the monasteries of China and Tibet most of the images of the period were the work of Aniko.\(^23\)

This Buddha, with its Sung reminiscences, probably dates from this Mongol era when Tibetan Buddhist prestige and influence were at their height in China.

Published: Olson, p. 7, fig. 3.

**FOUR BUDDHA PANELS**

Kham, Draya monastery 18th century

Shelton Collection Acc. No. 20.426-430 Each 6” h.; 4½” w.
Gilt copper repoussé; high relief, rich warm gilt. Hair, face, and features painted.

Two show Shakya in usual pose. One shows a preaching Buddha. One is Akshobbha. Two are enthroned with an Arch of Glory.

The beautiful panels formed part of a frieze at the base of a large image.

**MAITREYA, BUDDHA OF THE FUTURE** Plate 3

T. Byams-pa (pronounced Jam-pa) “The Loving One”

Kham 19th century

Shelton Collection Acc. No. 20.442 6¾” h.

Bronze, cast in one piece, face painted gold, hair blue. Seated with both legs pendant, upon a quadrangular throne, with lotus-petalled cushion and footrest; monastic garment and trousers; hands in dharmacakra mudra. Base plate intact.

Maitreya is expected to appear in the world 4,000 years after the death of Shakya as the messiah of the next world cycle. He personifies an all-conquering love. The occidental-appearing pose suggests a tradition that Maitreya will appear in the western world. It also may suggest that he is about to step down from his Tushita Heaven, and has already lowered his feet to appear on the earth. Tibetan Buddhism often depicts Maitreya as a Buddha, but he is at present a Bodhisattva, the only Bodhisattva known to Southern (Theravada) Buddhism, with the exception of Shakya himself before his Enlightenment.\(^24\)

Maitreya’s emblems, the vase and the stupa, are not present, but the pose (asana) and gesture (mudra) are sufficient identification.

Published: Olson, p. 28, fig. 32.

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23 Kramrisch, p. 20; Tucci, p. 277.
24 For Maitreya see Chapman, pp. 322-323; Getty, pp. 20-22; Gordon, pp. 32, 53-54; Roerich, pp. 50-52; Snellgrove, p. 61, 287 n. 15; Waddell, pp. 320, 355, 122.
SAMVARA AND VAJRAVARAHI (Yab-yum)

S. Samvara "bond" or "union" or Mahasukha "highest bliss"

T. Bdem-chog (pronounced Demchog) "Highest Bliss"

16th century Nepalese workmanship

Purchase Acc. No. 69.31


The majestic, four-faced, twelve-armed god stands in alidhrn posture (stepping left, right leg straight, left bent) treading on the Hindu gods Bharava and Kalaratri and clasping Vajravarahi, his consort or prajna in yab-yum pose. His original hands in vajrahunkara mudra (gesture of the supreme Buddha) hold a dorje and bell; other hands hold a trident, magic sceptre, drum, chopper, skull cup, noose, four-faced head of Brahma, and the feet of an elephant hide which extends across his back. Vajravarahi clings to Samvara with passionate devotion, holding a chopper and offering a skull cup to his fourth mouth. Three of his faces look down upon her with compassion. The fourth is slightly angry. He wears a garland of human heads and she wears a necklace of skulls. His magnificent headdress, topped by a flaming jewel, is adorned at the front with crossed dorjes and at the sides with a crescent moon and a skull (usually a sun). His left foot is firmly planted on Bharava's head and his right on Kalaratri's breast; both of these Hindu deities are four-armed and hold a chopper, skull drum, and skull cup. Their emaciated bodies are beautifully modelled.

Samvara is a Heruka Buddha, a fierce manifestation of the Buddha Akshobhya. The Heruka represents the Buddha nature in its active aspect of unlimited compassion, in the ecstatic act of breaking through the ego towards perfection. The dynamic process can, in the words of Govinda, "only be visualized . . . as a many-dimensional, all-seeing being, penetrating simultaneously all directions, transforming the 'three times' (indicated by three eyes in each face) into a timeless present." The many arms, each carrying a warlike emblem, and the false gods which are trampled under foot, symbolize the destruction (which is actually a transmutation) of the disciple's purely illusory ego, his karma, and all that belongs to his personal world. Or from another viewpoint they represent the many avenues the human being is offered for self-destruction, which he may transcend only by embracing gnosis (prajna). Thus Heruka is usually inseparably united with his prajna in yab-yum (father-mother) pose. The skull cups filled with blood symbolize the red solar energy leading to self-awareness "which turns into the poison of mortality in those who stagnate in the narrow vessel of their egohood, while to those who are willing to give up their illusory self, it turns into liberating knowledge." The elephant hide which Samvara tears asunder represents ignorance, the root-cause of samsara (the illusory phenomenal world). The three eyes perceive not only the three times (past, present, and future) but the three worlds
(the sense world which is *samsara*, the world of form freed from sensuality, and the formless world).

Samvara is an important *Yi-dam* (tutelary) deity. *Yi-dam* is a Sanskrit term meaning literally “thought guarantee.” The *Yi-dam* guarantees that the devotee’s thought will come to pass. Under the guidance of the guru, the disciple chooses his particular *Yi-dam* for attaining Buddhahood or a lesser objective. By constant meditation he enters into a condition of union with the *Yi-dam*. The *Yi-dam* is frequently, although not necessarily, a fierce Tantric deity who clasps his *prajna* in *yab-yum* pose. Through Samvara, the human failing of aversion is transmuted into the mirror-like wisdom of Akshobhya Buddha, and the adept makes his final leap from the limited human ego to the bliss of Buddhahood.

VAJRAVARAHI, THE HIGHEST DAKINI

T. Rdorje Phag-mo (pronounced Dorje Phemo) “The Diamond Sow”
17th century (?)  
Mary Livingston Griggs and Mary Griggs Burke Foundation Fund  
Acc. No. 70.3  
12¾” h. (15” with base)

Cast silver. Jewelry is partly gilt and set with turquoises and a red paste suggesting coral. Chain skirt and lower part of flowing hair made separately as a unit. Goddess’s face and sow’s head are painted gold with red, white and black features. Both have a third eye. Wheel emblem on crown of head. Prong of left foot inserted into modern wooden stand.

Vajravarahi’s special attribute is a sow’s head above the right ear, symbolizing victory over carnal desire. She is here shown in mildly angry aspect wearing a crown of skulls. She dances exuberantly, her right leg raised and bent at the knee.

Vajravarahi, the consort of Samvara, is the highest of a group of Tantric goddesses called *dakinis*, who are shown in dancing pose. In the Tantras, the *dakinis* (*T. khadoma* “she who goes in space”) are female embodiments of wisdom and magic power who arouse and inspire the devotee and impart the Tantric teachings. Their nudity symbolizes an awareness of Ultimate Reality unveiled by illusions. They are the consorts and attendants of the fierce deities.

Vajravarahi is believed to incarnate regularly as the abbess of Samding monastery on beautiful Lake Yam-drok, east of Gyantse. Many interesting stories are told of this abbess who in different incarnations for many centuries presided over Samding Ling and was in her twelfth incarnation when the Chinese took over Tibet in 1959.

In 1775, George Bogle, the first Englishman to go to Tibet, described her as follows:

“She is about seven-and-twenty, with small Chinese features, delicate, though not regular, fine eyes and teeth; her complexion fair, but wan and sickly; and an

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25 Govinda, pp. 198-202, 208, n.1.; see also p. 176.
26 For Samvara, Heruka, and *Yi-dam* see Avalon; Blofeld; David-Neel; Gordon; Govinda; Govinda, *Clouds*; Kramrisch; Lessing; Morgan; Snellgrove; Tucci, *Indo-Tibetica* III, pt. II; Tucci, *Mandala*; Tucci, *Tibet*.
27 For *dakinis* see Blofeld, p. 113 ff.; Getty, p. 122; Gordon, pp. 80-81; Govinda, pp. 119, 190 ff.; Snellgrove, pp. 175, 226; Waddell, p. 366.
expression of languor and melancholy in her countenance, which I believe is occasioned by the joyless life that she leads. She wears her hair, a privilege granted to no other vestal I have seen; it is combed back without any ornaments, and falls in tresses upon her shoulders."

This account is apropos, for the back of our image shows a mass of long flowing hair which, like the elaborate chain jewelry, complements and accentuates her beautifully modeled figure. The broad face, strong and sensitive like the hands, the solid rather heavy proportions, profusion of ornaments, and exuberance of spirit are characteristically Tibetan.

Although there are many feminine deities in the Tibetan pantheon, women adepts are not common, and the Buddhist canon does not speak of women attaining Buddhahood. It is generally held that a woman must be reborn a man before achieving the final goal. The usual generalized terms for Tibetan feminine deities are "dakinis" and "Taras." As consorts of the male deities, and personifications of intuitive wisdom, all women deities are also prajnas.

ELEVEN-HEADED AVALOKITESHVARA, BODHISATTVA OF COMPASSION

S. Avalokiteshvara, "The Lord who looks down"
T. Span-ras-gzigs (pronounced Chenrezi) "With Compassionate Look"
Kham 16th century (?)
Shelton Collection  Acc. No. 20.452  25” h.
Bronze, Cast in several sections and inserted into lotus pedestal. Garments and ornaments studded with turquoises and coral, many missing. Two arms missing and emblems missing from three of remaining hands. Base plate intact.

The standing figure has eleven heads in pyramidal formation and eight arms (two missing). The nine Bodhisattva heads, in three tiers of three, are surmounted by the fierce head of Mahakala which in turn is surmounted by the head of Amitabha Buddha.

The figure is provincial and rather naively modelled, but deeply devotional in feeling, with an expression of rare beauty and tenderness. Avalokiteshvara is the Bodhisattva who personifies Active Compassion. As the Dhyani-Bodhisattva of Amitabha Buddha, he is the Lord and Creator of the present (4th) world cycle. During the period between the disappearance of Shakyamuni and the advent of Maitreya, he carries on the work of salvation which Shakyamuni began. A well-known legend says that the Merciful Lord's head split into ten pieces from sorrow and despair as he observed the extent of the world's suffering and the apparent hopelessness of saving all mankind. Amitabha Buddha, his creator, caused each piece to become a head and placed the heads on the body of his spiritual son, making the tenth head fierce to ward off evil, and placing his own Buddha head above them all. Thus the compassionate Bodhisattva was endowed

with eleven heads to concentrate on the best means of saving mankind and twenty-two eyes to see in all directions. Eight arms are characteristic of this eleven-headed form of the deity, but they are often multiplied to “a thousand” with an eye in the palm of each hand.

Avalokiteshvara, the Kwan-yin of China and Kannon of Japan, is the Universal Savior, the object of supreme veneration throughout the world of Mahayana. He is the special patron deity of Tibet and the divinity to whom the popular mantra OM MANI PADME HUM (Vol. II, pp. 1-2) is addressed.29

For the four-armed Avalokiteshvara see p. 64 and Vol. IV, Pl. V.

ELEVEN-HEADED AVALOKITESVARA

Chinese Lamaist, 18th century
Gift of Herman and Paul Jaehne Acc. No. 41.1108 21” h.

Same form as described above. Emblems originally held by five of the hands are missing. The massive solidity of this figure derives from a Chinese T’ang dynasty style. Like most later Chinese Buddhist figures, this image is humanized to a degree. It is not however devoid of religious feeling.

Published: Olson, pp. 7-9, fig. 5.

SUHKHAVATI LOKESHVARA, BODHISATTVA OF COMPASSION Plate 7

S. Sukhavati Lokeshvara, “Lord of Sukhavati (Amitabha’s Western Paradise)”
Nepal, Hindu-Buddhist, dated 1817.
Anonymous gift Acc. No. 31.334 13” h.
Gilt copper with cold, brass-like lustre. Image riveted to open terraced pedestal.

The four-headed, eight-armed god is seated in royal ease holding his consort on his knee. His original hands are preaching; hers are in charity and argument. He holds lotus, bow and arrow, rosary and book. Amitabha Buddha sits at the summit of the elaborate foliate-form nimbus.

On the back of the pedestal is an inscription in Newari. The essential words have been translated as follows by Professors A. K. Coomaraswamy and W. Norman Brown:

Om! Let there be prosperity! In the year 938 (of the Nepalese era, corresponding to A.D. 1817), (the month of) Vāishākha, the light fortnight, the eleventh day, (in memory of) the heaven-gone . . . . Torādhara and his wife who accompanied him (in suttee) by name Siddhi-Lakṣmī-Niḥśmasyā, an image of the thrice holy god Sukhāvati-Lokeśvara was erected by the inheritors. Good Fortune!

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29 For Avalokiteshvara see Getty; Gordon; Govinda; Norbu; Pott; Snellgrove; Tucci; Waddell. The most complete iconographical study is Marie-Thérèse de Mallmann’s, Introduction à l’étude de l’Avalokitesvara, Paris, 1948.
In the Hindu-Buddhism of Nepal, Avalokiteshvara and Shiva coalesced in one image called Lokeshvara. The image illustrates a Hindu way of showing the feminine partner, never seen in Tibetan images.

STANDING BODHISATTVA

Nepal or China 17th-18th century
Gift of C. Suydak Cutting Acc. No. 50.146 18” h. with stand
Gilt copper casting; fine heavy gilt. Wooden ushnisha, probably a restoration. Modern stand.

The young god stands in exaggerated tribhanga (triple bend) pose, right hand in vitarka mudra (Vol. I, p. 25), left lowered, originally holding a lotus spray, part of which remains at elbow. A dhoti-like garment is draped over the left leg and a scarf passes over the left shoulder and ties at the right thigh. The god wears a crown and beaded sacred thread, necklace, hip spangles, bracelets, armlets, anklets, and footlets. The bodily features suggest a being both masculine and feminine in nature.

Both Maitreya and Padmapani (Avalokiteshvara as the “lotus bearer”) are depicted in this pose, except that the lowered hand is normally in varada mudra. The lotus spray or leaf on the front of the crown may have originally held an identifying emblem such as Maitreya’s vase or Padmapani’s image of Amitabha.

The figure appears Nepalese in its tropical nudity, flowing scarves, conscious elegance, tribhanga stance, and suave modelling, but the broad face, heavy hands and feet, and unusual sense of flesh and underlying bone structure suggest Tibetan and Chinese influences. The figure has been ascribed to the school of Nepalese craftsmanship which was established in Peking during the Yuan dynasty and kept alive into the 18th century by renewed contacts with Nepal.

Published: Kramrisch, Art of Nepal, Fig. 71. See also footnote 32.

MANJUSHRI, BODHISATTVA OF WISDOM

T. Jam-dpal or 'Jam-dbyangs (pronounced Jamyang) “Melodious Voiced” or “The Glorious Gentle One”

Nepal 17th century
Purchased Acc. No. 61.446 11¾” h.

Wood with traces of red pigment. Carved in one piece in high relief.

The four-armed god, seated in meditative pose, holds a bow and arrow in addition to his usual emblems, the sword and the book. The wisdom of the book (the Kanjur volume “Transcendental Wisdom in 8,000 slokas”) is like a swift sword in its annihilation of ignorance and delusion. The bow and arrow symbolize the direct and unerring action of the cosmic Law.

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30 Kramrisch, p. 15; Snellgrove, p. 113 ff.
31 Getty; Gordon.
32 Kramrisch, Fig. 71, pp. 94, 142, 43, 20.
Manjushri is one of the three supreme Bodhisattvas, the other two being Avalokiteshvara and Vajrapani, who complete the trinity of Wisdom, Compassion, and Power. The worship of Manjushri confers eloquence, mental perfection and gnosis. Manjushri is also the patron of astrology. In his wrathful form he is Yamantaka, Conqueror of Death.\(^{33}\)

This four-armed form of the deity is characteristic of Nepal, where Manjushri is worshipped as creator of the country. Legend says that with his sword he cleft asunder the mountains surrounding a lake that occupied the valley of Katmandu, drawing off all the water.\(^{34}\)

The elegant, sensitively carved figure is expressive of the high level of wood carving in Nepal through the 17th century.

Published: Olson, pp. 31-32, fig. 35.

VAJRAPANI, BODHISATTVA OF POWER

T. Phyag-na Rdo-rje (Chakna Dorje), "Wielder of the Thunderbolt"

17th-18th century Nepalese workmanship (?)

Gift of Doris Wiener Acc. No. 69.30 8" h.

Copper casting with heavy warm gilt. Aureole missing. Charm place in back at heart level is open but contents apparently intact. Base plate intact.

The short heavy-set deity strides on four serpents on a lotus pedestal. He brandishes the dorje in his raised right hand and a serpent in his left hand; both hands form the mystic gesture of karana (fascination). His hair rises in flame-like effect. He wears a tiger skin lower garment and serpent earrings, necklaces, anklets, and bracelets.

Vajrapani personifies the might and power of the Buddhas. He is the executive power of the Buddha Akshobhya, ranking with Avalokiteshvara and Manjushri who belong respectively to the families of Amitabha and Vairocana Buddha. These popular Bodhisattvas are called the "Three Family Protectors." See also above.

Vajrapani is most often shown in moderately fierce aspect as a Dharmapala. He saves from accident and bodily injury, and is also a god of storms, being the Buddhist counterpart of Indra, Jupiter and Zeus, whose thunderbolt he holds. Thus he protects the serpents or nagas, who control the waters of earth and sky. From an esoteric viewpoint, Vajrapani is a supreme master of the Tantric teachings, and the nagas are adepts who guard the hidden wisdom until mankind is ready to receive it.\(^{35}\)


\(^{34}\) Kramrisch, Introduction and p. 156.

\(^{35}\) For Vajrapani, see Evans-Wentz, Liberation, p. 128, n.1.; Getty, pp. 44-50; Gordon, pp. 59, 62, 68-70; Govinda, Clouds, pp. 49, 157; Snellgrove, p. 65; Tucci, Tibet, p. 77; Waddell, pp. 356, 414.
GREEN TARA, GODDESS OF MERCY

S. Shyamatara, "Green Savioress"
T. Sgrol-ma jang-gu or Sgrol-ljang "Green Dolma"

Kham 18th-19th century
Shelton Collection Acc. No. 20.446 9" h.

Gilt copper; fine quality gilt with rich warm tone. Cast hollow and apparently in one piece except for flame-shaped aura. Base plate intact.

Although her emerald hue shows only in the paintings, the goddess may be identified by her pose of royal ease (right leg pendant, foot resting on a lotus footstool) and by her gestures (right hand in charity or gift bestowing) and left hand raised in protection which resembles the gesture of argument as she grasps the stem of a lotus blooming at her shoulder. The high headdress is surmounted by an image of Amitabha Buddha. She wears the jewelry and flowing scarves which indicate her Bodhisattva rank.

The Sanskrit name "Tara" is derived from the root "tri" (to swim across) and her Tibetan name "Sgrol-ma" is formed by adding a feminine particle to "sgrol" meaning "to transport, carry, to cross (a river)." She is the savioress who carries her worshippers across the waters of trouble.

Tara is generally considered to be the spiritual daughter of Amitabha Buddha and the feminine partner of Avalokiteshvara, having been born of a tear which he shed for suffering humanity. However, according to the Adi-Buddha system, she is the feminine partner (prajna) of Amoghasiddhi, and her green color stems from the fact that the karma family of Amoghasiddhi is green. As a transcendent being, she may also assume the color of the Buddha family of Vairocana, which is white.36 Probably the popularity of the Green and the White Taras developed as a result of the canonization of the two princesses who married the Tibetan king, Song-tsen Gampo, and helped to bring Buddhism to Tibet. The Nepalese princess is considered to be an incarnation of the Green Tara and the Chinese princess of the White Tara (for whom see Vol. IV, Pl. IV). The Green Tara is most popular in Tibet, the White Tara in Mongolia. There are also red, yellow and blue Taras, and many other manifestations of this popular goddess. A group of twenty-one is frequently encountered. Tara, like the Virgin Mary, is a personification of the divine Mother Force. She is one of the most popular Yi-dam deities, symbolizing compassion and wisdom.37

GREEN TARA

Kham 14th-15th century (?)
Shelton Collection Acc. No. 20.448 8" h.

Bronze casting. The unusually high pedestal has a complete double row of lotus petals. Face painted gold, hair blue. Base plate intact.

36 Snellgrove, pp. 82, 114-115.
37 Blofeld, Getty; Gordon; Govinda; Snellgrove; Tucci; etc.
The goddess sits in usual pose, but the two lotus blossoms grow from each side of the lotus pedestal, the one at the right being loosely held by the deity's raised left hand. A disk is seen on the palm of each hand. A kind of dhoti replaces the usual scarf and flowing lower garment.

This Tara is a close copy of a Pala twelfth century type, retaining the physiognomy as well as much of the pliant grace and stylized elegance of the original model.

The completed row of lotus petals usually indicates an early image, the first of its kind produced by a particular Tibetan monastery, but modelled as a rule from an Indian or Nepalese original. For the significance of the lotus pedestal see Vol. 1, p. 32.

STANDING TARA WITH GLORY ARCH

T. Sgrol-ma (Dolma)
Kham 17th-18th century
Shelton Collection Acc. No. 20.453
Plate 12

Gilt copper. Image is solid cast, inserted in and riveted to rectangular repoussé pedestal with applied emblems. Crown and jewelry set with turquoises. Detachable glory arch (a later replacement?) is repoussé with dark red recessed parts. Base plate intact, riveted to pedestal instead of sealed in the usual manner.

The goddess stands in graceful leaning pose, hands forming gestures usually associated with Tara but no lotus blossom is held. The elaborately draped costume suggests both a sari and a dhoti. A large ornament at the left ear appears to be an ear trumpet derived from an earring worn by some early Nepalese images, signifying the male element in their dual nature. The terraced pedestal, adorned with scrolls and lotus petals, has applied emblems of a dorje (center), lions, kneeling men with outflung arms, and elephants.

The image and glory arch are derived from Nepalese prototypes (cf. Pls. 13, 14), but because of the workmanship and many peculiarities, the present writer believes them to be Tibetan. The glory arch gives a disproportionate amount of space to the scroll border so that the lower animals are almost concealed by the image. Like the pedestal, it shows an abandon, even carelessness, in the workmanship, and an exuberance and wild vitality of spirit which is characteristically Tibetan.

Published: Kramrisch, Art of Nepal, Fig. 39, p. 136.

For Tara see p. 16

ARCH OF GLORY

S. Prabha-torana or Prabha-mandala
T. Rgyab-yol
Nepal 14th-16th century
Golden Anniversary Gift of a Group of Present and Past Staff Members Acc. No. 59.346
Plate 13

Gilt copper repoussé, pierced and chased, with partial blue-green patina.

38 Cf. Dousand Up, p. 69.
The glory arch formed the aureole and back of the throne for an image which stood in front of the central delicately chased lotus blossoms. The animal forms composing the arch are age-old nature spirits of India, symbolizing the vital forces of the four great elements (earth, fire, water and air). The cross bar is a vestige of the throne-back which the creatures traditionally uphold.

The lotus blossoms, in various stages of unfolding, represent the corresponding psychic centers (S. chakra) or planes of consciousness in the human body, in each of which the union of opposites must take place before the fifth and highest state is reached. Each center is associated with an animal as its vehicle. For certain purposes the yogi imagines himself seated on these animals and exercising the power they represent.39

Published: Kramrisch, Art of Nepal, Fig. 48, pp. 82, 138.

STANDING TARA

Nepal 9th century
The Members Fund
Acc. No. 70.2 8 3/8” h.

Copper with remains of gilt. Cast solid in one piece with low lotus base. Chased details. Gently swaying tribhanga pose with left knee bent. Both arms pendant. The left hand holds the stem of a lotus which curves up arm to shoulder. The right hand is extended in varada mudra holding a small fruit. The goddess wears a diaphanous patterned sari with a belt below the waist, a high crown, hair elaborately arranged in two large buns and shoulder locks. Jewelry includes mismatched earrings denoting her dual (masculine and feminine) nature.

The downward-looking face expresses the strength and compassion of which Tara is the embodiment. The gracefully robust body is beautifully balanced, seeming to glide forward with purposeful swinging movement which is accentuated by the windblown sari. This is a rare figure from an era when Nepalese art was on the highest level from a plastic and spiritual viewpoint.40


MAHAKALA, THE UNIVERSAL PROTECTOR

S. Mahakala, “The Great Black One”
T. Mgonpo (Gompo) “Lord” or Mgonpo Nag-po “Black Lord”
Kham 9th-13th century
Shelton Collection
Acc. No. 20.451 11 3/4” h.

Bronze. Solid cast. Faces painted gold, hair and features red. Pedestal is a block of wood (possibly originally metal-covered) in which the image is firmly embedded.

Mahakala is here depicted with six arms and three heads. His pairs of hands from front to back hold a dagger and serpent (coiled around the menacing index finger); trident and noose; skull cup and missing emblem, probably chopper. Wriggling serpents

40 Cf. Kramrisch, pp. 56-57, 128, 130, 131, fig. 3, 4, 13, etc.
form the god’s armlets, bracelets, anklets, earrings, crown and necklace, the last two
strung with human heads. A half-dorje adorns his hair which rises in five flames. He
steps to the right on garuda, who is wingless and humanized.

Invincible will, tremendous vitality and untiring alertness to ward off threatening evil
are expressed in this well-modelled figure with its powerful muscular tension and
swirling draperies.

Although the image does not conform precisely with any of Mahakala’s sixty-five
known forms, its emblems and overall character are sufficient identification. The bronze
is typically Tibetan (resembling bell metal), but stylistically the figure is Chinese,
harking back to the T’ang dynasty when Tantric Buddhism was important in China.
The usual Tibetan defenders are less naturalistic, less muscular, and more sag-bellied.
Comparable features of the Chinese style have been preserved in certain Japanese
Buddhist sculptures of the Heian and Kamakura periods.

Mahakala is the Universal Protector and chief of the Dharmapala, (T. Ch’os skyon)
“Protectors of the Religious Law.” The Dharmapala, whose numbers are legion, are
pre-Buddhist gods of India, Tibet, or Mongolia who have been conquered and ad-
mitted to the Tantric Buddhist pantheon on condition that they become protectors
and defenders of Buddhism. The eight highest ranking Dharmapala, with Mahakala
at their head, are known as the “Eight Terrible Ones.” Mahakala, who corresponds
to the Hindu Shiva, is Avalokiteshvara in wrathful aspect.41

Published: Pal, Art of Tibet, p. 150, No. 65; John M. Rosenfield, “Tibetan Art at Asia House,”
Oriental Art, Autumn, 1969, XV, 3, pp. 223, 226, fig. 5; Marg, p. 48, pl. 7.

MAHAKALA AS SIX-ARMED PROTECTOR

T. Mgon-po phyag-drug “Six-armed Lord”
Kham 17th-18th century
Shelton Collection Acc. No. 20.447 6" h.

Bronze. Cast solid and riveted to low lotus pedestal with complete single row of lotus petals.
Image never had a base plate. Face painted gold; hair and features, red.

The obese god has six arms (one missing), is semi-nude and wears a necklace of human
heads, a skull crown, serpent bracelets and anklets. He steps to the right on the ele-
phant-headed Hindu god Vinataka (Ganesa) who holds a skull cup and a rat. Three
pairs of hands from front to back hold skull cup and chopper (missing); skull drum
and noose; elephant hide which hangs down back.

Mahakala and the Dharmapala group to which he belongs have been discussed above.
This form of Mahakala is the chief Dharmapala (under the Yi-dam Yamantaka) of
the Gelugpa (Yellow Hat) sect.

41 Getty, pp. 131-132, 143-145; Gordon, pp. 88, 90-91; Lessing, pp. 73, 91-94; Nebesky-Wojkowitz, pp. 1-67;
MAHAKALA AS PROTECTOR OF WEALTH (VOTIVE TABLETS)

T. Mgon-po zhon-dkar

Amdo and China 18th century
Holton and Jaehne Collections

Acc. Nos. 36.292, 41.1404

3½" and 2¾" h.

Two bronze votive tablets cast in relief, shrine-shaped. The Tibetan one is strong and vigorous; “Om Ah Hum” is thrice repeated on the reverse. The smaller Chinese tablet is delicately worked and has a black patina.

The god holds a trident in his right hand with a club or mace with jeweled top in his left hand. He rides a four-legged dragon who strides jauntily with head and tail erect.

This form of Mahakala, who also manifests with four and six arms, is the special protector of the Mongolian Buddhists. He seems to have merged with Jambhala and with a Chinese Taoist god of wealth who also rides a dragon.42

VAISRAVANA, LORD OF RICHES AND GUARDIAN OF THE NORTH

Plate 16

T. Rnam-thos-sras (Namthöse)

Kham 17th-18th century
Shelton Collection

Acc. No. 20.440

7½" h.

Copper. Cast hollow, apparently in one piece. Face, hands, and crown painted gold; facial features, red. Lion originally had blue mane and red features, traces of which remain. Complete row of lotus petals on pedestal. Base plate intact.

The portly, smug-faced god is seated on a lion that crouches on a lotus pedestal. He wears Chinese warrior’s garments and a Bodhisattva’s crown. Only the rod remains of the banner of victory in his right hand. His left hand holds a mongoose from whose mouth jewels issue in a continuous stream.

Vaisravana is a complex deity, well known also as Kubera and Jambhala. When, as here, he wears warrior’s garments and carries a banner, filling his dual role as dispenser of riches and guardian (lokapala) of the northern quarter of the world, he is called Vaisravana. He derives from a wealth god of ancient India who was also king of the yakshas (nature spirits). Legends relate how the yakshas were harmfully disposed toward Buddhism, but at length submitted to Shakyamuni and were admitted to the faith. Vaisravana took on military qualities as he moved with Buddhism out of India and into Central Asia and China. Although the Tibetans follow the Chinese and Central Asian models, they play down the warlike qualities of Vaisravana, depicting him more in accordance with his original Indian nature as the personification of self-satisfied material well-being. However, despite his peaceful aspect, Vaisravana is classed among the eight fierce Drag gshed or “Terrible Ones,” who are the highest ranking Dharmapala or Protectors of Tibetan Buddhism.43

42 Henry Doré, Researches into Chinese Superstitions, Shanghai 1918, V, pp. 683-684; Getty, pp. 143-145; Nebesky-Wojkowitz, p. 75; Pal, Nos. 78, 35; Rock, pl. XV.
JAMBHALA AND VASUDHARA (Yab-yum)  

T. Dzam-bha-la  
Kham 17th century Chinese or Nepalese workmanship  
Shelton Collection  Acc. No. 20.456  8 1/2" h.  
Gilt copper. Solid cast, riveted to rectangular pedestal. Faces painted gold; his hair red, hers blue. Nimbus is missing. Wooden base plate intact.

The god of wealth is seated in yab-yum pose with his partner Vasudhara. His right hand is raised high in karana mudra (fascination) and his left hand holds the mongoose with jewels pouring from its mouth. On his head is a high turban, and on hers, a tiara and four-petalled flower. Both wear flowing garments and Mongolian-type shoes, and she wears a "cloud collar" (cf. Vol. IV, p. 40). The pedestal has a row of lotus petals above stylized rocks where jewels (emitted from the mongoose) are scattered singly and in groups of three signifying the "Three Jewels" (Vol. I, pp. 38, 44).

Jambhala is a form of Vaisravana, who has been discussed above.

The image shows a merging of Chinese and Nepalese characteristics. The naturalism, the faces, dress, and certain technical features indicate Chinese origin. The sinuous "S" curves of the figures, on the other hand, suggest an artist well grounded in the Indian tradition. The graceful asymmetrical pose contributes to a sense of rhythmic motion. Yab-yum images are seldom so fully clothed, but the rich apparel emphasizes the materialistic, wealth-bringing nature of these particular deities.

Published: Pal, Art of Tibet, p. 152, No. 74; Marg, p. 50, Fig. 74.

MONGOOSE PANEL 
Kham 18th century  
Crane Collection  Acc. No. 11.684  3 1/2" x 4 1/4"  
Copper repoussé, low relief, incised. Heavily gilded. Two mongooses facing each other on a lotus pedestal disgorging jewels into a heap within a pair of elephant tusks. Above them the mantra Om-ya-dus-dus-tam appears twice in Tibetan letters.

Possibly from a frieze at the base of a large image of the god of wealth.

RAHU OR RAHULA, PLANETARY GOD  

T. Gza'  
17th-18th century (?)  
Mary Livingston Griggs and Mary Griggs Burke Foundation Fund  Acc. No. 70.6  30 1/2" h.  
Wood, polychrome over thin layer of gesso, carved in high and low relief in one piece, except for two attached arms that are in the round. Smoke-darkened colors appear to have been mainly red, blue, and green. Concave back uncarved and unpainted. Extended index finger of left hand is a restoration; two fingers of right hand missing.

The nine wrathful heads, in three tiers of three, each with a skull crown, are sur-
mounted by the head of a raven, all within a halo of flames. A tenth ferocious face fills the torso, above the coiled serpent tail. All faces have a third eye. Right arm is raised, left lowered. A charm box, bracelets, and a green flowing scarf are worn. Base shows seven skulls.

The convex form suggests a votive or ceremonial mask. A wearer could see through the openings between the torso and scarf.

This primitive but singularly forceful figure is a rare example of Tibetan provincial wood sculpture.

Rahu is an Indian demon who was accepted into the Tibetan pantheon as a Dharma-pala. He is important especially to the Nying-ma-pas. An eclipse occurs when he passes over or (according to Indian tradition) swallows the sun or the moon.44

PADMA SAMBHAVA

S. Padma Sambhava “The Lotus Born”

T. Padma Sambhava, Guru Rinpoche “Precious Teacher” and many other names
15th-16th century (?)

Gift of Nasli Heeramanек Acc. No. 70.4 6¼” h.


The great Indian Tantric master sits in meditative pose, face “both wrathful and smiling;” right hand holds the dorje, left holds skull cup in lap. Resting against his left shoulder is the magic wand (S. khatvanga) invented by Padma Sambhava for cutting off the root of the three poisons (ignorance, lust, and ill will). The flowing robes are those of his native Udayana (corresponding roughly to Swat, between Kashmir and Afghanistan). Padma Sambhava’s characteristic mitre-shaped hat is surmounted by a waving vulture feather. The vase of life that usually rests in the skull cup is lacking. On the back of the lowered cloak, four Lantsa letters are inscribed.

Although Buddhism was introduced to Tibet in the seventh century, it made little headway until Padma Sambhava was invited from the great monastery of Nalanda in Bengal in 747 A.D. by Ti-song De-tsan, the king of western Tibet. By his powers of magic and with the aid of the dorje, which he introduced to Tibet, Padma Sambhava is believed to have subdued the indigenous demons who caused epidemics and troubles of all kinds, and made them guardians of Buddhism. Thus the old and new faiths were reconciled. It is uncertain how long Padma Sambhava remained in Tibet, but he founded (with Ti-song De-tsan and Shantarakshita) the first monastery called Sam-ye and the first order of monks, now called Nying-ma-pa, “the ancient ones.” He is also credited with having written the Bardol Thodol (Tibetan Book of the Dead), and

44 Gordon, p. 96; Nebesky-Wojkowitz, pp. 94, 259-263, etc.; Nebesky, Gods, p. 241; Roerich, p. 40; Snellgrove, pp. 79, 242-244.
leaving hundreds of secret revelations (termas) hidden in caves throughout the land. The Nyingmapas revere Padma Sambhava as the second Buddha.\(^{45}\) See also pp. 64-65.

**ATISHA (981-1054 A.D.)**

Plate 20

T. Jo-bo-rje or Atisha “the great Lord”

18th-19th century Nepalese workmanship (?)

Purchased Acc. No. 49.41 7¾” h.

Gilt copper, hollow cast and riveted to base. Heavy gilt with rich gloss on fabrics and mat finish on skin areas. Color on eyes and lips. Emblems and lotus petals fashioned individually. Top of chorten set with a turquoise. Chased flower, dragon and scroll patterns on cushions, vase and garment borders. Base plate intact.

Atisha sits in meditative pose, his hands forming the gesture of teaching. He wears Indian monk’s robes and a cap differing from the Tibetan monk’s usual ceremonial cap in that the side lappets extend across the back. On lotus blossoms at Atisha’s left and right are his two identifying emblems, a stupa (chorten) and spherical holy water vase.

The penetrating gaze, knitted brows, and rigidity of pose emphasize the great sage’s intellectual acumen rather than his customary charm and smiling grace.

The monk Dipankara Sri-jnana, called Atisha, was one of the last great Indian Buddhist masters. He left the great Vikramasila monastery in Bihar for Tibet at the urgent invitation of a Western Tibetan king in the year 1040 when nearly sixty years old, dying near Lhasa in 1054. He was responsible for a great revival and rebirth of Buddhism in Tibet, adhering to the Vajrayana teachings of his great predecessor Padma Sambhava, but bringing about needed reforms and enforcing celibacy and a high morality among the clergy.

Atisha’s Kadampa sect later became the Gelugpa, the established church of Tibet. The Kargyupa and Sakya schools, founded by pupils of Atisha, were also directly based on his teachings. Atisha’s system, known as “The Three Stages,” provides that the Tantric spiritual disciplines shall be undertaken only as the third and last stage, after the devotee has passed through the ethical training and monastic discipline of Hinayana and the philosophical reflection of Mahayana. Thus the cooperation of the “Three Vehicles,” (Hinayana, Mahayana, and Vajrayana) was confirmed in the Buddhism of Tibet.\(^{46}\)

Published: *Marg*, p. 50, pl. 10.

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\(^{45}\) Bell, *Religion*; Evans-Wentz, *Liberation*; Govinda; Norbu, pp. 149, 153, 159-170; Snellgrove; *Tibet House* (1965); Waddell, p. 24 ff., 378-382

LAMA GYAWA GOTSANGPA  
Western Tibet (?), Drupthe monastery  
15th century (?)  
The Members Fund  
Acc. No. 69.32  
26" h.

Golden bronze, hollow cast and riveted to copper lotus base. Mouth and vest inlaid with copper, emblem on hat and corneas of eyes inlaid with silver, whites of eyes inlaid with copper, irises with black lacquer-like paint. Richly chased pattern on garments and hat. Head broken from body when acquired. Emblem missing from left hand, side ornament missing from hat. Base plate missing.

A Tibetan inscription incised on the base has been translated as follows:47

“The statue of Gyawa Gotsangpa was created by the lamas and monks of the Drupthe Monastery. And Sonam Gyatso has agreed to keep and look after it with the greatest care and respect.”

The corpulent abbot, with narrow sloping shoulders and pleasant moon-like face, is seated Buddha fashion, his left hand in his lap and his right hand in exposition. He wears an impressive hat with nyizla emblem (Vol. I, p. 37) on the high, turned-up brim.

The image is doubtless a portrait, revealing a keen observation of life and personality. Kashmiri influence is apparent in the smooth naturalism of the modeling and in the use of inlaid metals.48

JEWELED VISHNU MANDALA, probably for temple ceiling  
Nepal, Hindu-Buddhist, 18th century  
Sophonia Anderson Bequest Fund  
Acc. No. 59.43  
35" diam.

Heavy copper-covered disk (with four loops on back for horizontal suspension), intricately worked in filigree and repoussé, lightly gilded and studded with hundreds of turquoises, corals, tourmalines, zireons, beryls, amethysts, rubies, and pearls; figures of deities are of metal and carved transparent quartz, painted on the underside where color was wanted; garuda is lapis lazuli; outer lotus petals are quartz; wings of apsaras are red and white coral.

In the central circle of this spectacular cosmic diagram, Vishnu stands at ease on a lotus pedestal with Lakshmi, his consort, he on his vehicle the garuda, she on her vehicle the tortoise; his four arms (one missing) carry discus, mace, conch, and (formerly) lotus. The first concentric circle shows ten crowned figures, alternately kneeling in adoration and sitting Buddha-fashion, the latter having four arms and holding emblems. The surrounding square is entered by four gates guarded by pairs of flying apsaras (celestial nymphs). The outer circle within the lotus petal border contains eight gates alternating with eight seated figures, some bearing swords, flanked by the Eight Glorious Buddhist Emblems, once repeated. All the remaining spaces are lush with jeweled blossoms and foliate scrolls.

This is an unusually impressive example of the pictorial jewel work for which the Newari metal workers are well known (Vol. IV, p. 53). In the symbolism (as in all Nepal except where Tibetans have settled), Hinduism and Buddhism meet, with Hin-

47 Thubten Liushar, translator.
duism in the ascendency. Vishnu, the Protector and Preserver, second person of the Hindu trinity, corresponds to the Buddha, who is often worshipped in Nepal as a manifestation of Vishnu.

The mandala probably occupied the topmost ceiling cupola of the temple where its splendor and intricacy would have been scarcely visible.

The mandala is a diagram of the spiritual universe, symbolizing the emanation of the cosmos from its First Principle or Divine Center. The world (symbolized by the square) is seen in the eternal setting of the Infinite (expressed by the circular forms). The devotee seeks the aid of the mandala in his quest to become life-centered rather than self-centered. Mandalas will be further discussed as they appear in paintings.

MISCELLANEOUS VOTIVE IMAGES (Ts’a-Ts’a) Plates 2a-b, 23

T. Ts’a-ts’a

17th to 20th century (some cast from early molds)

<table>
<thead>
<tr>
<th>Collection</th>
<th>Acc. No.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shelton Collection</td>
<td>20.455</td>
<td>(see pp. 5-8) 74/&quot;-31/2&quot; h.</td>
</tr>
<tr>
<td>Holton Collection</td>
<td>36.335-336</td>
<td></td>
</tr>
<tr>
<td>George T. Rockwell Collection</td>
<td>18.210-213</td>
<td>1/2&quot;-25/6&quot; h.</td>
</tr>
<tr>
<td>Gift of Schuyler Camman</td>
<td>41.552-555, 59.10-11</td>
<td>3-1/4&quot;-43/8&quot; h.</td>
</tr>
<tr>
<td>Gift of Theresa Thibaudeau</td>
<td>65.82-83</td>
<td>15/6&quot;-31/2&quot; h.</td>
</tr>
<tr>
<td>Gift of Mrs. M.W. Bryan in Memory</td>
<td>68.83-84</td>
<td>31/4&quot;-41/2&quot; h.</td>
</tr>
<tr>
<td>of Frances G. Wickes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

About 40 mold-made images of clay and one of porcelain. Deities and groups of deities and hierarchs are cast in relief on rectangular, disk, and shrine-shaped tablets. Two are miniature chortens, cast in the round. Some are soft and chalky, others as hard as stone; some painted with artistry, others left natural. Several have sharply cast inscriptions. No. 68.84, apparently made in eighteenth century China, is of porcelain with an oyster-white mat glaze and Sanskrit inscriptions. It represents Amitayus, and like a Tibetan one of the same subject (Pl. 2b), seems to have been cast from a tenth century Pala mold.

The custom of making these small images, called ts’a-ts’a, has like many other Tibetan religious practices, survived from early Indian Buddhism. Ts’a-ts’a are produced in countless thousands as devotional activities by Tibetans in all walks of life. They are placed on the home altars, carried in charm boxes, sealed within large chortens and images, and preserved in thousands of rough open-air shelters. Monasteries distribute or sell them as charms and souvenirs. Most ts’a-ts’a are unbaked, but soaked and beaten paper pulp is usually mixed with the clay to make it hard and durable. A mantra printed on paper may be inserted in the clay while it is soft. See also p. 4.

Many of these small effigies are molded wholly or in part from sacred substances, particularly from the ashes and pulverized bones of the dead. When the defilements have been washed away by the rituals and the effigies consecrated, the deceased is believed to be purified and released from undesirable rebirths. Effigies cast from the remains of incarnate lamas are highly valued as talismans.49

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47 votive tablets (From Set of 360)

Chinese Lamaist, Ch'ien Lung period (1736-1795)

George T. Rockwell Collection Acc. Nos. 18.164-209, 24.2477 3" h.

Clay, shrine-shaped, mold-made, in bas relief. Painted gold with dark red lacquered backs. Reverse of each has impressed inscription in Chinese, Mongolian or Manchu or both, and usually Tibetan. Ch'ien Lung marks. Each a different deity or personage.

These images belong to a set of 360 derived from a unique manuscript ascribed to Lcang-skya Lalitavajra, Grand Lama of Peking under the Ch'ien Lung Emperor. Quantities of such votive tablets were manufactured during the Ch'ien Lung reign (see Clark, Introduction and plates). They lack the fine casting and sharp detail of most Tibetan votive tablets.

Molds for votive images (ts'a-ts'a)

Kham and Amdo 10th-18th century (?) Plate 23

Crane Collection Acc. Nos. 11.678,747,679 1 1/2-2" diam., 5" h.
Shelton Collection Acc. No. 20.411 8 1/8" h.
Holton Collection Acc. No. 36.325-326 4 1/2" and 2 3/8" h.

Six molds: Five are for images in bas relief; one is for chortens in the round. Handles project from back unless otherwise stated.

No. 11.678 (copper oval in brass cylindrical handle) is for casting a seated Bodhisattva.

No. 11.747 (brass conical mold with handle at apex) is for casting chortens of early Indian type consisting of a large central tower surrounded by small towers; a Tibetan inscription is incised around the base. Pl. 23.

No. 11.679 (reddish paper-clay compound, shrine-shaped) is for the Green Tara. It produces a beautiful image of tenth century Pala style.

No. 20.411 (bronze, shrine-shaped) is for Vajrapani with a garuda on his head, surrounded by a Tibetan inscription and aura of flames.

No. 36.325 (brass, shrine-shaped) is for Akshobhya Buddha surrounded by nine small Akshobhya Buddhas. Pl. 23.

No. 36.326 (brass, shrine-shaped) is for the eleven-headed Avalokiteshvara. Pl. 23.

Mold for dough effigies

T. Zan-par Plate 23

Amdo 18th century (?)

Holton Collection Acc. No. 36.356 14 3/4" x 1" x 7/8"

Birchwood. Carved on four sides with 82 intaglio figures. On one side, four lamas, the leader blowing a conch, lead a lively procession of antelopes while a mastiff brings up the rear. On the opposite side, several lamas with spears, bow and arrow, and clashing cymbals, lead a procession of animal-headed beings, followed by a mounted warrior and scorpion. The other two sides show a variety of insects and birds, a chorten, and a pagoda.
The custom of making dough effigies seems to have arisen because Buddhism forbade human and animal sacrifices. The effigies are offered in Buddhist as well as Bon ceremonies of gratitude to the sgra-lha (a personal protective deity believed to reside in the right shoulder and arm of every individual), and in ceremonies of exorcism, especially the so-called scapegoat ceremonies performed to divert illness and all sorts of harmful influences. These ceremonies require as a glud or scapegoat either a living being or a certain number of dough effigies. During the complex rituals, the evils are transferred to the effigies, which become mediators between the person or animal for whose benefit the ceremonies are performed and the sa bdag or spirits causing the afflictions.50


**TWO MOLDS FOR DOUGH EFFIGIES**

Outer Mongolia 18th century (?) Tibetan workmanship (?)  
Purchased Acc. No. 29.18 A-B  
7½" x 1½" x 1⅝"

Wood, carved on four sides and ends in intaglio with animated birds, insects, and animals: horses, yak, camel, ox, monkey, lion, wolf, rabbit, sheep, antelope, fish, snakes, lizards. Carvings are larger and more naturalistic than on previous mold.

Mongolia adopted Tibetan Buddhism in the sixteenth century. Most Mongolian religious articles come from Tibet or are made by Tibetan or Chinese craftsmen.

Published: Olson, *Tibetan Art*, Museum of International Folk Art, Santa Fe, N. M., 1960, pl. 10, p. 12.

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Plate 1—Vajradhara, gilt copper, 17th century, 18¾" h., p. 5.

Plate 2—Shakyamuni Buddha, gilt copper, 19th century, 20¼" h., p. 5.
Plate 2a—Contents of Image of Shakyamuni Buddha, pp. 6-8, 25.

Plate 2b—Votive Images (part of contents of large image of Shakyamuni Buddha), pp. 7, 25.
Plate 4—Samvara and Consort, gilt copper, 16th century, 17½" h., p. 10.

Plate 3—Maitreya (Bodhisattva, Future Buddha), bronze, 19th century, 6¾" h., p. 9.
Plate 5—Vajravarahi, silver, 17th century, 15”h., p. 11.

Plate 6—Eleven-headed Avalokiteshvara, bronze, 16th century, 25”h., p. 12.
Plate 7—Sukhavati Lokeshvara, Nepal, gilt copper, dated 1817, 13" h., p. 13.

Plate 8—Bodhisattva, China or Nepal, gilt copper, 17th-18th century, 18" h., p. 14.
Plate 10—Vajrapani, gilt copper, 17th-18th century, 8" h., p. 15.

Plate 11—Green Tara, gilt copper, 19th century, 9" h., p. 16.

Plate 9—Manjushri, Nepal, 17th century, 11 3/4" h.
Plate 12—Tara with Glory Arch.

Plate 13—Arch of Glory, Nepal.

Gilt copper, 17th-18th century, 28 x 7 cm., Pl. 17.
Plate 15—Mahakala, bronze, 9th-13th century, 11\(\frac{3}{4}\)" h., p. 18.

Plate 14—Tara, Nepal, gilt copper, 9th century, 8\(\frac{3}{8}\)" h., p. 18.
Plate 16—Vaisravana, copper, 17th-18th century, 7¾"h., p. 20.

Plate 17—Jambhala and Consort, gilt copper, 17th century, 8½"h., p. 21.
Plate 18—Rahu, polychromed wood, 17th-18th century (?), 30½" h., p. 21.

Plate 19—Padma Samdhava, bronze with traces of gilt and "coppering," 15th-16th century (?), 6¼" h., p. 22.
Plate 20—Atisha, gilt copper, 18th-19th century, 7¾" h., p. 23.

Plate 21—Lama Gyawa Gotsangpa, golden bronze inlaid with copper and silver, 15th century (?), 26" h., p. 24.
Miniature chortens, clay (cast from similar mold), pp. 7, 25.
Molds for dough effigies, wood, 18th century (?), pp. 26-27.
Lhasa artist Photograph by C. Suydam Cutting

Tanka mount showing arrangement of veil
Drawing by Robert Knight
PAINTINGS

See also introductory notes to section on Images. Paintings are two-dimensional images.

The two main types of painting in Tibet are the little-known murals that cover the walls of the temples and private chapels, and the well-known banner paintings called tankas that hang from the pillars and rafters and above the altars, often in overlapping rows. Both murals and tankas represent the deities and the inner experiences evoked by the meditations and the rituals. Tankas are also painted to instruct, to illustrate the lives of saints, and to serve magical purposes. They are rolled up when taken on a journey. Unfurled, tankas suitable to the occasion are carried on poles in open-air processions to bring rain, abundant harvests, or other benefits.

The word tanka (T. thang-ka) means "something rolled up." An earlier term for tanka was ras bis (design on cotton), and a third, the most provocative, is thon grol, meaning "liberation through sight."1

Tankas and Nepalese patas developed, like the hanging scrolls of China and Japan, from Indian Buddhist paintings called patas. Chinese hanging scrolls were soon secularized and transformed by Chinese traditional hand scroll styles and techniques, but tankas and Nepalese patas preserve the essential features of Indian patas, no examples of which have survived. The only Indian Buddhist paintings known to have survived are the cave paintings of Ajanta (second to sixth centuries) and illustrated manuscripts of Pala India (eleventh-twelfth century). These show some of the basic sources of Nepalese and Tibetan painting styles.2

The making of a tanka is an act of devotion as well as a form of meditation. Before the work begins, the artist invokes the presence of the deity. Mantras are intoned or appropriate passages from the scriptures read aloud while the work progresses. When the painting is finished, the mantra Om Ah Hum is usually inscribed on the reverse, the syllables appearing back to back with the central figure or with the figures of all the deities, at the corresponding psychic centers which are equated with Body, Speech and Mind: Om at the god's head, Ah at his throat and Hum at his heart.3 If the tanka is to be used in the liturgy it is consecrated in a complex ritual, and the hand prints of the officiating lama may then be impressed upon the reverse.4

The methods and techniques as well as the subjects of the tanka painter are essentially those of the painter of murals. The cotton cloth used for tankas is sized with a mixture of chalk and thin glue made by boiling yak and other animal skins. The artist sits cross-legged before his vertical canvas (see opposite). The proportions of the major deities are memorized, and the figures drawn with the aid of a diagram produced by ruler and compass. The traditional standard of measure is the finger, usually the

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1 Tucci, pp. 267, 287; Tucci, Tibet, p. 106.
2 Tucci, pp. 269-271, 276; Van Gulik, pp. 31 ff., 163 ff.
4 Pott, pp. 216-217; Pott, Leiden, pp. 49-51; Tucci, p. 308 ff.
middle finger of the patron. All the outlines are sketched with charcoal, then drawn with a brush and red or black ink. The contours are then ready to be filled with color.\(^5\)

Although many artists do their own drawing, the use of printed pounces or transfers, and of tanka cloth already sized and printed with the sacred patterns, is exceedingly common. Many pounces, dating, it is believed, from the ninth and tenth centuries, were found by Sir Aurel Stein at Tun Huang, testifying to the antiquity of the practice of applying the printed outline to the canvas, pricking it with a needle, pressing charcoal dust through the perforations, and producing a dotted impression which is then delineated with ink. The printing of pounces and tankas is entirely by hand-carved woodblocks, except that in Derge some are printed from brass or copper plates, a process learned from the Chinese and dating from the tenth century. The metal plates are not engraved but in repoussé. The method produces finer, sharper outlines than wood blocks, permitting the artist to concentrate on exquisitely precise, miniature-like painting, and resulting in an even greater rigidity of pattern.\(^6\) See pp.107,45,53, etc.

Except when modern commercial pigments have intruded, the artists produce their own colors from earths, minerals, and some vegetable substances, ground with mortar and pestle. The pigments are mixed with water, a little chalk, and usually thin glue. We call this type of painting "gouache" if the glue is omitted, and "distemper" if, as is usual, both chalk and glue are used. A fixed procedure is followed in the painting. First the broad areas of flat color are applied, then the mixed colors, then the shading, and then the gold. At last the delicate details and facial features are added. The Tibetan artist has an instinctive sense of design and is skilled in the application of his colors which are nearly always fresh, bright, and in perfect harmony.\(^7\)

Landscape elements and full scale landscape backgrounds of Indian or Chinese derivation temper the fixity of the hieratic compositions from about the fifteenth century. Fresh currents of Chinese influence that came with Chinese political domination in the eighteenth century brought, first to the school of Kham (Eastern Tibet) and eventually to all Tibetan painting, a new sense of space and light, and lively notes of local color and wild life.\(^8\) Where subjects are not canonically determined a certain freedom of fancy is permitted. Nevertheless meaningful traditions are followed and the quest for individuality and self-expression, so conspicuous in the art of the Western World, never arises.

A golden sun and moon appearing at the top center of most tankas symbolize the solar and lunar forces and the duality of all creation that must be mystically unified by the devotee during his yogi meditations.\(^9\)


\(^6\) Carter, pl. t. p. 56, p. 211 and n. 1-2; Pott, pp. 210-211; Pott, Leiden, p. 47; Roerich, p. 17; Roerich, Trails, p. 138; Tucci, pp. 317, 323-324.

\(^7\) Pullis, pp. 336-338; Pott, pp. 212-214; Pott, Leiden, p. 48; Roerich, pp. 18-20; Sankrityayana pp. 779-780; Tucci, p. 288.

\(^8\) Tucci, pp. 277 ff., 324, 121-136.

\(^9\) Govinda, p. 155 ff.
When finished, the painting, called *melong* (mirror), receives its mount (see illus. p. 40). Tibetan and Nepalese mounts are entirely sewn, not pasted as in China and Japan. Formerly the mounts consisted of plain cotton cloth sewn above and below the painting, a practice that survives in Nepal, but since the eighteenth century it has been usual for the Tibetans to border the entire painting with Chinese patterned silk, a practice that derives from Chinese hanging scrolls, but the greatest width is at the bottom, reversing the proportions of Chinese mounts. An inner border of two narrow bands, one red and one yellow, called "rainbow," is a common convention, symbolizing a radiance shining from the sacred surface. The mount is apt to slope outward at top and bottom in accordance with a Nepalese practice.

A striking feature of many tankas is the rectangle of choice brocade inserted in the center of the lower border. This has two main forms. The type termed *thang sgo* (door of the tanka) is roughly square. The kind called *rta bas* (root) is narrow and vertically elongated, extending from the bottom of the mount to the rainbow bands. Basically both types symbolize the cosmic waters. The upper and lower parts of the mount, called respectively *gnam* (sky) and *sa* (earth), complete the cosmic triad of water, earth, and sky, which is also often symbolized in the Chinese patterned silk and in the painted landscape backgrounds. The mounts of tankas depicting the hierarchs of the church are often composed of fabrics from their ceremonial robes. The mount is lined with cotton cloth, but tankas are not completely lined unless they are of Chinese make. All fabrics comprising the tankas and their mounts were originally imported to Tibet, usually from India or China—see Vol. IV, pp. 4-20, 32-34.

A light stick is drawn through the top of the mount and a roller with metal or wooden end pieces is drawn through the bottom and used for rolling up the tanka. Sewn to the top are a thong for suspension, a thin silk protective veil (often of golden yellow silk woven in China and tie-dyed in Tibet with a gay pattern of scarlet flowers and emerald foliage), and a cord through which the veil is drawn to form a pleated valance when the painting is viewed. A pair of long narrow silk streamers complete the mount and suggest the origin of the *fu-tai* on Japanese kakemonos.¹⁰

Tanka, unlike Tibetan murals, are never signed and almost never dated. The earliest surviving tankas, found at Tun Huang, probably date from the ninth or tenth century. The earliest known tanka with a precise date (in the collection of the Boston Museum) has a Chinese inscription stating that it was dedicated in 1479 A.D.¹¹ There are many different schools and styles of Tibetan painting of which we know very little.¹²

For appliquéd and embroidered tankas see Vol. IV, pp. 10-18.

In the following catalogue, mounts are described only occasionally when they have special interest. The dimensions are of paintings exclusive of mounts; height precedes width.

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¹⁰ For mounts see Pott, pp. 214-216; Pott, *Leiden* pp. 48-49; Tucci, p. 268; Tucci, *Tibet*, p. 109; Van Gulik, pp. 66, 166, 171, 174, 504, etc.

¹¹ Pal, fig. 10, pp. 57-58; Tucci, pp. 279, 283.

¹² See Pal; Tucci; *Tibet House* (1965).
The wheel, symbolizing the endless cycle of rebirth, is held in the clutches of Yama, Lord of Impermanence and Death. At the hub of the wheel, a pig, snake, and dove symbolize the three basic causes or “poisons” leading to rebirth (delusion, aversion, and greed). The snake (aversion) is coiled around the pig (delusion) and clutched by the pigeon (greed).

The six conditions of rebirth are depicted in the body of the wheel. Beginning at the top and moving clockwise, they are the realms of the gods, titans, pretas, hell dwellers, animals and humans.

The gods, who are born from lotus blossoms and enjoying heavenly delights, are actually only supermen, for delusion still binds them to the wheel. They dwell in Indra’s paradise until their merit has been used up, when they will descend to a lower world.

The titans were expelled from paradise because of pride. They are separated from the gods by a great wishing tree whose roots are in the titan’s realm and whose fruits are in paradise. Motivated by jealousy and lust for power, they fight vainly for the fruits of this tree. Indra, on his elephant, leads the gods against the titan’s attacks.

The third realm is inhabited by tortured spirits called pretas (T. yi-dag) who have been guilty of greed in past lives. They have huge bellies, hair-like gullets, and pinpoint mouths. Their hunger and thirst is insatiable, for what food and drink they are able to swallow turns into lacerating knives and fire.

The lowest realm consists of eight hot and eight cold hells. In the center, Yama appears as judge of the dead holding a mirror which reflects all good and evil deeds and is inscribed with Amitabha’s seed syllable Hrih. (As a wrathful aspect of Avalokiteshvara, Yama is Amitabha’s emanation or spiritual son.) Animal-headed assistants administer punishments suited to the transgressions, and each sufferer submits until his sins have been expiated, when he is reborn in a higher realm.

At the lower left the animals live in a realm of uncontrolled instincts, fear and persecution.

The human realm shows a typical Tibetan valley dominated by a monastery. Women bring tea and chang to a plowman, a child is born, men ride horseback and engage in an archery contest; beside a chorten at the right, a lama rattles a drum and blows a thigh bone trumpet, while vultures dispose of a corpse.
A Loka Buddha, actually Avalokiteshvara in his Buddha form, stands in each realm. To the gods he brings a lute whose sounds arouse beings from self-complacency; to the titans a sword of wisdom and armor for the spiritual battle; to the pretras a vessel containing spiritual food and drink; to the hells a purifying flame; to the animals a book; and to the humans an almsbowl and a pilgrim's staff.

The outer rim of the wheel shows the causal nexus or the twelve interdependent causes of rebirth. We may begin at the upper left and proceed clockwise:

1. A blind woman illustrates delusion.
2. A potter illustrates the form-creating activity. As a potter shapes his pots so we shape our karma.
3. A monkey plucking fruit symbolizes consciousness.
4. Two individuals rowing a boat represent personality.
5. An empty house represents the senses.
6. A man and woman embracing symbolizes contact.
7. An arrow entering a man's eye represents feeling.
8. A man being served tea and fine foods symbolizes desire.
9. A person grasping vessels filled with nature's bounty symbolizes clinging to worldly objects.
10. A pregnant woman symbolizes the process of becoming.
11. A newborn child symbolizes birth.
12. A corpse being carried to a cemetery symbolizes death.

Outside of the wheel, in the upper corners, we see Shakyamuni, who taught men how to be free, and Avalokiteshvara who helps them to become free.

Most figures are painted in a primitive style, but others are sophisticated, showing marked occidental influence. The scenes in the outer rim derive in part from Biblical illustrations. The prevailing tonality is a murky gray, denoting the undesirability of these realms of the world of desire, the phenomenal world (S. Samsara) which Buddhism regards as the lowest of innumerable worlds, all of which follow a similar structural pattern.

The Buddha is believed to have formulated his view of life into the “Wheel of Becoming” (Bhavacakra) as he meditated under the Tree of Wisdom, and to have first drawn the diagram of the wheel with grains of rice from a stalk which he plucked while walking in a rice field with his disciples. Pictorial details, representing similes and allegories used by Shakyamuni in his teachings, were added to the diagram by the Indian monk Nagarjuna in the second century. Thus the wheel represents one
of the oldest Buddhist traditions. The realm of the titans, as well as the Buddhas
who stand in each realm, are Tibetan additions. Other details have been adapted to
Tibetan life.13

A painting of the Wheel of Existence appears in the vestibule of Tibetan temples,
and (as described in Rudyard Kipling's _Kim_) one is often carried about to illustrate
the teachings.

Published: Olson, see footnote; _Marg_, p. 21, Pl. 7.

**SHAKYAMUNI BUDDHA WITH DISCIPLES AND ARHATS**

*Plate 25*

_Kham, Yarragong monastery_ 16th century (?)

Crane Collection  Acc. No. 11.713  28” x 23”

_Tanka_: Line painting in Indian red (with touches of blue) on gold painted cotton. This is a _gsar-thang_ "golden tanka."14 The very early type of mount is narrow and made up of small patches of old, faded, and threadbare silks. Cleaned, restored, backed, 1969.

Shakyamuni is seated in typical pose, holding the almsbowl. Surrounding him are many rows of apostles (S. _arhat_, T. _gnas-brtan_) "the steadfast holders (of the doctrine)." A conventional group is 500, not all of whom are shown.15 They sit facing the master, some with hands raised in adoration and blessing. The two favorite disciples, Sariputra and Maudgalyayana, stand at either side of the Buddha, each holding an almsbowl and a pilgrim's staff.16 A disciple stands before the Buddha offering a platter with sacred emblems and jewels. A mountainous setting is indicated by suggestive lines at top and bottom of painting. Above the Buddha rises a sacred umbrella.

The work is sensitively executed and the figures have a quaint dignity and grace.

For Shakyamuni see p. 5.

Published: _Marg_, p. 21, Pl. 5.

**SCENES FROM THE LIFE OF SHAKYAMUNI BUDDHA**

*Plate 27*

_Kham_ 19th-20th century

Shelton Collection  Acc. No. 20.267  34½” x 25½”

_Tanka_: Colors on cotton. Chinese silk mount.

There is no central figure. About thirty scenes, twenty of which have been identified,
unfold in a landscape, beginning with the conception at the upper left and ending at
lower right with the first sermon. The temptation of Mara is the climax of the lively
narrative.17

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14 Tucci, p. 317.

15 Waddell, p. 376.

16 Gordon, p. 104; Roerich, p. 33.

17 Most of the scenes have been identified by Schuyler Cammann. Cf. Hackin, pp. 65-84, 150 ff.; H. J. Krom, _The Life of Buddha on the Stupa of Barabudur according to the Lalita Vistara Text_, The Hague, 1926, pp. 91-93.
These are scenes from the Lalita Vistara, an Indian narrative of the Buddha's life from his decision to be reborn down to the First Sermon, dating from the third century. The narrative style, landscape, and figures are in accordance with Indian tradition but the strident colors indicate the use of modern commercial pigments.

The Tibetan artist's naive rendering of the prince's chariot reminds us that wheeled vehicles were almost unknown in roadless Tibet.

During Dr. Shelton's stay in Batang, there was only one man capable of doing this type of painting. His work was in such demand that he became wealthy.

**SHAKYAMUNI SURROUNDED BY SCENES FROM HIS LIFE**

19th century

Dr. and Mrs. Frank L. Babbott Fund  
Acc. No. 63.1  
27" x 17½"

*Tanka: Colors and gold on cotton. Chinese silk mount.*

Scenes show conception, birth, life in the palace, and (in a cloud) the prince's contemplated departure. His royal dress with white turban and the butter lamp at Queen Maya's bedside introduce an unexpected note of Tibetan genre.

**SHAKYAMUNI BUDDHA SURROUNDED BY SCENES FROM THE JATAKAS**

Plate 28

Amdo  
19th century

Holton Collection  
Acc. No. 36.511-513  
Each 32" x 21"

*Set of three tankas: Colors and gold on cotton. Unmounted.*

In each tanka, the episodes unfold in a landscape around the central figure. Eighteen stories are illustrated in the three tankas, showing Shakyamuni's seventeenth to thirty-fourth birth successions as a Bodhisattva, when he was Sakra (Indra), a prince, a Brahman, the king's treasurer, a goose, a householder, an ape, a *sarabha* (fabulous animal), a deer, a monkey, an ascetic, an inhabitant of Brahma's world, an elephant, a wild buffalo, a woodpecker, etc.¹⁸ The scenes are full of life and action. The misinterpreted wheeled vehicles are reminders of the Tibetan way of life which does not employ wheels for transportation.

The first tanka (Pl. 28) shows the seventeenth to twenty-second birth successions. The seventeenth is at the upper right, when, born as Indra, he appears before King Sarvamitra as a vender of jars, preaching a sermon on the unhappy results that may ensue if the jars are purchased and used for intoxicating liquors. The king and his sons, who had been indulging in drunken revelries, are so impressed that they resolve to change their way of life. As they ride in the royal chariot, Indra manifests for them in the heavens (seated in a cloud with Avalokiteshvara and a saintly lama). In the

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twenty-second birth succession, at the upper left, as the leader of a flock of geese, the Bodhisattva is trapped by a fowler. The geese desert him except for one, who is his faithful disciple Ananda. The fowler, impressed by the lesson in devotion, carries the two geese to his king where they preach the Law.

The Jatakas are tales of Shakyamuni's former lives, believed to have been told by the Master himself, relating events that are supposed to have taken place during 550 existences when he acquired the merit which enabled him to attain Buddhahood in his last incarnation. Most of the Jatakas are actually ancient Indian folk tales that came to be adapted to Buddhist purposes. These subjects, popular in early Buddhist art, have continued to live in the art of Tibet.

SET OF TANKAS SHOWING THE FIVE BUDDHAS OF WISDOM

Plate 26

Kham 17th century (?)

Shelton Collection Acc. Nos. 20.285, 288-291 32” x 24”

Five tankas: Colors and gold on cotton. Chinese silk mounts, much worn, apparently original.

Each painting shows as central figure one of the five Buddhas, with golden body (instead of his characteristic color), wearing Bodhisattva ornaments and jewelry (instead of the usual monastic attire), and flanked by two standing attendants.

Akshobhya forms the center painting of the series. He takes the characteristic form of Shakyamuni, but may be distinguished by his emblem the vajra. The other four Buddhas do not carry their usual emblems. Rows of small Buddhas surround the central Buddha and fill the background of each tanka. These small Buddhas all represent Akshobhya in his usual monastic dress.

The individual tankas show the following Buddhas as central figures:

Akshobhya “Imperturbable” (Pl. 26)
T. Mi-chyopa
Left hand in meditation holding vajra; right hand witness. (20.288)

Vairocana “Brilliant Light”
T. Nam-par nang-dse
Hands preaching. (20.291)

Ratnasambhava “Jewel Born”
T. Rin-ch’en jung-den
Left hand meditation, right hand charity. (20.285)

Amitabha “Boundless Light”
T. O-pa-me
Hands in meditation. (20.290)
Amoghasiddhi “Infallible Power”
T. Don-yo-dup-pa
Right hand in protection, left hand meditation.

The central figures are executed with authority and grace. Lines flow with ease and forms are infused with religious feeling. The small Buddhas are less skillfully executed, probably the work of an apprentice. The colors have a rich mellow tonality.

The hieratic composition with the rows of small figures is a way of expressing the omnipresence of the Buddha, filling all space.

The Bodhisattva garments and ornaments of the central figures symbolize the sambhogakaya, a body of light and bliss in which the Buddha manifests. The more usual monastic garments without ornaments indicate the dharmakaya or universal body which is essentially unmanifest. Monastic garments are also worn by the manusi or mortal Buddhas such as Shakyamuni who are in nirmanakaya or earth body. These are the three bodies of a Buddha (S. Trikaya). The nirmanakaya differs from the ordinary human body in that it is a conscious creation. The body of an unenlightened being is the creation of his subconscious. Only in the nirmanakaya can the dharmakaya be realized and Nirvana attained.

In Vajrayana Buddhism, Buddhahood is looked upon as fivefold. The five Buddhas, called Jinas by the Tibetans, and often called Dhyani-Buddhas (Buddhas of Meditation), emanate from the supreme Buddha principle, the Adi-Buddha. Each Jina emanates a Bodhisattva who is his executive power, and each presides over a vast family of deities. Each is associated with a particular aspect of the Buddha wisdom, which is a transmuted human failing (the five failings are delusion, aversion, greed, malignity, and envy, the last two being added to the original three which are at the center of the Wheel of Existence). Each Jina is also associated with a cosmic period, with one of the five directions (the first is the center), the five aggregates of being, colors, elements, senses, fingers, toes, etc. Originally probably representing different epochs or events in the life of Shakyamuni, the five celestial Buddhas seem to have entered Buddhism from Central Asia.19

In the early Tantras, Vairocana is the first or central Buddha in the group of five, Akshobhya representing the east. In the later Tantras, as illustrated by this series of tankas, Akshobhya forms the center, changing places with Vairocana.20 Akshobhya symbolizes the unchangeableness of the Buddha nature and the “mirror-like wisdom.”

Published: Olson, p. 34, fig. 30, 38.

19 For the mystical doctrine of the three bodies of Buddha and the five-fold nature of Buddhahood see Blofeld; Evans-Wentz, Tibetan Yoga; Gordon; Govinda; Gyatsho; Kramrisch; Snellgrove; Waddell.
20 Snellgrove, p. 74, etc.; Govinda, pp. 113-114, etc.
The intricate cosmic diagram shows Samvara embracing his prajna in the center of a series of concentric circles in which the gods of his entourage radiate in eight directions. The square citadel or palace with its elaborate portals indicates the four directions by its colors (red—west, green—north, yellow—south, blue—east) which bisect the four guardians in its corners. In the outer circle eight sprightly groups of divinities (each including an animal) represent the eight cemeteries which symbolize the eightfold task of dying to the ego in preparation for entering the center. Beyond the mandala proper, emblems and deities fill the remaining spaces, and below, at the extreme left and right we see the royal patron and his family, including a Red Hat lama. A two-line inscription in Newari at the very bottom, translated by Dr. Pal, gives the date 1534.

As the only Nepalese pata and the only dated painting in the collection, this beautiful mandala is of unusual interest. Its colors are deep and rich, with reds and muted greens predominating; abbreviated details in staccato accents of pale yellow recall Ajanta cave paintings. Outlines are sketchily cursive. Delicate and illusive scroll tracery patterns the ground and becomes more emphatic in the flaming aureoles of four ancillary forms of Samvara outside the mandala proper.21

Samvara has been discussed on pp. 10-11.

The term mandala, meaning circle, is applied in the rituals to any consecrated area which is protected from hostile influences, and in which a central deity and his emanations are imaged or imagined. Every deity has his mandala or sphere of power. During the ritual, the devotee identifies with the deity and assumes his powers. Thus mandalas may serve magical purposes or spiritual goals, depending upon the nature of the deity and the aims of the practitioner.

Any tanka that shows a central deity and his entourage is a mandala. In geometrically ordered mandalas, circles represent spiritual planes and squares represent the material world. The complex diagram with its concentric circles and squares symbolizes the world penetrated and pervaded by spirit which emanates from the One to the many and re-integrates from the many to the One. The chaos of appearances is reduced to the basic order that is revealed in the world and in the individual, and throughout all nature. With the aid of the mandala, the devotee realizes within himself the identity of Samsara and Nirvana, re-establishing his true relationship with the original creative order.22

21 Cf. Kramrisch, Fig. 85, 88, 89, 92, pp. 44-46; Pal, Fig. 14, 62, pp. 135-136.
22 See Snellgrove; Tucci, Mandalar.
MANDALA OF AKSHOBHYA BUDDHA

Kham 18th century (?)  
Shelton Collection  Acc. No. 20.303  
36” square

Floor mandala: Painted in colors on unsized cotton. Stains and burns show that this mandala has been extensively used.

In the center of the eight-petalled lotus a blue dorje symbolizes Akshobhya. The petals which point to the four cardinal points contain the emblems of the other four Jinas: an almsbowl on a red lotus (Amitabha); a green sword (Amoghasiddhi); a white Wheel of the Law (Vairocana); a yellow wish-granting jewel (Ratnasambhava). The lotus is contained within a square citadel divided by diagonal lines into four triangles of color corresponding to the Buddha emblems and symbolizing the four directions. This is the basic fivefold mandala.

The floor mandala is often outlined with colored grains or powders and destroyed when the ritual is over. Such mandalas have analogies with the sand paintings of the Navajo Indians.

In placing the mandala, the east (here white) should be directly before the devotee, regardless of the astronomical directions. Thus in tanka mandalas, the east is always at the bottom, the west (red) at the top.

BIJA MANDALA (OR YANTRA) OF AMITABHA BUDDHA

Kham 19th century  
Shelton Collection  Acc. No. 20.274  
18” square

Tanka: Colors and gold on cotton. Chinese silk mount is black with inset (thang-sgo) showing a golden dorje.

An eight-petalled lotus has the Lantsa letter Hrih (Amitabha's bija mantra or seed syllable) in the center and Phu in each petal; the lotus is within a square “citadel of earth” surrounded by water in which pairs of jewel-bearing serpents swim, the pairs at the sides turning away from and the others facing each other. A parasol between jui emblems is at each corner, and on each side are paradise trees in vases.

The term yantra is sometimes applied to mandalas featuring the bija (essence) of the deity instead of his image or emblem. Yantra is also a general term for any instrument of worship.

The devotee enters the mandala, chants the bija mantra and imagines the god as springing from the luminous seed syllable within his own heart. Thus he identifies with and becomes the nirmanakaya of Amitabha.

Dr. Cammann suggests that the waters in this mandala are the “Four Seas” of ancient Chinese mythology.


Govinda, p. 112 ff.
24 See Blofeld, pl. 5; Lessing, pl. xxvi, xxix; Newark Museum photo (Cutting).
25 See Blofeld, p. 216; Govinda, pp. 114, n. 1, 183, 230-231, etc.
AMITAYUS, BUDDHA OF INFINITE LIFE

T. Ts'e-dpag-med (Tse-pa-me) “Eternal or Infinite Life”
Kham 18th century (?)
Crane Collection Acc. No. 11.692
Tanka: Colors and gold on cotton. Cotton mount.

The more than life-size figure is seated on a throne with peacock mounts. A miniature divinity sits in meditative pose on a flower which emerges from Amitayus' vase. A companion painting of Ushnishavijaya is described below. The pair are the largest paintings in the collection. Both have been cut down on all sides. They may have originally belonged to a set of three, the familiar triad of Amitayus between Ushnishavijaya and the White Tara, three bestowers of life power, who are featured on several tankas in the collection.

Amitayus is the active reflex and sambhogakaya form of Amitabha Buddha. Like Amitabha, he is red and sits in meditative pose, but instead of the almsbowl he holds a vase containing the water of life, and the sambhogakaya (or body of light and bliss) is symbolized by his resplendent golden crown and jewelry. Like Amitabha, Amitayus is associated with the West, with fire and light, and with the function of vision, as indicated by his peacock throne (each peacock feather has an eye).

USHNISHAVIJAYA, “VICTORIOUS GODDESS OF THE USHNISHA”

T. Gtsug-tor rnam-par rgyal-ma (Tsuktor Namgyalma)
Kham 18th century (?)
Crane Collection Acc. No. 11.691
Tanka: Companion to the above.

The goddess fills the tanka. She sits in meditative pose and has three heads and eight arms. Her body is flesh colored; her three heads are yellow, white, and green; each has a third eye. The four pairs of hands are disposed as follows: original pair hold noose and crossed dorjes at breast; second left hand holds in lap a vase from which emerges a lotus blossom surmounted by an image of Amitayus Buddha (wearing a lama’s tippet); right hand forms charity gesture; third pair hold bow and arrow; fourth left hand forms the gesture of salutation, and right holds at shoulder height an image of Amitabha Buddha.

Images of this popular divinity usually lack the full breasts which distinguish most goddesses, a peculiarity which may signify her dual nature. According to Dr. Pal, Ushnishavijaya usually dwells in a stupa and is probably a personification of the dharani (charm) of the same name which emerged from the ushnisha of the Buddha. She is associated with longevity, good luck, and prosperity. In our tanka she is regarded as a personification of the wish-fulfilling gem which stands before her.

26 Getty; Gordon; Govinda; Kramrisch; Roerich; Waddell; etc.
27 Getty; Gordon; Pal, fig. 4, p. 51; Pal, Lamaist Art, pp. 40, 50, figs. 19, 46; Tibet House (1965), p. 70; Tucci, Tibet, pl. 42.
MANDALA OF AMITAYUS BUDDHA

Amdo 17th century (?)
Holton Collection Acc. No. 36.520A 30¾" x 23"

Tanka: Ink, colors and gold on cotton. Unmounted.

The Buddha of Infinite Life appears in the center and in each petal of an eight-petalled lotus within the square citadel whose gateways are surmounted by the Wheel of the Law between antelopes (Vol. II, p. 41) and flanked by vases, one bearing a tree of life and two bearing banners. The four outer circles are of lotus petals, dorjes, flames, and smoke.

Surrounding the mandala are the Eight Glorious Emblems, the Guardian Kings of the Four Quarters, Buddhas and Red and Yellow Hat hierarchs (above), protector gods and the donor (below).

The color scheme resembles that of the Nepalese mandala of Samvara, with gold substituted for the pale yellow. The outlines are swiftly sketched as in the Nepalese mandala, but the style is more bold, free, and calligraphic, with all the vigor and vivacity of folk art.

The Mandala of Amitayus is offered in the Ts'e-waṅ, a ritual for transmitting life power which parallels in many ways the Christian Eucharist.²⁸

MANDALA OF VAIROCANA BUDDHA

Plate 34

Amdo 17th century (?)
Holton Collection Acc. No. 36.520B 31" x 22¾"

Tanka: Ink, colors and gold on cotton. Unmounted.

Similar to the above but more intricate. Even the central figure of Vairocana in his Kun rig form²⁹ is almost too diminutive for recognition. The outer lotus circle shows a different deity in each of its eighty-five petals.

Five small mandalas surround the central mandala like satellites, the one at the lower center showing fierce protectors. Below, among protectors, four forms of Yama tread on bulls. Vairocana appears again at the upper center.

In the early Tantras, Vairocana is first among the five Buddhas. Thus in the Shingon Buddhism of Japan, Vairocana (J. Dainichi) is the supreme Buddha. This Tibetan mandala of Vairocana is interesting to compare with the Japanese primordial mandala which has been divided into two parts, the Vajradhatu and the Garbhadhatu.³⁰

²⁹ Gordon, p. 52.
³⁰ Getty, pp. 29-33; Govinda, p. 113 ff.; Pal, Lamoist Art, fig. 13, p. 38.
Padma-heruka, the Yi-dam form of Amitabha Buddha, is a dark red winged divinity with three heads (white, red, and green), six arms and four legs. Charged with fiery energy, he clasps his consort in yab-yum pose as he steps to the right on human beings. She is black and holds a skull cup. Both have the third eye, and wear skull crowns. His primary hands hold a chopper and a skull cup. His remaining hands hold a sword in its sheath, a dorje, a ritual wand, and a scorpion with an eye in each of its seven claws. He wears armor, an elephant hide, garlands of skulls and human heads. She wears a tiger skin lower garment. Twenty-seven deities crowd around the central figure, in a seemingly disorderly arrangement, some overlapping one another. Garuda stands at the upper center, between Padma Sambhava and Samantabhadra, the Adi-Buddha of the Nyingma sect. Amitayus sits below Garuda, and Avalokiteshvara is at the upper right. Of particular interest are four lively animal-headed deities and the four deities called phurba (winged beings with phurbu extremities worshipped only by the Nyingmapas). 

The deep rich coloration, often subtly blended with white, the golden radiances around the figures (extraordinary in their variation) and the black ground unite to produce an effect of luminous beings in a world of midnight darkness.

The painting shows visions that confront the individual in the Bardo, the intermediate stage between death and rebirth. We learn from the Bardo Thodol, commonly called the Tibetan Book of the Dead, that during the forty-nine days in the Bardo, each seed thought in the individual’s consciousness revives, bringing forth first glorious visions born of the higher nature, then terrifying visions born of the lower or animal nature. During the second stage of the Bardo experience, called the Chönyid Bardo, the devotee sees visions first of the peaceful deities, then of the wrathful ones. Padma-heruka, according to our version, appears on the eleventh day. The devotee who is spiritually prepared recognizes these fearsome ones as manifestations of the beneficent Buddhas and, realizing their true nature, attains Buddhahood. The spiritually unprepared soul is frightened and tries to flee away. Then, as the ever more terrifying visions born of his lower nature overwhelm him, he sinks into rebirth in one of the six realms.

As the process of death and rebirth occurs uninterruptedly in nature and throughout all life, the Bardo, like all Buddhist symbolic concepts, is experienced on many levels. Thus the “Bardo tankas” are more than a record of what may occur after death. They are also symbolic of the transmutation of the ego which leads to spiritual rebirth as
the disciple struggles and triumphs over worldly temptations. It is perhaps mainly in this capacity that the tankas function in the meditations and the rituals.32

MANDALA OF VAJRA KUMARA

T. Rdo-rje Gzhon-nu “Adamantine Youth”
17th-18th century
The Members Fund Acc. No. 69.34 28½” x 19”

Tanka: Colors and gold on cotton. Chinese silk mount.

Vajra Kumara is dark brown, winged, three-headed, six-armed; his hands hold the bell and dorje (in vajrahumkara mudra), and the trident, mirror, noose, and skull cup. He clasps his prajna in yab-yum pose. The Adi-Buddha Samantabhadra sits in the upper center. Also in the heavenly region are the Five Buddhas, each with two Bodhisattvas, six Loka-Buddhas, the five knowledge-holding deities, and the fierce door keepers of the four directions. Surrounding Vajra Kumara are the five Heruka Buddhas, the eight Kerimas (human form), eight animal-headed dakinis, and four animal-headed gate keepers. In the lower zone, in four circles we see the twenty-eight wang-chug-mas who are animal-headed goddesses of the four quarters and (outside the circles) four animal-headed gate keepers. Caption for each deity or group of deities.

This important tanka represents the principal deities who are evoked in the ritual for identifying with the cosmic body of Samantabhadra (Universal Goodness). The central deity, Vajra Kumara, is a yi-dam form of the Adi-Buddha and the chief Defender of all the deities. This is the complete mandala of the tranquil and fierce deities of the Nyingmapa sect.33

The painting has been published with a complete iconographical analysis as the “Greater Mandala of the Chönyid Bardo.” The same deities appear to the deceased in the Bardo (the after-death plane), but the tanka is probably not a Bardo painting, as indicated by the landscape ground and the clear, bright colors.

Since the subsidiary deities all emanate from a central deity, this painting is a mandala in the broad sense although it is not diagrammatic.

Published: Gordon, pp. 97-101, Pl.

MANJUSHRI

Outer Mongolia (Ulan Bator) 15th century (?) Tibetan workmanship (?)

Purchased Acc. No. 24.2476 25” x 25”

Tanka: Colors and gold on cotton. Cut down on all sides and most of upper half missing. Framed 1930. No mount.

The majestic golden figure of the Bodhisattva is seated as usual in meditative pose brandishing in his right hand the sword which cleaves the clouds of ignorance, his

left hand forming the gesture of exposition and holding the stem of a lotus blossom on which rests the book of wisdom. On each side are four standing Bodhisattvas having the narrow waists and full swaying hips of Indian deities. Below are the White Tara and Green Tara. At the bottom Mahakala, Yamantaka, Yama and Yami, and Lhamo stand guard.

The painting is much darkened by time, but still extraordinarily beautiful. The style is flowing and organic, the coloring unusual with shades of rose, violet, and dull green. The tanka is a rare example of a noble and little known school of Lamaist painting.

For Manjushri see pp. 14-15.

DIVINATION CHART WITH DEITIES

Plate 37

T. Srid-pa-ho

18th century

Edward M. Crane Purchase Fund Acc. No. 62.35 23⅞" x 15¼"

Tanka: Colors and gold on cotton. Chinese silk mount.

A tortoise holds on his belly a square containing Chinese geomantic diagrams (the Nine Mewa and Eight Pakua) surrounded by the twelve animals of the Chinese and Tibetan time cycle. In each paw he holds an impaled frog and on his tail are seven Tibetan symbols of the planets and the days of the week. Flames of wisdom envelop him.

Two lotus mandalas with inscriptions are at the lower left and right, one resting on a tortoise. Above and at the sides we see the All Powerful Ten (Vol. I, pp. 36-37) and three other geomantic diagrams. In the upper center, Manjushri brandishes his sword, flanked by an unidentified goddess, Amitayus, the White Tara and Ushnishavijaya. In the earthly realm below, we see four wealth-bringing deities: a goddess holding an image of a Tibetan layman and a jewel; two forms of Vaisravana; Vasudhara.

Inscriptions on the front and much longer ones on the back of the tanka await translation.

The tortoise chart is thought to have been brought from China in 639 A.D. by the Chinese princess who became the wife of King Song-tsen Gampo (Vol. I, p. 3). Some of the diagrams that surround the central tortoise are believed to have been added by Padma Sambhava.

Legend says that Manjushri transformed himself into a tortoise to enable the Chinese to draw omens from his body. The carapace of the tortoise has been used in China for divination from ancient times, and the eight trigrams (Vol. I, p. 40) are believed to have been constructed by Fu Hsi (2953-2838 B.C.) from the markings on the carapace of a tortoise. From these developed the whole system of I Ching.
The Tibetans think of the tortoise as symbolizing the universe, its dome-shaped shell representing the vault of the sky, its belly the earth which moves upon the waters, and its longevity signifying that which is eternal. Divination charts are borne in marriage processions, in processions to induce rain, and hung in homes as a protection against fire. They are essential aids in determining auspicious dates, telling fortunes, and casting horoscopes.34

VAJRAPANI
Kham 19th century
Shelton Collection Acc. No. 20.272 27½" x 19¾"
Tanka: Colors and gold on cotton. Chinese silk mount.

The Blue Bodhisattva steps to the right on the seed pod of a lotus blossom, in an aureole of windblown flames symbolizing the wisdom which destroys all obstacles. He brandishes a dorje; another rises from his jewelled diadem. He wears a serpent belt, necklace, bracelets and anklets in addition to his Bodhisattva jewelry. Below, on a pink lotus, a deva sits in adoration.

Vajrapani has been discussed on p. 15.

The lotus produces its blossom and seeds at the same time, symbolizing unity in multiplicity, the simultaneity of cause and effect, and the individual’s ability to transmit the seeds of enlightenment to others as he attains Buddhahood for himself.

Published, with a companion tanka (Shakyamuni Buddha): Olson, fig. 17, 18, 2.

VAJRAPANI AS GARUDA
18th-19th century
Purchased Acc. No. 49.408 19" x 12½"

The wrathful semi-human bird, with an aura of flames, treads on serpent divinities and holds a serpent in his mouth and claws. Serpents entwine his horns, arms and torso. Each of his feathers ends in a half-dorje. On his head is a wish-granting jewel. Above sits Akshobhya Buddha. In the heavens Tsong-kha-pa appears between two incarnate lamas. Garuda's pedestal of lotus-form rocks rises from swirling waters. A Tantric Offering of the Five Sense Organs stands in the foreground amid scattered jewels and wealth emblems.35

In order to protect the nagas from the garudas, legends relate that Vajrapani sometimes assumes a garuda form. The presence here of Vajrapani's spiritual father Akshobhya and of their emblem, the dorje, indicates that this garuda is an emanation of Vajrapani. For garudas see Vol. I, pp. 42-43, II, pp. 3-5.36

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36 Also Getty, pp. 48-50, 155; Nebesky-Wojkowitz, pp. 256-258.
From the mystical viewpoint, *garuda* represents the sun forces or spirit; the *nagas* represent the earth forces or matter. *Garuda* and *nagas* are cooperating antagonists to be reconciled and unified in the mind of the devotee. The black ground indicates that this tanka represents a Bardo experience.

Published: Olson, pp. 34, 36, fig. 39.

**THE DAKINIS OF THE THREE PLACES**

Amdo 19th century

Holton Collection Acc. No. 36.518

Tanka: Colors and gold on cotton. Mounted at the Museum.

Simhavaktra (the Lion-headed One) is accompanied by her two emanations or helpers: Vyaghravaktra (the Tiger-headed One) and Rkshavaktra (the Bear-headed One). All are blue except for their naturally colored animal heads. Each is in dancing pose, holding a chopper and skull cup, while the magic wand (*khatvanga*) rests under their left arms. They are fierce in aspect, wearing a skull crown and garland of human heads as well as Bodhisattva-type jewelry.

Simhavaktra is an important *dakini* and protector belonging to the last and highest of the four Tantras. Thus she appears near the top of the Gelugpa Assembly Tree (Pl. 51). The three goddesses are called “Special Protectors” as well as the “Dakinis of the Three Places.”37 Two of Simhavaktra’s emanations are in constant attendance on the powerful protectress Lhamo, Plate 40

**PARADISE OF GREEN TARA (Khadiravani Tara)**

Kham 19th century

Shelton Collection Acc. No. 20.269

Tanka: Colors and gold on cotton. Outline printed from Derge metal plate (?). Chinese silk mount.

The goddess, holding a full-blown blue lotus blossom in each hand, is seated with her attendants. An elaborate Chinese temple-palace surrounded by jewel-bearing trees forms her background. Amitabha Buddha sits near the pinnacle of the temple-palace. At Tara’s right stands the goddess Parnasavari wearing a skirt of leaves and holding a jewel-bearing tree. At her left stands the fearsome Blue Tara, wearing a tiger skin and holding a chopper and skull cup. On each side of the Green Tara we also see two attendants and four musicians. Before the group, within a fenced enclosure, is a pool where sacred emblems float and lotuses support an offering of objects pleasing to the five senses.

Beside the entrance gate, pairs of peacocks and white elephants contribute to the royal splendor. In the lower corners Lhamo and Pehar stand guard. Between them an

unusual and charming touch of genre shows Tibetan shepherds tending their sheep and yaks.

The heavens are aglow with celestial light. Atisha sits in the center between two disciples, the group of Eight Medical Buddhas appear in circles at each side and choirs of celestial beings descend on clouds.

On the lining is the inscription “The first left (of center). The heavenly fields of the Turquoise-designed One” which implies that this tanka is one of a series of paradises.

Like all Mahayana Buddhists, the Tibetans usually hope for rebirth in Sukhavati, Amitabha’s Western Paradise, but all important deities have their paradises. Tara has been discussed on p. 16. When the Green Tara holds in each hand a lotus blossom she is often called Khadiravani Tara (T. Seng-ldeng-nags-kyi Sgrol-ma) “Tara of Sengden Forest.”

This is a tanka of the Kham school, showing the lively interest in nature and genre and the new feeling for light and space which enters Tibetan painting with renewed Chinese contacts in the eighteenth century.

Published: Schuyler Cammann “A Tibetan Painting in the Freer Gallery ‘The Paradisa of Bhaisajyaguru’,” Gazette des Beaux-Arts, May, 1944, pp. 283-298, fig. 3.

PARADISE OF VAISRAVANA

Kham 17th century (?) Shelton Collection Acc. No. 20.284 31” x 24”

Tanka: Colors and gold on cotton. Matches in size, style and mount the Five Buddhas on p. 48.

The god of wealth and guardian of the North is seated on a lion against a palace background, holding a banner and mongoose. Vajrapani stands above Vaisravana’s halo, and Tsong-kha-pa sits in the heavens. On each side are four mounted warriors who are emanations of Vaisravana; each holds a mongoose in his left hand, and in the right hand a victorious banner, jewel, sword, shrine, or holy water bottle. An offering of jewels and other sacred objects is before Vaisravana and eight vases of life surround him.

Vaisravana has been discussed on page 20.

MANDALA OF VASUDHARA, PROBABLY FOR TEMPLE CEILING

Outer Mongolia (Urga) 18th-19th century Tibetan or Chinese workmanship

Gift of Mrs. Frank L. Babbott Acc. No. 54.359 34” square

Gold line painting on dark blue Chinese paper. The drawing is mainly in red-gold, the inscriptions in yellow-gold.

38 Clark I, p. 83, B206; Das, Dict., p. 1275.
The goddess of abundance is surrounded by her eight emanations, one in each petal of the lotus mandala. Each divinity holds her right hand in charity offering a jewel, and her left in exposition holding a spike of grain. In the heart of each goddess, her complete mantra in Tibetan letters revolves in a circle around her bija mantra (seed syllable). Within the outer circles of flames and dorjes, the Tibetan alphabet is repeated three times and then, at the bottom, the artist or donor asks a blessing on the work.

Vasudhara's mantra is “Om Vasudharini svaha Vam”. (Homage to the goddess Vasudhara Vam). Vam is the bija mantra which brings the deity into manifestation. Each of the eight emanations of Vasudhara has a different name and bija mantra. Before each deity is an offering surmounted by a vase of life.

**LHAMO, THE GUARDIAN GODDESS OF TIBET**

Plate 40
T. Dpal-Idan Lha-mo “Glorious Goddess”
S. Sri-devi or Kali
Ambo 19th century
Holton Collection Acc. No. 36.510

Tanka: Colors and gold on cotton. Mounted at the Museum.

The terrifying goddess, enveloped in smoke, rides her mule over a sea of blood. She is blue, wears a flayed human skin around her neck and a tiger skin (here looks like bird's skin) as a loin cloth. On her head is a five-skull crown and in her flaming hair a crescent moon. On her navel is a sun disk. She holds a skull cup in her left hand and brandishes a club in her right hand. She wears a serpent belt and her orange mule has serpent trappings. Her saddle blanket is the flayed skin of her son. Dice and a sackful of diseases are suspended from the saddle strap in front and magic balls of thread from the straps in back. Above her head is an umbrella of peacock feathers.

The mule is led by Makaravaktra, the makara-headed dakini who brandishes a chopper, and followed by Simhavaktra, the lion-headed dakini, with a skull cup.

In the four corners are the Goddesses of the Four Seasons who emanate from Lhamo: Above, the yellow Goddess of Autumn, holding a knife and skull cup, rides a gray deer; and the blue Goddess of Winter, carrying a mace and skull, rides a brown camel. Below, the red Goddess of Summer rides an orange mule. At the lower center, a mounted warrior is seen between two skull offering bowls.

Lhamo is the chief guardian goddess of Tibet, and the special protector of the Dalai and Panchen Lamas. As Kali, her cult was introduced to Tibetan Buddhist worship from India as late as the fifteenth century. She then quickly became assimilated to Bon deities of like nature. She is the only feminine deity among the “Eight Terrible Ones” who are among the most important Dharmapala (Protectors of the Doctrine).40

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39 See Blofeld, p. 216, 181, etc. For Vasudhara see Gordon; Kramrisch; Pal, No. 34.
Lhamo's emblems, offerings, and bija mantra Plate 41
Tashilhunpo Early 20th century
Purchased Acc. No. 58.78
Silk kata (ceremonial scarf) painted in ink and colors.

Lhamo's mule is riderless, but carries her emblems including the flayed skin saddle blanket and a mace to which are tied the bag of diseases and dice, and on which are balanced a skull and jewel, another jewel being balanced on the base of his tail. Perhaps it is significant that the mule looks backward and the saddle blanket shows the back of the head. Above the mule, in place of Lhamo herself, there is her seed syllable (bijā mantra), "phyo-o" in large Tibetan letters formed by jewels. At the top is a parasol of peacock feathers between the moon and the sun. The offerings include a branch of peaches, a conch, the Tantric Offering of the Five Sense Organs, jewels, elephant tusks, various wealth symbols, and a vase containing a flaming jewel. An inscription at the bottom of the scarf has been translated as follows:

"By the occult power of the Dharmapala Queen Lhamo and the grace-waves of lamas and Yi-dam deities, at the feet of the Lord of the Snowy Ranges, Your Holiness Blo-bzang thub-bstan ch'os-kyi nyi-ma dge-legs rnam-rgyal (Panchen Lama IX, 1883-1937), May your honorable health endure and good works increase!"

Images, especially of the fierce deities, are veiled with katas. The scarf, besides shielding the deity, is designed to evoke her presence, as do the tankas called rgyan-tschogs "sets of ornaments" which represent all the requisites enumerated in the texts dealing with the "banquet" for evoking the fierce deities. Unlike these tankas, however, the painted scarves include Lhamo's bija mantra.42

This specimen was obtained with others from Tashilhunpo, the monastery of the Panchen Lama. Perhaps it was presented to the Panchen Lama and placed at his feet as the inscription indicates (cf. Vol. IV, pp. 4-7). The bold free brushwork is in contrast to the precise painting of most tankas.

See also Vol. IV, Plates vi-vii.

BSE KHRAB CAN Plate 46
T. Bse Khrab Can "He who has a cuirass of leather"
Kham 18th century (?)
Shelton Collection Acc. No. 20.292
Tanka: Line painting in black on orange painted cotton; deep reds (with modelling) and blue and gold added. Unmounted.

The ferocious red Dharmapala, enveloped in flames and riding a horse, brandishes a

41 Wesley E. Needham, translator.
42 Lessing, pp. 100-106; Pal, pl. 32-33, p. 142; Waddell, p. 329, n. 9.
jeweled club in his right hand and a yak hair snare in his left; over his flowing robes he wears elaborate armor and a helmet surmounted by banners. A lance with banner top rests in the crook of his left arm; a quiver, bow case of leopard skin, and sword hang from his belt. He has five "rolling eyes," two on his shoulders. His horse treads on two nude male demons (personifying youth and age?).

A fierce dakini, who is probably his consort (right center), dances exuberantly, waving a heart and a scalp.

In the upper corners and below are his six emanations: the first five ride horses, and the sixth rides a cock. At left and right are the messengers of each emanation: a snake, an armed giant, monkey, mongoose, monk, and magician.

The painting exemplifies the Tibetan propensity for combining fleshly qualities, grotesqueries, extravagant ornament, exuberance, and wild fury. The style is calligraphic, but flesh parts are modelled in red.

Bse khrab can is a wrathful form of Tshangs pa, whom the Tibetans equate with Brahma, the creative force in the Hindu trinity. He is an exceedingly powerful protector. The cult of Tshangs pa developed after Atisha's mission to Tibet.43

BEG TSE, GOD OF WAR

T. Beg tse "copper cuirass" and Lcam sring "brother and sister"
Kham 19th century
Shelton Collection Acc. No. 20.268
Plate 47 30" x 20"

Beg tse is red, has a third eye, fangs and claws, wears a helmet, cuirass, Mongolian boots, and a garland of freshly severed human heads, steps to the right, treading on a horse and a human, brandishes a sword with scorpion handle in his right hand, and holds a human heart to his mouth with his left. A bow and arrow and lance are under his left arm. He is enveloped in flames. Before him is the Tantric Offering of the Five Sense Organs; the offering vessel, instead of the usual skull cup, is a flayed head with the jaw bent back.

Beg tse's sister appears at the lower right of the painting, with blue body and red face, riding a man-eating black bear, and wielding a sword and phurbu with which she nails enemies of Buddhism to the ground. At the lower left "the red master of life" rides a blue wolf and spears a human with his lance.

The other beings who surround the war god are (upper center) Yama, Lord of Death, in yab-yum pose with his consort, and the eight red acolytes known as the "eight butchers who wield swords," enveloped in smoke, each brandishing sword, knife, skull cup, or human heart. An ascetic and a lama, (upper left and right) provide the necessary touch of transcendent serenity.

43 Nebesky-Wojkowitz, pp. 147-153, 350; Pal, No. 27, p. 140.
On the reverse are a pair of hand prints. This is a companion painting to Gurgyi Mgonpo (20.265), not included in this catalogue.

Beg tse, a Mongolian deity, was defeated when he obstructed the journey of the third Dalai Lama in 1578 to convert Mongolia to Tibetan Buddhism. He came into the Tibetan Buddhist pantheon at this time. An important Dharmapala of the Yellow Sect, he is a double character, always shown with his sister at his left. Thus one of his names, Lcam sring, means "brother and sister." 44

PEHAR AS KING OF THE MIND

T. Pe-har
Kham, Yarragong monastery 16th century
Crane Collection Acc. No. 11.719 32" x 24½"

The dark brown fierce deity wears a broad-brimmed hat, holds a snare in his right hand and a knife in his left, and sits on a white elephant. Below, a warrior shoots an arrow; a black, red-haired tan-ma female fury brandishes a club; a black-hatted magician dances with phurbu and rosary; and a monk wearing a broad brimmed hat carries a pilgrim's staff and almsbowl.

Pehar and his four emanations are known as The Five Kings, ruling respectively over karma, mind, body, virtue, and speech. Often called a form of Brahma or Indra, he was imported from Bihar, and Padma Sambhava made him protector of the treasures of Samye monastery. One of the lower rank Dharmapala belonging to the worldly sphere who speak through the oracle priests, Pehar is especially important to the Gelugpa sect. In the Gelugpa rites, this emanation of Pehar is invoked as follows: "You who are of dark brown color and who wear a dress of fur, who brandish in your right hand the snare of bdud (a class of demons) and a razor in the left one, who wear moreover a loose garment of black silk and who ride an elephant with a long trunk—please come, 'great king of the mind,' and carry out your work." 45

RAHU OR RAHULA, CHIEF PLANETARY GOD

T. Gza' chen rahu
Kham, Yarragong monastery 16th century
Crane Collection Acc. No. 11.714 33" x 25"

The dark brown wrathful deity, with nine heads, four arms, and a green serpent tail, rises from a lotus. The heads, in three tiers of three, include one of mild, pacific type and are surmounted by the head of a raven. On the abdomen is a face with a

45 Nebesky-Wojkowitz, pp. 114, 3-4, 94 ff. See also Getty, p. 150; Gordon, pp. 37, 93; Hackin, o. 100; Waddell, p. 479 ff.
great gaping mouth which swallows the sun or the moon at eclipses. Torso and arms are covered with eyes that watch the happenings in the three worlds. His lower hands shoot an arrow from a bow. Upper hands hold a banner with a *makara* top and a serpent noose. Rahu treads on demons, wears a flayed human skin, is crowned with skulls and jewels, and enveloped in red flames.

This tanka is broadly painted in a vigorous and rather primitive style; it is Tibetan in spirit but shows Indo-Nepalese influences, especially in coloring which is mainly Indian red, dull green, black and yellow.

Rahu has been discussed on pp. 21-22.

**AVAKKITENHVARA SADAKSARI AND THE LIVES OF PADMA SAMBHAVA AND KING TI-SONG DE-TSAN**

Kham, Yarragong monastery 16th century (?)  
Crane Collection Acc. No. 11.717  

Surrounding the seated, four-armed Compassionate One, we see events in the lives of the great eighth century Indian apostle and the celebrated king who invited him to Tibet. King Ti-song is regarded as an incarnation of Avalokiteshvara. The central figure and the surrounding scenes are enclosed in rectangular frames. The title of each scene appears on a black headstone which seems a part of the landscape.

At the bottom towards the right, Padma Sambhava is born from a lotus blossom; at left center he subdues eight *tan-ma* female furies; in the next higher scene a *kata* is offered to the new-born king Ti-song as he sits on his mother’s lap; a scene at the upper right reads “Apportioning the land for Samye Monastery.”

The composition is linked to a fourteenth century Nepalese style, but the narrative and the figures are pure Tibetan; sensitively drawn, they move through the story with naturalism and quiet grace. The predominant colors are reds and oranges on a gray-green ground.

For Avalokiteshvara see pp. 12-14. For this form of the deity see also Volume IV, p. 16, pl. V.

**SAMYE MONASTERY**

T. Bsam-yas dgon-pa  
Kham 16th-17th century (?)  
Shelton Collection Acc. No. 20.271  
Tanka: Colors and gold on cotton. Chinese silk mount.

Two walls, built in zigzag formation, enclose the compound. The central gold-roofed temple is surrounded by square cloisters, beyond which four *shortens* of different colors

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46 Norbu, pp. 159-170; Waddell, pp. 24-32; 380 ff.
seem to stand as sentinels. Many other temples and shrines may be seen within the compound, between the outer walls, and beyond them, where, at the left the Tsang-po flows amidst hillocks of deep sand. Two monks approach the main temple and others walk between the walls, doubtless circumambulating the sacred compound. Among the brief captions, one reads “Champa Ling” (Temple of Maitreya).

Samye is the first and oldest monastery in Tibet, founded by King Ti-song, Shantararkshita and Padma Sambhava probably in the year 791. Modelled on the great Indian monastery of Odantapuri in Bihar, it symbolizes the Buddhist universe. The central square temple represents Mount Meru and is dedicated to Amitabha or Avalokiteshvara. Its three stories are each in a different architectural style: Tibetan, Indian and Chinese. Four temples to the north, south, east and west represents the four worlds; smaller temples represents the islands that separate the worlds. Two further temples symbolize the sun and the moon. Little of the old building survives for the monastery has been many times rebuilt.

PARADISE OF PADMA SAMBHAVA

Plate 48

17th century

The Members Fund Acc. No. 69.35

Tanka: Colors and gold on cotton. Chinese silk mount.

Padma Sambhava is seated in the courtyard of his palace in the “copper-colored mountain” (here orange), attended by his two women disciples, saints and deities. Choirs of dakinis and other blissful beings frolic and dance around the palace, coming and going on rainbow paths; Bon demons approach with offerings in clouds. Amitabha and Avalokiteshvara preside in the upper balconies of the palace and the guardians of the south, east and north stand at the respective entrances. Shakyamuni sits above. At the base of the mountain we see caves, huts and cubicles for ascetics, as well as temples and chortens. The island paradise rests in the naga’s realm, beyond which lies the dread land of the rakshas (cannibal demons). On a bridge of golden light two beings cross towards the rakshas’ realm.

The delicate and spirited workmanship, the wealth of imaginative detail, and the unusual blue and orange color scheme lend a dreamy enchantment to the scene. Tibetans believe that Padma Sambhava still reigns in this paradise and continues to convert the fierce rakshas. His palace shares the nature of celestial space, having no interior or exterior.

“The atmosphere is filled with the light of lotus flowers and one attains great bliss by the mere remembrance of this place.”

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47 Das, Journey, pp. 221-225; Norbu pp. 162-170; Sankritayana, p. 712; Snellgrove & Richardson, pp. 78, 36, pl.; Tucci, Tombs, p. 81; Waddell, pp. 266-268.
18th century
Felix Fuld Bequest Fund       Acc. No. 69.33

Plate 49

Tanka: Colors and gold on cotton. Chinese silk mount.

The pose suggests that the great Tibetan scholar is engaged in one of the religious
debates whereby he defeated the non-Buddhists in India. At the lower right is the
Indian Shivaite ascetic Harinanda whom he converted. Sakya Pandita is said to have
put an end to the heretics with the help of Mahakalā (lower left) and the venerable
Lama Grags pa rgyal mtshan (upper right). All the Sakya lamas are considered to be
emanations of Manjushri (upper left).

An enchanting feature of this composition is the Chinese-inspired landscape background
with its varied foliage and wild life, including a monkey family. Harinanda and the
Lama are also painted with exceptional charm and sensitivity. When Harinanda was
ordained as a Buddhist monk his long hair was used to decorate a black banner
erected by Sakya Pandita, a practice still followed today.

The painting is one of a series showing the previous incarnations of the Panchen
Lamas. Sakya Pandita (Kungah gyal-tshan) was the second Tibetan incarnation (the
sixth counting the four earlier Indian incarnations).

The Sakya (or Sakyā) sect became famous under Sakya Pandita, an eminent scholar
and translator, whose nephew ’Phags-pa was the first of the great Sakya hierarchs.
Together they journeyed to Mongolia and began the conversion of the Mongolians
which was completed by the Gelugpas in the sixteenth century.49

Published: Tucci, see footnote.

SET OF TANKAS SHOWING LIFE OF TSONG-KHA-PA (1357-1419)       Plate 50, 50a

T. Je Rinpoche “Precious Lord” or Tsong-kha-pa “man from Tsong-kha (the onion country)”
Kham 19th-20th century
Crane Collection       Acc. No. 11.695-709

Fifteen tankas: Colors and gold on cotton. Outlines probably printed from Derge metal plates.
Chinese silk mount patterned with gold shou emblems.

The episodes unfold, beginning as a rule at the lower left, around the central figure
of Tsong-kha-pa who is depicted in accordance with the iconographical specifications:
legs crossed in meditation on lotus pedestal; dress of a Tibetan lama including the
yellow cap with lappets; each hand holds the stem of a full-blown lotus blossom on
which at shoulder level are the emblems of wisdom (sword at left, book at right). The
skin color is gold, the face youthful and rather stereotyped. The mudras vary with
each of the fifteen figures and ritual articles are occasionally held. The lotus pedestals
show imaginative variations, as do the many-hued clouds which mystically separate the
earthly scenes and glorify the heavens.

49 Hackin, pp. 171-174; fig. 38; Shakabpa, p. 61 ff.; Tucci, no. 54, pp. 410-416, fig. 95, pl. 87.
The tankas are marked “Introductory,” “Right I” to “Right VII” and “Left I” to “Left VII.” The introductory tanka (11.695) hangs in the center with seven at each side. Its scenes allude to the master’s past incarnations. The other fourteen tankas deal with his Tibetan incarnation (1355-1417), including his miraculous conception, birth, youth, and maturity. The 203 scenes, each accompanied by a Tibetan inscription, take place in an idealized Tibetan landscape, enriched by lush gold-spangled foliage, probably the wish-granting trees described in the Scriptures. Houses, temples, tents, and mores are Tibetan, as is the dress, except where foreigners enter the story.

Plate 50 shows the seventh tanka, “Right VI” (11.707). The central figure of Tsong-kha-pa holds a bell and rattle drum as his hands form the bhutadamara mudra (awe-inspiring). Above, Yamantaka (Conqueror of Death, Manjushri’s ferocious emanation) appears, and Manjushri himself manifests in three rainbow-edged mandalas. A golden sword connects Manjushri’s heart with the heart of Tsong-kha-pa (upper right) and streams of golden “nectar”\(^50\) flow to his nine disciples. As the master (identified by his halo) makes offerings and worships at various shrines and temples, the thirty-five Buddhas of Confession and many other deities manifest in the heavens.

Woodblocks for this series were made to order at Tashilhunpo for a patron who died in 1747; the designs were by the artist Jams dbyang bza dpal.\(^51\) The quality of these well known tankas varies greatly. In the Museum series, scenes and inscriptions are crisp and clear, colors fresh and vivid, and the painting extraordinarily sensitive and skillful.

As indicated by his emblems, Tsong-kha-pa is regarded as an embodiment of Manjushri. Named from the district in Amdo where he was born, Tsong-kha-pa founded the great monasteries of Ganden and Sera, and the Gelugpa or “Virtuous Order” whose monks wear yellow hats to distinguish them from the older orders that wear red hats. The Gelugpa or Yellow Hat sect became the established church in Tibet and Mongolia under the Dalai and Panchen Lamas. Tsong-kha-pa introduced a strict and ritualistic form of worship and more precise observation of the rules governing monks. He declared his doctrine a synthesis of the Sutras and the Tantras, building his teachings upon the foundations laid by Indian teacher-reformer, Atisha. His two greatest works are the Lam-rim Chen mo and the Ngag-rim.\(^52\)

See also appliqué tanka, Vol. IV, pp. 10-11, pl. III.

**TSONG-KHA-PA’S DESCENT FROM TUSHITA HEAVEN**

Amdo 19th century (?)

Holton Collection Acc. No. 36.502

Tanka: Colors and gold on cotton. Chinese silk mount.

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51 Tucci, pp. 412-436, fig. 106-120. Prints from the woodblocks are reproduced by Tucci and passages translated by Tucci from a biography of Tsong-kha-pa corresponding roughly to the inscriptions on the tankas. Many inscriptions on the Museum tankas have been translated by Albert E. André.
Tsong-kha-pa is enveloped in a cloud that issues from the heart of Maitreya who sits above in his heaven. Below, his two disciples make offerings.

Tsong-kha-pa was sent by Maitreya to Tibet to fulfill his mission. The painting symbolizes the mystical relationship of the two.

THE SEVENTH DALAI LAMA (1708-1757)   Plates 52-52a

Kham  Painted about 1870 in Lhasa

Shelton Collection    Acc. No. 20.264  23¼" x 16½"


The seventh Dalai Lama is represented with full face and slightly crossed eyes (looking within). He sits upon a cushioned throne, and his robes are draped to cover his crossed legs. His right hand is lifted in exposition and his left hand rests in his lap holding a book. Both hands hold lotus blossoms supporting respectively the sword and the book.

Above at the left are Amitayus Buddha, Ushnishavijaya, and the White Tara, the three guardians of the water of life; in the center is Atisha; at the right are Avalokiteshvara, Manjushri, and Vajrapani, the gods of mercy, wisdom, and power. Below are fearsome protector gods—Yama, Lord of Death, and his sister Yami, with Mahakala and Kubera.

A handsome dark blue Chinese dragon robe with pattern symbolizing the universe forms the main border of this richly mounted tanka. The thang-sgo “door of the tanka” shows a magnificent lotus blossom on a red ground. See Vol. IV, pp. 18-20, 32-34 for similar fabrics.

On the reverse, a pair of hand prints, presumably in saffron-tinted holy water, are accompanied by an inscription in cursive Tibetan which reads: “The honorable impression of the Dalai Lama Trin-le’ Gya-tso (the twelfth Dalai Lama).” Below are two less distinct hand prints and a small round red seal accompanied by another inscription which reads: “The honorable impression of the Chief Incarnate Lama of Kundeling Monastery.” The customary mantra Om Ah Hum appears in Lantsa letters with a syllable at the Dalai Lama’s head, throat and heart.

This tanka has unique interest since it represents the important seventh Dalai Lama and was apparently consecrated by the twelfth Dalai Lama and the Kundeling Lama. Also it is one of the few tankas which offers precise evidence of its date and provenance.

The seventh Dalai Lama, Kesang Gyatso (Blo-bzang bskal-bzang rgya-mtsho), exercised considerable power both temporal and spiritual, although during his unusually long reign (1720-1757), the Manchu Emperors of China established their grip on the Snowy Land. The twelfth Dalai Lama died in 1874 at the age of nineteen. The hand prints are those of an adult or near adult, Since the service normally takes place
soon after the work is finished, we may conclude that the painting was executed in about 1870, presumably in Lhasa, the residence of the Dalai Lama and the Kundeling Lama.51

THE SEVENTH DALAI LAMA

Amdo 18th century (?)
Holton Collection Acc. No. 36.499 7\(\frac{1}{4}\) x 5\(\frac{1}{4}\)
Tanka: Colors and gold on cotton. Appears to be a color print. Silk mount.
The seventh Dalai Lama appears much as described above, but a little older and more obese. Lions support his throne, and an image, apparently of Tara, replaces the book on the lotus blossom held by the left hand, the book taking its position beneath the sword on the opposite lotus blossom. There are no subsidiary figures.

This diminutive printed tanka with its simple but perfect mount presents an interesting contrast to the splendid one of the same subject, described above. In Tibetan art historical personages are usually rendered conventionally, but in these tankas we apparently have realistic portraiture.

TIBETAN KINGS

Kham 19th century
Shelton Collection Acc. Nos. 20.279, 281 ca. 20" x 13"
Pair of tankas. Colors and gold on cotton.

Each tanka features a Tibetan king enthroned and wearing a high white turban. The tankas have Chinese embroidered mandarin squares as thang-sgo; the veils were removed and preserved as katas (see Vol. IV, pp. 7-8).

GELUGPA ASSEMBLY TREE

Plate 51

T. Dge-lugs Tshogs-shing (title on lining)
Kham (Derge) 19th-20th century (?)
Shelton Collection Acc. No. 20.270 30" x 21"
Tanka: Colors and gold on cotton. Printed outline, probably from metal plate. An even gray line is visible in places where the paint has chipped away. Mount matches Tsong-kha-pa series (p. 66) with the addition of a vertical inset possibly symbolizing the root of the Assembly Tree (see p. 43).

The main deities of the pantheon and the sources of the Gelugpa revelation are represented. The four groups (one in the tree and three in the sky) compose a cruciform design which, mandala-like, emanates from and converges towards a center.

At the apex of the tree sits Tsong-kha-pa holding the almsbowl, his right hand in vitarka mudra. In his heart is Shakyamuni and in Shakyamuni's heart (scarcely visible)

is the supreme Buddha Vajradhara. In the foliage sit lamas, deities, and saints including the thirty-five Buddhas of Confession and the Eighteen Arhats. Fierce Yi-dam deities guard the top and Dharma-pala guard the base, below which the Guardians of the Four Directions (Lokapala) alternate with lions and makaras. Blossoms and fruit burst forth from the foliage.

The three cloud-bordered groups illustrate the three main streams of the doctrine, descending respectively from Maitreya, Manjushri, and Vajradhara.

Left: Maitreya is the largest figure in this group of Indian and Tibetan saints who have transmitted his line of teaching. Above this group, Maitreya reigns in Tushita Heaven attended by Atisha and Tsong-kha-pa. Tsong-kha-pa and his two disciples descend in a cloud.

Right: Manjushri is the largest figure in this group of the transmitters of his teaching. Nagarjuna and Atisha sit on either side of him. Amitabha Buddha reigns above in his western Paradise, attended by Avalokiteshvara and Vajrapani. Nagarjuna and two disciples descend in a cloud.

Upper center: The Tantric teachings of the Vajrayana descend in a direct line from Vajradhara through seven figures of Manjushri to Tsong-kha-pa. Vajradhara is attended by two white-turbaned kings, probably Song-tsen Gampo and Tisong. This group, unlike the other two, includes not only churchmen but ascetics, for the Vajrayana consists of yogic practices transmitted orally and telepathically from master to pupil.

The two rainbow-edged circles show eight transmitters with Nagarjuna at the upper left.

Below: The Wheel of the Law rises from a lotus blossom at the foot of the tree. On the waters sacred emblems float, celestial beings dance, and Mount Meru, center of the universe, stands surrounded by the continents. On the land at the left we see traditional emblems of royalty and at the right the artist and his assistant make offerings.

The strength and unity of the composition is impressive despite its complex symbolism and extreme delicacy of detail. The miniature figures are rendered with great sensitivity, and the harmonious balance of the rainbow colors suggests the polyphony of a musical orchestra. The feeling for light and space, and the delicate gradations of luminous hues in sky, clouds and flower petals, are expressive of Chinese influences which revivified Tibetan painting in the eighteenth century.54

This type of Assembly Tree with Tsong-kha-pa as the central figure shows considerable variation. According to Tucci, the original model was carved on woodblocks at Tashilhunpo and much imitated throughout Tibet.55

Published: *Marg*, p. 23, fig. 6.

55 Tucci, pp. 302-301, 408-409, pl. 83-84. See also Gordon, p. 28; Lessing, "Thirteen Visions," pp. 122, 130 n. 13, fig. 1-2; *Marg*, cover and pl. f.p. 26; Waddell, pp. 10-14, 56 ff.
GRADED WAY OF THE ASSEMBLY TREE

T. Lam-rim Tschog-shing (title on lining)

Kham (Derge) 19th-20th century

Crane Collection Acc. No. 11.693 31" x 21"

Tanka: Colors and gold on cotton. The two Assembly Tree tankas are technically similar and similarly mounted.

Shakyamuni here occupies the center instead of Tsong-kha-pa. In his heart is Vajradhara (yab-yum). The foliage of the imagined tree (actually no tree is depicted) shows in descending order: Dalai and Panchen Lamas (?); fierce Yi-dam; Buddhas of the Ten Directions; Bodhisattvas and Taras; two rows of Arhats; Dakini; Dharmapala; Guardians of the Four Directions.

Maitreya and Manjushri sit on either side of the central figure of Shakyamuni. Asanga sits at the top of the transmitters of Maitreya’s teachings. Nagarjuna sits at the top of the transmitters of Manjushri’s doctrine. Manuscripts and books symbolize both lines of teaching.

The Tantric practices are transmitted from Vajradhara (yab-yum) through Manjushri, two mahasiddhas, and Tibetan lamas.

At the lower center, the Wheel of the Law stands between Brahma who offers a wheel and Indra who offers a conch. Monks make offerings.

Dr. Lessing has left us a vivid account of the yogic meditation and vision which produced this Assembly Tree. The evocation takes place at the beginning of every Vajrayana ritual, after the taking of refuge in the “Three Precious Ones,” Buddha, Dharma, and Sangha, which Vajrayana Buddhism expands to include Lama or Guru (who leads the disciple to Buddhahood), Yi-dam (whose meditational forms are an expression of the Dharma) and Dakini (who like the Sangha are transmitters of the Dharma). The Tantric disciple, while repeating the expanded formula visualizes the vast assembly as resplendent living beings, blazing with light, their rays penetrating in the ten directions (zenith, nadir, and eight compass points). When, after long preparation, the devotee is able to envision the great concourse of sentient beings, perfect in every detail, they merge into one another and into the devotee, until all are absorbed into the undifferentiated dharmakaya (body of the Absolute).56

SETS OF CARDS SHOWING PERSONS, DEMONS, DEITIES, AND EMBLEMS

T. Tsa-ka-lin “miniature paintings”

Kham, Peh Eu 16th-19th century (?)

Shelton Collection Acc. No. 20.501-518 ca. 3-5" x 3-4"

About 390 cards, painted in colors, mostly rectangular and on stiff Tibetan paper; some on cotton cloth and square. Ink inscriptions, more or less lengthy, on the obverse of most cards in various types of Tibetan lettering.

The majority of the subjects are unusual and difficult to identify, seemingly Bon and (or) Nyingmapa, and used for mystical and magical rites. The cards appear to belong to several different sets.57

“When a priest was employed by a layman to exorcise evil influences, he took with him a pack of these cards from which he selected those needed and inserted them into split sticks, which were set up around the room above the sick man, against the tree that did not bear fruit, or on the stack of grain that was to be threshed. He then prayed or read from the Kanjur for an agreed length of time.”—Dr. Shelton.

“Obtained from the priest at Peh Eu, seven days north of Batang.”—Dr. Shelton

CEILING MANDALA

North China (Gelugpa temple) Shun Shih period (1644-1661)
Purchased Acc. No. 24.2481 21” x 19”

Colors and gold on clay plaster.

The mantra OM MANI PADME HUM appears in Lantsa letters in a five-petalled lotus within a circle of fire. OM is in the center and the other syllables are in each of the petals. A cloud design is in each corner.

57 Painted cards used for divination and as miniature substitutes for tankas are mentioned by Nebesky-Wojkowitz, p. 456; Waddell, p. 465; and Wayman, pp. 30-31.
Plate 24—Wheel of Existence, tanka, 17th century (?), 43\(^\text{h}\), p. 44.
Plate 25—Shakyamuni Buddha with Disciples and Arhats, tanka, 16th century (?), 28" h., p. 46.
Plate 26—Akshobhya Buddha, central tanka of series showing the Five Buddhas (detail), 17th century.
Plate 27—The Life of Shakyamuni Buddha, tanka, 19th-20th century, 34½" h., p. 46.
Plate 28—Shakyamuni Buddha and scenes from the Jatakas, tanka, 19th century, 32" h., p. 4
Plate 29—Mandala of Samvara, Nepalese pata, dated 1534, 38½" h., p. 50.
Plate 30—Floor Mandala of Akshobhya Buddha, 18th century (?), 36" square, p. 51.

Plate 31—Bija Mandala of Amitabha Buddha, tanka, 19th century, 18" square, p. 51.
Plate 32—Amitayus Buddha, 
tanka, 18th century (?), 
70''h., p. 52.

Plate 33—Ushnishavijaya, tanka, 
18th century (?), 60''h., p. 52.
Plate 34—Mandala of Vairocana Buddha, tanka, 17th century (?), 31" h., p.
Plate 35—Padma-heruka and the Bardo region, tanka, 17th century (?), 31”h., p. 54.
Plate 36—Mandala of Vajra Kumara, tanka, 17th-18th century, 28½″ h., p. 55.
Plate 37—Divination Chart, tanka, 18th century, 23 3/4" h., p. 56.
Plate 39—The Dakinis of the Three Places, tanka, 19th century, 18\(\frac{1}{4}\)" h., p. 58.
Plate 40—Lhamo, tanka, 19th century, 24" h., p.

Plate 41—Lhamo’s Emblems, Offerings, and Biya Mantra, silk veil. 20th century, 129" l., p. 61.
Plate 42—Paradise of Vaisravana, tanka, 17th century, 31"h., p. 59.
Plate 43—Mandala of Vasudhara, probably for ceiling, paper, 19th century, 34″ square, p. 59.
Plate 44—Paradise of Green Tara, tanka, 19th century, 28" h., p. 58.
Plate 45—Samye Monastery, tanka, 16th-17th century, 21"h., p. 64.
Plate 46—Bse Khrab Can, tanka, 19th century, 42" l., p. 61.
Plate 47—Beg tse, tanka, 19th century, 30\" h., p.62.
Plate 48—Paradise of Padma Sambhava, tanka, 17th century, 24\(\frac{3}{4}\)h., p. 65.
Plate 49—Sakya Pandita, tanka, 18th century, 24½” h., p. 66.
Plate 50—Tsong-kha-pa and scenes from his life, tanka (seventh in series of fifteen), 19th-20th century, 26" h., p. 66.
Plate 50a—Detail of twelfth tanka in Tsong-kha-pa series.
Plate 51—Gelugpa Assembly Tree, tanka, 19th-20th century, 30\" h., p. 69.
Plate 52—The Seventh Dalai Lama, tanka, about 1870.
Plate 54—Cards showing persons, demons, deities and emblems, 5" h., p. 71.
The Tibetan spoken language is related to the Burmese, and quite distinct from the Sino-Thai group although both may have a common origin. The writing reads from left to right in horizontal lines. It has never employed ideograms like the Chinese, but has an alphabet derived from Kashmiri letters, consisting of thirty consonants and four vowels, with a fifth inherent in each basic consonant unless otherwise indicated. The script, which is among the most beautiful in Asia, resembles the classical nagari script commonly used in the seventh century when the celebrated Tibetan king Songtsen Gampo (Srøng-btsan sgampo) sent Thon-mi Sambhota to India to study writing and bring back the Buddhist Scriptures. The Tibetans credit the characters and the alphabet to Thon-mi Sambhota, and Tibetan history relates that the king went into seclusion for four years to learn reading and writing, becoming so proficient that he translated some of the Scriptures.1 Today virtually all Tibetan monks and most laymen can read and write.2

Written Tibetan, which has continued relatively unchanged to this day, abounds in consonants, many of which are now mute in the dialect of Lhasa and the sedentary Tibetan peoples generally, although they are sounded in varying degree in the speech of the nomadic tribes. In the Lhasa dialect, different tones are used to distinguish words of the same sound that were once distinguished by the consonantal endings and prefixes. Thus the pronunciation varies, but the spelling is everywhere the same. The written language and the religion are in fact the two great unifying forces in Tibetan culture.3

In Tibet as in most Asiatic countries, calligraphy is considered a fine art, and many different forms of lettering have developed, the two principal types being the block letters, called uchan (dbu-chan “headed letters”), and the cursive, called umé (dbu-med “headless letters”). The block letters are commonly used in books and printed matter. If the type of lettering is not mentioned in the following descriptions it may be assumed to be this form. The Tibetan script is considered sacred, being based on the Sanskrit, which is of divine origin. For titles and ornamental purposes, an Indian script of the seventh century called Lantsa in Tibet, Ranja in Nepal, is often used (see Vol. II, pl. II). This is the script in which most of the early Buddhist works found in Nepal are written.4

For all ordinary writing, pointed wooden sticks and Chinese ink are used (pp.105-106). For the gold and silver lettering of religious manuscripts a brush is usually employed, the rough native paper having first been made smooth by rubbing with Chinese ink.

1 Bell, Tibet, pp. 23-25; Hoffman, p. 17; Norbu, pp. 140, 144; Richardson, p. 5 ff.; Rockhill, Notes, p. 671; Snellerove, pp. 141-144; Vira, Tibet, pp. 9-15.
2 For education in Tibet see Chapman, Dalai Lama, Pallis, etc.
Gold and silver inks, also used in tanka painting, are made by pulverizing tablets or lumps of metal and mixing with thin glue.\(^5\)

The Tibetans learned paper making from the Chinese, but although Chinese paper (which came into use as early as 105 A.D.) is generally manufactured from rags, Tibetan paper is made directly from vegetable fibers. Much of it is as thin as tissue and as many as eight sheets are pasted together to form the pages of religious manuscripts. The paper made from the roots of a shrub native to Central and Eastern Tibet is coarser and rougher than that made from the inner bark of laurel or willow. In Western Tibet whole shrubs are used. Less durable but softer and smoother than paper made from native plants is that manufactured from the bark of Daphne and other shrubs imported from Bhutan. This paper, made in the Gyantse area and resembling cream-colored cardboard, is most in demand for fine manuscripts unless indeed paper manufactured in Bhutan is imported for the purpose.

In brief, the raw material is soaked, beaten until pulverized, and spread out on a piece of cloth stretched in a frame about four feet square. When dried in the sun, the mixture is ready to be used as paper. Tibetan paper is tough, strong, and usually poisonous. Insects and mould fungi will not attack it, and people who spend much time with the books compain of severe headaches. According to Nebesky-Wojkowitz, an arsenical substance is mixed with the pulp, serving also to keep the ink from running. Chapman says that one of the barks used is poisonous in nature.\(^6\)

For printing, see pp. 107-108, 111, 121.

**PEN CASE AND PENS**

*T. Smyug-sgro* (pen case) and *smyug-gu* (pen) (Pronounced “nyu-shu” and “nyu-gu”)

Kham 17th century (?) Made in Derge

Shelton Collection Acc. No. 20.415

15 1/8” l., 1 3/8” w.

Heavy iron case with oval cross section, in two parts, each with loop through which suspension thong passes. Front, originally gilded, has all-over pierced decoration of interlacing foliate scrolls and undulating dragons, with a running deer as its central motif. Back has incised pattern of overlapping scales and three Chinese *shou* emblems. Contains five pointed wooden sticks used as pens.

The decoration of the case, especially the running deer motif, is a survival of the ancient nomadic “animal style” of Central Asia.\(^7\) For Derge metalwork see Vol. I, pp. 9-10.

Monks and government officials who have to do with the writing of documents wear iron or brass pen cases suspended from, or thrust through, the belt. When rivalries among the monks lead to blows, the pen cases become convenient and effective weapons.

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\(^5\) Shelton notes (N.M.)


\(^7\) E. Bunker, C. Chatwin and A. Farkas, *Animal Style* *Art from East to West*, Asia Society, N. Y., 1970; George N. Roerich, *The Animal Style Among the Nomad Tribes of Northern Tibet*, Prague, 1930, p. 38, pl. III.
The Tibetan writer sits cross-legged on a rug on the ground. His wooden pen, held between the fourth and little finger, slides over the rough Tibetan paper far more easily than would a steel pen or brush. See also pp. 105, 121.

“LETTER” AND STYLUS

China, Yunnan (Likiang) 19th-20th century
Purchased Acc. No. 49.409
Letter: 7½" x 2¼" x 1"
Stylus: 3½" l.

Five wooden tablets. Two outer ones lacquered red on the outside with golden floral pattern. Inside of outer slabs and both sides of others are slightly recessed, painted black, and covered with a film of powdered chalk, much finger-printed and showing Tibetan letters traced by means of the bamboo stylus which has a divided handle; (a pointed stick or the little finger are more often used).

Due to the rarity of paper in most parts of Tibet, the ancient practice of writing on wood has continued up to the present.

Used especially for conveying secret messages, the tablets are bound with a thong and dispatched by a servant who is trusted to wipe off the writing in case of danger. The chalky film is produced by lightly rubbing a bag of powdered chalk over the board, which is sometimes slightly oiled.

The 14th Dalai Lama describes how at the age of eight, following the method always used in Tibet, he learned to write by using a wooden board covered with chalk dust, first outlining the letters without ink and then writing over them with ink. After about eight months he had mastered the script sufficiently to be permitted to write on paper.

INK POT

Kham 19th-20th century
Crane Collection Acc. No. 11.580

Bulbous brass body and spreading base with lotus petal decoration. Nicks in rim form pen rest.

Chinese ink (often called India ink), or its Tibetan equivalent, is sold in the form of sticks or elongated cubes. The Chinese writer rubs it, as needed, in water on a smooth stone. The Tibetan writer mixes the pulverized ink with water and keeps it in a pot. Black ink is made from soot or lamp black mixed with gum or gluten. The quality depends on the oils burned but the commoner kinds are made from the wood of the fir. Chinese ink is used for both writing and block printing. It is particularly indelible and makes a clear lasting impression.

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8 For pen cases and pens see Chapman, p. 73, pl. f.p. 91; Chibetto-no-Hihoten, Nos. 196, 198; Pallis, p. 258; Rockhill, Notes, p. 719; Rockhill, Chinese Sources, p. 281; Teichman, op. cit., p. 148; Waddell, p. 202.
9 Bell, Tibet, p. 87; Chibetto-no-Hihoten, Nos. 196, 198.
10 Dalai Lama, p. 46; Das, Journey, p. 81; Nebesky, Gods, p. 47; Pallis, p. 314; Waddell, Lhasa, p. 374; Shen, pl. p. 57.
11 For ink see Carter, pp. 32-34; Sankritayana, p. 780; Shelton notes (N.M.)
INK POT
Kham 19th-20th century
Shelton Collection  Acc. No. 20.389  5\(\frac{3}{8}\)" h.
Lower part is like the above but without lotus petal decoration. Upper part, now separate but originally roughly soldered to pot, is a long neck with a projecting collar in the center, lotus petal band at base, and mouth suggesting a thirteen-petalled blossom in process of opening.

PORTABLE INK POT
Kham 19th-20th century
Holton Collection  Acc. No. 36.479  3\(\frac{1}{4}\)" h.
Bulbous body and tubular neck of copper; broad collar and high spreading lotiform base of white metal. Conical lotiform lid of white metal with copper stopper is tied to the neck of the pot. The ink pot is suspended from the belt by the same cord that holds the pen case. The ink is pulverized and mixed with sufficient water to saturate a little silk or cotton waste which is thrust into the bottle so that the ink will not spill when carried. The writer presses the pen into the saturated waste.\(^{12}\)

The form of the portable ink pot echoes that of the holy water vase (Vol. 11, pp. 42-43).

WOODBLOCK (for printing page of the TANJUR?)
T. Dpar or par
North China (Gelugpa temple) 19th century Lhasa workmanship
Purchased  Acc. No. 23.177  3\(\frac{1}{2}\)" x 18" x 1"
Inked block, carved in relief on both sides with seven lines of Tibetan letters inverted.

This block was brought with others from Lhasa to Urga (now Ulan Bator), Outer Mongolia, by the thirteenth Dalai Lama when he fled from the British invaders in 1904.\(^{13}\)

The Far East, unlike Europe, reckons the invention of printing from the beginning of woodblock printing, and has generally considered movable type a rather unimportant later development. Woodblock printing was the invention that transformed Asian culture by quantity production, and in quality as well as quantity it has always been pre-eminent in the Far East. The art arose in China at least as early as the eighth century, when it was employed, as in Tibet up to the present, for multiplying sacred texts and images.

It is not known when woodblock printing was introduced to Tibet but by the seventeenth century, it had become an important activity of the Tibetan monks. In the large monasteries the work is usually done on order, the client supplying his own paper and ink.

With the exception of metal plates used for some of the printing at Derge, Tibetan printing is done entirely by means of woodblocks. Movable type was known in China from the eleventh century, but it was never used in Tibet. See also p. 42.

\(^{12}\) Shelton notes (N.M.); see also Chapman, pl. f.p. 244; Chibetto-no-Hikotem, Nos. 196, 198; Rockhill, \textit{Notes}, pp. 719-720, pl. 29; Waddell, p. 202, illus.

\(^{13}\) See Tucci, \textit{Tibet}, pp. 47-48.
The process of woodblock printing in Tibet is roughly as follows: the block, usually of hazel, birch, or walnut, is cut roughly to the shape of the book page or charm, and the surface made smooth. It is then rubbed over with a paste or size to further smooth and soften the surface. The drawing or lettering is transcribed by hand on a thin paper which is applied face downward while the block is still wet with paste. Subsequently the paper is rubbed off leaving a clear impression in ink upon the block, an inversion of the original text or drawing. The block is then cut away with a sharp graver so that the letters or designs are in fairly high relief. The printers (as observed by Migot at Derge) work in pairs, one on each side of a big bench. One selects the block and puts it on the bench. The other smears it with ink by means of a felt pad. The first lays the paper on the block and the second takes the impression by running a heavy leather roller over it. In Central Tibet the monks work in groups of three; one cuts the paper; the second prepares the block; the third inks the block, places the paper over it, and smooths it over with a brush. The printing comes out legible or otherwise depending on the wear of the block and the quality of the paper.

The cutting of the blocks is the operation requiring the most time and skill. Hence at the end of most printed books, in addition to the author and place of printing, the name of the block cutter is given and the name of the patron who paid for the cutting of the blocks.\textsuperscript{14}

For printing see also pp. 42, 111, 121.

WOODBLOCK FOR TIBETO-MONGOL CHARM
Outer Mongolia (Ulan Bator) Chêng-tê period (1506-1521)
Purchased Acc. No. 40.231

\[8\frac{3}{4}'' \times 21\frac{1}{2}'' \times 1\frac{1}{4}''\]

Five deities appear above five invocations in alternate lines of inverted Tibetan and Mongolian characters. Figures stained with red, inscriptions with black ink. Skillfully carved.

See Volume II, p. 17 for full description of charm printed from this block.

WOODBLOCK FOR CHARMS TO WARD OFF ACCIDENTS AND OTHER EVILS
Purchased Acc. No. 40.230

\[8\frac{1}{2}'' \text{ sq.}, \frac{3}{4}'' \text{ d.}\]

See Vol. II, pp. 16-17, pl. IX-X for charms printed from the two sides of this block.

WOODBLOCK FOR PRINTING CHARMS (?)

Holton Collection Acc. No. 36.522

\[6'' \times 1'' \times \frac{3}{4}'' \text{ d.}\]

Elongated wooden cube with perforated projection at one end for handle. Emblem carved in linear relief on each of four sides: flaming sword; spear or banner; arrow; spindle and charm of crossed threads.

Described by vendor as "sorcerer's instrument" and so listed in Volume II, p. 53, but probably for printing paper charms.

In Tibet, enormous respect is felt for the written word, whether or not it contains
the Doctrine. To carry a book under the arm or lower than one's waist, to throw
even a fragment of writing on the ground or to destroy it in any way except by
burning is considered a sacrilege. The Scriptures possess even greater sanctity than
images, for it is by the Word that the form is given life. Also, images, however holy,
represent the recollected visions of individuals, which can never be as reliable a guide
as the Scriptures. Thus in the temples and chapels the sacred volumes should not be
placed below the images but always above or to the side.¹

Although many Tibetan books were translated from Indian or Chinese texts, there is
also abundant indigenous literature, consisting largely of metaphysical treatises, poetry,
histories, and the lives of saints. A few popular books are sold by itinerant vendors,
but most are made to order in the lamaseries.²

The standard Tibetan book consists of a stack of unbound leaves of tough Tibetan
paper, horizontally wide and vertically narrow, usually wrapped in cloth or silk, placed
between two rectangular wooden slabs (covers), and bound with a leather strap. The
texts are hand lettered or block printed (as in Europe before Gutenberg) on both
sides of each leaf.

The Tibetan book takes its format from the Indian Buddhist books which were hand
lettered on strips of palm leaf, and strung together with cords passing through two
perforations in the leaves. Although the Tibetans seldom cut the perforations and never
use them, they survive as decorative circles interrupting the texts on the pages of some
of the older manuscripts (Pl. 56).

For reading, the book is placed across the knees or on a low table. Each leaf is lifted
and read on both sides. Thus a second orderly stack forms as the first diminishes.

The most important books are the volumes of the Buddhist Scriptures, composed of
two great collections, the Kanjur or canon in 100 to 108 volumes, and the Tanjur
or commentaries in 209 to 225 volumes. The number and arrangement of the volumes
depends on where the edition was printed.

The extreme bulk and weight of the complete set of scriptures may be imagined from
the fact that one manuscript volume of the Kanjur in the Museum collection with its
wooden covers measures about 9" x 9" x 29" and weighs over 60 pounds. The Kanjur
volumes are larger than those of the Tanjur, a practice which may derive from the
birch bark manuscripts of Kashmir. The Indian palm leaf manuscripts were of smaller
size, as they were limited by the natural width of the palm leaves.³

¹ Bell, *People*, p. 134; Lessing, p. 154; Morgan, pp. 271-272; Norbu, pp. 139, 306; Pallis, p. 279; Snellgrove,
p. 227; Tucci, *Tibet*, p. 199; etc.
The *Kanjur*, (Bka'-gyur, “The Word Translated”), consists of Tibetan translations of 84,000 discourses or teachings attributed to the Buddha and to Indian Buddhist teachers. Shakyamuni, of course, wrote nothing himself. His words were transmitted orally, telepathically and by means of gestures until several hundred years after his death when they were written in Pali, Sanskrit, and other Indian languages. The Tibetan translations were based mainly on the Sanskrit, and also to some extent on the Chinese and other Indian versions of the Tripitaka. Although a few translations date from the seventh century, most were made in the eighth to ninth and eleventh to thirteenth centuries, by learned Tibetan monks working with Indian, Nepalese, and, in some cases, Chinese scholars.4

Although the Tibetan language was entirely oral until the seventh century, a rich and flexible vocabulary had developed to give expression to Bon religious and philosophical concepts that were rooted in Tibetan thought long before the introduction of Buddhism. This vocabulary was expanded and adapted to the needs of the new religion. Thus the Tibetan translations, although meticulous, are not (as is usually stated) mechanical. They are accurate in the best sense, reflecting the intentions and spirit of the Indian texts.5

The *Tanjur* is a collection of commentaries and miscellaneous treatises, written by Indian and Tibetan scholars, mainly between the seventh and thirteenth centuries, dealing with a variety of subjects including history, grammar, poetry, logic, rhetoric, law, astrology, divination, medicine, and the arts, all of which are adjuncts to the religion.6

All the important Indian Buddhist literature was translated and made available to the Tibetan people, making the *Kanjur* and *Tanjur* by far the most complete and accurate of the Buddhist Scriptures. Moreover, the cold dry climate of Tibet, the almost indestructible Tibetan paper, and the devoted care of the Tibetan monks preserved the Tibetan texts, while the damp heat of India, repeated Muhammedan invasions, and the extinction of Buddhism in India have resulted in the loss of most of the Sanskrit originals.

True, Chinese and other invasions and the ensuing destruction of monasteries brought about the destruction of countless Tibetan volumes as well as the woodblocks for printing them, but complete editions of the *Kanjur* and *Tanjur* exist today in libraries throughout the world, especially in the universities and temples of Japan. In the United States they may be found at the Library of Congress, University of Chicago, Harvard, Stanford, and Columbia Universities.7

Although the Tibetan Scriptures are of the utmost importance to the student of Buddhism, no complete translations of either the *Kanjur* or the *Tanjur* exist in any

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4 Bell, Tibet, p. 86; Bell, Religion, pp. 45-46; Gyatsho, pp. 2-8; Waddell, pp. 156-158.
6 Bell, Religion; Waddell, pp. 164-165.
7 For detailed information on the distribution of the Kanjur and Tanjur see Ch’en. A Lhasa edition of the Kanjur was acquired by Yale University in 1950, and it has since been completely catalogued and indexed.
occidental language, and the bulk of the collection is still unstudied by western scholars. The Kanjur has been classified in different ways. We will follow the 14th Dalai Lama, dividing it into four sections, the three which compose the Chinese Tripitaka, plus the Tantras:

1. Vinaya. Discourses dealing with the education and training of the devotee. In most editions this section includes the Jatakas. 13 volumes.

2. Sutra. Discourses on miscellaneous subjects. 30 volumes.

3. Abhidharma. Psychosophy. Discourses on Transcendental Wisdom (21 volumes) "Association of Buddhas" (six volumes) "Accumulated Jewels" (six volumes) and "Nirvana" (two volumes). 35 volumes.

4. Tantra. Discourses on rites and yogic practices. 21-24 volumes (sometimes included in the Sutra division).

In popular parlance, however, the Kanjur, like the Tanjur, has but two great divisions, the Sutra and the Tantra, the former referring to the teachings and the latter to the meditational practices. It is the acceptance of the Tantras which distinguishes the Vajrayana Buddhism of Tibet from other forms of Buddhism. (The early Tantras are, however, also accepted by the Mantrayana or Shingon Buddhism of Japan.)

The various sections of the canon were organized to form the Kanjur and the Tanjur in the thirteenth century. The monumental task of printing the canon with carved woodblocks was first accomplished in China in 1410 (Yung Lo period). The earliest Tibetan edition of the Kanjur was printed at Narthang in 1732. Editions were subsequently printed at many different monastic centers including Litang, Derge, Chone, Kumbum, Chamdo, Lhasa, and Peking.

The Tanjur was printed at Narthang in 1742; editions were also printed at Chone, Derge, Peking, and Lhasa. See also p. 124.

The memorizing, recital, and choral reading of the Scriptures are important devotional exercises and forms of worship, and the volumes are revered as the most sacred of ritual objects. There should be at least one on every altar, symbolizing the second member of the Triad (Buddha, the Law and the Assembly), the other two members being symbolized by an image and a stupa (see also Vol. I, p. 38, II, pp. 33-34). In the temples and finer domestic chapels a complete set of the Kanjur and the Tanjur is stored in open compartments or shelves reaching to the ceiling on each side of the altar. (Cf. Vol. II, Pl. 14, p. 29; the placing of books below images is here apparently incorrect.)

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8 Dalai Lama, p. 239; Gyatsho, pp. 2, 32 ff.; Waddell, pp. 158-164.

9 For the Buddhist Tantras see Bell, Religion; Bhattacharyya; Blofeld; Dasgupta; Gyatsho; Evans-Wentz; Tibetan Yoga; Govinda; Norbu; Snellgrove; Snellgrove, Hycaya Tantra; Tucci; Tucci, To Lhasa, See Govinda, p. 293 ff. For further references, especially Avalon, Guenther, Suzuki. For complete studies see also F. D. Lessing & A. Wayman, Mkhhas grub rje’s Fundamentals of the Buddhist Tantras, Paris, 1968; Alex Wayman, "Analysis of the Tantric Section of the Kanjur Related to Tanjur Exegesis," Indo-Asian Studies, I, edited by Raghu Vira, New Delhi.

The Newark Museum is concerned primarily with Asian ethnology and art, and does not therefore collect Tibetan literature per se, but the examples in the collection which have been identified are included in this catalogue.

In addition to the volumes catalogued in the following pages, see Vol. 11, p. 13 (book contained in charm box) and p. 21 (page from choirmaster's book).

For paper in Tibetan books, see p. 105.

TRANSCENDENTAL WISDOM IN 8,000 SLOKAS

Leaves from Illuminated Palm Leaf Manuscript

S. Ashtasahasrika Prajna-paramita

Nepal 12th century

Jasper E. and Edward M. Crane Fund and Mrs. C. Suydam Cutting Endowment Fund

Acc. No. 64.55 A-B  Each 2" x 21"

Two leaves (four pages). Text of five lines in three columns of Ranja (T. Lantsa) letters (?) in black ink on each page. In center of obverse of each leaf a deity is painted in sketchily cursive style. 'A: Avalokiteshvara Sadaksari. B: Vajrapani (?). Painted designs adorn the perforations through which cords were drawn tying leaves and cover of volume together. Chief colors are a rosy red, blue, and yellow.

The leaves are from the Kanjur volume which is most popular in Nepal and Tibet. See p. 115.

The illustrated manuscripts which have survived from Pala India as well as Nepal (eleventh and twelfth centuries) show both the origin of the Tibetan book format and sources of Tibetan painting styles. Palm leaves were used in India and Nepal for Buddhist books until the fifteenth century when paper came into general use.¹¹

TRANSCENDENTAL WISDOM IN 100,000 SLOKAS

Illuminated Manuscripts  Plate 56

S. Satasahasrika Prajna-paramita

T. Kanjur Sher-phyin 'bum (see below)

Kham 15th-16th century  Lhasa workmanship

Crane Collection  Acc. No. 11.721-734  Leaves: ca. 8" x 25"

14 Tibetan-style books, 322 to 384 leaves (644 to 768 pages) per volume. No covers.

Leaves of Tibetan paper hand-lettered on both sides in alternate lines of gold and silver Tibetan characters on smooth black inked surface, six to eight lines on each page. Some pages have red marginal lines and deep blue margins. Each volume has one or more title pages covered by silk veils; at each side of the lettering a divinity, saint, or Red Hat church dignitary is painted in miniature; these paintings vary considerably in style and execution.

The volumes may be identified by their markers, which are rectangular cloth tabs, giving the volume number (actually a letter of the alphabet) and the abbreviated title; the marker is attached to the left-hand edge of the first title page so that it hangs over the end of the book and can be consulted while the volume rests on the shelf. (The

¹¹ See Kramrisch, pp. 143-144, fig. 74-81.)
cotton cloth markers for these volumes are recent, replacing the silk originals. The notations are covered as always by protective outer tabs.)

These are Volumes I to XV (XI is missing) of the Sher phyin 'bum, often called simply Kanjur 'bum which consists of twenty-one volumes. 'Bum means 100,000 (slokas). Sher phyin is literally “the going beyond wisdom.” The 'bum proper consists of twelve volumes. The nine additional volumes are abridgements or paraphrases of the first twelve. These belong to the Abhidharma section of the Kanjur. See above introductory notes.

The Sher-phyin 'bum (S. Prajnaparamita), also called the Diamond Sutra and The Great Mother, consists of discourses addressed by Shakyamuni to Subhuti and other celestial beings. The first of the Mahayana writings, it dates from about the first century B.C., and is believed to have been hidden away in the custody of the nagas until mankind was sufficiently enlightened to comprehend it. In the second century A.D., this great Sutra, which preaches that all phenomena are unsubstantial or void in their true nature, became the basic teaching of the Madhyamika school as expounded by Nagarjuna.12

Published (an introductory page): Olson, p. 17, fig. 16.

TRANSCENDENTAL WISDOM IN 100,000 SLOKAS, VOL. 4 Illuminated Manuscript
Kham 16th century Lhasa workmanship
Crane Collection Acc. No. 11.749 Leaves: $6\frac{1}{4}'' \times 24\frac{1}{2}''$
Similar to the above. Text entirely in silver except for first three pages which have some gold lettering. Title page has two miniatures of Maitreya.
Same title as 11.724 but contents not the same.

COLLECTION OF MANTRAS, VOL. I & II Illuminated Manuscripts Plate 56
T. Kanjur Gzungs-bsdus
Kham 15th-16th century Lhasa workmanship
Crane Collection Acc. No. 11.735-736 Leaves ca. 8'' x 24''-26''
Two Tibetan-style volumes, 330 leaves (660 pages) per volume. No covers. Similar to the above.
Volume One has an introductory page composed of many layers of paper pasted together to form a heavy thick board; a central recessed area gives the standard opening phrase “In the language of India” in large raised gold Tibetan letters; framing this are thirty-two small recessed panels, each containing a miniature of a deity, hierarch, or saint. Three silk veils cover this opening page. Page 2 reads “Arya Manjushri namasamgiti” (in Tibetan characters). The second title page includes a miniature of Manjushri and Avalokiteshvara and continues as follows: “In the language of Tibet, setting forth clearly the sacred signs of the venerable 'Jam-dpal (Manjushri). Adora-

tion to Jampal who again became a youth." The three following leaves each include in the upper corners a pair of miniatures of Red Hat lamas or deities. The text is in alternate lines of gold and silver and each leaf has two perforations within thin red and gold circles, copied from the Indian manuscript from which the Tibetan texts were translated. (The Indian books were held together by cords passing through the perforations. The Tibetan books had no need of cords.)

These volumes belong to the *Sutra* section of the *Kanjur*.

**LEGENDS OF PREHISTORIC TIMES, VOL. II**  
*Manuscript*  
T. Kanjur  
*Bskal-pa bzang-po*  
Crane Collection  
Acc. No. 11.738  
Leaves 8" x 25"

Tibetan-style book. 255 leaves (510 pages). Similar to the above.

On first few leaves gold and silver lines alternate. The rest of the leaves have silver lettering with middle line gold.

The *Sutras*, to which this volume belongs, compose one of the four divisions of the *Kanjur* as explained in the introductory notes.

**FIVE CLASSES OF MANTRAS, VOL. I**  
*Illuminated Manuscript*  
T. Kanjur  
*Gzungs-sde-nga*  
Crane Collection  
Acc. No. 11.737  
Leaves ca. 8" x 24"-26"

Tibetan-style book. 186 leaves (372 pages). No covers. Similar to the above.

The volume is in five sections, each having a title page with two miniatures that are more freely painted than in most of the manuscripts. The pages are damaged and some of the miniatures destroyed, but this does not seriously interfere with the text. This may well be the earliest volume in the Museum collection. It belongs to the *Tantra* section of the *Kanjur*.

**KANJUR VOLUMES**  
*Manuscripts, some Illuminated*  
Kham  
16th century  
Lhasa workmanship (?)  
Shelton Collection  
Acc. No. 20.468-491  
Pages: ca. 7" x 22-26"  
Books: 4"-7" h.

24 Tibetan-style books. 200 to 450 leaves (400-900 pages) per volume. No covers. Similar to the above.

Lettered in silver with occasional lines of gold, seven or eight lines to a page. A few of these volumes have miniatures on title pages. Most title pages have colorful checked Indian silk veils and silk markers, much faded and disintegrated.

The volumes are from the following sections of the *Kanjur*:

- **Vinaya**: 2 volumes
- **Sutra**: 15 volumes
- **Abhidharma**: 6 volumes
- **Tantra**: 1 volume
TRANSCENDENTAL WISDOM IN 8,000 SLOKAS  Manuscript with Covers

S. Ashtasahasrika Prajna-paramita

T. Kanjur Sher-phyin Brgyad-stong-pa

Kham 16th century Lhasa workmanship  Book: 7¼" x 26½" x 7"

Gift of Dr. Albert L. Shelton  Acc. No. 20.494

Leaves: ca. 7" x 25"

Covers: 7¼" x 26½" x 1¾"

Tibetan-style book. 155 leaves (310 pages). Two heavy wooden covers, stained brown, have scroll carving in low relief at one end. Leather binding strap with brass buckle.

Tibetan paper. Leaves hand-lettered on black-inked ground in much diluted silver and gold, mostly in alternating lines. Six lines to a page. Red marginal lines.

This most popular of the Kanjur volumes contains the gist of the Prajna-paramita and is intended for average and junior monks. It was translated from the Sanskrit in the eighth century under King Ti-song. It is the book which Manjushri holds on lotus blossoms.

The Buddha repeatedly describes the infinite merit to be attained by transcribing and repeating this Scripture. Thus the copying of the Sutra, especially in this abbreviated form, became a favorite occupation of the Tibetan monks.

TRANSCENDENTAL WISDOM IN 8,000 SLOKAS  Manuscripts with Covers  Plate 56

Kham 19th century Brought from Lhasa  Book: 9" x 28½" x 8½"

Shelton Collection  Acc. No. 20.495

Leaves: 83¼" x 27"

Covers: 9" x 28½" x 1½"

Tibetan-style book. 346 leaves (692 pages). The two heavy wooden covers are lacquered orange-red. Carved and gilded lotus and scroll design flanking monster face at one end of covers shows when book rests on shelf. Upper cover has floral scroll design in golden yellow. A rawhide strap with metal buckle holds the book together.

Paper is heavier, smoother, and softer than in other Kanjur volumes. Wide margins of deep blue. Each page has seven lines of large regular gold letters on black.

Three title pages have thick blue mats. First and second title pages show “All Powerful Ten” emblems in gold at each side. First title page has three lines of very large Tibetan letters in high relief with rough pearls separating the syllables. It reads as follows:

“In the language of India, ‘Holy Teaching of Transcendental Wisdom in 8,000 slokas.’ In the language of Tibet, ‘Holy Teaching of Transcendental Wisdom in 8,000 slokas, Chapter One.’”

A Lhasa princess took this magnificent volume to Batang in 1890 as part of her dowry when she married a prince of Batang. It weighs over sixty pounds. The paper is probably from Bhutan.

Published: Olson, pp. 14-15, fig. 14.
TRANSCENDENTAL WISDOM IN 100,000 SLOKAS, VOLS. III, IV, XI, XII  Xylographs (?)
Kham 19th century (?) Printed in Peking (?)
Shelton Collection  Acc. No. 20.465,466 A-C  Leaves: 5” x 22”; 7” x 27”
4 Tibetan-style books. 290 to 313 leaves (580-626 pages) per volume. No covers.
Thin ivory-toned paper. Text printed in black Tibetan letters, eight lines to a page.
Chinese page numbers in margins. Title pages, printed in red, have faded badly. Main
title pages have cloth-covered mats and thin silk veils.

MEDICAL BOOK, MAN-NGAG-RGYUD, VOL. III  Xylograph (?), Illustrated
Kham 19th century (?) Printed in Derge
Shelton Collection  Acc. No. 20.464  Book: 3¼” x 19” x 3”
Leaves: 3¼” x 16”
Tibetan-style book. 262 leaves (524 pages). No covers.
Thin brittle brownish paper (two sheets pasted together to form most leaves); six lines
of Tibetan printed in black on each page. Two pages have printed miniatures of
Buddhas and hierarchs. Title page reads: “A concentrated treatise (nectar essence) on
the Eight Secret Parts, third volume of Man-ngag-rgyud,” first in Sanskrit, then in
Sanskrit transliterated with Tibetan characters, then in the Tibetan language.
The medical literature of Tibet is largely derived from India. This is the standard
medical book.13

LAMA’S HANDBOOK  Manuscript with Covers
T. Zab-ch’os “The Profound Doctrine”
Kham  17th-20th century (?)
Crane Collection  Acc. No. 11.720  Book: 3¼” x 18½” x 4½”
Pages: ca. 2¼” x 17½”
Tough brownish paper. Black and red cursive lettering of several kinds.
“This is a lama’s handbook to be used as a guide during religious exercises. By the
alternating use of red and black ink, heavy and fine print and various marks interspersed, he is guided, while chanting the text, as to where to ring the bell, make
prostrations, and to note various other observances pertaining to the temple service.
This volume contains many chapters—sometimes three or four leaves comprise one
ritual. That it has been very assiduously used is attested by the heavy coating of grease

13 Das, Dict., p. 953; Morgan, p. 264; Waddell, p. 167.
on the margins of each leaf, which have purposely been left very wide, as this is a book that comes into daily use. This book is evidently some decades old. It is, however, not written by one person, but by many. As parts tear or wear out, they are replaced by a new leaf, copied by the owner himself or a friend.”—Albert E. André

BON PRAYERS FOR THE DEAD Manuscrupt
Kham 17th-20th century (?) Lhasa workmanship (?)
Crane Collection Acc. No. 11.653 12½" x 13¼" x 1"
Tibetan-style book. 43 leaves (86 pages). No covers.
Stiff, yellowish paper. Black Tibetan cursive letters of different kinds, five lines to a page. Some words in red, some banded with yellow. Red marginal lines. Two title pages have linear border designs in red.

"Bought from mendicant Bon (Black Hat) monks on their way to Jola from Lhasa.”—Dr. Shelton
The above notes by André seem applicable to this volume as well.

GELUGPA SORCERERS' HANDBOOK Manuscripts
Amdo 17th-20th century (?)
Holton Collection Acc. Nos. 36.437, 438, 439, 441, 523, 524 Leaves: 9" - 14" x 3"-4"
Six books. Five are Tibetan-style, one is stitched.
Lettered on both sides in black ink with some words in red and some blocked over with yellow. Various sizes and types of Tibetan lettering. A few magical drawings, charts, and charms are included.
See above notes by André.

BIOGRAPHY OF MILAREPA Illustrated Manuscript Plate 57
T. Mid-la-ras-pa'i rnam-thar (Milarepa namthar)
Amdo 17th-18th century (?)
Holton Collection Acc. No. 36.280 Book: 4" x 23" x 2"
Leaves: 4" x 23"
Tibetan-style book. 244 leaves (488 pages) wrapped in a large square of brown cotton cloth. No covers.
Tough, ivory-toned paper, hand-lettered in black ink with some words and letters in red, and many barred with yellow. Five lines to a page. Text interspersed with illustrations in ink and full color, showing events in Milarepa's life. Four illustrations on some pages. Red marginal lines.

Milarepa, “Cotton-clad Mila” (ca. 1038-1122), is the great Tibetan poet-saint of the Kargyupa (Bka'-rgyud-pa) order, who led a wandering ascetic life in the Himalayan mountain solitudes. His “Hundred Thousand Songs” are popular among all Tibetans.
He is pictured clad in a single white cotton cloth, the dress of the Kargyupa ascetic, seated with his right hand held to his right ear. (This is the pose Indian and Tibetan singers assume when they force their voices to a high falsetto.)

This biography, ascribed to Milarepa's pupil, Rechung, has been translated into English.¹⁴

"TREATISE ON THE GREAT VEHICLE" Xylograph (?), Illustrated

China Dated Tao Kuang period, 1821 (Obtained in Nanking)
Purchased Acc. No. 24.2478 4½” x 13¼” x ¾”

Chinese-style folded book consisting of many sheets of thin Chinese paper pasted end to end and folded accordion style into 80 continuous leaves (160 pages). Cardboard covers.

Text longitudinally printed on one side only, in black Tibetan letters transliterated from the Sanskrit, seven lines per page.

At beginning of text, printed scene of two Buddhas, one above the other, both surrounded by Chinese divinities. At end a standing Chinese guardian divinity. Om Ah Hum is printed in red Tibetan letters on the back of each figure. Imprint of rectangular red seal on text every few folds. Cover gives title (?) in Chinese letters.

Under the influence of printing, the folded book gradually evolved from the earlier rolled manuscripts of China. Folded books have been used for Chinese Buddhist literature from about the tenth century to the present. The text normally reads horizontally, not longitudinally as here. During the Ch'ing dynasty many such books were printed in Tibetan at the imperial press in Peking.¹⁵

ASTROLOGICAL HANDBOOK Illustrated Xylograph Plate 58

T. Rtsi-kyi Blangs-dor (tsikyi langdor) "calculation for and against"

Amdo 17th-18th century (?)

Holton Collection Acc. No. 36.440 3¾” x 10¾” x 1”

Stitched book, with dark blue damask cover, hinged lengthwise. 75 leaves, 150 pages.

Printed in black and red Tibetan characters on very thin ivory-toned paper, with additional hand notations in red and black ink. Many charts and diagrams, some hand colored with superimposed revolving disks and pointers.

Used for casting the horoscope, and as a guide for making calendars, astrological figures, signs of the zodiac. In these almanacs, Tibetan traditions are blended with foreign ideas, mainly Chinese.¹⁶

¹⁴ Evans-Wentz, Milarepa; see also G. C. C. Chang, The Hundred Thousand Songs of Milarepa, N. Y., 1962.
¹⁵ Carter, pp. 58, 145.
¹⁶ Rockhill, Chinese Sources, pp. 234-236; Tucci, p. 741; Tucci, Tibet, pp. 128-129, 143-144, 154, 160; Waddell, p. 450 ff.
Stitched books developed from Chinese folded books during the tenth to eleventh centuries, and most of the extant Chinese books from the Sung dynasty are stitched. However, the Buddhists never adopted this form, and it was confined mainly to Confucian, Christian, Manichean, and secular literature. It became the usual book form in the West. Actually this book is composed of nine signatures, each bound with silk in various colors, and made up of from eight to eleven double leaves, uncut, printed on one side of each sheet, showing clearly how the stitched book evolved from the folded book.17

Published: Gordon, Religious Arts, pl. 26; Marg, p. 58, pl. 4-5.

<table>
<thead>
<tr>
<th>ASTROLOGICAL HANDBOOK</th>
<th>Illustrated Manuscript</th>
<th>Plate 58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amdo</td>
<td></td>
<td>17th-18th century</td>
</tr>
<tr>
<td>Holton Collection</td>
<td>Acc. No. 36.283</td>
<td>3” x 10” x 1”</td>
</tr>
<tr>
<td>Stitched book, with light blue damask cover, hinged crosswise. 93 leaves, 186 pages.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand lettered in several types of cursive and semi-cursive Tibetan characters, in black and red ink, on heavy tough paper. Many skillfully drawn diagrams and emblems, some very intricate, painted in full color.</td>
<td></td>
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<tr>
<td>A unique specimen, beautifully executed.</td>
<td></td>
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<tr>
<td>Published: See above.</td>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>NASHI FUNERARY BOOK</th>
<th>Pictographic Manuscript</th>
<th>Plate 57</th>
</tr>
</thead>
<tbody>
<tr>
<td>China, Yunnan</td>
<td></td>
<td>15th century or later</td>
</tr>
<tr>
<td>Purchased</td>
<td>Acc. No. 49.410</td>
<td>3½” x 10½” x ½”</td>
</tr>
<tr>
<td>Stitched book. 10 leaves (20 pages) sewn into a cover of white handmade paper which appears to be recent.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rough fibrous brown paper of varying thickness. Pictographic writing in black ink with touches of dull or faded red, showing animated tigers, frogs, fish, birds, men, and many identifiable objects. Three horizontal series of scenes like comic strips, on most pages.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The manuscript was obtained by Dr. Joseph F. Rock, who made the following notation on May 29, 1947 on the inside of the cover: “A Na-khi book belonging to the Funerary ceremony Khi Nv. The name of the book is La t'u-blue—The Origin of the Tiger. The manuscript is probably 500 years old. It came to Likiang from La-pao, three days north of Likiang.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Na-khi or Nashi are an aboriginal Tibetan tribe, a branch of the Ch‘iang of northeastern Tibet, now living in southwest China, and identified with another aboriginal tribe called the Moso. According to Dr. Rock, the Nashi and the Moso are now so intermarried that it is impossible to distinguish between the two tribes, but the Moso have no written language and hence no literature. The Nashi were noted for their elaborate funeral ceremonies, for which their pictographic manuscripts were used.</td>
<td></td>
<td></td>
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</tbody>
</table>

The present manuscript is for a funerary ceremony performed within three years after the death of a person. The manuscript is a record of primitive rites and beliefs closely related to if not identical with the ancient shamanistic and pre-Buddhist Bon beliefs of Tibet. The tiger has an important place in Tibetan as well as Chinese mythology.\(^\text{18}\)

According to Dr. Li Lin-tsian, a specialist in the Mosos from the National Central Museum in Taipei, the last page, lower left, says “ox year March written” but does not give cycle. In his opinion it is impossible to date, but probably not more than one hundred years old.

**SONG OF ADVICE**

Xylograph

China, Yunnan (Likiang) 19th century (?)

Gift of Geraldine Skinner Acc. No. 48.527 Leaves \(3\frac{1}{4}" \times 10"\)

Tibetan-style book. 15 leaves (30 pages). Pages 5, 7-16, 18, 20 missing. No covers.

Native grayish white paper. One to five lines of Tibetan letters in black ink on each page. Contains advice about such matters as rearing children.\(^\text{19}\)


\(^{19}\) Identified by the Honorable Thubten Liushar, Representative of the Dalai Lama, 1964.
The Tibetans have generally followed the Chinese in external forms and techniques and the Indians in matters of religion. Thus the writing and the standard book format follow Indian models but seals, documents, and all the writers' and printers' equipment follow the Chinese. Moreover, these articles which so vividly reflect Tibetan culture up to the present day clearly reveal the consecutive steps which in China led gradually from ancient seals to woodblock printing, and from the earliest known Chinese writings on wood to the stitched books that are now standard. The following notes provide a brief historical outline of these developments as related to the Museum's collection.

Seals identical in nature to the present-day Tibetan private seals were used in China from about 200 B.C. to 500 A.D. The impressions were made in red or black ink and in clay (instead of wax as in twentieth century Tibet). In about 500 A.D. seals like our Tibetan official seal began to develop in China. The mold-made private seals produced an inked impression in white on a black or red ground. The later seals, usually of wood, were carved in relief and in reverse, so that the impression was in red on white. These seals, and Taoist and Buddhist charms which were subsequently printed from similarly carved stamps, led to woodblock printing.¹

To the end of the Chou dynasty (256 B.C.) Chinese writing was done with a bamboo or wooden pen, with ink of soot or lampblack on slips of bamboo or wood.² This most ancient of Chinese writing practices survives in twentieth century Tibetan everyday life.

In about 200 B.C. the Chinese brush was invented. Silk and paper were then used instead of wood and bamboo. Thus developed the Chinese rolled book format which we find in the earliest Tibetan books³ and in official documents to this day (pp. 123, 124).

In China this format continued until the tenth or eleventh century when, under the influence of printing, the rolled books were folded accordion style and folded books appeared. About a century later the leaves were cut along the folds and the stitched books of our own day took form.⁴

For Tibetan and Sino-Tibetan folded and stitched books and documents see pp. 118, 119, 125.

The earliest extant Tibetan writings are on wood and paper with seal impressions in clay (on wood) and ink (on paper). These were found by Sir Aurel Stein at a Tibetan fort in Miran, Turkestan, and they are thought to date from the eighth or ninth century.⁵

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¹ Carter, pp. 11-18, 37 ff.
² Carter, pp. 3-8, pl. i., p. 12.
³ Tucci, "Tibetan Book Covers," pp. 64-65; Nebesky, Gods, p. 44.
⁴ Carter, p. 58, pl. i., p. 72; Van Gulik, p. 40.
⁵ Carter, p. 10, n. 22; pp. 13, 17, n. 11; Bell, Religion, p. 44.
PERSONAL SEALS AND SEALING WAX

T. Te-tse (personal or private seal)
Kham and Amdo 17th-20th century (?)
Gift of Schuyler Cammann Acc. No. 41.548
Crane Collection Acc. No. 11.583-587
Holton Collection Acc. No. 36.477, 429 Seals ½"-3¼" d., handles 1¼"-2¼" l.

Eight iron seals, round and square, with iron and brass handles; one (36.429) is double with a connecting handle. Delicate ornamental designs are cut into the seals; two show a conch emblem. Handles have pierced and chased conventionalized designs and holes for suspension. Some are strung on a cord or thong, with a lump of brown sealing wax. One (41.548) is also strung with nine Chinese coins (cash), a bell and tassel.

Like most Asians, the Tibetans commonly use seals instead of signing letters and no writing of any importance is complete or valid without the impress of a seal.

Tibetan personal seals are survivals of seals used in China during the Han dynasty (202 B.C. - 220 A.D.), as we know from surviving Chinese documents that show similar seal impressions in white on a red (vermilion) ground. Down to the fifth century the Chinese used seals which, like Tibetan personal seals, were cut in a mold. Around 500 A.D., Chinese seals were carved like Tibetan official seals, in relief in reverse, a shift that may have come with the use of paper. According to Chinese chronicles, titles and seals were conferred on Tibetan ruling lamas and lay officials by the Emperors of China at least as early as the Sung dynasty (960-1279 A.D.), those of high lamas being often of jade, gold, or silver.6

The use of red ink is a mark of high distinction, limited in China to imperial decrees, in Tibet to only a few of the highest dignitaries. Everyone else uses black. Black ink, as we have seen, is made from lampblack. Red ink is made from red oxide of mercury or cinnabar; these are the standard inks not only of China and Tibet, but of Egypt from the dynastic period down through Greek, Roman, and Byzantine times as well as later. Wax impressions are used in Tibet on the outside of letters and packages. Seals are also employed to mark personal property, and several of the images in the Museum collection have (or had) looped through an orifice a wisp of muslin bearing the wax seal of the owner. The wax is made of boiled cow skin or lac. Seal and sealing wax, like the portable ink pot and pen case, are worn suspended from the belt.7

OFFICIAL'S SEAL

T. bka'-than or dam-kha
Amdo 18th century (?)
Holton Collection Acc. No. 36.481 2¾" x 2¾"

Rectangular wooden seal with square characters roughly carved in reverse in low relief, in three columns. Stained with red ink. Looped handle in center of back.

To authenticate documents, Tibetan ruling lamas and high officials use this type of

7 Bell, Religion, p. 179; Carter, pp. 35-36, n. 6; MacDonald, Land, p. 263; Rockhill, Notes, p. 720, pl. 29; Walsh, pp. 14-15 illus.
seal, originally conferred by the Mongol Emperors of China in the thirteenth century. The script, consisting of Tibetan letters in archaic square form placed one below the other in vertical columns, is called Hor-yig “Mongolian letters” or 'Phags-pa after the first Sakya hierarch who devised it for the previously unwritten Mongolian language, in order that the Kanjur might be translated into Mongolian, a task which was completed in about 1310 by Sakya lamas. This script proved too clumsy, however, the Mongolians preferring a form of the Uigur alphabet derived from the Syriac letters of the Nestorians.8

See also notes on personal seals and introductory notes for this section.

DECREES OF THE LHASA GOVERNMENT TO THE SECOND PRINCE OF BATANG Manuscript
T. Bka'-'phrin (katin) “letter of command”
Dated 1680 Obtained from Batang prince’s son (Vol. I, pp. 47-48)
Shelton Collection Acc. No. 18.141 70" x 30¾"
Ink on royal yellow satin, rolled up in the manner of early Chinese books. Text is in Tibetan cursive (umé) letters.

The decree is in two sections, each followed by a square red official seal of the regent of Lhasa, in this case Sangye Gyatso (Sangs-rgyas rgya-mtsho), who was regent from 1679 to 1705.

The first section states that the decree is approved by the K’ang Hsi Emperor of China “in his desire that all men everywhere shall be useful and their happiness increase and that Tibet shall obtain and grow in favor” and “that all men who are evil and mischievous and of adverse faith and engaged in rebellion may be annihilated, and that all men of Tibet who shall enforce the injunctions obediently may gain glory, renown and praise.” The decree is “sent forth by the great Tibetan king (regent) who had (the blocks for) the sacred books carved at Lhasa, a holy man whose glory and fame is very great.”

(Here appears the first seal which is 1½” square with six vertical columns of the archaic square Tibetan letters called Hor-yig or 'Phags-pa.)

The injunctions which follow are issued “to all men of the snowy kingdom, to all followers of Tsong-kha-pa, to priests, . . . to all Chinese, Tibetans and wild tribes . . . to land-holders, to those who hold the fields (for the clergy), to all who are in power, to everyone who is born or walks, . . . to soldiers, bandits, travellers, merchants, pilgrims . . . All officials under the second prince of Batang, receiving his authority from the Dalai Lama who is now in his fifth incarnation” are admonished to note the injunctions carefully and to see that they are carried out.

It is stated that reports of border strife were received by the K’ang Hsi Emperor during the seventh year of his reign, and that when the trouble persisted, an official was sent from Peking to settle problems of land division and the governing of the border.

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... The second prince shall henceforth be responsible for seeing that this division is carried out and "that it shall not be violated by so much as one hair" and that the correct taxes are assessed and collected. Officials are directed to treat their subjects with kindness for "as the sun shines first on top of the hills, so they look for kindness from those who are above them."

"As long as life shall last this second prince shall hold his place, and at his death his son succeeds him and his son shall follow him. All happiness to you in thus carrying out your responsibilities. This firm decree is issued in the iron-monkey year and sent to all quarters from the celestial palace in the circle of religion. At Lhasa, the government house of gold, this is written."

(The second and final seal is similar to the first but much larger, being $4^{3/16}\text{"} \times 4^{7/16}\text{"}$, with five columns of letters.)

The above is taken from the free translation made by Mrs. Albert L. Shelton.

The document is of remarkable interest as a record of that politico-religious relationship with the rulers of China, which began with the Yuan or Mongol dynasty (1260-1368) and was rekindled in the Manchu (Ch'ing) dynasty (1644-1911). The K'ang Hsi Emperor (1662-1722) succeeded in establishing Manchu overlordship of Tibet that ended only with the Chinese revolution of 1911.

Sangye Gyatso who issued this decree became regent in 1679, three years before the death of the "Great Fifth" Dalai Lama, an event that Sangye Gyatso succeeded in concealing for fifteen years. Sangye Gyatso was a great scholar and administrator. In 1695 he completed the Potala which the "Great Fifth" had begun in 1645. Our text says that he also had woodblocks carved at Lhasa for printing the Kanjur. Since the Lhasa edition of the Kanjur is said to have been commenced only under the thirteenth Dalai Lama (1879-1933), the blocks begun under Sangye Gyatso's direction may have been used for printing the Narthang edition of 1732.

**DECREE OF THE PEKING LAMA TO BATANG MONASTERY**

Decorated Manuscript

Dated 1776 Obtained in Batang

Shelton Collection Acc. No. 18.142

118 1/2" $\times$ 49 1/2" with border

Ink and colors on royal yellow satin, rolled up in the manner of early Chinese books. Borderd with deep blue satin and lined with Indian printed cotton. Text is in Tibetan cursive 'bam-yig characters, an elaborate form of the umé. Above and below the text, figures are outlined in red, black and green; a few details are filled in with white, green, blue, and red. At the top, beneath elaborate festoons, a man with halo, dressed rather like a Chinese mandarin but with a Mongolian peaked hat, is seated occidental fashion on a throne, holding on his lap a vase surmounted by a jewel.

9 Walsh, p. 470 (reproduced).
10 For the fifth Dalai Lama and Sangye Gyatso see Bell, Religion, pp. 128-136; Rockhill, Chinese Sources, pp. 185-187; Shakabpa, pp. 101-131; Snellgrove and Richardson, pp. 195-208; Tucci, Tibet.
11 However, Dr. Ch'en specifically states (p. 60) that the Kanjur was printed by "Sange-rgyas-rtsho about the time of the fifth Dalai Lama."
The decree was issued by the famous Grand Lama of Peking, Lcang-skya Lalita Vajra. Perhaps the figure represents this personage in his official capacity under the Ch'ien Lung Emperor. As a rule, Lcang-skya appears as a lama (cf. Vol. II, p. 14). Of his identifying emblems (vase, sword and book) only the vase is shown. Across the bottom of the scroll are three Protectors: Lhamo on her mule, Yama with his sister Yami, standing on a bull, and a guardian king (?) in armor on horseback bearing mace, spear and banners.

Two lines of text are followed by the lama's small round personal seal in red. Then eight lines are followed by his large official square red seal which rests on a lotus on the back of a lion.

The decree is addressed "to all men, high and low, clergy and common people . . . to you who reside in the Gah-dan Penda-ling monastery of Batang." Reference is made to a similar decree issued by Lcang-skya in his former incarnation. Translations (by Mrs. Albert L. Shelton and Mr. Albert E. André) are somewhat at variance, but it appears that the purpose of the document is to endorse and honor the Batang Lama (see Vol. I, p. 48) who is proclaimed as the "Purifier and Protector" of all those who strive to perfect themselves. Unto these, "he fervently bequeaths all manner of absolution, imparting to them the oceanwide grace of the Trinity (Buddha, the Law, and the Assembly)."

"This decree is written from the throne of the Enlightened Government, in the 16th year, fire-monkey, first month and 21st day."

Lcang-skya became Grand Lama of Peking in about 1770, and the only fire-monkey year during the Ch'ien Lung reign was 1776, which would therefore seem to be the date of the decree. The sixteenth year of the Ch'ien Lung reign was 1751, but this was not a fire-monkey year.

**DECREE OF THE CH'IENT LUNG EMPEROR**

Manuscript in three languages

T. Bka'-phrin (katin) “Letter of command”

Dated 1777 Obtained in Kham

Shelton Collection Acc. No. 20.463 A-B

A: 8" x 113"

B: 8" x 207"

Ink on royal yellow silk damask, in two parts, each folded accordion style in 3 3/4" pleats, forming a total of 41 double pages. Two lines of cursive Tibetan continue horizontally the full length of each fabric. Below each line is its equivalent in Manchu and Chinese, reading from left to right like the Tibetan, reversing their usual order. The damask used in the two parts of the decree is not quite the same; the first is of finer quality with cloud-dragon pattern; the second has plain cloud pattern.

The decree was issued by the Ch'ien Lung Emperor on the eighth day, third month, forty-first year of his reign, which is the year 1777. It contains rules by which all officials civil and military in the province of Szechuan and the "interior," which of course includes Tibet, are to govern themselves. These orders had to be carried by courier for thousands of miles, and handled and copied in various places.
Ink and color on Tibetan paper, rather thin but tough and fibrous. Rolled manuscript style. Text of forty-one lines in black and red cursive (umé) letters. Decoration at top in ink and delicate graded colors. Fantastic dragons and festoons of jewels surround a vase of life and are surmounted by a flaming wish-granting jewel between the sun and moon.

The document was folded in a volume of the Scriptures.

The text is a prayer, list of gifts to Batang monastery, and offering of the Bum Dub ceremony of six days to Amitabha Buddha, by Ba De-pa Na-de. It reads as follows:

I pray to Buddha, Dharma, Sangha (the Law and Assembly of monks)
I pray to the Three Jewels (Buddha, Dharma and Sangha)
I pray to the Buddha who has sympathy for all sentient beings
I pray to the Dharma which tells Truth
I pray to the Sangha which leads to faith and knowledge
I pray to Buddha Amitayus who prevents people from dying prematurely
I pray to the Dalai Lamas
I pray to the monasteries where one can study and meditate
I pray to the Dharmapala, to Mahakala, Yamantaka, Jambhala, Kali Devi (Lhamo) in their five forms
I pray that the doctrine of the Lord Buddha shall be everywhere, particularly that of the Yellow sect, which is the best doctrine,
I pray for the Emperor of China, the thirteenth Dalai Lama who is a reincarnation of Avalokiteshvara, for the Panchen Lama who is a reincarnation of Amitabha, and for all other scholars and saints.
I pray that all of them have long life.
I pray that all the monks may be peaceful, keeping good rules, studying and meditating, and becoming better and better.
I pray that all discords, wars, epidemics and other evils vanish, especially from Ba (Batang).
I pray that everybody, especially Ba De-pa Na-de and (names listed) never have illness or other afflictions, but that their lives increase in power, riches, reputation, and every good thing.
I pray that the dead (names listed) have their sins forgiven, attain Buddhahood very soon, and be reborn in the Western Paradise.
That this be accomplished, I offer to Ba (Batang) monastery for six days ceremonies invoking Amitabha Buddha. I offer scarves for every important image. I offer also one hundred flowers, one hundred incense sticks, one hundred butter lamps. I offer to the monks tea, porridge, and money. To the abbot a very long scarf, a roll of silk, a hat, a tea brick, cotton of five colors. (Offerings to other monastery officials are here mentioned.) I offer donations to one thousand one hundred and seven monks. I give some black tea to the cook, and also give him a sword, rice, choma (potentilla), and barley for offerings. I offer to the monastery a gilt image of Amitabha Buddha. I pray that everybody shall be upheld by Amitabha and receive a good rebirth as a human being, that all the kings shall be long lived, that this kingdom shall last forever, and that everyone shall be liberated from Samsara very soon. I pray that everything shall be very good in this monastery, and that all who contact it shall attain Buddhahood. I pray that everyone will help me to attain my wishes.\footnote{Translated by Khyongla N. L. Rato.}
Plate 57 — Nashi Funerary Book, pictographic manuscript, 15th century or later, \(10\frac{7}{8}\)"l. (stitched book, opened), p.119; Biography of Milarepa, pages from illustrated manuscript, 17th-18th century, 23''l., p.117.

Plate 58—Astrological handbooks, illustrated xylograph and illustrated manuscript, 17th-18th century, \(10\frac{3}{4}\)" and \(10\)''l. (stitched books, opened), pp.118-119.
Plate 59—Decorated Manuscript (detail), a form of cursive (ume) letters, 19th-20th ce, pp. 126-127.
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Catalogue of the TIBETAN COLLECTION and other Lamaist articles by The Newark Museum

VOLUME IV
Catalogue of the

TIBETAN COLLECTION

and

OTHER LAMAIST MATERIAL

in

THE NEWARK MUSEUM

Textiles — Rugs — Needlework
Costumes — Jewelry

Newark, New Jersey

1961
FOREWORD

The publication of this volume—No. IV in a projected five-volume catalogue of the Museum's Tibetan Collection—has been made possible by a contribution from Mr. C. Suydam Cutting, a good friend of the Newark Museum. Mr. Cutting has long been interested in Tibet, having made expeditions to that country between the years 1928 and 1937. The Museum is most appreciative of his assistance which enables it to proceed with the publication program for this catalogue which was suspended for several years because of lack of funds. In the interim, Eleanor Olson, Curator of Oriental Collections and compiler of the catalogue, has continued her study of Tibetan art and customs. As a Fulbright scholar in 1954-5, Miss Olson spent a year in Asia and visited the Indo-Tibetan border country where she was able to observe Tibetan life. Because of the knowledge gained by Miss Olson through this opportunity for intensive study, and the changes which have taken place in Tibet during the last decade, the catalogue has added value.

The story of the Museum's acquisition of its Tibetan Collections is told in detail in Volume I of the catalogue. The original collection, gathered by Dr. Albert L. Shelton, a medical missionary in Tibet, came to the Museum in 1911 as the gift of the family of Edward N. Crane, a Museum Trustee. Since that time, additions have been made to the collection both by purchase and gift so that the total collection now numbers about 1500 items.

Katherine Coffey, Director
ACKNOWLEDGEMENTS

This volume, even more than the others in the series, has been enriched by information generously contributed by the American missionaries M. G. Griebenow and Roderick A. MacLeod, long-term residents of Eastern and Northeastern Tibet. Like the other volumes, it has also benefited greatly by Schuyler Cammann's scholarly knowledge and personal experience in China and the Tibetan borderlands and by Wesley Needham's mastery of the Tibetan written language. To these authorities who have given so freely of their time and knowledge, I extend my sincere appreciation.

Eleanor Olson
Curator of
Oriental Collections
EXPLANATORY NOTES

Tibetan life is described as it was when the Museum collection was acquired and up to the Chinese invasion of 1950. The interest and documentary value of the material has been increased by the tragic disappearance during the last decade of the life which the collection represents.

In our endeavor to cover ethnological Tibet as a whole, we have become increasingly aware of an underlying unity of Tibetan life and customs, but surface differences are sometimes marked even in adjacent provinces. Statements of the Western authorities cited in our Bibliography are often in conflict owing to the fact that each was familiar with a limited area only, or with a somewhat limited strata of society.

In format, Volume Four conforms to the other volumes of the series, as explained in Volumes One and Two. A review of Volume One is suggested in order that the reader familiarize himself with symbols, places, and collections mentioned in the present volume.

Diacritical marks are missing from Sanskrit words wherever capital letters are used. We regret that this omission was necessary due to the limitations of the printer's font.
ABBREVIATIONS

Note: See Bibliography for abbreviated book titles. See Volumes I and II for more complete list of abbreviations.

Acc. No. Accession number.
C. Chinese.
C.N.H.M. Chicago Natural History Museum.
J.I.A. Journal of Indian Art and Industry.
n. Footnote.
N.G. The National Geographic Magazine.
N.M. Newark Museum.
N.M. photos Prints of photographs taken in Tibet. On file at the Newark Museum.
S. Sanskrit.
T. Tibetan.
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TIBETAN WOOLEN FABRICS

The Tibetans are weavers of woolen fabrics. With the exception of the heavy black yak hair cloth which the nomads produce for their tents, virtually all weaving is done from sheep and goat's wool by the sedentary peoples.

Both men and women carry bundles of wool in the bosoms of their gowns and spin as they watch their flocks and herds or walk beside their caravans. The spindle commonly used consists of a wooden rod some twelve inches long with a whorl at one end and at the other end a notch in which the yarn is caught.

Women do most of the weaving. In warm seasons looms are set up out-of-doors, often on the flat roofs of the homes. On the large landed estates of Central Tibet, servants weave most of the cloth for the household as they sit around the fires during the winter. A simple horizontal hand loom without treadles is generally used. The warp is about a foot wide. Thus materials are invariably narrow, those in the collection ranging in width from four to eleven inches. The art of weaving seems to have been introduced from China in the seventh century when, as related in Volume One, a Chinese princess married a Tibetan king.

Tibetan cloth, invariably plain or twill weave, is often used undyed. In Ladakh, and possibly in other parts of Tibet, the undyed cloth is shrunk before sewing by trampling it upon a flat stone in a running water course. Except in the case of stripes, the dyeing appears to have been done after the cloth was woven, with decoration limited to stamped and tie-dyed crosses or "flowers."

Vegetable dyes are still almost exclusively used. Indigo which supplies all the blues is grown in the warm Himalayan valleys and in the Tali region of northwestern Yunnan. In the Batang area, black is obtained from walnut hulls, and yellow from the green seed pods of the yellow locust tree. The golden yellow priests' hats in the Museum collection which come from northeastern Tibet were dyed with rhubarb root, a source of yellow dye in many parts of the country. According to Mr. MacLeod, reds of all hues are obtained from a grass native to Central Tibet which is famous throughout China, and herds of yak laden with the ripe grasses are a common sight along the great south route from Tibet to Tatsienlu (now Kangting). Varied colors and shades are obtained by dipping fabrics into two dyes. The popular plum color is a combination of red and blue or black.

The most famous Tibetan cloth is p'rug, better known by its Chinese name, pulu or puru. Like most of the finer fabrics, pulu is woven in the districts around Gyantse and Shigatse. The industry is said to belong to the government which obtains the wool from the pastures of the north on the score of taxation and distributes it for
weaving, this forced labor taking the place of taxation in the houses subject to it. It is claimed that *pulu* will outwear any imported fabric. The finer grades, woven from the wool of the small sheep of Central Tibet, are practically waterproof. According to the Tibetans, this is due to the close weave and to the fact that the wool is combed from the sheep at shedding time, rather than sheared, so that there are no cut ends to the fibres. Since the wool is seldom thoroughly washed, natural oils also play a part in waterproofing the materials. *Pulu* is usually plain weave. The weft threads, which are finer and consequently more numerous, completely conceal the warp. Coarser grades are sometimes twill weave. See plate XV, etc.

The cloth woven everywhere in the homes of the sedentary Tibetans is known as *nam-bu (snam-bu)* or, in some parts of Eastern Tibet, as *ta* or *la-wa*. There seems to be no clear line of demarcation between the coarser grades of *pulu (p’rug)* and the finer grades of *nam-bu*, and some woolen cloth is called *snam-p’rug*. As a rule, *nam-bu* is used undyed. It may, however, be dyed a plain color and is sometimes decorated with stamped or tie-dyed crosses or lozenges scattered or arranged in rows upon a colored ground.

At their best the tie-dyes are among the most attractive of Tibetan textiles. According to Shakabpa, they are made only in southern Central Tibet. One variety which shows a high level of craftsmanship in both weaving and pattern is a somewhat firm twill usually dyed a deep rosy red and adorned with rows of tie-dyed dark blue crosses, each surrounded by a circle of white, alternating with lighter blue stripes which were apparently stitched in later. This interesting fabric, probably a variety of *pulu*, does not appear to have been mentioned in other English language publications. See plates XXII, XXVII, fig. 1.

A finely woven material called *terma*, spelled *ther-ma*, much like serge, is generally dyed dark red. It is used in the Museum’s priest’s skirt. Not far from Lhasa there is said to be a village where a flock of sheep is kept from whose wool *terma* is woven for the exclusive use of the Dalai Lama. The village must contribute the cloth free of charge and is exempt from all other taxation.1

Pile fabrics are seen in the priests’ cape and hats. See plates XXII, XXV. Possibly the cape is made of the same material as the blankets, called *chuk-tuk*, with a pile sometimes an inch and a half long. One of these blankets is said to be sufficient bed covering for below zero weather. The pile fabric used in the cape is made in Kham as well as Central Tibet.2

A thick silky blanket and belt in the collection are woven from the short downy hair which grows in the winter next to the skin of the long-haired Tibetan goat, and in

---


2 Macdonald, *Land*, p. 247; MacLeod; Shakabpa.
Ladakh a rare fabric is woven from the breast and neck hair of the Tibetan antelope. Possibly this is the “merino,” sold in Lhasa, which Huc says has “the softness of velvet” and is “the finest that can be imagined.” The good abbé’s descriptions are not always dependable; but Grenard, whose reporting is generally accurate, writes that in the holy city “you can buy one of the marvels of human industry, a stuff thinner than cloth, but supple, warm, smooth and glossy, very different from the poor specimens which European travellers have brought back with them so far.”

No such wonder-fabric as this is represented in any collection known to the writer.

WOOLEN FABRIC

T. *nam-bu*, spelled *snam-bu*. In Kham, *ta* or *la-wa*

Shelton Collection Acc. No. 14.1085

49½" l.; 7½" w

Rather loose, coarse twill weave. Undyed, grayish white.

Material such as this is used everywhere for the gowns of the common people.

WOOLEN FABRIC

T. *tšāk*, spelled *p't'rung*

C. *pulu* or *puru*, commonly used term

Holton Collection Acc. No. 36.299

6" l.; 9" w.

Fine plain weave. Narrow stripes of three shades of blue, alternating with red, green and yellow, running across the material. White warp completely concealed by colored weft. Uncut end has white fringe.

Short lengths of fine *pulu* such as this are used by priests as handkerchiefs. See also page 46.

WOOLEN FABRIC

T. *p't'rung* or *nambu*

Holton Collection Acc. No. 36.381

15' 10" l.; 9" w.

Plain twill weave with rough blanket-like texture. Natural grayish-white with rows of four stamped crosses alternating blue and red running across the material. Made in the Batang district as well as other parts of Tibet.

WOOLEN FABRIC

T. *p't'rung* or *nambu*

Holton Collection Acc. No. 36.389

3' l.; 8" w.

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Plain weave but warp is concealed by weft thread. Right side has blanket-like texture. Narrow stripes run across the material in blue, green, red and occasionally yellow and white. Four-inch band at uncut end where weft is of unspun natural-colored wool.

**WOOLEN BLANKET**

Holton Collection  
Acc. No. 36.436  
6’ 4” l.; 5’ 2” w.

Plain weave. Very heavy, thick and silky. Woven in seven strips, each eleven inches wide, sewed together. Weft threads form bands of red, yellow, green, two shades of blue, violet, and white, alternating with wide bands of the natural dark brown wool. Warp threads of firmly twisted dark brown wool are almost entirely concealed by the long, fuzzy nap of the weft threads.

This handsome fabric was woven from the short downy hair which grows in the winter next to the skin of the long-haired goat. It is not the famous wool known as le-na in Tibet, pashm in India, which was obtained from the small white “shawl goat” of Himalayan Tibet and formerly exported to Kashmir to be woven into the celebrated shawls. This wool comes from the larger Tibetan goat whose outer hair is brown or black.⁶

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**LAMAIST SILKS WOVEN IN CHINA**

**WITH NOTES ON CEREMONIAL SCARVES AND A DHARANI SHROUD**

Through the centuries, China has been the principal source of Tibetan and Lamaist silks. Those described here were made in China expressly for the use of the Lamaist church and the Tibetan people.

The thin silk ceremonial scarves, called shak-tut and ka-tas, are woven chiefly in the West China city of Chengtu. They vary from mere wisps of starch-stiffened gauze to superb lengths of fine silk with woven self-color patterns derived as a rule from Chinese Buddhist rather than from Lamaist traditions. Most scarves used in Central Tibet are white. Possibly because of proximity to China where white is the color for mourning, the scarves of Eastern Tibet and Mongolia are generally light blue. Scarves of red, yellow, and purple are less commonly used.

The scarves which are tied with knots and breathed upon by a lama are called shak-tut (phyag-mdud), “hand knots,” or sung-tut (srong mdud), “protection knots.” These are often placed around the necks of pilgrims and other votaries who cherish them as the most potent of charms. They are worn around the neck, carried in charm boxes,
or sewed into amulets.\(^1\) Usually they are smaller than \textit{katus}. The Museum collection includes two such scarves which are described in connection with the charm box and the Buddha image in which they were found. The first is of very sleazy gauze. The second is a length of white silk with three knots, two small handprints, and two red seals of the Panchen Lama. See Volume II, p. 14 and Volume III, contents of Buddha image.

The scarves which are extensively used in Tibetan social as well as religious life are called \textit{kata} (\textit{kha-btags}). The literal meaning of this word appears to be “a cloth that is tied on.” Among its many synonyms are \textit{lha-rdas} (divine article), \textit{lha gos} (god fabric), and \textit{lha reg} (god touching).\(^2\) These definitions suggest that the \textit{kata} is an article worthy of honoring the gods and worthy of honoring the divine in men—an outward expression of purity, respect, or benediction.

Westerners visiting Tibet have seldom failed to mention the social importance of \textit{katas}, but few have observed their religious significance. We shall first consider the latter since it undoubtedly forms the basis for the social usage.

\textit{Katas} are among the most frequent offerings to the gods. Pilgrims drape them upon the images or place them reverently before the images on the altar or on the ground. \textit{Katas} of considerable length are festooned in the chanting halls, especially during the great religious festivals. They are used for covering the lama’s hands when certain rites are performed, for covering the mouth to prevent the breath from touching offerings, and as a cover for the offerings themselves. Books and other sacred objects are held with a \textit{kata}. Westerners who received an audience with the Dalai Lama during the 1940’s presented him with offerings on long white \textit{katas}, in quick succession and in deep silence; these offerings symbolized the world and the three sacred emblems—an image, a book, and a \textit{chörten}—representing body, speech, and mind.\(^3\)

The scroll paintings called \textit{tankas} are often given a \textit{kata} as a protective curtain. Images, especially of the terrifying protector gods, are veiled with \textit{katas}. The Museum is fortunate in possessing a rare painted \textit{kata} such as is used to cover the face or figure of the goddess Lhamo. This is described with paintings in Volume III.

At the death ceremonies, it is customary to present a scarf of honor to the deceased. In the funeral procession one end of a long white scarf is tied to the corpse while the lama who precedes the corpse takes the other end, forming a white path by which the soul is guided to the pyre so that it will not stray and get caught by demons.\(^4\)

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\(^1\) Griebenow; Waddell, p. 448; Das, pp. 674, 1293, 1292; Shelton. Pioneering, p. 68, Shelton of Tibet, p. 196; Harrer, pp. 224-225.

\(^2\) Das, p. 128. \textit{Kha} means “a breadth or square of cloth” (Das, p. 123, third definition). \textit{Btags} is the past tense of the verb \textit{dogs-pa}—“to bind, to fasten, to tie around,” or, by extension, “to put on” or “to adorn.” (Das, p. 689). For synonyms see Das, p. 1333, p. 688 (under “\textit{degs-mtshan}”), Das, pp. 1104, 620, 451, 263, 885, 439.

\(^3\) Riencourt, pp. 117-119, 123; Steele, p. 77; Tolstoy, pp. 206-208; Thomas, Jr., pp. 202-204.

\(^4\) Waddell, pp. 493-494, 104.
In the realm of social relationships, *katas* are so indispensable that most people carry one or two in the bosoms of their gowns. Friends meeting after a period of separation exchange *katas* as naturally as Westerners shake hands. When visiting, one gives and receives a *kata*. A *kata* always accompanies a request for a favor or thanks for a favor received. A gift or a letter is believed to bring bad luck unless it is accompanied by a *kata*. In the case of a letter, the *kata* usually forms the inner wrapping or envelope.

All men are entitled to receive a *kata*. But Tibetan society is governed by rigid class distinctions, and gradations of rank are strictly observed in the presentation of scarves. The *kata* is always held in both hands. When giver and receiver are of equal rank, both stand with outstretched hands and each places a scarf over the other's wrists. If the giver outranks the recipient, he lays the scarf over the neck of the receiver who bows his head to accept it. If the recipient is of higher position than the giver, he remains seated while the scarf is laid across his knees or on a table before him. In the case of so high a personage as the Dalai Lama, the scarf is usually not presented directly, but given to an abbot or other attendant.

The recipient of high position need not present a *kata* in return, although he sometimes places a scarf—either the one he has just received or another—around the neck of the donor. *Katas* may be used again and again by all classes of society, so it is not necessary to accumulate them, but those presented by holy men are kept and treasured as sacred objects.

*Katas* are usually placed around the necks of occidental visitors, and the recipients, unaware that it marks them as of inferior status, feel singularly honored. The giving of farewell or good luck scarves (*ta-shi kha-btags*) to departing guests is we hope not rigidly governed by considerations of rank. At any rate, when Lieutenant Colonel Ilia Tolstoy and Captain Dolan left Lhasa in 1942 on their mission for the United States government, their necks were bundled in more than two hundred scarves placed there by Tibetan friends including servants!5

The practice of offering scarves seems to have existed in Asia from early times. According to Rockhill, early Buddhist bas reliefs and writings indicate that the custom of placing a piece of light stuff over the shoulders and around the neck of an honored person existed in ancient India, and there is evidence that a similar custom prevailed at least for a time in sixteenth century China.6 A Central Asian fresco painting believed to date from the ninth century shows a worshipper offering a folded red scarf to the Buddha with both hands, while the Buddha himself holds a similar scarf in one hand.7 *Katas* were apparently presented with gifts by the Mongols as early as

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7 See A. von Le Coq, *Chotscho*, Berlin, 1913, pl. 27. The writer is indebted to Dr. Cammann for this reference.
the Yuan dynasty (1280-1367). A Chinese biography of a great noble family illustrates such a scarf presented in 1385 by the first Emperor of the Ming Dynasty; the inscription says that "at the beginning of Ming these were received along with imperial presents, apparently a survival of a Yuan custom." The *kata* illustrated is of very thin imperial yellow silk damask, measuring 12" in width and 15½" in length including a fringe at each end. Near the ends blue threads have been introduced to make bluish-yellow bands on which longevity and happiness emblems are woven in deep blue. In the center is a self-color repeat pattern of three Buddhas with attendants, indicating that the scarf was intended to be folded twice as are present-day Mongol-type *katas*.

What gave rise to the Tibetan rules governing the exchange of *katas*? There is a story of a famous meeting between Padmasambhava and a Tibetan king who was determined that the great teacher should bow down before him. As the two approached one another, we are told that Padmasambhava threw out his arms as though about to bow before the king and fire shot forth from his fingers, setting the king's robe aflame and impregnating with the odor of smoke the scarf which the king wore. The king immediately prostrated himself at the feet of the holy man and offered him the scarf in token of humility. The story does not give further particulars, but one can imagine Padmasambhava returning the scarf by placing it around the king's neck. Thus the victory of spiritual over temporal power was won and thus, perhaps in the eighth century two basic rules of *kata* etiquette were born.

**KATA**

*T. kha-btags*, pronounced *ka-ta*

Shelton Collection  
Acc. No. 20.1335

2' 8" l.; 1' 4" w.

Thin white silk; satin damask weave. Across the center of the scarf are woven three repetitions of a Chinese-type goddess, probably Kuan-yin. Each goddess has two diminutive standing attendants, and all are supported by lotus blossoms which grow from rippling water. Bands of swastika fret and other formal patterns above and below the goddesses; one floral band; threads pulled at each end.

This is the Mongolian type *kata* which should be folded twice lengthwise when presented, so that only the center one of the three identical divinity groups is exposed to view.

This *kata* and the following one came to the Museum as protective curtains on painted *tankas*. In 1939, they were removed from the *tankas* so that they might be preserved as textiles. The two *katas* are of finer quality than others in the collection.

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8 *Chi-yang shih-chia wén-wu tâ-hsiao*. Peking, 1937, pl. II. The writer is indebted to Dr. Cammann for the reference and translations.

9 Ronaldshay, p. 122. Waddell, p. 384 gives another and possibly more authentic version of the story. (Ronaldshay gives the king as Srong-tsan Gampo who lived two centuries before Padmasambhava.)

10 Possibly Kuan-yin as giver of children although she does not hold a child. See Getty, pp. 71-72, pl. XXVII; Hackin, *Asiatic Mythology*, p. 357, fig. 76.

11 Cammann; Lattimore, *Mongol Journeys*, p. 38; Das, *Grammar*, p. 47, appendix IV.
Yellow katas are rather unusual. Light yellow ones have been presented by the Panchen Lama and enclosed by the secretary of the abbot of Tashilhunpo in letters. A yellow kata symbolizing wealth should be used in the rite for Conjuring up Prosperity. Gold-colored katas, gifts of the Dowager Empress Tzu Hsi, hang over the arms of the gigantic Maitreya in Hall IX of the great lama temple, Yung-ho-kung, in Peking.12

KATA

Ekvall Collection       Acc. No. 28.819
Pale blue silk; similar to the above, but much poorer quality; four rows of lamas (?), three in each row, are seated on lotus thrones, each with two standing attendants; canopies over their heads; swastika fret borders and drawn threads at each end. This is a Mongol-type kata as described above.

KATA

Holton Collection       Acc. No. 36.295
Similar to the above but more loosely woven; Buddha with two attendants repeated seven times; fringed ends.

TWO KATAS

Holton Collection       Acc. No. 36.297, 485
Similar, but paler color and more flimsy; floral (?) medallions at intervals; meander borders.

KATA

Crane Collection        Acc. No. 11.748
Similar, but no pattern; threads drawn for about six inches at each end.

TWO KATAS

Holton Collection       Acc. No. 36.484 A-B
Pale blue coarse gauze.

FOUR KATAS

Crane Collection  Acc. No. 11.594  2' 1"-3' 8" l.; 9" w.

White gauze, stiffened with plaster or rice powder, and now disintegrating.

SEVEN KATAS

Gift of Samuel Sokobin  Acc. No. 23.633  3' 5"-10' 5" l.; 1' 1½"-1' 9" w.

Light blue silk. Four of the katas show a damask pattern of a single seated Buddha below a garuda and flanked by standing figures. Three show repeat medallions. Given to the donor by the Incarnate Lama of Urga (now Ulan Bator), Outer Mongolia, in 1921.

DHARANI SHROUD

C. to-lo-be or tolo-ni-pei “dhāraṇi cover (or shroud)”

Purchased  Acc. No. 50.147  6' 8" l.; 4' 8" w.

The shroud is made of two lengths of heavy apricot-colored satin loosely sewn together, one-half of the pattern being woven across each length. The designs are brocaded in gold. In the center is a large stūpa (T. chörten) enclosing a sacred formula, or dhāraṇi brocaded chiefly in Sanskrit but partly in Tibetan characters. Surrounding the stūpa are circles of varying size enclosing other dhāraṇi. Scattered among these circles are the precious jewels symbolizing wealth. In squares on each side of the stūpa’s steeple are Chinese inscriptions, and a third Chinese inscription is enclosed in a rectangle at the bottom. Around the whole are vajra (T. dorje) borders and sacred Sanskrit letters in lotus medallions separated by dragon motifs. The outermost border suggests flames.

This shroud probably dates from the late eighteenth century. A blue one of simpler design with dhāraṇis in Tibetan letters was found among the brocades, now at the William Rockhill Nelson Gallery of Art in Kansas City, from the tomb of the Manchu prince Kuo Ch’in Wang who died in 1738. 

The Chinese inscriptions on the Museum’s shroud refer to the rebirth of the deceased in the Western Paradise of Amitābha. The dhāraṇis have not been translated, but they generally refer to attaining eternal life and oneness with the vajra (adamantine) body of the supreme Buddha.

The shroud covered the corpse. It appears to have been used less in Tibet than in such Chinese cities as Peking, Mukden, and Kueihua, where during the Manchu dynasty Lamaist contacts were strong, and well-to-do families hired Buddhist priests, usually Mongolian, to perform the ceremonies designed to insure a favorable rebirth for the deceased.

14 Lessing correspondence, 1950.
The characteristic needlework of Tibet is appliqué. Boots, gowns, costume accessories, and saddle blankets are attractively adorned with scrolls or other simple patterns. The art attains truly impressive heights in the decoration of the tents and awnings which gladden the summer landscape and the lamasery courtyards at picnics, religious festivals, and other open-air entertainments. The Museum is fortunate in possessing a fine appliquéd tent.

Appliquéd and embroidered Buddhist hangings, the so-called “tapestries” of Tibet, represent an art which has been practiced on a grand scale and for centuries in the Gyantse area of Central Tibet. Tibetans call the hangings gos sku, “fabric images.” Composed of colored and metallic silks, the images are cut and put together with a skill that achieves the effect of painting. The technique with its three-dimensional quality and the varied materials selected for texture and color produce hangings that are pictorially realistic as well as richly decorative.

These hangings are made by men who specialize in the craft and carry it on according to ancient traditions. Usually the workers are laymen but, as with religious paintings, the responsibility for the correctness of the figures and symbolism rests with lamas who often draw the outlines. All must be according to the prescriptions in the liturgical treatises. When a hanging is completed, a lama again intervenes to consecrate it. The hangings are often very large, some more than a hundred feet long. The designing, cutting, and hand stitching of such great and elaborate pieces involve creative effort and labor so great as to tax our powers of comprehension.

The Myang c’ung, a native literary work of unknown date, contains an account of an appliquéd hanging about fifty feet in length which was made to order for the Nanc’en, an official of Gyantse, when a title was conferred upon him by the Mongol Emperors. Materials which went into its making are first enumerated. The value of an object in Tibet is determined largely by these materials, with the time, labor, and skill of artisans counting for little. Twenty-three bolts of silk were used for the pattern, twenty-four for the lining and forty-two spools of silk were required for the sewing. Thirty-six craftsmen worked on the hanging without interruption for twenty-seven days. Flowers fell from heaven when it was consecrated. It was shown in public and borne in solemn processions. An account of another great hanging has been preserved in the seventeenth century writings of the fifth Dalai Lama. After mentioning the quantity and quality of the materials used, the writer records the names of the draughtsman who traced the design, his assistant and the chief craftsmen who worked upon it.

1 Tucci, Scrolls, I, pp. 281, 317-318.
Many of the hangings depict a deity or saint, accompanied by subsidiary figures, precisely as in the painted tankas and mounted similarly with a border of Chinese silk. Indeed, they are often called tankas (thang-ka). If small they are hung in the lamasery temples and the homes of Central Tibet, and also in the temples of Bhutan. Small appliquéd tankas are not common, if indeed they are known at all, in most other territories where Lamaism holds sway. Large hangings, with figures of heroic proportions often accompanied by subsidiary figures, are exported from Lhasa to the various lamaseries throughout Tibet, Mongolia, and China.

Most lamaseries have one or more of these large fabric images which are profoundly esteemed and stored in the treasure houses. On certain important religious days, occurring as a rule annually or biennially, the great hangings are displayed in the open air, sometimes in the lamasery courtyards but more often on a hilltop or some other eminence presenting worshippers with scenes of spectacular beauty.

Several Westerners have attended the Sunning of the Buddha ceremony which usually takes place on a spring morning. The American explorer Joseph F. Rock observed it at Chone Lamasery on the thirtieth day of the second moon. A table was arranged with offerings before the fifty-foot hanging which was suspended over a deep bluff. Six lamas in yellow silk robes led the monks in the chanting while two others accompanied with cymbals. The image (like one in the Museum collection which was displayed at the same ceremony) was appliquéd in silk of soft tones exquisitely blended and represented Tsong-kha-pa, as the photograph clearly shows, although Mr. Rock was told that it was “Tunba Sha Chia to Pu” which means “noble Sakyamuni” (T. btsun-pa sa-kya thub-pa). Tsong-kha-pa, the great fifteenth century reformer of Tibetan Buddhism who founded the Yellow Hat or Gelugpa order, is often called “the second Buddha of this age.”

A similar ritual has been described as taking place at Kumbum on the evening of the sixth day of the sixth moon. At about noon the great rolled-up banner was borne on the shoulders of many lamas to the smooth hill slope where it was displayed while people tried to pass underneath it and cross from side to side, since this was believed to bring immunity from disease.

At Tashilhunpo it appears to have been the custom to display gigantic figures annually on several successive days in honor of the anniversary of the death of Sakyamuni Buddha. The ceremonies were seen in the summer of 1882 by Lama Ugyen Gyatso, a Tibetan from Sikkim. From the tenth to the fifteenth day of the fourth month, immense silk banners were displayed on the facade of the nine-storied tower called Kiku. On the first day of the celebration a mast about one hundred and twenty

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3 Rock, N. G., Nov., 1928, pp. 581-584. 610. plates; Bernard, pp. 72-73. pl.; Life, June 12, 1930, p. 24. pl.; Macdonald, Twenty Years, p. 134. For Tsong-kha-pa as the second Buddha of this age see Das, p. 312 and Bell, Religion, p. 99. The writer is indebted to Mr. Needham for interpreting Tunba Sha Chia To Pu as the Tibetan for “Noble Sakyamuni” and the Indian Djaka as “Säkyamuni.”

feet high was erected and ropes stretched from it to the Kiku on which were displayed appliquéd figures of all the gods of the pantheon. The following day was sacred to the Buddha known as Dipaṅkara, one of the predecessors of Śākyamuni and the latter's teacher in a former life. A hanging approximately one hundred feet long, showing the Buddha Dipaṅkara, occupied a prominent place with giant representations of Śākyamuni on each side. From morning until evening the people sang and danced to the music of drums, cymbals, and trumpets. The next day was that of the full moon. To the sound of deafening music a gigantic banner showing Śākyamuni Buddha was brought from the lamasery, substituted for the Dipaṅkara Buddha, and surrounded by other hangings representing all the Buddhas of past and future ages. A solemn religious service was conducted before the central banner. On the following day Maitreya, the future Buddha, was shown. In the evening the people—even women were admitted on this day—sought the benediction of this sacred figure by trying to touch their heads to the lower border of the great hanging.5

In Lhasa similar festivals are held beginning in the latter part of the second moon or the middle of March, and lasting for a month. Two hangings (about eighty by seventy feet each) representing Buddhas are displayed on the southern face of the Potala, the great monastery-palace of the Dalai Lama. At the same time, according to a Chinese writer, precious objects are taken out of the cathedral and arranged in view. The celebration is called "the daylight of the brilliant treasures."6

Hangings representing Tsong-kha-pa are displayed in the lamasery courtyards or chanting halls at the great Feast of Lights, known as Gahdan Namchdod, which is celebrated annually by all Gelugpa lamaseries to commemorate the death or, as is believed, the ascension of this famed leader. The festival occurs on the twenty-fifth day of the tenth month, which in the Dalai Lama's realm marks the official ending of summer. Every building, lay and ecclesiastical, blazing with butter lamps set in rows on the window sills and roofs. Mr. Rock observed these festivities in 1925 at Chone and Yungning lamaseries. At Chone the Tsong-kha-pa fabric image formed the center of a group of five, representing different divinities. Rows of burning butter lamps and various offerings, including exquisitely modeled butter sculptures, were placed before the images. Kawaguchi, the Japanese Buddhist scholar who spent three years in Tibet, witnessed similar ceremonies at the great Sera Lamasery in 1902.7

It has been suggested that some of the finer appliquéd hangings represent Chinese workmanship. Mr. MacLeod exclaimed with regard to the Museum's White Tārā banner, "I have never known of a Tibetan who could do such fine needlework. I feel sure the work is Chinese." Of the Tsong-kha-pa banner he said, "A Tibetan made

5 Waddell, p. 272-273, 507-8; Das, Journey, pp. 198-200, 117.
6 Bell, Religion, p. 130, pl.; Rockhill, Chinese Sources, pp. 185-291; Harrer, N. G., pl. p. 19, Seven Years, pl. p. 144.
that. A Chinese worker would not take such long stitches." On the other hand, Shakabpa and Surkhang of the Tibetan trade mission assert that Chinese craftsmen do not and never have worked upon the banners and that the examples in the Newark Museum, including the White Tārā, are in beauty and workmanship far below the standards of the finest banners produced by the native craftsmen of Central Tibet.

Some have believed that the art of making these banners was peculiar to the lamas of Bhutan. Our friends of the Tibetan mission insisted that all appliqué hangings in Bhutan and other areas were imported from Lhasa; their claim is supported by statements in Political Missions to Bootan (1865) that Bhutan then produced no silks or embroideries but imported them from Tibet. However, as this catalogue goes to press, a New York Times article on present-day Bhutan mentions appliqué work as a specialty of the Bhutanese lamas.

Although the appliqué hangings displayed by Chinese lamaseries during recent years have come from Lhasa, they represent an art which apparently flourished in China during the early centuries of Chinese Buddhism, passing from China to both Japan and Tibet. In Japan during the seventh and eighth centuries needlework is said to have held a place of greater influence than painting, and the art was employed in the making of large Buddhist hangings which were viewed from a distance. In later ages this needlework fell into disuse in China and Japan except for decorative purposes.

Embroidered as well as appliqué hangings are made in Central Tibet, and the great hanging displayed at the Sunning of the Buddha in Labrang is said to be not appliqué but embroidered. The rather rare tankas of Chinese silk tapestry or k'ossu appear to be always of Chinese workmanship.

Appliqué images in American collections have been discussed by the present writer in a previous article. An extremely interesting hanging in the Calcutta Museum has been discussed by Robert Byron.

APPLIQUÉD TENT FOR SUMMER OUTINGS Plate II and IIA

T. ras-gur or gur mchog

Purchased Acc. No. 59.71

10' h., 15' w., 10' d.

Heavy white cotton cloth. Decorative designs cut out of cotton and woolen broadcloth in many brilliant fadeless colors have been applied to roof and side curtains. Long sides of roof have striking design of a garuda standing between dragon-like nāgas and enveloped in foliate scrolls


10 Tucci, Scrolls, I, pp. 268, 317.

11 See Bibliography under Olson and Byron.
and clouds; triangular end pieces show phoenix birds; side curtain features the Eight Glorious Buddhist Emblems, with entrance flanked by a lion and tiger. Appliqué work is machine-stitched and bound with colored cotton tape. The tent is lined with Indian printed cloth. Ridge pole and two support poles are of bamboo with iron end pieces. Roof is held in place by ropes attached to each corner and two sides so that lower edge is approximately at head level; side curtain is suspended from the lower edge; ropes are of yak hair covered with blue cotton cloth and decorated with yak hair pompons dyed red.

The tent was made by a tent maker brought from Lhasa to Sikkim where Mr. and Mrs. Eric Bailey, from whom it was purchased, lived during the early 1930's.

This is a very fine and rare example of a "fair weather tent" and a symbol of the gaiety and carefree leisure of Tibetan life. All Tibetans love to picnic, and the tents are used by families and servants for outings which may last from one to several days. When the great religious dances are held in the lamasery courtyards, people travel for days to attend the performances and pitch their tents in the surrounding countryside for the duration of the festivities. Tents are furnished according to the owner's station.12

APPLIQUÉD TANKA—TSONG-KHA-PA

Plate III

T. tanka, spelled thang-ka "something that is rolled up" or gos sku "fabric image"13

Gift of Henry H. Wehrhane Acc. No. 42.198 6' 5½" l.; 3' 8" w.

Tsong-kha-pa, life size, is seated in meditative pose on a lotus throne, his hands raised in the mudrā of preaching holding the stems of two lotus blossoms on which rest, at his shoulder level, the flaming Sword of Knowledge and the Book of Wisdom surmounted by a sacred jewel. His aura is composed of foliate scrolls and Buddhist jewels. Before him on a small table are two holy water vases, a skull drum, bowl with flowers, bell and dorje, and skull cup. He wears a lama's sleeveless vest, yellow-patched ceremonial robe, and a pointed cap with long lappets—such as are in the Museum's costume collection and described elsewhere in this volume. Background shows mountains and sky with clouds, sun and moon.

Composed of Chinese fabrics, mostly satins and patterned silks; greatly worn and faded so that predominating effect is soft blend of ivory and golden tones. Each unit is sewn over a paper foundation cut to the shape required. There is no outlining except for a narrow band of blue braid around the edges of the vest and a painted (?) line around foliate scrolls in the aura. The nose is padded realistically. The hanging has a broad border of dark blue damask and two inner bands of silk, now brown but originally perhaps the traditional red and yellow, forming the symbolic rainbow which is characteristic of tanka mounts as described in Volume III.

A rather badly printed Tibetan inscription in ink on the coarse brown cloth lining has been translated as follows by Wesley E. Needham:

"The Immortal Buddha of Supreme Attainment and Power
Descended into noble birth as a precious jewel held by the saintly mother
For the purpose of bringing revision of the doctrine and insight to virtuous scholars.

12 Chapman, p. 301, pl. f. pp. 58, 114, 224, 305, 306; Bell, Tibet, p. 186, etc.; Harrer, N. G., p. 18, Seven Years, p. 175; Das, p. 222. N. M. photos 317-18, 63, 142, 2132, 9623-6.

13 Das, p. 88. For tankas in general see this catalogue, Volume III.
This silken reflected image of the Gentle Benefactor
Is presented on Mount Wu-tai Shan under a clear sky
in the cool of the morning
Serving our purpose for worship together
with the chörten remains of the spiritual
body of His Holiness.

The precious object having been delivered into
a cavern, we all depart.
Youth, may you adhere with devotion, inspired
by this precious possession,
And may virtue and merit increase."

The lines refer to the ceremony known as the Sunning of the Buddha which has been
described above. As a rule the hanging is much larger. This tanka apparently belonged
to the Yellow Hat monastery at Wu-tai-Shan, Buddhist center of pilgrimage in north
China. In Central Tibet, where the banner was made, possibly as early as the seventeenth century, it would have been hung in home or chanting hall, but not used for the out-of-door ceremonies.

APPLIQUÉD TANKA—WHITE TARA

Plate IV

Purchased Acc. No. 40.168 5' 5½" l.; 4' 1½" w.

A life-size figure of the White Tārā, Goddess of Mercy, is seated in meditative pose on a
lotus throne, her right hand in the mudrā of charity, her left hand raised in the mudrā of
argument holding a full-blown lotus blossom. Her seven eyes include an eye of wisdom in
the center of her forehead, the palm of each hand and the sole of each foot. She wears the
garments and jewelled ornaments of a Bodhisattva. Her nether garment is derived from
the Indian dhoti with the folds elaborated and transformed into ornamental bands of varied
color. Beyond her rainbow-edged aura is the sky with sun, moon, and clouds; below is
rippling blue water. Before her is a dish containing the Wish-granting Jewel and an Offering
of the Five Senses, symbolized by a lute, peaches or bilwa fruit, jewels, a conch shell full
of curds, and a strip of blue silk.

The figure, aura, and lotus pedestal are white satin, the hair blue, the costume and most other
details of colored satins patterned with gold; metallic cloth forms the gold jewelry. The edges of
the appliqué work and linear details within the applique are outlined with a fine silk cord.
Finger nails, jewels, and flowers in the crown are embroidered with satin stitch. The tips of the
lotus petals are painted a delicate pink. Narrow bands of rose and buff frame the tanka.

When this hanging was acquired by the Museum, the goddess was disfigured by a crudely
applied piece of black sateen (representing hair) on the forehead. This was obviously a recent
and incorrect addition; in 1953 it was removed, the high forehead restored, and the blue
embroidered hair line which was visible at the sides continued across the crown.

The tanka probably dates from the nineteenth century. Tārā is discussed in Volume III.
The Bodhisattva of Mercy is seated between two standing four-armed Bodhisattvas. His two primary hands are in devotional attitude, and his two secondary hands hold a rosary of glass beads and a lotus blossom. The attendant Bodhisattvas hold lotus blossoms, and the Bodhisattva at the right also holds a rosary of real glass beads. Above in the sky sits Amitabha Buddha, spiritual father of Avalokitesvara, without his usual almsbowl. Below is land and water with two swimming ducks. Avalokitesvara's lotus throne grows from the water.

The scene is composed chiefly of satins and damasks, with much more embroidery than on other appliqued pieces in the collection. All the forms are outlined with embroidered stitches. The jewelry is composed of couched gold threads. The divinities are rendered with charm and feeling, and the color pattern has richness and beauty, with soft blues and greens predominating.

The border has a wide outer edge of dark blue and inner bands of red and yellow silk damask. An applied rectangle, known as the “door of the tanka,” is composed of tiny triangular pieces of many different brilliantly colored silks. The thin silk protective curtain has a central panel of yellow with tie-dyed flowers, and side panels of red and blue. The tanka is backed by an Indian silk having a strong and interesting pattern of ducks, standing four-armed men, and lines of decorative Sanskrit lettering.

A seventeenth century date is suggested for this tanka.

Avalokiteśvara is discussed in Volume III. This four-armed form of the merciful Bodhisattva is believed to incarnate in each Dalai Lama.
red flowers is of heavy natural-colored cotton cloth, the threads of which were originally wound with silver. Red silk inner border.

The choice of colors and many of the forms are not characteristic of Lamaist hangings in general. It is suggested that the work may be provincial Chinese Lamaist or Mongolian, representing a local deity.

APPLIQUÉD SADDLE-CLOTH USED BY AN ORACLE  
Plate VI

George T. Rockwell Collection  
Acc. No. 18.133  
4' 11" l.; 2' 5" w.

The quadrangular shape is that of the usual Chinese saddle-cloth. The appliqué in satin shows two flayed human skins against formalized waves, representing a sea of blood. The wide border shows skulls with flames coming from the mouths. Colors are salmon red (faded?), white, shades of green and blue; borders of blue and gold patterned satin. The satin appliqué is sewn to paper-thin gold-finished leather which forms a narrow border around each unit of the design, and is in turn sewn to a heavy canvas ground. Anatomical details are painted. Lining and ties, on front center of cloth for attaching beneath saddle, are of heavy brown cotton cloth. Goes with saddle cover described below.

APPLIQUÉD SADDLE-COVER USED BY AN ORACLE  
Plate VII

George T. Rockwell Collection  
Acc. No. 18.132  
1' 11" l.; 2' 1" w.

The quadrangular shape is that of the usual Chinese saddle-cover. A crossed dorje emblem with yin-yang center contained in a scalloped square forms a flamboyant scroll pattern of colored silks and gold-finished leather appliquéd on a yellow damask ground; border of blue and gold satin. Triangular appendages at corners have gold-finished leather scroll decoration. As on the above saddle-cloth, each unit of the satin is sewed to the leather which makes a shimmering border around it, but the leather borders are here wider and the leather is also used independently as part of the pattern. Ties for attaching to saddle are sewed to rust-colored silk lining.

The saddle cover and saddle cloth were made to be used by an oracle-priest when he goes into trance and is possessed by Palden Lhamo, the terrifying protector goddess who uses the flayed skin of her son as a saddle cloth while she rides her mule over a sea of blood (see Volume III). Curiously enough, our saddle cloth shows two identical skins with their legs bound together. The utilitarian ties and lining suggest that these pieces were intended to be placed on a living mule. The oracle-priest always wears garments and has the paraphernalia associated with the deity who takes possession of him.15

EMBROIDERED CEREMONIAL CANOPY OR UMBRELLA

Gift of Mrs. Thyra H. Maxwell  
in memory of Miss Grace Nicholson  
Acc. No. 52.62  
5' 2" l.; 4' 6" w.

Made of more than 300 embroidered "feathers," each 3" x 7", placed in overlapping rows which give most of them an exposed length of about 4½". Each has an "eye" embroidered in colored silks, the rest of the surface being covered with iridescent dark green threads spun from peacock feathers, couched with metallic thread to the yellow silk base fabric. Each is lined with royal yellow silk and the entire canopy is lined with silk of a slightly brighter shade. The canopy is shaped like a rectangular pyramid, and a circular opening has been left at the top to be fitted around the finial which, like the rest of the framework, is missing.

15 de Nehesky-Wojkowitz, pp. 409-443.
The canopy was probably installed over a Grand Lama’s throne or held above his palanquin, where the bright light of day brought out the full beauty of its shimmering color and rich texture.

Peacock-feather weaving appears to have been done in China as early as the fifth century. Both couched embroidery and weaving with spun peacock feathers were fairly common during the Ching dynasty. A beautiful large kossu hanging with peacock-feather ground dating from the Ch’ien Lung period is in the Newark Museum’s Chinese collection. The feathers in the canopy were probably made in China; the canopy itself, judging from the long careless stitches, was put together in Tibet.

Non-Lamaist Textiles Imported to Tibet

Virtually all silks, cottons and linens used in Tibet are imported, mainly from China and India, but also from more remote parts of the world. Quantities of Chinese silks intended for home consumption were exported to Tibet or presented to Tibetan dignitaries as gifts, often in return for the tribute which the Tibetans were required to deliver regularly to the Manchu court of China. Many of these gift fabrics are superb examples of the Chinese textile art, rejected for some personal reason or because of a minor flaw by the Manchu or Chinese officials or nobles who had ordered them. Such rich Chinese silks often cover walls and ceilings of fine Tibetan homes, and are draped from rafters and pillars of lamasery chanting halls. They are made into the ceremonial and dance costumes of the clergy, and into the official and festive dress of lay Tibetans. They are used in the appliquéd hangings and in the mounts of tankas. Thus the reader who is interested in textiles should also consult the following sections of this catalogue: Secular Garments, Clerical Garments, and Tankas (in Volume III as well as this volume). Under these headings interesting Indian fabrics also appear, such as the textile backing for an appliquéd tanka already described.

It is perhaps worthy of note that during the early twentieth century when Chinese silks began to deteriorate in quality and color as a result of mechanical processes and cheap chemical dyes, the silks received from Russia were most sought after by Tibetans.

1 Pallis, p. 385; Cammann correspondence and Dragon Robes, pp. 172-173; Rockhill, Chinese Sources, pp. 203-206, 244-246.

2 Bell, Tibet, p. 223.
ALTAR AND CHAIR COVERS

Shelton Collection  Acc. No. 20.304 A-I

Altar frontal: 3' h.; 3' 1" w.
Covers and runners: 5' 2" l.; 1' 9" w.
Pads: 1' 6" x 1' 1"

Set consists of a frontal meant for a Chinese household altar; two chair covers; four chair pads, two of which would perhaps be placed on the high stools used in Chinese homes; two runners for an altar or table.

Chinese satin, rose-red patterned in gold, two shades of blue, green, rose, golden-brown, and white. Each piece was woven in the form of the finished article. Heavy cotton linings.

The basic pattern is the Chinese symbolic representation of the universe—sea and land being suggested by conventionalized waves and mountains or by rocky masses, above which is the sky filled with clouds. The predominant motif in the “sky” is a full-face dragon with four claws on each foot. The four-clawed dragon was the insignia of Chinese and Manchu nobility during the Ch’ing dynasty (1644-1911). Bats, emblematic of happiness, fly among the clouds. The runners and chair covers are alike but the seat sections of the chair covers have been removed, replaced with natural-colored cotton cloth, and made into the chair pads. The designs of the runners and chair covers include in addition to the above symbols, a pair of lions barking at an embroidered ball (this is at front of chair cover below the seat) and a pagoda with incense burner flanked by flying cranes holding lighted tapers (this falls over the back of chair). At the top of the altar frontal is a pleated overlap with three foliate medallions encircling shou emblems, flanked by clouds, pairs of crossed ju-i sceptres, and bats holding musical stones. Also included in the design of the altar frontal are the five bats of good fortune, four of which dangle ribbons tied to gourd bottles from which a magic smoke or vapor rises, or ribbons fantastically looped in imitation of a lucky character. Each piece has a border of undulating melon vines with butterflies. To the Chinese, melons signify prosperity and abundance because of their many seeds. Butterflies symbolize happiness. Floating upon the waves are wealth-bringing “precious jewels” including the coral branch, pearls, ju-i sceptres, scroll paintings, and rhinoceros horns. The design on the chair pads, also appearing on the runners, consists of an ornamental medallion surrounded by clouds, bats, and, in each of the four corners, highly stylized dragon-cloud patterns.

These handsome examples of Chinese silk weaving, probably dating from the eighteenth century, were a present to the royal family of Batang from the Manchu Emperor of China. The prince, although Tibetan, was ruling in Chinese-controlled territory and was therefore entitled to the four-clawed dragon of Chinese nobility. Many wishes for long life, wealth, and happiness are expressed by the designs. The set was not a particularly appropriate gift, for the furniture of even the finer Tibetan homes is limited to a few chests, mattresses covered with rugs which serve as seats and beds, and the small carved tables on which tea and other foods are served. Every home, however humble, includes an altar, but the Chinese household altar frontal is ill-suited to the
usual Tibetan wide shelved altar. Chinese-style chairs and tables are used, however, by the well-to-do in towns subject to Chinese influence.

**PRIEST’S DOOR CURTAIN**

Shelton Collection   Acc. No. 20.305  
7' l.; 2' 8" w.

One side is a heavy India cotton print of natural buff color with horizontal striped pattern in rust and black and a band of palmette motifs near bottom. Other side is Chinese satin with broad vertical stripes of green, yellow, lavender, red, magenta, and two shades of blue intersected by horizontal bands of varied patterns in the same colors; the patterns, many of which are non-Chinese, include flowers, shou emblems, a kind of checkerboard design, and riders with banners mounted on mythological animals.

The Indian and Chinese fabrics were combined in Tibet to make this household article. The fabrics belong to the twentieth century. Silk of this kind is woven at Chengtu in Szechuan province and exported in large quantities.

**EMBROIDERED SILK HANGING**

Shelton Collection   Acc. No. 20.462  
13'6" l.; 9' w.

Crimson satin. Center field consists of one hundred Chinese seal characters, forms of shou, painted with a blend of white and gold. On each side are Chinese inscriptions in gold. The rest is embroidered in gold couching, with touches of color in satin stitch. The one hundred shou emblems are framed by a broad band of undulating peony and chrysanthemum sprays with bats. At the top in a garden known as the Peach Flower Valley stroll the three stellar divinities who are the gods of happiness of each individual in China: Fu-sing, Star of Happiness, attended by a boy who burns incense; Shou-sing, Star of Longevity, accompanied by a boy who holds his staff and gourd; Lu-sing, Star of Emolument. At the bottom bats fly among lucky emblems.

The hanging, which belonged to the Batang prince, was originally a gift to a Chinese woman from a young kinsman of hers on her ninetieth birthday. She is described as "the great honorable lady Wei, a pattern of womanhood, mother of Mr. Chai who is waiting to be made an An-jen by imperial appointment." The donor is Tai Teyeh who has passed the government examination and is waiting to be made a prefect. The date is the fourteenth of January, 1761, literally "the day before the fifteenth of the first moon of the Metal-Serpent year in the reign of Ch'ien-lung." The years in the sixty year cycle are arrived at by combining the names of five elements with those of twelve zodiacal animals, a method copied by the Tibetans.

The hanging is representative of those which cover the walls and even the ceilings of fine Tibetan homes.

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3 Hackin, *Asiatic Mythology*, pp. 344-346; Shelton correspondence.

4 Translations and information from Dr. Cammann and Dr. Shelton.
RUGS AND FELTS

Rugs are widely used for a variety of purposes in Tibet. On floors and walls of houses they provide warmth, as well as decoration, often in two or three layers to keep out the cold. They are thrown over the mattresses which serve as seats by day, as beds by night. They are used as saddle cloths and spread on the ground for picnics and other outdoor festivities. In lamasery chanting halls the pillars are wrapped in specially designed rugs, and the priests, in rows, sit on long narrow rugs.

Excellent all-wool pile rugs are made in Central Tibet where the rug factories are on landed estates. Here the spinning, dyeing and weaving are done by women, men and boys in return for food, lodging and clothes. In good weather, on verandas or in central courtyards, the work is accompanied by singing, and the bright patterns seem to reflect the gaiety of the weavers' spirits. An upright loom is used as shown in plate IX.

Tibetan-made rugs are small and woven entirely of sheep's wool, differing in this latter respect from Lamaist rugs of Chinese make which generally have a woolen pile but cotton warps and wefts. Harrer says that the vivid dyes are obtained from Bhutanese bark, green nutshells and vegetable juices. Tibetan rugs are extensively used throughout the country but the most prized rugs come from China.¹

Felts are made by the nomadic populations of Tibet and Mongolia and also by the Chinese. The Mongols make the finest and most durable felts for the walls and domed roofs of their yurts. The Chinese felts and those produced by the Mongols for trading are less firm of texture but superior as a rule to Tibetan felts. They are made in the following manner: first the wool is fluffed thoroughly by switching it with wands, which causes the fibers to become entangled; then the fluffed wool is piled several inches deep on a large mat, the depth depending on the thickness of felt desired. Mat and wool are rolled up as tightly as possible by hand, then the roll is lashed and placed between two lines of workers who roll it back and forth. This accomplishes the actual felting. The final treatment, which is only an extension of this hand rolling, consists of attaching the roll to a horse and allowing it to be dragged, bumped and rolled as the animal is ridden at a fast trot or gallop about a grassy plain.²

TIBETAN PILE RUG

Plate X

T. tum-shi

Acquired by exchange with the American Museum of Natural History

Acc. No. 48.21 4' 4" l.; 2' 4" w.

White wool warp and weft, colored wool pile, Sehna knots, seven horizontally to one inch; two weft threads after each row of knots. Dark and medium blue, orange-red, three greens, yellow,

¹ For Tibetan rugs: Pallis, pp. 351-352, pl. f. pp. 352, 404; Bell, People, pp. 52, 80, 100, pl. f. p. 129; Harrer, pp. 238-239; Chapman, p. 55; White, J. I. A., p. 39; Tolstoy, p. 216, pl.; Waddell, Lhasa, p. 213; Das, Journey, p. 211; Cutting, p. 234; Grenard, p. 282; Roerich, Trails, p. 343; Grieabenow; N. M. photo (Cutting).

² Lattimore, Mongol Journeys, pp. 210-215; Holton; Rockhill, Notes, pp. 700-701.
brown, rose, white. Formal combination of floral and geometric designs. Main field consists of three medallions with flower centers, surrounded by Chinese clouds; conventional Chinese mountains in corners. Inner border of white dots on blue matches the general background and outer border of rug; main border, orange-red with design of half flowers.

This rug was brought from Poo, Western Tibet, by the Reverend H. B. Marx in 1920. It was probably made during the present century in the Gyantse or Shigatse area of Central Tibet where the rug industry flourishes. The design is good and the colors have remarkable freshness, clarity and brilliance.

FELT RUG

Plate in Vol. V

T. phying-stan

Holton Collection Acc. No. 36.453

Light brown felt of firm, strong texture; resist design in natural buff with touches of violet and pale green; shows a bouquet of flowers between a deer and a crane. Linear design harmonizes with borders of endless knots and key pattern. The stag and crane, Chinese emblems of wealth and longevity, appear together on many Chinese rugs.

Used especially by Mongols and Northeastern Tibetans, this rug is a fine specimen of goat's wool felt, made near Ninghsia in Inner Mongolia, from the soft and valuable under wool of the goat which goes by the market name of "cashmere." It is probably a twentieth century product of Chinese or Mongol manufacture.

FELT RUG OR PAD

Holton Collection Acc. No. 36.435

Red felt, thicker but lighter and less firm than the above, rounded corners; black fiber matted in at one corner. Probably sheep's wool.

These felts are made by Tibetans and also by the Chinese. Mongols and Tibetans sleep on them and use them for raincoats, load covers, saddle pads and shoe linings. Some shoes have many layers of this in the soles.

RUG (REPLICA) COVERED WITH TIBETAN CLOTH

Purchased Acc. No. 29.14

Border, 8½ inches wide, of very dark plum-colored Tibetan woolen cloth (nambu) scattered with crude and irregular tie-dyed crosses in circles of red, blue, white and yellow. The backing which also forms the central portion of the rug should be red felt, presumably of the kind described above; but, since the rug is a replica made in this country, occidental materials were substituted.

The Tibetan woolen fabrics used in this and the following rug were brought from Outer Mongolia. Rugs of coarse felt are often covered with tie-dyed cloth. Until recently the Mongolians did almost no weaving but bought all their fabrics from Tibetan, Chinese and Russian traders. The maker of the rugs, Mrs. R. Newton-Williams who spent several years in Outer Mongolia, described them as "prayer rugs"
such as the Mongolians use in their yurts. The Tibetans sit on similar rugs in their homes and in the chanting halls of the lamaseries. Saddle blankets are similarly made of felt and tie-dyed woolen cloth.

RUG (REPLICA) COVERED WITH TIBETAN CLOTH

Purchased Acc. No. 29.80

2' 8" l.; 2' 2" w.

Similar to the above except upper surface is entirely covered with coarse green woolen cloth (Nambu) unevenly dyed with roughly diamond-shaped, tie-dyed figures in yellow, white and red at irregular intervals.

LAMAIST PILE RUG

Holton Collection Acc. No. 36.301

3' 4" l.; 1' 8" w.

White cotton warp and weft, colored wool pile. Sehna knots, six horizontally to one inch; two weft threads after each row of knots. Light brown (ground); blues, gold, rose, dark brown, white. Much faded. Consists of two 22-inch squares with a floral medallion in center of each and recurring line pattern in corners; border represents fungi, Chinese emblem of longevity.

This rug was made in China, probably during the twentieth century. Many Lamaist rugs are manufactured at Ninghsia and in Kansu province. Chinese rug factories have been established during recent years at Labrang, Kumbum, and Sining.

Rugs of this kind, twenty or more feet long, designed in a series of squares, are used in the chanting halls for priests to sit on in cold weather. Each square is the space reserved for one priest. The finer homes have similar single-square rugs for individuals sitting cross-legged before the low tables on which tea is served. In Mongolia a small rug with rounded top is sometimes sewn to a cushion and used as a back rest.

PAIR OF PILLAR RUGS

Gift of Henry H. Wehrhane

Acc. No. 42.200-201

8' 10" l.; 4' 7" w.

White cotton warp and weft, colored wool pile. Sehna knots, six horizontally to one inch; two weft threads after each row of knots. Light brown (ground), buff, several shades of brown, rust, light and medium blue, white. Difficult to distinguish because of fading. Symbolizes the universe. Dominant motif is a three-clawed dragon in clouds looking toward a pearl in the upper corner of the rug. When hung, the dragons on the two rugs face each other and appear to be coiling around the pillars. At the bottom is a conventional Chinese sea and mountain design. Across the top as part of the design is a Tibetan inscription of one line which appears correctly on one rug (42.201) and in reverse on the other (42.200). In nine-syllable classical form it reads, "The offering of Rab-byams-pa ngag-dbang 'od-zer."

Rab-byams-pa is a degree comparable to our Doctor of Divinity. The name ngag-dbang 'od-zer, "Powerful Speech Radiant Light," was probably given to the great lama when he attained the degree and it may be that the rugs were presented to the lamasery.

4 N. G., Nov., 1928, pl. p. 617; N. G., July, 1931, pl. VIII; Bell, Tibet, pl. f. p. 28.

5 Holton; Cammann; N G., Nov., 1928, plates; Bell, Tibet, pl. f. p. 40; Pallis. pl. f. p. 291.

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on that occasion. Apparently the lama used the three-clawed rather than the more familiar four-clawed dragon of Chinese decoration because he was neither a noble nor an official of imperial China and had, therefore, no right to assume the four-clawed dragon as an insignia.

This rug is probably of Chinese make, dating from the first half of the nineteenth century. The original fringe has been replaced by a red wool binding at top and bottom, and the rugs appear to have been much used.

The ceiling of the lamasery chanting hall rests, as a rule, on two rows of four-sided pillars which form a wide central aisle at the end of which is the altar table and a dais for the head lama. The lamas sit facing the center in long rows parallel with the pillars which are usually bound with spiral bands of red cloth or painted with red lacquer. Often paintings or Chinese embroidered pendants hang from them. Some lamaseries have pillar rugs which they wrap around the pillars so that the two sides meet and the design is continuous. Pillar rugs were woven chiefly in Ninghsia and by northeastern Tibetans. They are more popular in Mongolia than Tibet. See Plate XII.

**PAIR OF PILLAR RUGS**

Gift of Herman and Paul Jaehne

Acc. No. 41.1159, 1216

9' 1" l. 4' 11" w.
8' 9" l.; 3' 11" w.

Materials and techniques same as above except seven knots to one inch. Light brown (ground), medium and dark blue, two shades of gold and rose, dark brown and white. Symbolic of the universe. "Sky" is filled with lucky emblems, many decorated with fillets; some are strung on pendants which drop from a gold-colored cornice above which is a broad band of dark blue with pearl or dot borders; at the bottom is a conventional deep sea, wave, and mountain design. The form of the cornice and pendants as well as some of the symbols vary in the two rugs. Both have the following symbols: *yin-yang*; *shou*; five of the Eight Glorious Emblems (umbrella, conch, fish, endless knot, lotus); Precious Jewels (including king's and queen's earrings, coins, coral branch, and pearls); deer and peony, both emblems of wealth and honor in China; mongoose disgorging jewels, Lamaist wealth symbol. The first rug also has an ingot of silver, a *ju-i* scepter, a rhinoceros horn, and a book. The second also has the vase and canopy and a pair of *ju-i* scepters. Both rugs have other unidentified emblems.

The pair were made in China, probably during the eighteenth century. The wool appears softer and glossier, the coloring richer than in the other pillar rugs described.

**PILLAR RUG**

Gift of Henry H. Wehrhane

Acc. No. 42.199

7' 2" l.; 3' 8" w.

Materials and techniques same as above except six knots to one inch. Dark blue (ground), lighter blue, several shades of brown, gold, two shades of rose, buff and white; considerably

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6 Waddell, p. 186; Das, p. 1169. Translation by Wesley Needham.
7 Rock, N. G., Nov., 1928, p. 576; Rockhill, *Laud*, p. 103; Kendrick and Tattersall, I, pp. 64-65, 111; II, pl. 72-73; Dilley, pl. LXI; Leitch, p. 81; Cammann correspondence.
8 Cf. *Dilley*, pl. LXI.
faded. Symbolic of the universe: sea, earth, and sky. Central motif is five-clawed dragon in clouds; jewelled garlands and pendant at top; at bottom above a pearl (or dot) border, a band of overlapping curves represent water; three mountain peaks rising above the water symbolize land, these are bordered by clouds and each peak encloses the Three Jewels symbolic of the Buddhist Triad; above one peak stands a lama in a red cape and crested yellow hat blowing a conch shell trumpet.

This rug was probably made in China during the early twentieth century. With the fall of the Manchu dynasty and the establishment of the Chinese republic in 1912, it became possible for the ordinary person to sport the imperial badge by having a five-clawed dragon rug.9


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Other headings covered by footnotes.
COSTUME

Although the Museum collection does not include the gowns of sheepskin or rough undyed wool usually worn by the ordinary Tibetan, it is representative as regards the better dress of the nomadic and sedentary peoples of the east and northeast, and remarkably complete as regards the everyday and ceremonial dress of the clergy. The costume of the nomads is usually pure Tibetan. That of the sedentary peoples often shows Chinese influences. The clerical dress is derived from the Indian with additions from Central Asia.

Secular Garments

The national garment and the usual dress of both sexes is the *chuba*, the Tibetan version of the open cloak or caftan which is worn throughout the East.

The *chuba* serves as both cloak and gown. It is a long loose wide garment, held in place by a belt wound many times around the waist or hips, converting the upper portion into a capacious pocket called *amba* (*ambag*)\(^1\) which is used for carrying the individual food bowl and anything else that will be needed during the day. Articles not stowed away in the *amba* are suspended from the belt.

The *chuba* is double breasted, and a diagonal line is formed by the overlap, from the left shoulder to below the right arm. The sleeves, which are cut in prolongation of the body, are extraordinarily long, tapering slightly towards the bottom and extending, as a rule, about fourteen inches beyond the finger tips so that the hands are well protected and no gloves are needed. In addition to keeping out the cold, the sleeves are useful for slapping yaks, and for driving secret bargains, when traders thrust their hands up one another’s sleeves, conversing in a finger language which is understood everywhere.

For work requiring freedom of the hands, the sleeves are turned back to the wrists so that the facing of blue cotton or gayly patterned wool shows brightly against the drabber coloring of the *chuba*. Men of the pastoral tribes often withdraw both arms from the robe, tying the sleeves around the waist, and exposing the nude upper part of the body to the bitter winds. The women also do this without self-consciousness while at work, especially during the middle of the day when even in high cold regions the sun is often very hot. It is common practice, especially among the pastoral tribes, to withdraw the right arm and shoulder from the *chuba*, permitting the right sleeve to trail at the rear, falling to the ankle. This style probably originated in order to free the right arm for throwing stones at stray animals. Fashionable people cover the exposed arm and shoulder with the colorful jacket which is worn under the robe.

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\(^1\) Bell, *Dict.*, p. 367, Das, p. 1348; Migot, p. 82. In Labrang it is called *rim*, according to Mr. Griebenow.
The cut of the *chuba*, its material, trimming, and the manner of wearing vary in different parts of the Snowy Land, and among different tribes and classes of society, depending on local customs, and also, in Lhasa-controlled Tibet, on the sumptuary laws which regulate materials, colors, and patterns worn by each class of Tibetans for each season. The name of the *chuba* also varies, and in the following descriptions we have given the local name, if known, for each type of *chuba*.

Only the nomadic peoples adhere strictly to the *chuba*. Some of the sedentary peoples have adopted modified Chinese costumes, and have added Chinese or Manchu touches to the *chuba*, such as loops and buttons, and round neck openings. Some wear jackets or blouses beneath the *chuba*, and some wear sleeveless *chubas* with the blouses. The women of many sedentary communities, including Lhasa and Batang, wear striped woolen aprons. On festive occasions, the Batang women's aprons are of embroidered silk, resembling those worn by priests in the religious dances.

The usual winter *chuba*, worn all the year by most nomads, is made of sheepskins with the wool inside. This is the only garment of the ordinary nomad, and at night, when the sash is removed it serves as his sleeping bag.

*Chubas* of native woolen cloth are worn especially by the sedentary Tibetans and during the summer. Ordinary people wear the coarse woolen material known as *nambu* which is woven in homes everywhere and is often used undyed. Well dressed Tibetans wear the finer native woolen material called *p'rug* or *pulu*.

Handsome deerskin *chubas* trimmed with leopard are worn in Northeastern Tibet. The finer *chubas* are often made of imported materials such as broadcloth, sateen or silk. These are lined for winter wear with sheep or lamb skins, or wadded cotton. Rich and colorful Chinese silks are worn on gala occasions, and probably the most gorgeous of all *chubas* are those of high officials and nobles in Lhasa-controlled Tibet. Incidentally, officials of the sixth rank and below—roughly speaking the middle classes—in the Dalai Lama's realms are not permitted to wear silk on public occasions, although on their own estates they dress as they like and often very sumptuously.

There is a sedentary (*rong-pa*) and a nomadic (*drok-pa*) way of dressing. The sedentary peoples prefer dignified and conservative lines, and wear the *chuba* ankle length. The nomads blouse the *chuba* deeply around the hips so that it is much shorter, and more practical for riding and climbing, with a roomier *amba* in which to stow away the many articles that are needed by people frequently on the move. Men of the pastoral tribes wear the *chuba* knee length and even shorter and, because they enjoy jaunty and rakish effects, they often hitch it higher on the left side and shorter in back than in front.

The everyday *chuba* has the virtue of becoming more valuable with wear, for as it gradually acquires a permanent coating of butter and other greases its weatherproof qualities are increased.
**MAN'S WOOLEN CHUBA AND SASH**

Plate XV

T. *ch'upa*. In Amdo, *ch'u-la*, literally "water clothing".

Ekvall Collection  
Acc. No. 28.809,811  
*Chuba*: 50" l.; 9'3" around bottom; sleeves 49" from back of neck.  
*Sash*: 17'3" l.; 18" w.

Style as described above. No fastenings. Made of dark plum-colored *pulu*. Collar and cuffs also of *pulu* with narrow stripes of various shades of red, blue, and green alternating with wide white and yellow stripes stamped with blue and red crosses. The material—9'/2" wide—runs lengthwise on the body of the gown and crosswise on the sleeves. Partially faced with blue cotton. The sash of imported magenta-colored silk is wound many times around the waist or hips.

This garment is popular among well-to-do Tibetans as a summer gown and also as an extra raincoat since it sheds a great deal of water. The material is made south of Lhasa from the wool of the small sheep of Central Tibet. The best gowns made from *pulu* are plum-colored and they are worn, at least in Amdo, by men. Blue is a popular color for women.

**MAN'S WOOLEN CHUBA**

Plate XVI

Holton Collection  
Acc. No. 36.377  
59" l.

Style similar to the above. Made of plum-colored *pulu*, slightly finer in weave than the above. Edged with blue cord.

**LABRANG MAN'S SHEEPSKIN-LINED CHUBA**

Holton Collection  
Acc. No. 36.378  
60" l.

Style similar to the above. Made of black sateen lined with sheepskin. Border design of red and white running stitches. Edged with narrow bands of otter fur.

The sheepskin gown is the Tibetan garment par excellence. The sedentary peoples often cover the skins with imported cloth. This gown is Labrang style.

**CHILD'S LAMBSKIN-LINED CHUBA**

Ekvall Collection  
Acc. No. 28.817  
27" l.; sleeves 23" from back of neck

Style similar to the above. Made of bright red cotton broadcloth lined with lambskin. Edged with native woolen tie-dyed and striped fabric. Narrow bands of yellow Chinese damask on sleeves and inside collar.

**LABRANG MAN'S DEERSKIN CHUBA**

T. *sha tsak*, in Labrang

Holton Collection  
Acc. No. 36.357  
50" l.

Style similar to the above. Fastens under right arm with skin button and loop. Made of deerskin, oyster white, with appliquéd scroll or "pendant cloud" design on upper back. Leopard collar and cuffs are faced with white wool with rows of printed red and blue crosses. Border down front, around bottom and sleeves of dark brown cotton broadcloth applied with decorative running stitches in red, white, yellow and green. Many circular patches where holes had apparently formed.

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2 Bell, *Dict.*, p. 82, Jäschke, pp. 159, 620; Griebenow and Ekvall correspondence.
The skin is that of a hangul or shou, a kind of red deer similar to the North American wapiti elk and native to Southern Tibet. Leopards are common in many parts of Tibet but, as a rule, leopard trim is worn only by the men.

LABRANG MAN'S DEERSKIN CHUBA

Gift of Mrs. C. R. Koenigswald  Acc. No. 39.96  60" l.

Style similar to the above. Made of deerskin, beige tone. Leopard collar and cuffs. Band of otter fur around bottom and front opening, pieced in front so that light and dark patches of fur alternate. Fur is set off by broad bands of black cotton cloth and scarlet woolen cloth edging. At collar red satin is applied on black with gold metallic thread and colored silks. Cuffs have border of striped wool with printed crosses. Made by natives of Labrang for Mr. Koenigswald, a missionary.

LABRANG WOMAN'S OUTER CHUBA AND SASHES

Holton Collection  Acc. No. 36.368, 367A-C

Style similar to the above but no fastenings. Made of bright greenish-blue Chinese brocaded satin with flower design in green and violet. Entire garment edged with band of otter fur 1 ½" wide. Collar faced with red damask. Blue cotton lining. The two long sashes of raw silk in American Beauty red are wound many times around the waist.

The Labrang woman's complete costume includes the inner chuba and jacket listed below, as well as a headdress, boots, hat, milk pail hook, and chatelaine described later in this volume. The outfit is for festive occasions, although in style identical to the ordinary dress of the Labrang woman. The people of Labrang are agriculturalists and a ritual is made of the plowing, seeding, and harvest. The men and women who lead the cattle in the plowing wear their best clothes, forming a brilliant pageant of color.

LABRANG WOMAN'S INNER SILK JACKET

Holton Collection  Acc. No. 36.365  25" l.

High neck and square collar. Fastens Chinese style with metal buttons and loops at throat, below right shoulder, and under right arm. Sleeves long like those of the chuba. Made of scarlet Chinese silk damask brocaded with large gold shou emblems. Collar has royal blue brocaded satin damask on outside and gold brocade facing. Collar, cuffs and front opening edged with otter fur. Blue cotton lining.

Worn under the two chubas described above, usually with the right arm and shoulder withdrawn from the chubas so that the red sleeve of the jacket is revealed. For manner of wearing collar see below.

SILK JACKET

Ekvall Collection  Acc. No. 28.815  25" l.

Style similar to the above. Made of plum-colored Chinese silk damask brocaded with gold shou emblems. Collar covered with fine lambskin. Band of otter fur on collar, cuffs, and front opening. Lined with blue cotton. Sleeves extend only to wrists.

MAN'S WOOLEN CHUBA AND SASH

Plate XV

T. *ch’upa*. In Amdo, *ch’u-la*, literally "water clothing" ²

Ekvall Collection  Acc. No. 28.809,811  

**Chuba**: 50" l.; 9'3" around bottom; sleeves 49" from back of neck.  

**Sash**: 17'3" l.; 18" w.

Style as described above. No fastenings. Made of dark plum-colored *pulu*. Collar and cuffs also of *pulu* with narrow stripes of various shades of red, blue, and green alternating with wide white and yellow stripes stamped with blue and red crosses. The material—9½" wide—runs lengthwise on the body of the gown and crosswise on the sleeves. Partially faced with blue cotton. The sash of imported magenta-colored silk is wound many times around the waist or hips.

This garment is popular among well-to-do Tibetans as a summer gown and also as an extra raincoat since it sheds a great deal of water. The material is made south of Lhasa from the wool of the small sheep of Central Tibet. The best gowns made from *pulu* are plum-colored and they are worn, at least in Amdo, by men. Blue is a popular color for women.

MAN'S WOOLEN CHUBA

Plate XVI

Holton Collection  Acc. No. 36.377  

59" l.

Style similar to the above. Made of plum-colored *pulu*, slightly finer in weave than the above. Edged with blue cord.

LABRANG MAN'S SHEEPSKIN-LINED CHUBA

Holton Collection  Acc. No. 36.378  

60" l.

Style similar to the above. Made of black sateen lined with sheepskin. Border design of red and white running stitches. Edged with narrow bands of otter fur.

The sheepskin gown is the Tibetan garment par excellence. The sedentary peoples often cover the skins with imported cloth. This gown is Labrang style.

CHILD'S LAMBSKIN-LINED CHUBA

Ekvall Collection  Acc. No. 28.817  

27" l.; sleeves 23" from back of neck

Style similar to the above. Made of bright red cotton broadcloth lined with lambskin. Edged with native woolen tie-dyed and striped fabric. Narrow bands of yellow Chinese damask on sleeves and inside collar.

LABRANG MAN'S DEERSKIN CHUBA

Holton Collection  Acc. No. 36.357  

50" l.

Style similar to the above. Fastens under right arm with skin button and loop. Made of deerskin, oyster white, with appliquéd scroll or "pendant cloud" design on upper back. Leopard collar and cuffs are faced with white wool with rows of printed red and blue crosses. Border down front, around bottom and sleeves of dark brown cotton broadcloth applied with decorative running stitches in red, white, yellow and green. Many circular patches where holes had apparently formed.

² Bell, *Dict.* p. 82, Jäschke, pp. 159, 620; Griebenow and Ekvall correspondence.
The skin is that of a hangul or shou, a kind of red deer similar to the North American wapiti elk and native to Southern Tibet.3 Leopards are common in many parts of Tibet but, as a rule, leopard trim is worn only by the men.

LABRANG MAN'S DEERSKIN CHUBA

Gift of Mrs. C. R. Koenigswald Acc. No. 39.96

Style similar to the above. Made of deerskin, beige tone. Leopard collar and cuffs. Band of otter fur around bottom and front opening, pieced in front so that light and dark patches of fur alternate. Fur is set off by broad bands of black cotton cloth and scarlet woolen cloth edging. At collar red satin is applied on black with gold metallic thread and colored silks. Cuffs have border of striped wool with printed crosses. Made by natives of Labrang for Mr. Koenigswald, a missionary.

LABRANG WOMAN'S OUTER CHUBA AND SASHES

Plate XVII

Holton Collection Acc. No. 36.368, 367A-C

Style similar to the above but no fastenings. Made of bright greenish-blue Chinese brocaded satin with flower design in green and violet. Entire garment edged with band of otter fur 1½" wide. Collar faced with red damask. Blue cotton lining. The two long sashes of raw silk in American Beauty red are wound many times around the waist.

The Labrang woman's complete costume includes the inner chuba and jacket listed below, as well as a headdress, boots, hat, milk pail hook, and chatelaine described later in this volume. The outfit is for festive occasions, although in style identical to the ordinary dress of the Labrang woman. The people of Labrang are agriculturalists and a ritual is made of the plowing, seeding, and harvest. The men and women who lead the cattle in the plowing wear their best clothes, forming a brilliant pageant of color.

LABRANG WOMAN'S INNER SILK JACKET

Plate XVII

Holton Collection Acc. No. 36.365

High neck and square collar. Fastens Chinese style with metal buttons and loops at throat, below right shoulder, and under right arm. Sleeves long like those of the chuba. Made of scarlet Chinese silk damask brocaded with large gold shou emblems. Collar has royal blue brocaded satin damask on outside and gold brocade facing. Collar, cuffs and front opening edged with otter fur. Blue cotton lining.

Worn under the two chubas described above, usually with the right arm and shoulder withdrawn from the chubas so that the red sleeve of the jacket is revealed. For manner of wearing collar see below.

SILK JACKET

Ekvall Collection Acc. No. 28.815

Style similar to the above. Made of plum-colored Chinese silk damask brocaded with gold shou emblems. Collar covered with fine lambskin. Band of otter fur on collar, cuffs, and front opening. Lined with blue cotton. Sleeves extend only to wrists.

Holiday attire. Worn by both men and women under the *chuba*. Mr. Griebenow states that "the proper way to wear such a jacket is with the collar up (lambskin fur toward the skin of the wearer) and when it is allowed to fall down, it is for temporary comfort or ease or just being careless."

**SHIRT OF RAW SILK**

Holton Collection Acc. No. 36.483

Style similar to the above. Made of crimson raw silk. Fastens with loops and knots of same material. Collar faced with red damask. Worn by well-to-do Tibetans under their *chubas*.

**LHASA WOMAN’S SILK DRESS**

Purchased in Darjeeling, 1955 Acc. No. 56.354

Cut like the *chuba*, but sleeveless, with large arm holes. Fastens with loop and gold button below right arm. Made of heavy maroon colored Chinese silk damask with cloud-phoenix pattern. Lined with blue cotton.

Worn with sash and long-sleeved blouse with front opening. The striped apron described below goes with this costume, as well as Lhasa woman’s hat and boots described later in this volume.

**LHASA WOMAN’S STRIPED WOOLEN APRON**

Purchased in Darjeeling, 1955 Acc. No. 56.355

Three widths of thick, firmly woven brightly striped *pulu* sewed together lengthwise with side panels matching and center panel offset. Broad stripes of rose-pink and blue alternate with narrow stripes of purple, orange, yellow, green, rose, black and brown. Triangle of Indian metallic cloth is applied to each upper corner. Ties are of braided silks in similar colors. Partially faced with blue cotton.

Striped aprons are worn by the women of sedentary communities. The aprons of Lhasa, Shigatse, and Gyantse are worn shorter than the gown, and the Batang apron (see below) is worn longer, as shown in plate XVIII.

**BATANG LITTLE GIRL’S COTTON DRESS**

Crane Collection Acc. No. 11.621-623

Dress: 26” l.
Blouse: 16½” l.
Sash: 8’ l., 20” w.

Styled like the Lhasa woman’s sleeveless dress above but with a Manchu-style neck and a metal button and loop at throat and below right shoulder as well as under right arm. Made of dark blue cotton with diagonal front opening trimmed in blue silk and Chinese braid. Light blue cotton damask blouse opens down front and has wrist-length sleeves. Scarlet sash of soft Chinese silk with knotted fringe at ends is wound many times around the waist.

The older girls and women of Batang and the eastern borderlands wear three-quarter length sleeveless vests styled similarly to this small girl’s dress. See Volume I, p. 18.
BATANG LITTLE GIRL'S STRIPED APRON

Crane Collection Acc. No. 11.625 17" square

Two widths of pulu with narrow blue, red, and green stripes, sewed together lengthwise and bound with red silk damask. Upper corners have triangular decoration of metallic cloth bound with blue. Striped cotton straps go around waist and tie in front. (The Batang woman's apron, like that of the Lhasa woman, is made of three instead of two widths of material.)

BATANG WOMAN'S PLEATED SILK SKIRT

Purchased Acc. No. 47.208 A 52" l.

Pleated skirt is sewn below hip level to a sleeveless waist. Front opening from neck to bottom of skirt. Collar is extended to form lappets reaching to four inches below waist. Skirt has wide panel front and back and many deep pleats at sides. Made of Chinese scarlet satin damask in three patterns showing dragons, clouds, and peonies with gold show emblems brocaded in each flower.

Waist is of thin blue Chinese damask, with violet bands at arm holes. Lappets are pieced of three Chinese silks: scarlet, royal blue, and blue with gold couched embroidery which is now in shreds. The garment is entirely lined with heavy blue cotton.

The complete costume includes the blouse and apron listed below, and jacket, headdress and silver belt pendants described later in the volume. See plate XX. Skirt is same style as shown in plate XIX.

This dress is worn on festive occasions by women of rank. Pleated skirts are a distinctive trait of dress in the valleys of the eastern Tibetan borderlands and in Burma, Assam, and along the Himalayan foothills. The over-all effect of the Batang pleated skirt and embroidered apron and jacket is suggestive of the Chinese woman's formal costume of the late Ch'ing Dynasty, consisting of a jacket and skirt with side pleats and embroidered panels front and back. The Batang costume also roughly suggests the Central Tibetan official dress called geluchay which includes a pleated skirt and jacket.4

BATANG WOMAN'S SILK BLOUSE

Plate XX

Purchased Acc. No. 47.208B 25½" l.; sleeves 40" from back of neck

Opens down front and fits loosely without fastenings. Made of thin crimson silk damask. Worn with skirt and apron as here described and usually with jacket as described on following pages. Top of skirt apparently goes over blouse.

BATANG WOMAN'S SILK APRON (type also worn by priest dancers)

Plate XX

Purchased Acc. No. 47.208C 39½" l.; 20" w.

Straight three-panelled apron hangs from waist to below hem of skirt. Center panel is a wide box pleat made of scarlet satin; side panels are black satin. Entire apron is embroidered with Chinese designs in bright colored silks and gold. Silk tassels form a fringe of nine

hues at bottom. Bands woven of silk floss with T pattern decoration go around waist and tie in front. Lined with heavy blue cotton.

The basic pattern of the embroidery symbolizes the universe—sea, earth, and sky. A broad band of diagonal stripes at the bottom (C. li shui) indicates the deep sea. A band of stylized clouds representing mist or spray separates the deep sea pattern from the rolling waves in which wealth emblems float. At the center rises a mountain which lies at the axis of the universe and symbolizes the earth. Above in the sky are clouds, bats, a peony, a lotus from which three halberds rise, other blossoms, ten paired dragons facing a flaming pearl, and the Eight Glorious Buddhist Emblems. Satin stitch, couching, and Peking stitch (known in the west as French Knots) are used. This apron was made in the late nineteenth or early twentieth century.⁵

According to the Lhasa sumptuary laws which were observed even in Batang until the present century, the only laymen who were permitted to wear a garment with dragon decoration were the high nobles and officials known as kung (duke) and shappé (chief minister), and presumably their wives and unmarried daughters.⁶

**BATANG WOMAN’S SILK APRON** (type also worn by priest dancers) Plate XXIV

Shelton Collection  Acc. No. 20.306

Style same as above but ties are missing. Red satin center panel and blue side panels. Multi-colored silk fringe at bottom. Rather coarse Chinese embroidery of many colored silks in satin stitch and Peking stitch. At the bottom are waves on which float ju-i scepters and from which rise three rocky crags. The design of waves and crags was known to the Chinese as “Mount of Longevity and the Sea of Happiness.” Above the center crag is a fungus and a large peony over which a pair of phoenixes hover. The fungus symbolizes longevity, the peony is the “flower of riches and honor,” and the phoenix is the emblem of the Empress and of marriage. Above the two lesser crags on the side panels are blossoms and rhinoceros horns.

This apron, probably embroidered in the mid-nineteenth century, belonged to the Tibetan princess of Batang and was worn on grand occasions with the skirt and one of the jackets described below.

**BATANG WOMAN’S PLEATED SILK SKIRT** Plate XIX

Shelton Collection  Acc. No. 20.312

Style same as skirt described above. Front panel and inside of most pleats made of a rusty red Chinese satin with fine woven pattern, in colors and gold, of small circular dragon motifs alternating with conventionalized clouds. Outside of pleats and back panel are slightly deeper red satin damask brocaded with gold shou emblems. Waist of thin green damask with rose damask at arm holes. Lappets are pieced of three fine old Chinese silks, the handsomest being a heavy satin damask with peony and butterfly design in dull green on persimmon red. Waist lined with white and skirt with blue cotton.

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⁶ Macdonald, *Land*, p. 156; Chapman, p. 74. For status of Batang see Volume I of this catalogue.

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BATANG WOMAN’S SILK JACKET

Three-quarter length, tuxedo style. Matching band 3 3/4” wide around neck and down front to 4 1/2” below lower edge of jacket. Long tapering sleeves entirely cover hands. Seven-inch slit on each side of jacket. Made of light golden yellow Indian kincob silk with design of small silver medallions. This material is repeated at cuff, but from the elbow down the fabric changes to a red-violet kincob with dragon medallions against a metallic ground. The jacket is interlined with thin cotton wadding and lined with bright blue silk. Front opening is faced with scarlet. The garment is edged with narrow red cord, and sleeves and bottom are further edged with a narrow band of soft brown fur.

The kincob silks in this and succeeding jackets were identified from a book of samples made up in about 1850 by the Imperial Institute, London (Museum collection, 16.465).

BATANG WOMAN’S SILK JACKET

Shelton Collection Acc. No. 20.310 33” l.
Style same as jacket described above. Made of blue-black k’ossu (Chinese silk tapestry) with eight large five-clawed dragon medallions in gold and colors. Two profile dragons on front and two on back of jacket; two full-face dragons on shoulders; one in center front and one divided between the two sleeves. Design of the whole and of each medallion symbolizes the universe—sea, earth, and sky. At the bottom of the jacket the world-mountain rises from waves above deep sea. Wealth emblems float on waves. Sleeve from elbow down to k’ossu cuff is red Indian kincob silk with gold palmette pattern. Edged with red cord and (originally) fur. Front opening faced with red silk. Lined with blue cotton.

This much-pieced jacket was apparently made from a Manchu noblewoman’s dragon jacket or robe woven in the eighteenth century.7

BATANG WOMAN’S SILK JACKET

Shelton Collection Acc. No. 20.307 38” l.
Style same as above. Made of Indian kincob silk, red-violet with all-over flower and diamond pattern in gold and silver. Lower part of sleeve of similarly colored Indian silk with diagonal bands of undulating foliate design in gold and silver. Fur trim (originally) and lining same as above. Green cord edging. Facing of thin rose-colored Chinese damask.

BATANG WOMAN’S SILK JACKET

Shelton Collection Acc. No. 20.308 28” l.
Style same as above. Made of fine old Chinese satin, dull golden yellow with subtle all-over pattern in blue, white, rose, and green of small conventionalized kuei-lung dragons and four-clawed dragons. Lower sleeve is red satin with Chinese embroidery of flowers, peach, bats, and finger citron or “Buddha’s hand,” emblems of longevity and happiness. Sleeve terminates in a band of yellow satin. Trim and lining same as above but lacks red facing.

In Tibet proper, the wearing of yellow, like the wearing of dragon patterns, is the prerogative of lamas and the high officials called kung (duke) and shappé (chief minister). The beautiful material in this jacket, dating perhaps from the late seventeenth or early eighteenth century, is not the bright royal yellow but probably the tawny yellow which the Chinese called hsiang-sê, “incense color.”8

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7 Cammann, Dragon Robes, pl. 12-13, pp. 43-48, p. 72 ff.
8 Macdonald, Land, pp. 156, 159; Chapman, p. 74; Pallis, p. 258; Cammann, Dragon Robes, p. 25 and n. 10.
Wrap-around style consisting of two overlapping parts on an open waist band; straight panel at front and back, and narrow flared panels at sides. Made of heavy Chinese satin, soft gray-brown with shades of blue, rose, yellow, green, and white; pattern of five-clawed dragons, clouds and bats above mountains, waves, and sea where lucky emblems float (material used differently in each panel so that sea and waves are not always at bottom). Panels bound with black silk. Lined with thin pale blue silk. Wide waist band of heavy white cotton.

Probably worn by a Batang woman of high rank with silk blouse, sleeveless vest and apron.

BATANG PRINCESS’S MANCHU-STYLE DRAGON ROBE

Full length, round necked gown; fastening with metal buttons at neck, below right shoulder, under right arm, and down side. Long tapering sleeves with crescent-shaped “horsehoof” cuffs covering backs of hands (have been widened by inserting material from under arm to cuff). Made of fine k'ossu, with some details painted. Gold ground with pattern chiefly in blues and reds with some white, gray, and yellow. Basic design symbolizes the universe. At the bottom of the robe is a broad band of waves with floating peonies, mist or spray in the form of clouds, and many rocks emerging. There are no deep sea stripes. Three mountain peaks rise at center front and back. Above, in the “sky,” nine five-clawed dragons (four facing forward, five in profile—one concealed beneath inner front flap when the robe was worn) pursue flaming pearls among clouds, hats, flowers, and the Eight Glorious Buddhist Emblems. Simplified wave and mountain design on upper sleeves. Sleeves from elbow down are blue-black satin with faintly visible buff-colored foliate medallions enclosing endless knots. Neckband and lapel have woven, cuffs have embroidered, dragons, waves, and cloud motifs. Lined with blue cotton.

The robe dates from the late Ch'ien Lung period (after 1759), or from the early nineteenth century when Ch'ien Lung elements continued to survive. It is the dragon robe of Manchu style intended to be worn at court or semi-formal occasions by the nobles and officials of imperial China. At this time the five-clawed dragon was no longer reserved for the imperial family. The Manchu tradition required that these robes should be suitable for riding and archery as befitted a nation of warriors. Thus the sleeves were narrow so that they would not bind the arms when shooting the arrow, and the skirt had vertical slits for convenience in riding.

The dragon robe tradition died out in China after the fall of the Manchu dynasty in 1911, but it was preserved by Tibetan and Mongolian royalty. This robe was worn with a long sash by the Tibetan princess of Batang. It was made from a bolt of material which had probably been rejected for Manchu use because of some defect, and presented by the Emperor to the Batang royal family. Such bolts, on which the various parts of the Manchu robes were woven or embroidered, were often cut up, and made into Tibetan-style garments, as in the case of a Batang woman’s jacket described above. The maker of this robe followed the Manchu pattern, but widened the sleeves, omitted the slits at the skirt bottom, and put the lapel on upside down.9

9 Cammann correspondence and Dragon Robes, pp. 172-173, 184, etc.
Secular Hats

T. zhwa; zhwa-mo

Many Tibetans especially among the nomad groups go bareheaded, but on ceremonial occasions, at least in Lhasa-controlled Tibet, it is customary for the men to wear hats. Special summer and winter hats are worn by officials of various ranks. Summer begins officially on the eighth day of the third month, and winter begins officially on the anniversary of Tsong-kha-pa's death, the twenty-fifth day of the tenth month. Regardless of the weather, all officials change to the prescribed seasonal hats and robes on these dates.

The styles of Tibetan hats are varied, sometimes fantastic, and the men, particularly the nomads, delight in wearing their headgear at as rakish an angle as possible. Peaked hats of various kinds are characteristic for both men and women in Amdo. The material for winter hats is usually a wool felt lavishly trimmed with fur or lambskin and often covered with imported cloth. The men of Amdo also like to wear whole fox skins on their heads. Turbans consisting sometimes of lengths of raw silk are commonly worn during the summer in Kham and Amdo by both men and women. Western felt hats have become popular among the men in most parts of Tibet, replacing to a degree the picturesque native headgear.

In many localities the women's headdresses with their jewels and silver plates make hats superfluous. Women of the eastern borderlands use a folded kerchief as a sunshade beneath the heavy braids which crown their heads. The writer saw Tibetan women at Kalimpong wearing large sunshades of folded woolen cloth.

HAT FOR KOKONOR NOMAD MAN OR WOMAN

Ekvall Collection Acc. No. 28.816

Heavy felt peaked hat covered with plum-colored Chinese silk damask brocaded with gold shou emblems. Turned-up brim of fox fur. Peak points backward and has long red silk tassel. Lined with cotton cloth. Matching jacket is described on page 29.

"Holiday attire . . . Same for both men and women but worn straight with peak pointing straight back for women and worn turned partly sideways at as rakish an angle as possible by men." 1

HAT FOR LABRANG MAN OR WOMAN

Gift of Mrs. C. R. Koenigswald Acc. No. 39.94

Similar shape. Felt covered with black velveteen. Fox fur brim. Worn as described above.

HAT FOR LABRANG MAN OR WOMAN

Holton Collection  Acc. No. 36.362 11" h.

Similar shape. Heavy felt covered with blue denim. Turned-up brim of lamb's wool faced with red cloth, wider in back than front. Worn as described above.

WOMEN'S CAPS WORN NEAR LABRANG

Holton Collection  Acc. No. 36.358, 36.363 13" l.

Bag shape with broad band of fox fur around face. Black sateen and red damask brocaded with show emblems. Lined with blue cotton.

HAT OF LESSER OFFICIALS

Crane Collection  Acc. No. 11.637 14" d.

Tam-o-shanter type. Stiff, flat, circular top covered with pleated crimson damask. Long fine silk fringe of same color in center and around edge (both silk and fringe have become bluish red due to discoloration). Underside of yellow felt. Broad side laps worn turned up showing brocade lining. Hat is padded and lined with cotton print. Obtained from a headman of Batang.

In Tibet proper this is the summer hat of attendants and servants to high officials. In Batang, according to Dr. Shelton, it was worn by the headmen of the villages on festive occasions and at official functions. The village headmen rank below the lay officials of the government; usually they are the wealthiest residents of the localities.

MAN'S MONGOLIAN-TYPE CAP

Gift of Henry H. Wehrhane  Acc. No. 28.1638

Close fitting cap of heavy yellow felt bound with red. Flaps at sides and front often worn turned out so sable lining shows. Band and round toppiece of yellow cotton damask with red linear pattern. Above band are three applied Chinese lucky characters in gold on yellow ground. Red squirrel tail extends like a crest across top.

Although this cap is probably from Mongolia, hats of the same style were commonly worn in Central Tibet, usually surmounted by a large button rather than a squirrel's tail. Since this hat is yellow it should be worn by an official. A similar style gray felt cap from Outer Mongolia with gray squirrel tail and beaver lining is in the collection.

LHASA WOMAN'S MONGOLIAN-TYPE CAP

Purchased  Acc. No. 56.356 11" h.

Dark brown felt with large flaps at sides and small ones front and back. Flaps edged and partly lined with soft brown fur. Crown is small but high, decorated with a wide band of Indian metallic flowered cloth and rows of gold braid. Machine-stitched.

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3 Chapman, pp. 71, 73; pl. f. p. 46; Bell, People, pl. f. pp. 194, 281; Bell, Tibet, pl. f. p. 139; Macdonald, Twenty Years, p. 288; Shelton correspondence; Shelton, N. G., p. 312; N. M. photos.
4 Bell, People, frontispiece, etc.
This is perhaps a later model of the Mongolian-type cap described above. It is worn in Central Tibet not only by women, but also, possibly with some slight variations, by men, and by children of both sexes.\(^5\) This cap was bought at Darjeeling in 1955 to go with the Lhasa woman's costume previously described.

\(^5\) Harrer, pl. p. 128, Chapman, pl. p. 250, etc.

### Clerical Garments

The ordinary dress of the Tibetan Buddhist clergy is derived from that of the Indian Buddhist monks, but the styles have been altered to meet the needs of a cold climate and dark red wool has been substituted for the saffron cotton of the Indian robes.

The dress of the unreformed or Red Hat orders is entirely red, but Tsong-kha-pa introduced yellow hats and belts for his Gelugpa or Yellow Hat order which has become the established church of Tibet. For travelling, the clergy often wear the same garments as the laymen. The ceremonial garments of the lamas, derived from Central Asia as well as India, are generally made of colorful Chinese silks and embroideries which were given by the Manchu Emperors of China to the lamaseries. Human bones, intricately carved and strung together, supply important ceremonial accessories. See bone apron, Volume II, plate XXXII.

### Lama's Skirt

Plate XXI

*S. antaravāsaka T. sham-thabs, mthang-gos, or tchos-gos*

Holton Collection  Acc. No. 36.374  40" l.; 17'8" cir.

Strips of dark red native serge called *termā*, each 7½" wide, are sewn together to form a circle as the Buddha is said to have decreed. Double thickness at top and bottom.

Worn with many deep folds held in place by a sash wound around the waist a few inches below the upper edge. Like the Indian Buddhist monk's lower garment, the upper edge should stand up straight above the sash, but in practice it often folds over, concealing the sash. It usually reaches almost to the ankles.\(^1\)

The skirt, sash, vest and shawl as here described constitute the ordinary clerical dress. Although the quality of the materials varies, these garments are worn by all from the Dalai Lama to the humblest novice and also by the nuns.

\(^1\) Chapman, pl. f. p. 86; Pallis, pl. f. p. 167; Coomaraswamy, *Catalogue*, Part II, p. 34; Das, pp. 231-232; Waddell, pp. 200-201; Hansen, pp. 87-89.
GELUGPA LAMA'S SASH

Holton Collection  Acc. No. 36.373  Plate XXI
Length of native woolen cloth, dull gold color, fine twill weave; one end fringed.

Wound around the waist a few inches below the skirt top. An additional sash may be worn, thrown over the left shoulder, across the breast, tied in a bow over the right hip, and the remainder swung around the body.²

From this belt hangs the water bottle in its case and sometimes a pen case, purse, and rosary, although the latter may be worn around the wrist or the neck. Food bowl, prayer wheel, and other articles are carried in the bosom of the vest. See Volume II for water bottle, rosary and prayer wheel, Volume III for pen case, Volume V for food bowl.

Other lama's sashes are listed under Belts and Accessories.

LAMA'S VEST

T. stod-'gag

Holton Collection  Acc. No. 36.372  Plate XXI
37" l. (including collar);
27½" w. (under arms)

Sleeveless vest made of patches of red and gold cotton brocades; the large arm holes have wide flaps of heavy dark red pulu running over the shoulders and extending down the back; a wide band of the same material goes around the neck forming a shawl-collar. The lower part of the vest, which is tucked inside the skirt, is an unhemmed patchwork of magenta raw silk and red and blue cottons. Lined with blue cotton.

This is the vest of a well-to-do lama; an ordinary priest would wear coarse wool. Usually the arms are bare, but sometimes a long sleeved waistcoat is worn under, over, or instead of a vest. For the significance of the patchwork, see page 39.

The authority to wear this vest, which was not originally part of the Indian Buddhist monk's dress, is sometimes said to have been granted by Tsong-kha-pa; but the Indian monk Atiśa is represented wearing the vest, and it is apparently worn by Tibetan monks of all schools, so it may have been introduced from Bengal.³

LAMA'S SHAWL

S. uttarāsanga, T. gzan

Holton Collection  Acc. No. 36.371  Plate XXI
14'4" l.; 41½" w.

Ten strips of dark red raw silk, each 18 inches wide, sewed side by side.

This shawl which is derived from the Indian Buddhist monk's upper garment is always

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² Chapman, pl. f. p. 310; Waddell, p. 201.
³ Combe, p. 120; Hansen, pp. 76-80, illus.; Das, p. 553; Jäschke, p. 223.
worn when the lama is outside the privacy of his own home. It is thrown over the left shoulder across the back, passed under the right arm, across the breast, and again over the left shoulder. The rest of the material hangs down the back.4

GELUGPA LAMA'S CAPE

Plate XXII

T. zla-gam, "semi-circular"

Holton Collection Acc. No. 36.376

Long, full cape made of heavy brick red woolen cloth ¾" yarn pile; band of nubby yellow woolen fabric goes across upper back; a narrower band goes around neck and down front forming a shawl collar; at bottom is a band of dark red woolen material with tie-dyed crosses and narrow blue stripes. Lined with plum-colored cotton cloth stamped "Made in Italy." Front opening faced with red cotton cloth.

This handsome garment weighs 13½ pounds. It is worn for religious services by Yellow Hat lamases in the cold chanting halls during the winter. Tsong-kha-pa decreed that the zla-gam should be worn.5 For fabrics used in the cape, see page 2.

LAMA'S CEREMONIAL ROBE

Plate XXIII

S. sanghāṭi, T. nam-jar, spelled snam-shyar?

Crane Collection Acc. No. 11.647

Rectangular garment made of 125 overlapping rectangular patches; matching border 7" wide; two small matching triangular tabs at each corner.

The material is a heavy golden yellow Chinese satin damask, swastika fret pattern. The patches are stitched in blue. Three sides of the robe are faced with heavy satin damask of the same gold color, peony pattern, and the fourth side is faced with heavy apricot colored satin damask with a large pattern of swastikas, precious jewels, and bats.

Centered on the upper edge of the robe is a red satin rectangle, 6½" x 5½", embroidered chiefly in Peking stitch with shades of blue, violet, rose, green, yellow, and white showing a full blown lotus growing from waves, flanked by paired fish; rising from the lotus blossom in vertical series are an endless knot, wheel with yin-yang symbol in center, conch, and sacred canopy; the latter, with lotus and paired fish make up six of the Eight Glorious Emblems. The design is surrounded by clouds and flowers; two discs above represent the sun and moon.

This robe is required of full-fledged priests (gelong) for certain ceremonies. It is worn over the vest and skirt and sometimes over or under the shawl, covering the left shoulder and sometimes also the right, but leaving the right arm exposed. Tsong-kha-pa decreed that his followers should wear the robe which is patterned after that of the Indian Buddhist monk seen in most images of the Buddha; it covers the left shoulder and conceals the so-called upper and lower garments, although the latter is sometimes partly visible. The patched pattern symbolizes humility, suggesting the garments of poverty which Indian Buddhist monks were required to wear. It is said to have

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4 Pallis, pl. f. p. 167; Bell, Religion, frontispiece; Chapman, pl. f. p. 310; Coomaraswamy, Catalogue, Part II, pp. 34-35; Das, p. 1103; Bell, Dict, p. 440; Waddell, p. 201; Hansen, pp. 2-4, fig. 1.

5 N. G., Nov., 1928, pl. pp. 610-611, 617; Das, p. 1099; Waddell, pp. 60, 201 and n. 1.; Hansen, pp. 5-6, fig. 3.
originated when Ananda, Buddha's favorite disciple, divided into thirty pieces the rich robe given to Buddha by the wealthy physician Jivaka. The embroidered rectangle which comes in the center of the back may indicate the rank of the wearer, corresponding to the brocaded pendant which hangs down the back of a high lama's cape.

This robe and the following ceremonial collar belonged to the Ba Lama, the "Living Buddha" of Batang.

**LAMA'S TIPPET OR CLOUD COLLAR**

*Plate XXIV*

*T. stod-g'yogs (?) "upper garment," C. yun-chien "cloud collar"

Crane Collection  Acc. No. 11.648  33" square

Square with scalloped edges. As usually worn, the corners fall in front, back, and at elbows. Round neck, slit opening from neck to corner is worn in back as a rule. Fastens with loops and round metal buttons (one button only remains). The material is a deep blue Chinese satin with all-over gold geometric pattern; border of tan satin with fine gold pattern of dragon medallions and lucky emblems; scalloped edged bound with brown (or possibly faded red) satin. Lining of dull red hempen material, loosely woven, with a fine brown stripe.

Lama dancers wear the tippet over a robe as described below. It is also worn for special rites in combination with an apron of silk or carved human bones and a headdress in the form of an usniša. Lessing describes a rite of homa or burnt offering in which the monks of Yung-ho-kung put on the various accessories while the service is in progress and while reciting appropriate dhāraṇīs consecrating each article of apparel.

The tippet would seem to be a simple mandala, its round neck representing the spiritual realm, its square outline the earthly realm, and its overall symbolism suggesting that the wearer has dominion over the material world. In its usual form, it is composed of four or eight lobes suggesting Chinese stylized clouds, hence its Chinese name of "cloud collar." It seems to have been adapted from an ancient cosmic diagram prevalent in Central Asia and Mongolia.

**GOWN WORN BY PRIEST DANCER**

*Plate XXIV*

Gift of Alice Boney  Acc. No. 54.1  53" l.; sleeves 35" from back of neck and 37" wide at bottom

Chinese grayish green silk dating from about seventeenth century; woven pattern of intricate floral medallions, squares and hexagons in silver and pastel tones. Very wide slip-on gown with increasing width downwards. Round neck with short front slit fastened by metal button and loop; stand-up collar of yellow satin lined with blue cotton. Seam down center of front

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6 Waddell, 200, n. 5; 201; Das. p. 231; Hansen, pp. 2-4, fig. 2; Coomaraswamy, *op. cit.*, pp. 34-35.
8 Lessing, p. 150 ff. See also Hansen, pp. 6-7, figs. 4-5; N. G., July, 1931, Nov., 1928, Oct. 1935, plates; Washbrell, pl. p. 18; White, *J. I. A.*, pl. 1-2; David-Neel, *Magic*, pl. f. p. 206, p. 296; Bernard, pl. f. pp. 73, 201, etc.
9 For detailed discussion of cloud collars see Cammann, *Art Bulletin.*
and back. Extremely wide flowing sleeves sewed together at bottom except for wrist opening. Three satin bands of golden yellow, rusty red and green terminate sleeves and go around hips with the red and yellow in reverse order on hips. At each side six pleats of inserted matching material project from the gown, and two white satin streamers dangle to hem of gown. Top of pleats is sewn to sleeves, providing an opening for sash and apron strings. Gown is lined with much worn brown linen.

This seems to be the only occurrence in Tibet and Mongolia of the slip-on gown, a costume element from Central Asia and the West. It is worn with a tippet as described above, and (usually) a silk apron similar to the women’s aprons in the collection. For masks and the religious dances, see Volume II, pages 56-59.

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**Clerical Hats and Headgear**

Tibetan monks do not cover their heads for services except during certain rituals when special types of hats or headdresses are required. However, tonsured heads need protection in a cold climate, and for everyday dress hats are prominently featured. Indeed, the color of the hats affords a rough distinction between the Gelugpa and the various older sects or orders, the former being popularly designated as the Yellow sect or Yellow Hats and the latter as the Red sects or Red Hats. The Black Pön are often called Black Hats since they wear black or dark blue hats.

No hat is mentioned in the Buddhist scriptures as part of the outfit of a monk, and hats were not generally worn by Indian Buddhist monks. However, they appear to have been worn by monks in northern India; two red hats of the Tibetan clergy were introduced by Padmasambhava and his coadjutor, Sānta-rakṣita, and one of these was worn, according to tradition, by Atiśa.

**Yellow Cap with Lappets**

*T. pan-ch'en sne-rin “pandit’s long-tailed cap” (?)*

Crane Collection  Acc. No. 11.651  33” l. from peak to end of lappets

Heavy yellow flannel-like wool. Peaked top pointing slightly forward; lappet on each side hangs below shoulders. Edges are bound and lappets lined with red silk. Cap lined with yellow silk.

This cap is worn, with a ceremonial robe (*sanghāṭi*), by lamas and all full-fledged monks (*gelong*) for special ceremonies, and by the Dalai Lama when he sits in state. Tsong-kha-pa is invariably depicted wearing this cap and robe.
A red hat of this type is believed to have been brought from India by the abbot Sāntarakṣita in the eighth century, but it seems to have had a single broad lappet extending across shoulders and back instead of the two narrow side lappets. Waddell says that Tsong-kha-pa lengthened the lappets in proportion to the rank of the wearer, giving himself lappets to the waist, but paintings and images show the master wearing a cap with lappets of approximately the length here described.1

CRESTED YELLOW HAT

Holton Collection Acc. No. 36.385

Golden yellow woolen material, very heavy with thick fine pile. A crescent-shaped piece is looped and stitched together at the top to form a helmet which rises vertically from the crown of the head and fits over the back of the head. Inserted in the seam is a matching woolen fringe which rises to form a crest, making a hat resembling a Roman helmet. The fringe is held together near the bottom by one row of stitching. The back of the hat ends in two red cloth tabs. Hat is bound with red cloth and lined with blue.

This is the hat worn on most occasions by the ordinary Yellow Hat priest. On formal occasions he often wears it at a rakish angle. It does not seem to have an Indian counterpart. According to Waddell, the crest, which represents the doctrinal insight of the wearer, is elevated as the lama rises by taking a degree in divinity. The wearer should conceive that when he grasps the tails of the hat, he has a grasp of the scriptures whose covers they symbolize. The pile represents the thousands of animals which the lama is drawing to salvation.2

CRESTED YELLOW HAT OF PROCTOR LAMA3

Plates XXV, fig. 1 and XXI

Holton Collection Acc. No. 36.370

Similar to the above but the fringe, which is longer and finer, is stitched over a stiff foundation to make a solid crest which extends forward in front at right angles to the crown. Crest 8½” high in front tapers to 2½” in back.

USNISA HEADRESS

S. uṣṇiṣa T. gtsug-tor

Plates XXV, fig. 3

Crane Collection Acc. No. 11.649

Black skull-cap surmounted by a high double-bulbous peak covered with black velveteen, representing the uṣṇiṣa. Long black silk fringe at sides and back, short (like bangs) in front. Colored silk pendants with fine Chinese appliqued decoration of Eight Glorious Emblems and butterflies hang from each side; when worn with crown, the pendants hang from the crown.4

1 Waddell, pp. 61, 195-198; Lessing, p. 70; cf. Thomas Jr., pl. p. 203; Bell, Tibet, frontispiece and pl. f. p. 36.
4 Lessing, pp. 154-155; Hansen, pp. 153-156, fig. 152; Waddell, illus., p. 18; Bernard, pl. f. p. 201; Enders, pl. f. p. 320; David-Neel, Magic, pl. f. p. 206; N. G., Oct., 1935, pl. 7; J. I. A., XV, pl.
The ūṣṇiṣa is a protuberance of the skull of a Buddha, a sign of divinity, the form of which originated from the way of dressing the hair practiced by the Brahmins of India. The headdress was worn for special ceremonies, usually with a five-leaved crown.

**FIVE-LEAVED CROWN**

*S. mukuta T. rigs-lnga*

Crane Collection. Acc. No. 11.650

7" h.; 20" w.

Five pointed-arch-shaped sections of paper composition. In center of each is one of the five Buddhas painted in his appropriate color, surrounded by a raised gold-washed decoration of stylized dragons and surmounted by Three Jewels, symbolizing the Buddhist Triad, made of red, green, and blue glass. Indian (*Lantsa*) letter painted on back of each section. Hinged together by two leather bands, one of which ties around head.

Worn with the above headdress. The wearer should realize his spiritual oneness with the Buddhas pictured on the crown.5

**FIVE-LEAVED CROWN**

Holton Collection Acc. No. 36.300

7½" h.; 21" w.

Similar to the above but decoration is entirely painted on a flat surface with bright colors. Formal scroll pattern replaces the dragons. Sections hinged with string, and cloth band ties around head.

**SORCERER'S RED HAT**

Holton Collection Acc. No. 36.384

15" h.; fringe 6" l.

High crown with forward-pointing peak, covered with red cambric. Turned up arched lappet in front and broad turned up scalloped lappet around rest of crown made of brown cotton cloth edged with striped tape and yellow piping. Yellow appliquéd emblem on front lappet suggests the crescent moon and sun. Rounded wooden frame, covered with yellow damask and striped cotton tape, projects horizontally about two inches from front of hat, being attached to the appliquéd motif by a cord and button. Black fringe and two strings of coral beads with green tassels hang from frame, masking face of wearer. Grotesque *papier-maché* painted heads on sticks, suggesting grinning skulls with large flapping ears, are stuck into holes in top of frame.

Worn by a Red Hat sorcerer. The fringe suggests that the wearer is unaware of his phenomenal environment but in communion with the spirit world. This is a variation of the mitre-shaped hat brought by Padmasambhava.6

**HAT FOR "BLACK HAT DANCE"**

Acquired by exchange with The American Museum of Natural History Acc. No. 48.20

23" h.; 18" w.

Made of *papier-maché* or layers of paper. Wide-brimmed hat, black on top, red underneath.

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5 Tucci, *Indo-Tibetica*, III, pl. 33, Das, p. 385 gives *cod-pan* as the name of this crown but according to the Dilowa Hutukhtu, *rigs lnga* is the name of the crown, *cod-pan* or *chod-pan* the name for the silk pendants described in connection with the above headdress.

6 Lessing, p. 154; Waddell, pp. 196-197; de Nebesky-Wojkowitz, p. 546.
Uśniśa-shaped crown. Superstructure consists of a gilded half-dorje and sphere, surmounted by an imitation skull, a pleated cloth ornament, and the Three Jewels made of blue glass enveloped in gilded flames. Gilded scrolls extending out at sides give the entire superstructure a somewhat triangular shape.

The Black Hat dance is performed at least once a year in the Gelugpa lamaseries. The leader enters the courtyard alone and is later joined by sixteen or twenty other dancers, all wearing the characteristic hats with rich Chinese robes, cloud collars, and, as a rule, bone aprons. In their hands they hold a ritual dagger (phurbu) and a skull cup or small imitation skull. See Volume II, pp. 51-52, 55-56. They are not masked. The dance commemorates the slaying of King Langdarma, the notorious persecutor of Buddhism, at the end of the ninth century by the lama Paldorje. After murdering his brother, King Ralpachan who was a devout Buddhist, Langdarma ascended the throne of Tibet, and began to persecute the lamas with the intention of uprooting the religion. Paldorje, assuming the guise of a Pön or Black Hat dancer, attracted so much attention that he was summoned to perform before the king. In the sleeve of his robe he had concealed a bow and arrow with which at the first opportunity he shot and killed Langdarma. He then made his escape on a white horse which had been covered with soot to make it appear black. He plunged into a river and when he rode out on the other side the soot had washed away and the horse was white. He turned his own black coat inside out to show the white sheepskin lining, and thus disguised, eluded his pursuers. It appears that such hats as this are also worn by Black Pön sorcerers.7

Belts and Accessories

The belt is an indispensable article of Tibetan apparel since it converts the upper part of the dress into a capacious pocket, and is itself used for suspending such articles as the knife, eating set, purse, ink pot, pen case, seals, and flint and tinder case.

Laymen wear several yards of imported silk or cotton cloth wound many times around the waist or hips and securely tied. In the eastern borderlands, long belts are woven on a loom of the rod heddle type, one end of which is tied to a post or tree, while the band at the other end is passed around the weaver's waist, thereby holding the loom taut. This type of loom is also employed for weaving boot-garters. The patterns are produced by the warp threads in a ribbed weave.

The priest's belt is a long strip of native woolen cloth, usually dyed red for members of the unreformed Red Hat orders and yellow for members of the Gelugpa or Yellow Hat order.

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Belts and accessories belonging to particular costumes are described under Secular and Clerical garments.

PRIEST'S BELT

T. skerags (?)\(^1\)

Holton Collection Acc. No. 36.390 10' l.; 6" w.

Heavy closely woven goat's hair with silky texture; dark brown shading to light brown. Plain twill weave. Ends fringed.

PRIEST'S BELT

Shelton Collection Acc. No. 14.1084 8'4" l.; 3½" w.

Brick red wool, plain twill weave, fringed ends. Probably belonged to a Red Hat priest. The orthodox belt of a Yellow Hat lama is described under Clerical Garments.

LAYMAN'S BELT

Plate XXVI, fig. 1

T. skerags

Holton Collection Acc. No. 36.386 9' l.; 5¼" w.

Stiff cotton belt, ribbed weave, double cloth. Two bands of rectilinear designs, separated by red, yellow and blue stripes, run the length of the belt; one is red and green, the other blue and yellow; patterns include various combinations of the endless knot, swastikas, crosses, and interlocking rectangles.

Woven by the Chiangs and Chiarongs. The Chiarongs are Tibetan tribes in the Chinese borderlands north of Tatsienlu; the Chiangs are a non-Tibetan people north of the Chiarongs in the Upper Min Valley. The belts are particularly characteristic of the Chiangs and have come to be known to Westerners as “Chiang belts.”\(^2\)

LAYMAN'S BELT

Plate XXVI, fig. 2

Holton Collection Acc. No. 36.387 8' l.; 4½" w.

Same type as above, in red, green, yellow, blue, and white. Wide band of rectilinear designs, chiefly variations of the endless knot, and narrower band of “T” pattern, set off by narrow stripes, run most of the length; fringed ends.

LAYMAN'S BELT

Holton Collection Acc. No. 36.388 7' l.; 1¾" w.

Ribbed weave of heavy silk floss, yellow ground with running “T” pattern in orange-red; narrow blue and white edge; 6" fringe at ends.

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1 Waddell, p. 201. According to Griebenow, however, this term applies only to laymen's belts.

2 Cammann; J. W. C. B. R. S., VI, pl. i. pp. 36, 38, etc. The Chiarongs are discussed by Wilson, pp. 176-186; Ainscough, pp. 10-19.
LAYMAN'S SASH
Holton Collection       Acc. No. 36.359A            18'8" l.; 11½" w.
Magenta-colored raw silk. This could also serve as a turban for a man or woman.3

LAYMAN'S SASH
Holton Collection       Acc. No. 36.359B            18'10" l.; 13⅞" w.
American Beauty red, raw silk; center portion knotted twice and folded into rough accordion pleats.

LEATHER MONEY POUCH
T. ko-khug, "money bag"
Holton Collection       Acc. No. 36.412            5" x 2"
Stiff brown leather, envelope shape with eight round metal studs on flap; metal strip at top; possibly for suspension from belt. Probably made in Derge.4

RAWHIDE BAG FOR TSAMBA
T. tsam-kuk, spelled rtsam-khug "tsamba bag"
Shelton Collection      Acc. No. 14.1077            12" l.; 5" w.
Rawhide, oval shaped with twisted hide drawstring; border and tassel of red leather; simple applied ornamentation of red and greenish leather. Probably made in Derge.
Used everywhere to carry tsamba (parched barley flour) or money, this bag figures in a well-known warning against extravagance:

"The good father had a full money bag
The bad son uses it as a bag for tsamba."5

WOOLEN BAG
Holton Collection       Acc. No. 36.457            24" l.; 7" w.
Stiff, natural-colored woolen fabric of coarse plain weave; one long strip with ends folded back almost to middle forming two flat pockets; longitudinal brown stripe woven through center; tabs of red and blue woolen fabric at each corner with stripes and tie-dyed crosses.
Carried over one shoulder and used for money and small articles.6

WOOLEN HANDKERCHIEF
Crane Collection        Acc. No. 11.626            7" x 8"
Blue, green and red striped pulu; two ends bound with red silk damask.
Used by priests and gentry.7  See also page 3.

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3 Rockhill, Notes, p. 688; Ward, Land, pl. 12; Amundsen, pl. f. p. 46; N. M. photos.
4 Rockhill, Notes, pl. 27, fig. 5; Das, p. 32.
5 Bell, People, p. 225; Das, p. 1009; cf. Rockhill, Notes, pl. 27, fig. 4.
6 Holton; Forman, Tibet, pl. p. 19; N. M. photos.
7 Macdonald, Twenty Years, p. 248, Land, p. 163.
Boots and Boot-Garters

T. lham and lham-srog

The typical native boots have stiff leather soles and uppers and woolen cloth legs rising to the knee and slit at the back so that they may be bound tight by means of long woven or rawhide strips known as boot-garters. In Central and Western Tibet boots made entirely of cloth with overlapping cord soles are often worn.

Designed for rough hard wear, Tibetan boots are nevertheless immensely attractive in pattern and color. They are made to fit loosely with no difference for the right and left foot. The flat sole has no heel and no shaping for the instep. Socks are not worn by the ordinary Tibetan. The well-to-do laymen often wear Chinese or Mongolian-style boots. In addition to the boots listed, the collection includes Mongolian boots.
with appliquéd leather decoration and Khalkha Mongolian boots such as are worn by some Tibetans.¹

Boot-garters are woven in simple but colorful patterns which seem never to be duplicated. Various combinations of stripes are produced by the warp threads in a plain ribbed weave.

The “chance of the garter” determines the load that shall be carried by each Tibetan porter when a group accompanies a traveller under the government system of enforced labor known as ula. “... before starting the morning’s march, each porter puts a garter into the general heap. The distributor of the loads picks them up and throws a garter haphazard on every load. Each porter resumes his—or her—garter and takes the load with it.”²

A Kham Tibetan relates that it is a local custom for sweethearts to exchange boot garters, but that this does not signify engagement to marry.³

NOMAD’S BOOTS AND GARTERS

Plate XXVII, fig. 1

Ekvall Collection  Acc. No. 28.810

Boots: 19” h.; 10” l.
Garters: 31” l.

Soles of raw yak hide overlap the uppers which are of pony skin with hair inside. Toe peaked, lower legs of striped pulu with printed crosses; upper legs of red woolen cloth with tie-dyed crosses and blue stripes; tops bound with red cotton; front of boot from toe to upper leg is stiffened on the inside with felt and several layers of cloth, and decorated with red wool, brocades, and green velvet artistically applied with yellow and green floss. Slit seven inches down back seam. Lined with blue cotton. Garters are deer skin thongs with a brass ring at end of each.

Worn by the Kokonor nomads, such boots are stuffed during the summer with dry soft hay and during the winter with musk deer hair which does not mat and is very warm. Fabrics described on page 2.

NOMAD’S BOOTS

Holton Collection  Acc. No. 36.379

19” h.; 10” l.

Raw cowhide, with stiff soles and uppers in one piece; pliable legs in one piece. Slit seven inches down back seam. No lining.

These boots are sewed with sinews by the women who chew the leather along the seams to make it soft enough to sew, often losing their teeth as a result.

² From Sir Charles Bell: The People of Tibet, p. 160. By permission of Oxford University Press, New York. See also Rockhill, Diary, p. 341; Bonvalot, p. 334.
³ Combe, p. 71.
MAN'S BOOTS

Holton Collection  Acc. No. 36.380
18" h.; 12½" l. incl. soles

Tan Russian leather. Soles are 1½" thick, curving upwards to a pointed toe; bottom of sole is tanned cowhide, sides are green horsehide. Cotton rainbow-colored braid goes around foot and forms a scroll pattern at back of heel. Band of red raw silk around top. No slit. Lined with soft felt.

The heel ornament appears to be derived from the Torgot Mongol boot. The latter was intended to simulate the upturned toe, in memory of a great defeat of the Western Mongols when those who fled are said to have worn their boots backwards so as to make their tracks hard to follow.4

Worn by many Northeastern Tibetans. Red leather boots of similar style are worn by high lama dignitaries.5

LABRANG WOMAN'S BOOTS

Holton Collection  Acc. No. 36.382
17" h.; 10½" l.

Soles of tanned cowhide, uppers of black Russian leather, toes extend beyond soles. Legs of black velvet with band of black cotton cloth around top; strips of horsehide at seams. No slit. Lined with felt. Part of Labrang woman's costume. See plate XVII.

WOMAN'S CHINESE-STYLE BOOTS

Holton Collection  Acc. No. 36.383
15" h.

Soles are five layers of quilted cloth, uppers of black cotton cloth with bright colored Chinese embroidery of flowers and butterflies; peaked toe, bright red cotton cloth legs. Slit 2½" long at top, back and front. Lined with white cotton. Worn by Chone Tibetans.

PRIEST'S MONGOL-TYPE BOOTS

Holton Collection  Acc. No. 36.375
15" h.

Wool felt soles 1" thick with rawhide on bottom; uppers of black velveteen extend beyond soles at toes, legs heavy black cotton cloth with red binding around tops; strips of black leather in all seams. No slit. Lined with felt. From Pien tu Lamasery.

Boots of this type are worn by the upper classes in various parts of the country. In Northeastern Tibet and in Mongolia they are worn by priests, but the orthodox Tibetan priest's boot in most parts of the country is red, red and white, or white, and follows the native Tibetan style.6

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4 Lattimore, Mongol Journeys, p. 298; Lattimore correspondence, 1947.
5 Holton; Rockhill, Diary, pl. f. p. 14, fig. 5; Rockhill, Notes, p. 686; N. G., July, 1931, pl. 5, Nov., 1928, illus. pp. 570, 572; Bell, Religion, pl. f. p. 180, etc.
6 Rockhill, Notes, p. 686; Bell, People, p. 67; Hansen, pp. 168-169, fig. 165; Chapman, p. 77, pl. pp. 210, 312, 318; Bell, Religion, frontispiece, pl. f. p. 7; Schlagintweit, p. 173; Rock, N. G., Nov., 1928, plates; N. M. photos.

49
BOOTS WITH CORD SOLES

Gift of the Art Workers' Club of New York Acc. No. 45.336 15¼" h.

Soles 1½” thick covered with concentric rows of white cotton cord which also partially encase the foot. Cord in center of sole is plaited of dark brown yak hair. Uppers of Chinese scarlet woolen cloth. Legs have six different woolen materials applied with white stitching on a dark red woolen base fabric; materials include an interesting tie-dyed fabric in purple and white, the purple being produced by blue and red dyes which have not completely blended. Slit seven inches down back seam. No lining.

These attractive boots are made at Lhasa and Shigatse and worn by men and women in Central and Western Tibet.7

UNCUT COTTON GARTERS

Holton Collection Acc. No. 36.391, 392

Ribbed weave. Two pair, each woven in a continuous strip, ready to be cut through the warp threads in the center which form fringe. One pair has red, yellow, black, white, and turquoise longitudinal stripes with tiny red and white transverse stripes within the black and turquoise stripes. Second pair has fine red and yellow transverse stripes in center and black and white longitudinal stripes on edge.

COTTON GARTERS

Holton Collection Acc. No. 36.393, 394 A-B

Single garter similar to the first pair (above) but with a different combination of stripes. Pair of garters with longitudinal stripes in red, yellow, green, black, white, and rose-purple; tiny transverse stripes of red and purple in center.

COTTON GARTERS

Crane Collection Acc. No. 11.624 A-B

One pair with longitudinal stripes in white, blue, red, purple, and green; tiny transverse stripes in center.

WOOLEN GARTERS

Holton Collection Acc. Nos. 36.395 A-B, 396 A-D

Three pair. First has black, beige, red, and tan transverse and longitudinal stripes. Other two are of natural colored wool with black transverse bars.

UNCUT WOOLEN GARTERS

Holton Collection Acc. No. 36.397

Red, dark brown, and buff longitudinal stripes woven in a continuous strip ready to be cut through warp threads in center which form fringe. Nomad straps, according to Holton.

7 Bell, People, pl. f. p. 102, etc.; Bell, Religion, pl. f. p. 26, 49; Sherring, pl. p. 186, f. p. 58.
REFERENCES: COSTUME

Secular Garments: Rockhill, Notes, pp. 684-687; Rockhill, Diary, pp. 260, 273, 340, 346, etc.; Bell, People, pp. 20, 67-69, 140-141; Macdonald, Land, Ch. 12; Macdonald, Twenty Years, pp. 218, 247-248; Combe, pp. 101, 118-119; Grenard, p. 243; Bacot, Marches, pp. 209-210; Chapman, pp. 13, 82, 107, 227, etc.; Heber, pp. 125-129; Ward, Land, pp. 53-54; Ward, Riddle, p. 304; Ekvall, pp. 40, 44, 59, 72, 79; Rijnhart, pp. 171, 200; Cunningham, pp. 303-305; Schlagintweit, pp. 171-172; illustrations in most of the above and Forman, Rock, Bernard, Thomas and Thomas, Jr., Harrer, Shelton. N. M. photos, notes, correspondence with MacLeod, Holton, Griebenow, Ekvall.

Secular Hats: Rockhill, Notes, pp. 688-689, plates; Grenard, p. 244; Bell, People, pp. 20, 141, plates; Landon, Lhasa, II, pp. 215-216; Schlagintweit, pp. 170-171; Thomas, plates; Chapman, pp. 71-75, plates; N. M. photos; Griebenow; Cammann.

Clerical Garments: Waddell, pp. 61, 194, 200-202; Rockhill, Notes, pp. 731-732; Schlagintweit, pp. 170-173; Cunningham, pp. 372-373; N. M. photos; plates in Chapman, Bell, Pallis, etc.

Clerical Hats and Headdresses: Waddell, pp. 61, 194-200; Rockhill, Notes, p. 731; Das, p. 1065; Francke, Antiquities, p. 98.

Belts: Griebenow; MacLeod; Laufer notes, C. N. H. M.; Rockhill, Notes, p. 685; Waddell, p. 201.

Boots and Boot-garters: Rockhill, Notes, p. 686; Bell, People, p. 20; Macdonald, Land, pp. 159-160; Cunningham, pp. 303-305. See also above references to Secular and Clerical Garments.

See also Footnotes for the above sections.
JEWELRY AND RELATED ARTICLES

Notes on Metalworking and Mining

As jade is cherished by the Chinese, so turquoise is cherished by the Tibetans. The choicest of turquoises used in Tibet are imported from Persia and China, but native stones are found in many parts of the Snowy Land. The humblest nomad has ornaments of low-grade silver set with rough turquoises.

Coral is also popular, and the two stones are effectively combined in jewelry and metalwork of all kinds. Both are believed to have curative powers and Tibetan medical works describe their properties. Genuine coral must be imported, usually from Italy, and consequently it is possessed only by the well-to-do. However, jewelry set with large red artificial corals is prized by men and women in all walks of life. Even the images of the gods wear jewelry set with turquoises and corals. Only the clergy refrain as a rule from adorning their persons, although apparently jewelry is not forbidden them.1

The taste for coral is by no means recent, for Marco Polo noted in the thirteenth century that in “Tebet” there is great demand for coral to “hang around the necks of their women and their idols.”2

Perhaps the only stone more highly valued than either turquoise or coral is a fine specimen of zi, the curious prehistoric bead which is found in the earth. See plate XXXIX.

Typical Tibetan jewelry is made of the low grade native silver set with large turquoises and corals in deep bezels, and embellished with rows of pearled and twisted wire and with tiny globules or grains scattered here and there. These are apparently called nas-bru, barley grain, after the chief crop and staple food of Tibet, just as those on the Berber jewelry of North Africa are called kous kous after the African grain food.3

The following notes by Rockhill describe the making of this simplest of native jewelry by an eastern Tibetan silversmith.

“He uses a goat skin bellows, the top with two flat sticks sewed to it with rings in which to pass the thumb and forefinger. With the right hand he opens and shuts the bag, and by pressing it down expels the air through the iron nozzle, covered with clay, its mouth in a little fireplace about four inches broad. This fireplace is also surrounded, except on the side nearest the smith, by a little clay wall about three inches high. The fuel is charcoal made from the dead willow stumps near the village. The smith uses a small anvil made in the shape of a cube and resting on a piece of wood, and he has a very small crucible in which to melt the silver. The silver having been melted into a button (whatever object he is making the process is the same), is beaten out into a thin plate, cut into pieces of the desired shape which are then soldered together, borax and blowpipe being used in this last operation.

1 Laufer, pp. 5-7, 11, 15-20, 63-65; Rawling, pp. 291-295; Das, p. 1152; Grenard, pp. 294, 297; Waddell, p. 210, Lhasa, p. 248; Bell, People, p. 240; Hendley, p. 149.


The ornamentation consists in pearlwork and in twisted or pearled wire; to make the latter, the silver is cut into thin strips, then passed through a bit of iron pierced with holes of various sizes till it has the desired dimension, after which a little iron instrument is used to cut it slightly and to shape it like a string of very small beads. These wires are afterward soldered on the plain silver work.4

The technique of covering a metal base with a mosaic of turquoises—characteristic of Central Tibet—is exemplified in the collection by the beautiful ear ornaments of the Lhasa women and a crude but striking image belt. See plates XXXIII and XXXVIII.

A kind of sealing wax is used by the Tibetans for setting all stones. Many empty settings attest to the inefficiency of the method.

The most elaborate jewelry of Central and Western Tibet is made by the Newari craftsmen of Nepal. This intricate work is distinguished by fine filigree, high sharp relief, and a profusion of stones forming a pictorial mosaic which includes carved figures of deities and emblems, each stone being enclosed by a metal fillet. Transparent stones of many hues as well as lapis lazuli and mother-of-pearl mingle with the ever-present turquoises and corals. Religious pictures, offering vessels, and ornaments for the temple images are also made in this manner. A spectacular Nepalese jewelled mandala in the collection is described in Volume III. The finest collection of Nepalese jewelry known to the writer is at the Metropolitan Museum of Art.

The Museum's handsome garuda-form Chiarong woman's head ornament from Eastern Tibet shows a close similarity to the Nepalese mosaic technique. See plate XXIX.

The decorative and utilitarian metalwork of Tibet follows traditional forms, usually of Indian, Central Asian or Chinese origin. Basic shapes are simple, strong, and well proportioned, as befits a sturdy, independent, semi-nomadic people. In the wilder parts of Tibet, smiths travel among the tribes and settle down where needed. In Central Tibet, the rich landholders maintain their own metalworkers as well as wood carvers and painters. The metal products of Derge (see Volume One, page nine) are famous all over Tibet. The smiths of Bhutan are also skilled, and their products are in demand at least in Central Tibet. However, for articles requiring delicacy of execution and fineness of finish, the Tibetan and Bhutanese metalworker can seldom compete with the Newari craftsmen from Nepal, large numbers of whom are settled in Central Tibet, nor with the Moslem metalworkers of Ladakh, nor with the Chinese of the eastern borderlands.5 So great is the demand for Chinese workmanship among the Kham Tibetans that it is standard practice, according to Mr. MacLeod, when the Tibetans are victorious over the Chinese in battle, to retain the captured Chinese craftsmen after the other Chinese captives are freed.

4 Rockhill, Diary, pp. 163-164. Quoted by permission of Smithsonian Institution.
5 Rockhill, Notes, p. 692; Pallis, pp. 294-295, 353, 71-72, and plates; Bell, People, p. 239.
Most metals used in Tibet are imported from India and China. Mining is confined to the surface soil in the belief that the metals will disappear if their roots are extracted. It is also believed that the earth spirits will resent the intrusion and bring disaster upon the country. Harrer writes that the people of Central Tibet dig for gold with gazelle horns in the Chang Tang, taking only what is absolutely necessary for fear of reprisals from the earth spirits. The Franciscan monk William of Rubruck, whose journey during the years 1253-1255 preceded that of Marco Polo, made a similar observation:

"These people have much gold in their country, so that when one lacks gold he digs till he finds it, and he only takes so much as he requires and puts the rest back in the ground; for if he puts it in a treasury or coffer, he believes that God would take away from him that which is in the ground."7

There seems, however, to be no prejudice against gold washing, and since the sands of almost every stream hold quantities of the precious metal, this is a common occupation of the nomads. The process, as observed by Rockhill, is as follows:

"... the gravel was shoveled into a wooden trough, about four feet long and six or eight inches broad at the lower end; through it a little stream of water was allowed to flow. Across the lower end of the trough was stretched a thick woolen rag through which the water escaped. The mud and gravel in the trough were stirred up with a stick and gently removed with the hand, while the particles of gold set free were caught in the rag. Every now and then the rag was removed, the gold collected, and put in a yak horn snuff bottle ... "8

It appears that most of this gold dust is exported to China and India. During the 1890's Rockhill wrote that all gold from the Litang district was brought to Tatsienlu (now Kangting) and traded for from fifteen to sixteen times its weight in silver.9 The purest Chinese silver—valued next to gold and called by the Tibetans "the second precious metal"—is beaten into the beautiful ceremonial objects for which the Museum's collection is famous. See Volumes II and V.

Large ornaments, vessels, and images are beaten on a mold or cast by the lost wax process as described in Volume III.

6 Harrer, p. 215; Rockhill, Land, p. 209 and n., Diary, p. 357; Turner, pp. 369-384; Coales, pp. 246-247.
8 Rockhill, Diary, pp. 360-361. Quoted by permission of Smithsonian Institution.
9 Ibid, p. 357; Markham, p. 128.
NOTES ON HAIRDRESSING

In the early fourteenth century Friar Odoric observed that the Tibetan women "have their hair plaited into more than one hundred tresses." This interesting fashion still prevails in most parts of the Snowy Land, with each tribe having its own version of the national mode. The well-buttered braids often begin at the crown of the head and fall like a mantle to well below the waist. A similar style of hairdressing exists in the western hemisphere among Peruvian women of the remote Colca River Valley, a survival it is believed of an ancient style seen on certain Peruvian mummy wigs.

It has often been said that the braids number one hundred and eight since this is a sacred Buddhist number. In response to our inquiry on the subject, Mr. Griebenow writes:

"I have asked many of the Tibetan women and concluded that while it is not necessary to have 108 braids, it is considered fortunate if it turns out that way. I do not think many even go to any particular trouble to make the number of braids turn out to 108. In fact, I don't think the braids are often counted."

Attached to the braids as a rule is a headdress adorned with jewels or other ornaments and extending, at least in Northeastern Tibet, from the head to the feet. Many more ornaments are worn by married than by unmarried women. No two tribes have the same headdress. Thus Mr. Griebenow writes of the Northeastern Tibetans:

"Every tribe has a distinct design and ornaments peculiar to themselves, though there may be only one hundred or so families in the tribe. For instance, large shells on the back plate distinguish the section of the Kokonor just north of Labrang and peculiar designs of them will distinguish tribes within that section . . . After one has become accustomed to all the different styles, it is quite easy to tell the home tribe of any group of Tibetans one sees at a festival gathering, simply by noticing the style of the women's hair ornaments."

The women of certain tribes and districts in Kham from Gyade to Batang gather the tiny plaits into a single large braid at about waist level and elongate it with threads and tassels until it extends to the feet, ornamenting the center braid with corals and turquoises. The country women of the Batang area follow this style omitting the jewels and terminating their braids with colored threads and tassels at about knee level.

2 N. G., Jan., 1934, pl. p. 123. Such a wig is in the Brooklyn Museum Peruvian collection.
3 See also Rockhill, Notes, pp. 684, 690, 692-3; Diary, p. 266. illus.; Chapman, p. 159, pl.; Heber, pp. 126-128, pl. f. p. 136; Bell, People, p. 147; Forman, plates; Bhavnani, p. 624, pls. pp. 616, 626, 628; N. M. photos (Griebenow) and footnotes 11, 13 (below).
Occasionally they eliminate the tiny braids and wear only the single braid elongated in the same fashion.\(^4\)

The town women of Batang wear the tiny braids or the single heavy braid wound around the head, a style which prevails with variations and everchanging decorations among the borderland tribes from northern Yunnan to Sungpan in northern Szechuan. The braids often rest on a kind of folded handkerchief which makes a sunshade.\(^6\)

The women's coiffeurs of Central Tibet, like those of the Kalkha Mongolian women are evidently meant to suggest horns and symbolize the pastoral way of life. The women of Tsang province (Shigatse and Gyantse) bring two braids out at the sides to meet a wooden frame resembling a great halo. Even peasant girls wear this headdress, but when worn by noblewomen on gala occasions it is magnificently adorned with strings of seed pearls, corals and turquoises. The Lhasa lady on similar occasions wears false hair hanging from horn-like appendages on each side of her head. This false hair is gathered together into a braid ending in a red tassel which almost reaches the ground. The headdress is a concave triangular framework, resting on the top and back of the head, covered with strings of seed pearls and artificial corals the size of cherries. The total effect, complete with large turquoise ear pendants (fine examples of which are in the collection), is very attractive. The many fine plaits are usually not worn by the women of this area, but with the ceremonial headdress, according to Lhasa Tibetans in Darjeeling, the woman's real hair is so braided on the back of the head. The Lhasa hair-styling appears to have been altered at least twice during the present century, and during recent years the horn-like appendages have curved sharply upwards.\(^6\)

In most parts of Tibet the men wear a single braid coiled around the head or hanging down the back and elongated with red or blue cord and tassels. Among the wilder nomad tribes where the hair is allowed to grow in a long tangled mass trimmed in a straight line over the eyes, part of the hair is often braided or an artificial braid is added. The nomads especially delight in ornamenting their hair, stringing finger rings on the braid or sewing ornaments on a strip of red cloth which is fastened on at shoulder height and reaches to the waist or lower. When the braid is worn around the head the decorations form a crown.\(^7\)

The men of the Kokonor and Northeastern Tibet generally shave their heads as do the Mongols, sometimes growing a Manchu queue and winding it around the head. An

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\(^4\) Shelton, *Sunshine*, pl. f. p. 112; Rockhill, *Diary*, p. 284; *Notes*, pp. 690, 693; Ward, *Land*, p. 54, pl. XXIV; N. M. photos (Shelton and MacLeod).


ornament is often attached to the queue above the left eye, and a braid of yarn is sometimes added to, or substituted for, the natural queue. In most parts of the country, boys' heads are shaved until they reach puberty.8

In Tibet proper all lay officials from the fifth rank upwards wear elaborate top-knots on the crown of their heads interwoven with red ribbon; the topknot is surmounted by a gold and a turquoise ornament in the form of a charm box. A long braid hangs down the back.9

Members of the clergy wear their hair shaven or close cropped, with the exception of a few hermits and sorcerers who have adopted the style of the Indian ascetics, letting it hang in long matted locks or loosely knotting it on the crown.10

LABRANG WOMAN'S HEADDRESS

Plate XVII

Holton Collection Acc. No. 36.364, 369

This consists of a black yak-hair wig to which an elaborate back plate is attached. (The wig illustrates how the Labrang woman arranges her own hair.) Many tiny plaits fall from the crown to the waist line; from a larger braid at the back of the head hangs a strip of red cloth bound with yellow, decorated with eight yellow amber heads and ten large silver discs; this terminates in a very stiff and heavy rectangular plaque (28” l., 9” w.) covered with red cloth, to which all the tiny plaits of hair are attached; it is edged with Chinese tape and black velvet and decorated with one horizontal row of ten Chinese silver twenty-cent pieces, three rows of three domed silver bosses with lotus petal decoration set with imitation corals, and eight rows of five silver Chinese dollars; at the base is red silk fringe. The coins have soldered metal loops by which they are attached. The woman's sash passes through a rawhide loop on the inside of the rectangular piece, thus relieving the weight from the head.

This headdress is not a de luxe accessory as one might suppose. It is worn daily. When squatting to milk cows or perform other chores, the woman lets it trail in the mud with extraordinary unconcern.11

The coins in the headdress have inscriptions in Chinese and English and were issued for various Chinese provinces. In the 1890's mints with European machinery were instituted in each Chinese province for producing silver and copper coins of European type.12

GNOLOK WOMAN'S HEADDRESS

Plate XXVIII, figs. 1, 3 (details)

Crane Collection Acc. No. 11.628

Two bands of stout gray cloth are set at right angles to form a "T", the top hand going over the head and hanging over the shoulders and back, the other forming a streamer down center

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8 Rockhill, Notes, p. 690; Diary, p. 269; Forman, Tibet, pl. f. pp. 160, 203; N. G., Feb., 1930, pl. p. 167, etc., N. M. photos (Griebenow).

9 Chapman, pp. 34, 73, pl. f. p. 74; Macdonald, Land, p. 158; Bernard, pl. f. p. 81; Thomas, Jr., pl. p. 227, pl. f. p. 144; N. M. photos.

10 Waddell, Lhasa, p. 236; Bell, Religion, pl. f. p. 36; Forman, Tibet, pl. f. pp. 241, 128.


of back; on the top band at the crown of the head are two round silver plates 3½" in diameter with repoussé decoration of conventionalized petals around central coral; on back streamer are two ovoid plates of similar size with decoration of petals, spirals, and the Eight Glorious Emblems (but an unidentified motif is substituted for the usual wheel or lotus); a long string of red and white beads is attached near each end of top band joining a similar string attached to end of back streamer with a Chinese coin at the joining; at the end of the back streamer are two long double strands of colored beads, brass bells and cowrie shells and an openwork pendant ending with Indian brass bells made up of strings of coral, many-colored pottery and glass beads hanging from a silver ornament set with turquoise and corals which in turn is sewn to the streamer with strings of turquoise and coral beads.

Worn with the hair in long, fine plaits, this headdress hangs from the head to the heels. With the specimen described below, it was acquired at Shignolok, half way between Litang and Tatsienlu. The headdresses are worn by women of the two Washi tribes, which belong to the larger tribal group called Gnoëoks, whose reputation for banditry has tended to keep them among the least known and most dreaded of the pastoral peoples.13

GNOLOK WOMAN'S HEADDRESS

Crane Collection  Acc. No. 11.627

Blue bands in same formation as described above. On top of head are two flat ovoid silver plates, 9" long, which meet over the crown in a point; they have repoussé decoration of concentric rows of petals and Eight Glorious Emblems (one of which as above is unusual and unidentified) around a central coral. Sewed to center streamer at neck level is a smaller ovoid plate with lucky emblems in repoussé and an artificial coral; sewed to one of the side streamers (now missing from the other) is a shield-shaped plate with spiral (cloud?) decoration set with two turquoises and a third stone now lost; attached to end of each streamer is a long double strand of corals interrupted at intervals by plain silver discs and occasionally by turquoise, amber, and pottery beads; the three double strands meet at the bottom.

AMDO WOMAN'S HEADDRESS ORNAMENT

Holton Collection  Acc. No. 36.425

Roughly circular silver-covered copper plaque embellished with ten rows of pearled wire decoration coiled around a large green turquoise; brass loop on back.

CHIARONG WOMAN'S HAIR ORNAMENT

Gift of Schuyler Cammann

Acc. No. 41.550

Silver plaque in form of garuda biting a snake; head and torso gilded and in high relief; wings and tail outspread as though in flight, decorated with a mosaic of 18 corals and 14 turquoises suggesting feathers (long narrow stones in tail and wings); pearled wire edging with single silver globules at intervals; copper hooks soldered to back.

The ornament is worn on the braid which encircles the head of the Chiarong woman of the Mantzu tribe in the eastern borderlands. The braid is encased in large beads, and the garuda, which is placed above the woman's right eye, is considered to be an

13 Duncan, pp. 100-101, fig. 32; Forman, Tibet, pl. f. p. 145; Enders, pl. f. p. 430 (caption incorrect); Migot, p. 214. N. M. photo.
emblem of fruitfulness and a protection from certain diseases sent by the nāgas (serpent demigods) when they are angered.14

**BATANG WOMAN’S HEADDRESS**

Purchased Acc. No. 47.208 E-F

Thick braid (wound around head) consists of three strands made up respectively of scarlet, green, and black yarn, the latter representing the woman’s own hair; attached are two blue silk tassels bound with silver wire which appear at the side or in front, their ends hanging over one shoulder or tucked into the braid; two 3¾" silver hair pins, similar to occidental wire hair pins, connected by an 11" silver chain hold this braid in place; two 21" braids hang down the back.15

**RING FOR KHAM WOMAN’S BRAID**

Service Collection Acc. No. 48.28

Brass ring, slightly larger than finger-size, to which is soldered a large convexly-curved shield covered with a mosaic of ten corals and four green turquoises, which radiate like petals from a central coral bead set in a deep bezel and surrounded by a circle of chased gilt-silver; stones are set in silver and bound by silver pearled wire.

The women of some eastern tribes pass the braids which go around their heads through such rings as this. The studded shield curves over the braid. This is said to have been one of a pair.

**KHALKHA MONGOLIAN MARRIED WOMAN’S HEADDRESS**

Purchased Acc. No. 29.131

Headdress: 22" w.;
Ornaments: 11¾", 5¾", 4½" w.

This consists of a wig made at the Museum, and five ornaments, two of which are pairs. The Khalkha Mongolian woman’s hair is stiffened with congealed fat and brought out to form two great flat horns terminating in pendant braids. The five silver gilt ornaments are of elaborate pierced scroll designs studded with innumerable corals, turquoises, lapis lazuli, and imitation stones cut to the desired shapes and forming mosaic designs. The largest of the ornaments is a round cap with hinged side-pieces decorated in front with the wish-granting jewel between two yin-yang emblems. A double hinged plaque, also decorated with the wish-granting jewel, fits at the end of each “horn” and a double hinged bar fits over each “horn” near the head. The ornaments were made in Peking by a Chinese smith whose name appears on the two plaques.

A Mongolian prince is said to have given the following explanation of this fantastic headgear. The Khalkha Mongols originated from the union of a nature spirit and a cow. The cow who nursed the first Khalkha Mongol infused into him the love of cattle-raising and a nomadic life. To remind the Khalkhas of their origin, the married women were enjoined to wear a coiffure reminiscent of cow’s horns, and

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14 Ainscough, pp. 10-19. For illustrations of Chiarong women wearing garuda ornament see Ch’iang Jung kuo-ch’u-ichi, Shanghai, 1937, 2 pl. We are indebted to Schulyer Cammann for this reference.

15 For variations of this headdress see Shelton, Pioneering, pl. f. p. 152; Ward, Land, p. 54, pls. xxiv, xii; Ward, Rivers, frontispiece; N. M. photos. See also footnote 5.
projections on the shoulders of their dresses suggesting the shoulder blades of a cow. Actually the downward curving horns of the Khalkha Mongolian woman’s coiffure are suggestive of the horns of the wild sheep, the Lhasa woman’s hair styling being more reminiscent of cow’s horns. See plate XVIIIa and page 56.

**KHAM MAN’S HAIR ORNAMENTS**

Crane Collection  Acc. No. 11.635, 636  2¼”, 2½” square

Two silver plates, roughly square with curved corners, tied together with a thong; the smaller one has a central large pale greenish turquoise and four dark red imitation corals (one missing) set in deep bezels; pearled wire borders with group of four tiny globules at each corner; conventionalized petals in repoussé between stones, each petal cut out and separately applied to the plate. Larger plate has five smaller corals and four smaller turquoise matrixes in deep bezels bound with twisted wire. Two copper loops on back of each. Crude workmanship.

According to Dr. Shelton, these were sewn to a piece of cloth and fastened to the queue.

**LABRANG MAN’S HAIR ORNAMENT**

Plate XXXI, fig. 1

Holton Collection  Acc. No. 36.424  2½” x 3½”

Roughly bow or butterfly-shaped silver ornament. Center has three large bright red beads placed horizontally in deep bezels bound with pearled and twisted wire and surrounded by eight groups of four globules; on each side heavy plain and pearled wire curves to form an ear-like projection terminating in scrolls; strip of light blue silk for binding on forehead.

The ornament is worn by men of a Labrang area tribe above the left eye, either on a silk band or on the queue which is wound around the head.

**MAN’S HAIR ORNAMENT**

Plate XXXI, fig. 2

Holton Collection  Acc. No. 36.423  2¾” x 4”

Similar to the above except that center is set with five bright red beads in diamond-shaped formation and ear-like projections of wire form more elaborate open scroll patterns; two copper loops on back for head band.

**WOODEN COMBS**

Shelton Collection  Acc. No. 14.1074, 1075  3¾” l.; 1½” w.; 4½” l.; 2” w.

Rounded backs and coarse teeth. Carved from blocks of wood.

“Though the men among the pastoral Tibetans take absolutely no care of their hair, beyond rubbing occasionally a little butter in the scalp, by which means, they say, they keep out vermin and the skin is made healthier, the women devote much time to

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rearranging their frequently elaborate headdress, combing the hair (they use the coarse, heavy Chinese combs) and in plaiting it once or more a week."\textsuperscript{18}

Among the sedentary groups, it seems to be customary for the women to care for the hair of the men in the family, buttering and rebraiding it every few weeks.\textsuperscript{19}

**TWEEZERS**

*T. chyamntser*

Holton Collection

Ace. No. 36.476

3½" l.; 1½" w.

Three triangular metal blades, the two outer ones bent in to meet at base, are fastened together by three screws; one sliding screw permits opening and closing; incised conventionalized design on both sides; ring at top.

As a rule, Tibetans allow no hair to grow on their faces, but pluck out the hairs with tweezers which they carry suspended from the belt or rosary. Mustaches are, however, sometimes worn in central Tibet.\textsuperscript{20}

See also rosary to which tweezers and ear cleaner are attached. Volume II, page 11.

\textsuperscript{18} Rockhill, *Notes*, p. 690. Quoted by permission of Smithsonian Institution. See also Lafugie, p. 689, pl.; Forman, *Tibet*, p. 18, pl.


\textsuperscript{20} Rockhill, *Notes*, pp. 696-697; Bernard, pl. f. p. 279; Macdonald, *Twenty Years*, frontispiece.

**EARRINGS AND EAR ORNAMENTS**

*T. rna-rgyan or e-skor\textsuperscript{1}*

Both men and women wear earrings, the style varying according to tribe or locality. A superstition is said to be prevalent that an individual whose ear lobes are not pierced will be reborn in the next life as a donkey. Women generally wear a pair of earrings, but among some tribes two of different design. Men, as a rule, wear a hoop or pendant in the left ear and a rough turquoise in the right ear. Officials in Lhasa-controlled Tibet wear a long slim pendant of standard pattern.\textsuperscript{2}

\textsuperscript{1} Das, pp. 755-756; Bell, *Dict.*, p. 142.

\textsuperscript{2} Rockhill, *Notes*, pp. 690-691, 693-694, pl. 6; Bell, *People*, 154, *Tibet*, p. 76; Chapman, pp. 34, pl. f. p. 46, etc.
Most Tibetan earrings are large and heavy. To relieve the weight a strap or chain may be fastened to the earring and passed over the ear. A small disc of bone or leather is fixed on the hoop earring to press against the ear and prevent the earring from turning. Thus the jewels are kept always in front. According to Mr. MacLeod, mutilated ears are common among the women of Batang due to an earring having caught on some obstruction or having been seized by a feminine antagonist. When women quarrel, they grab first for one another's earrings. Perhaps this explains why the Lhasa women wear their pendants suspended not from the ears but from the hair above the ears, a practice which—judging from photographs—may have arisen during the twentieth century.

**BATANG WOMAN’S EARRINGS (PAIR)**

Crane Collection Acc. No. 11.629 A-B

Plate XXXII, figs. 5, 7

2½” l.; 2” w.

Pear-shaped hoop of silver. Paired animal heads, facing each other, confront a large red bead pendant at the base of the hoop. A turquoise is set above the red bead on both sides of the earring.

The stylization makes it difficult to determine whether the heads are dragons (they look more like goats), but at any rate this appears to be a variation of the ancient and widespread motif of two dragons facing a jewel. The concept of unity in duality seems to be symbolized.3

**KHAM MAN’S HOOP EARRING**

Crane Collection Acc. No. 11.630

Plate XXXII, fig. 6

2” diam.

Hoop of heavy, four-sided silver wire with applied trefoil plaque on front set with the Three Buddhist Jewels: two imitation corals surmounted by one large green turquoise; plaque is edged with pearled wire and single scattered globules. Worn in the left ear, with the Three Jewels in front.4

**AMDO MAN’S PENDANT EARRING**

Holton Collection Acc. No. 36.427

Plate XXXII, fig. 6

3½” l.

Silver; upper part consists of hoop with flower ornament on front set with coral; pendant has three imitation coral beads alternating with silverwork of pearled wire and globules set with three tiny serpentine stones.

Holton describes this as a single earring which may be worn by either a man or woman.

**AMDO WOMAN’S HOOP EARRING**

Holton Collection Acc. No. 36.428

2¼” diam.

Hoop of heavy silver wire partially banded with much worn blue, lavender, and black enamel. Small inverted heart-shaped plaque on front set with two dark red imitation stones of wax and

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3 Rockhill, *Notes*, p. 694, and pl. 6, fig. 3; Bacot, *Kunstgewerbe*, pl. 13, N. M. photos.
4 Rockhill, *Notes*, pl. 6, fig. 6; Lafugie, p. 691, pl.
one light green stone (the Three Jewels of Buddhism) decorated with twisted wire and blue enameled globules; green glass bead at one end of hoop.

This seems to be the earring described by Rockhill as worn by women in the Tsaidam and on the Ru ch' u, usually with a mate of different pattern. 5

AMDO WOMAN'S HOOP EARRINGS (PAIR)  
Plate XXXII, figs. 1, 4
Holton Collection  
Acc. No. 36.422 A-B  
2 3/4" diam.

Heavy silver hoop, partially banded with much worn dark blue and purple enamel. Diamond-shaped formation on front, with four coral beads in bezels bound with twisted wire and scattered silver globules.

AMDO WOMAN'S HOOP EARRINGS (PAIR)  
Plate XXXIV
Holton Collection  
Acc. No. 36.414 A-B  
3 1/2" diam.

Hoop is a half-inch silver band, tapering at one end to a hook which passes through hole at opposite end. Three applied silver ornaments: center one is a 2 3/8" square with attenuated corners, set with a large coral-colored bead surrounded by a circle of eight red beads, with a rough turquoise matrix in each corner; above this is a trefoil plaque set with a turquoise and two coral-colored beads; below is a circular plaque set with three dark red beads; decoration of pearled and twisted wire and many groups of four silver globules. Turquoises range in tone from pale green to blue.

LABRANG WOMAN'S EARRINGS (PAIR)  
Plate XXXII, figs. 2, 3
Holton Collection  
Acc. No. 36.426  
4 1/2" l.

Silver hoop with long pendant consisting of a coral bead between two cones of silver decorated with three rows of globules and seven rows of pearled wire; ends with twisted and looped wire. 6

LHASA WOMAN'S EAR PENDANTS (PAIR)  
Plate XXXIII
From the Alice E. Getty Collection  
Acc. No. 48.7  
3 1/2" l.

Pendant of silver overlaid with a mosaic of blue-green turquoise matrix consisting of 12 or 13 flat stones set in a kind of sealing wax; each unit outlined with silver pearled wire; upper and largest unit suggests a Buddhist jewel; middle unit circular, edged with broad bands of pearled wire; lowest is trefoil; hooks at top of back.

These beautifully designed ear pendants are worn on festive occasions by the women of Lhasa. Formerly they seem to have hung at ear level, but at the present time they are attached to the hair about an inch above eye level. They always face front. 7

See plate XVIIIa.

"The Tibetan process of covering a gold or silver foundation with a mosaic of turquoise agrees with a similar technique practiced in Siberia during the bronze age, and therefore becomes an historical factor of great importance . . .

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5 Rockhill, Diary, p. 288.
6 Cf. Rockhill, Notes, pl. 6, fig. 1.
7 Laufer, pl. II-V; Pott, pp. 131-132. Plates in Chapman; Bell; Harrer; Waddell, Lhasa pl. p. 348, etc.
"The requirement of these mosaics is that the stones shall be well matched in color, resulting in an harmonious color arrangement. With this end in view, Tibetan women gather turquoises during many years, till they have the desired colors in the required number of stones."8

LHASA WOMAN'S EAR PENDANTS (PAIR)

Gift of Eleanor Olson  Acc. No. 59.44

Similar to the above, but larger and made of dark Tibetan gold set with many small round and petal-shaped turquoises both back and front; rough pearls in center of upper and lower units, and the latter has four insets of branch coral; hook and small loop at top of back.

8 Laufer, p. 15, n. 4, and caption, pl. V. Quoted by permission of the Chicago Natural History Museum.

FINGER RINGS

T. sor-gdub and mdzug-rgyus

Finger rings are worn by both men and women. The women of Kham are said to wear as many as they can procure and often to give the rings from their fingers as parting gifts.2

The men of the pastoral tribes frequently wear finger rings strung on their queues, and women of the eastern Tibetan borderlands pass their braids through larger, handsomely studded rings, an example of which is described under Hair Ornaments.

According to Miss Boyer, the thumb is often the preferred ring finger in Mongolia a survival perhaps of the days when archers wore a wide ring on the right thumb to facilitate the bending of the bow.3 This may explain the unusually large size of two of the Museum's rings from Northeastern Tibet.

SILVER RING WITH TURQUOISE

Plate XXXV, fig. 6

Crane Collection  Acc. No. 11.631

Small round blue turquoise matrix in deep bezel bound at base with two rows of pearled wire below a row of tiny silver globules arranged in groups of three; four silver globules on each side of setting; open band with overlapping ends soldered to ring setting.

1 Das, p. 1286.
2 Shelton, Sunshine, pp. 131, 135; Rijnhart, pp. 171-172; Laufer, pl. 1V.
3 Boyer, pp. 143-147, 154.
This open band type of ring is worn in Eastern Tibet on the man's braid as well as on the finger.4

**SILVER RING WITH CORAL**

Plate XXXV, fig. 1

Crane Collection  Acc. No. 11.633

Identical in style to the above; small round coral bead.

**SILVER RING WITH TURQUOISE**

Plate XXXV, fig. 7

Crane Collection  Acc. No. 11.632

Oval blue turquoise matrix set horizontally in raised bezel; decoration same as above; closed band.5

**SILVER RING WITH RED BEAD**

Plate XXXV, fig. 2

Crane Collection  Acc. No. 11.634

Large round bead of deep orange-red tone; decoration same as above; closed band.

**SILVER RING WITH TURQUOISE**

Plate XXXV, fig. 3

Holton Collection  Acc. No. 36.415

Large round green turquoise matrix; decoration differs from the above in that globules are confined to groups of four on each side of setting; ring band is unusually wide and has pearled wire edging not seen in preceding examples. Size would fit average man's thumb.

**SILVER RING WITH THREE CORALS**

Plate XXXV, fig. 8

Holton Collection  Acc. No. 36.417

Three coral beads set horizontally in deep bezels bound with four rows of twisted wire; four clusters of globules around center bead; wide band.

**WOMAN'S SILVER "SADDLE RING" WITH CORAL**

Plate XXXV, fig. 4

Holton Collection  Acc. No. 36.418  

Shield: 15/8" h.

Hammered in one piece; small coral bead set in center of large silver saddle-like shield which curves around finger; shield has engraved floral pattern with meander borders (much worn) showing remains of green and blue enamel; cluster of globules on each side of stone; band open but not overlapping (perhaps broken).

"Tibetan saddle rings," so termed by the Chinese, are made in Derge as well as Chengtu and other north and west China centers.6

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4 Rockhill, Notes, pp. 690, 692.
5 Ibid, pl. 5, fig. 6.
6 Ibid, p. 692 and pl. V, Fig. 10; Cammann.
SILVER "SADDLE RING" WITH CORALS

Holton Collection Acc. No. 36.416

Shield: 1 7/8" h.

Wide band soldered to large oval shield which curves around finger; seven coral beads in raised settings decorated with many rows of twisted wire and globules around center bead. Size would fit average man's thumb.

THIRTEEN WOMEN'S SILVER RINGS

Holton Collection Acc. No. 36.421

Plain narrow bands; one is engraved with a simple flower pattern. Sizes vary but most would be large for average middle finger.

LABRANG WOMAN'S MILK PAIL HOOK

Holton Collection Acc. No. 36.419

6 3/4" l.; 3 1/2" w.

Heavy brass pendant branching into a pair of hooks; set with two large green turquoises alternating with two bright red beads in deep silver bezels bound with pearled and twisted wire on silver 18-petalled lotus medallions; two small red beads at top; hooks have simple incised foliate design. Leather strap attached for suspension from girdle shows considerable wear.

Throughout Tibet, milking is women's work. Every Labrang woman owns as many cows as she can manage or afford. Those who have servants to do the milking, and officials' wives who find it beneath their dignity to perform such chores, will wear the milk pail hook anyway as an ornament. When milking, according to Holton, "the woman puts the rope from the milk pail around the hook."1 The cow is a dri (female yak) or a dzo-mo (female cross between a yak and ordinary domestic cow or oxen). The dzo-mo are the best milkers.2

BATANG WOMAN'S BELT PENDANTS

Purchased Acc. No. 47.209 A-B

34" and 36" l.

Pair of silver pendants. Each consists of a flat toggle made of seven Chinese coins (one missing on one pendant) from which hangs a chain terminating in a large ornament with repoussé scroll decoration set with a turquoise and edged with pearled wire. The ornament on the first pendant takes the form of a flint and tinder case. That on the second pendant takes the form of a needle case.3 From each ornament four chains are suspended; the two center ones terminate

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1 Griebenow; Holton, Guibaut, p. 73; Forman, Tibet, pl. f. p. 176; N. M. photos.
2 Rockhill, Land, p. 75; Rin-chen Lha-mo, pp. 74-75; Bell, People, p. 53.
3 See Volume V of this catalogue for flint and tinder pouches; Rockhill, Notes, pl. 8, for needle cases.
in silver endless knots from which hang long silk green and orchid-colored tassels bound with silver wire; the two outer chains each end with a pair of silver drops or bangles. The center chains have paired round links alternating with large floral-form links with triskelion or "whirling ornament" centers; the outer chains have paired round links alternating with large lozenge-shaped links with flower centers. Coins on these pendants read "Szechuen province 7.2 candareens."

Such ornaments jingle from the back of the Batang's woman's belt on festive occasions. Similar paired pendants, probably varying with each tribe, are worn by the women of Lhasa and other sedentary communities.

**KHAM WOMAN'S BELT PENDANTS**

Service Collection Acc. No. 48.17 A-B 28 1/2" l.

Pair of silver pendants. A series of four ornaments studded with coral and malachite, the stones forming a kind of mosaic, hang from two looped chains that slip over a belt. Below the ornaments are three strands with eleven ornaments, two round with filigree or repoussé decoration set with corals and faded turquoises; the other nine simulate Chinese embroidered or brocaded silk emblems and the small bags and cases which Chinese men and women formerly wore dangling from their belts to hold money, tobacco, visiting cards, mirrors and spectacles. Each is composed of two thin plates of silver with identical repoussé or pearled and twisted wire decoration, welded together at the edges to form the two sides of the ornament. Through the openings in some of the designs yellow cloth shows, possibly wrappings for charms. There are eighteen different ornaments of this kind, since none are repeated on the two pendants. One is an amazingly realistic small purse or tobacco pouch. Others take the form of a butterfly, peach, pomegranate, lotus, musical stone, finger citron, and bell. In their decorations are ju-i scepters, finger citron, bat, cock, plants, flowers, fruits and insects. Tassels of coral and glass beads hang from many of the ornaments, ending with tiny flat silver peaches, pomegranates, fish and other emblems.

The various emblems symbolize in Chinese lore wealth, happiness, fertility, and longevity. The pendants are peculiarly expressive of the assimilative quality of Tibetan culture which borrows, so ingeniously at times, from other civilizations. They hang from the back of the belt as explained above. The specific tribe or locality in Kham is not known.

**LABRANG WOMAN'S CHATELAINE**

Holton Collection Acc. No. 36.420 13" l.; 33 3/4" w.

Broad loop of stiff material through which belt passes is covered on the outside with red brocade and bound with black leather; at the bottom of the loop a black turquoise with blue-green markings is set in a large leaf-shaped plaque of gold and silver spiral-scrolls in repousse, the whole representing a flaming jewel with a monster mask at its base; to this is hinged a silver pendant through which runs a blue cord, one end of which terminates in five colored silk tassels; at the other end hangs an eating set (see Volume Five).

This chatelaine was probably made at Derge or Jyekundo.

Chatelaines are practically always worn by Northeastern Tibetan women, sometimes hanging at the left in back or at the right in front. They are also worn by men in

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4 Cf. Chinese bags and cases in N. M. collection. Boyer, pp. 131-137.

5 Cf. Rockhill, Notes, pl. 10, 11; Rockhill, Land, pp. 166, 210.
Some parts of Tibet and by the Mongols, Manchus, and men of central Asian nomad tribes.  

**CHATELAINE**

Gift of Schuyler Cammann  
Acc. No. 41.548  
2½" x 1½"

Gilt bronze; oval buckle through which belt passes is finely incised and set with a large glass-covered oval piece of translucent orange substance; small loop at bottom has tiny incised monster face; hinged through loop is an oval ring with delicate scroll pattern in relief.

Bought by donor from Sikang Tibetans at the Tali “Tibetan Fair”.

**BELT OR BRACELET FOR LARGE IMAGE**  
Plate XXXVIII

Crane Collection  
Acc. No. 11.680  
48" l; 3¼" w.

Seven large glass and turquoise ornaments sewn on a stout leather belt with brass buckle at one end and ring at other end to which is attached an extension of plaited rawhide; all ornaments have mounts of brass or gold-washed copper with coarse beaded decoration; central Buddhist-jewel-shaped ornament is of sapphire-blue glass; this is flanked by two large oblong slabs of white and dark green glass; then come round ornaments set with bright blue-green glass (halves of a Chinese snuff bottle) surrounded by a mosaic circle of roughly cut turquoises; end-ornaments are jewel-shaped, one set with moss-green glass and the other with a turquoise, both surrounded by turquoises.

This crudely fashioned but very handsome article came from the large lamasery at Shang Chen in Kham. Although called an image belt, it seems more suggestive of the bracelets and armlets worn by Tibetan images. A similar specimen from Bhutan is or was in the collection of the Berlin Museum. Mme. David-Neel mentions having seen at Shigatse twenty jewellers resetting jewels presented by the noblewomen of Tsang province in enormous ornaments to adorn a giant image of Maitreya.

**ZI BEAD**  
Plate XXXIX

T. gzi, pronounced zi or si.  
Collection of Herman and Paul Jaehne  
Acc. No. 38.681  
1½" l; ½" d.

Quartz bead of circular cross section tapering slightly at both ends; smooth brown (café au lait) surface and cream-colored linear design with seven circles or “eyes.” The bead is beautifully made, finely bored, and roughly polished. The stone itself, under the brown surface, is cream colored, like the design. This has been revealed by a recent accidental breakage. It appears that the brown pigment was applied with extraordinary skill leaving the pattern in reserve. The surface is finely fractured.

Zi beads are found in all parts of Tibet from Kham to Ladakh, and in Bhutan. The people pick them up in the grasslands, or while cultivating the earth. Many are of black or olive gray with white circles and lines. They are highly prized and generally believed to be of heavenly origin. The “eyes” number from one to twelve and the

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6 N. M. photos (Griebnow); Rockhill, *Land*, p. 245; Cammann; *N. G.*, Nov., 1932, pl. 16, f. p. 577.  
8 Das, pp. 427, 1103; Jäschke, p. 493.
beads are up to three inches long. The number of eyes, depth of color and glossiness of surface determine their value. The women combine zi beads with red corals and pearls, and often wear them on the necklaces from which charm boxes are suspended. Some legends suggest that the beads came in prehistoric times from the direction of Iran or the “Empire of the Arabs” where the Pön faith is held to have originated. The present specimen came to the Museum with the Jaehne collection of Japanese ojime where it was catalogued as Chinese, tenth century.

TWO IMITATION ZI BEADS

Purchased in Darjeeling, 1955

Acc. No. 56.74-75

Shaped similarly to the above; black glassy substance with sharp white lines and circles.

The high price of zi beads in Tibet has resulted in the importation of cheap imitations from India, China, and Germany.

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Newark, New Jersey
1971
FOREWORD

This volume represents the culmination of twenty years of patient research and with it the cataloguing of the Newark Museum's Tibetan collection is complete. In this final work are recorded objects of utilitarian use which perhaps do not have the aesthetic interest of painting and sculpture but add a dimension which is invaluable in the study of this unique culture. We are in fact fortunate that the collection is strong in this area because through it we can learn much of a life style, the very existence of which is being threatened. As stated in an earlier introduction, the recent political events in Tibet have increased the importance of Newark's collection immeasurably as it would be impossible to recreate it in today's market. One can only be grateful to the donors, past and present, who have contributed to this invaluable collection as well as for the foresight of the Museum's pioneering first Director, John Cotton Dana, who saw as early as 1910 the value of the original Crane-Shelton material and encouraged its acquisition. We are also indebted to those whose generosity made the publication of this catalogue series possible—Mr. C. Suydam Cutting for Volume IV and the John D. Rockefeller III Fund and the Samuel H. Kress Foundation for Volumes III and V.

I want also to acknowledge the work of the Museum's staff over the years, in particular that of Mrs. Marjorie W. Fredricks, Editor of Publications. But, of course, it is to Miss Eleanor Olson that we owe our greatest debt for it has been her expertise and determination that were ultimately responsible for this contribution to Asian studies.

Samuel C. Miller, Director
ACKNOWLEDGMENTS

The publication of Volume V marks the culmination of endeavors over many years to permanently record the Tibetan Collection of The Newark Museum. I wish to take this occasion to acknowledge the interest, encouragement and perseverance of the former Director, Miss Katherine Coffey, and, more recently, of her successor, Samuel C. Miller, in the realization of this major undertaking.

The Index to the five volumes has been prepared by Mrs. Roberta Blaché, and to her I would express our thanks for the interest and care she has devoted to this important phase of the catalogue. Thanks are also extended to William L. Clark, Charles K. Panish, and George Tsarong who have freely shared their knowledge of Tibetan currency, and to Schuyler V. R. Cammann and Wesley E. Needham whose interested cooperation over the years has added immeasurably to the value of the catalogue.

Eleanor Olson
Curator Emeritus of
Oriental Collections

EXPLANATORY NOTES

The format of this last volume conforms to that of the earlier volumes (see Explanatory Notes for Volumes I and II). The present tense is employed throughout the five-volume series, although the unique culture which is described has been tragically destroyed since the total subjugation of Tibet by China in 1959. It is our hope that the 85,000 Tibetan refugees under the leadership of the Dalai Lama may succeed in their determination to preserve intact their cultural and spiritual heritage until the day when it can again hold dominion in its homeland.
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FOODS AND UTENSILS FOR FOOD AND DRINK

The foods which have contributed to the extraordinary endurance and stamina of the Tibetan people are a matter of great interest. One is astonished to learn that the national “staff of life” is tea to which large quantities of butter are added.

The basic Tibetan diet consists of buttered tea, parched and ground barley called *tsamba*, and yak meat or mutton. Cheeses and a kind of yogurt may be added and, if one lives in the lower valleys, a few vegetables and fruits. The only vegetable food normally available to the pastoral tribes are the roots of *potentilla anserina* (*T. choma*), a small fern-like plant which grows abundantly in most parts of Tibet.

Barley is the principal grain product since it will flourish at high altitudes. A beer usually made from barley and called *chang* ranks next to tea in popularity and, in areas where tea is expensive and barley abundant, beer is the more common drink. A whiskey called *arrak* is distilled from *chang* in some parts of the country.

The pastoral peoples exchange meat and dairy products for the *tsamba* which is grown and prepared by the sedentary peoples. To many of the more remote nomads *tsamba* is not available. Thus Grenard's observations in northern Tibet led him to the conclusion that it was a rare luxury. Bacot found on the other hand that some of the valley people in Eastern Tibet ate almost nothing but tea and *tsamba* and found it difficult to believe that any of their compatriots ate meat.

As Buddhists, all Tibetans should abstain from meat but few do. The high altitude, cold climate and lack of availability of other foods combine to give animal food an essential place in the Tibetan diet. Nevertheless, in many districts hunting is prohibited and butchers are among the most despised of all classes. In some areas all butchers are Mohammedan. Most Tibetans shun fish, fowl and eggs, however scarce other foods may be.

The menus of the upper classes are sometimes elaborate, including many dishes of Chinese and Indian derivation.

The Museum collection includes examples of brick tea and loose-baled (Sungpan) tea, *tsamba, choma*, cheese, cakes and crystals of salt, and a loaf of brown sugar.¹

¹ For Tibetan foods see Bell, People; Bernard; Chapman; Das, Journey; Rockhill, Notes, Diary and Land; Grenard; Bacot; Heber; Macdonald; Sherring; Ekvall; Combe; Norbu.
TEA BRICK

T. ja “tea,” ja-bag “brick of tea”

Holton Collection Acc. No. 36.432 9” x 5” x ¾”

Dark brown, firmly compressed brick of leaves and twigs; one side has Chinese characters “Ch’uan” (for Szechuan) impressed; paper label with Tibetan characters on opposite side.

The most vital of all Tibetan imports, and one of the most indispensable of Tibetan foods, is tea. No other imported food is generally eaten although sugar and other luxuries are enjoyed when available.

Although Indian tea is more easily obtained, the Tibetans prefer that which is grown in western China and especially prepared for the Tibetan market either in the form of compressed bricks or bales. It is so different from ordinary Chinese tea that some have supposed it to be the product of a distinct plant.

The brick tea is grown and prepared in the district of Yachou (Yaan) in western Szechuan. It consists of leaves and twigs of tea (and other plants such as alder) which are sun-dried and fermented for a few days, then steamed and dropped into a woven mould and subjected to great pressure, a little rice water being added to make them cohere. Four or five qualities are produced; the poorer grades have been likened to “crow’s nests pressed into cakes” but the first quality is excellent tea, although the youngest leaves are kept by the Chinese for local consumption. Chinese porters carry monstrous loads of the tea on their backs in bamboo containers to Tatsienlu. The distance is about 140 miles and the journey, over high mountain passes, occupies twenty days or less. At Tatsienlu the tea is sold to the Tibetans who repack the finer grades in rawhide containers and send them by yak or mule caravan on their three months’ journey over mountain passes to Lhasa and the interior of Tibet. The coarser grades are distributed in the eastern Tibet provinces.

The loose baled tea is grown west and northwest of Chengtu Plain whence it is transported to Sungpan and then distributed by Chinese agents throughout the Kokonor and Amdo regions. This tea is of uniform quality and very little better than the inferior grades of brick tea.2

To make the drink, the Tibetans break a chunk off the brick, boil it in water to which a little salt and soda have been added, pour it through the bamboo strainer and mix it for a few minutes in the churn, adding as much butter as can be afforded. It is then ready for consumption, a strongly flavored, rather bitter, salty and stimulating beverage to which the drinker often adds another chunk of butter and a little tsamba.3

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2 For the tea traffic see Wilson, pp. 377-384; Ainscough, pp. 21-24; Rockhill, Land, pp. 277-281, 298-301; Waddell, Lhasa, pp. 353, 477-478; Chapman, p. 52; Grenard, pp. 293-4; Bell, People, pp. 120-122; Combe, pp. 143-147; Mikol, p. 59; N. M. photos.
3 Bell, People, pp. 236-239; Rockhille, Notes, p. 703; Pallis, pp. 70, 262-263.
BAMBOO TEA STRAINER

Plate 1, fig. 2

T. jatsa, spelled ja-'tschag

Holton Collection
Acc. No. 36.480

$11\frac{1}{2}" l., 4\frac{1}{2}"$ diam.

Ladle-shaped; bamboo with basketwork bowl.

Bamboo is extensively used in parts of eastern and southern Tibet. Basketwork is not common. In eastern Tibet, the tea strainer is of Chinese manufacture. See above notes for its use.

WOODEN TEA CHURN

Plate 1, fig. 1

T. dongmo, spelled ldong-mo

Shelton Collection
Acc. No. 14.1078

$26" h.$

Wooden cylinder encircled by eight hoops of willow, cut longitudinally so cut side is next to churn, and bound at the joining with narrow willow strips. The dasher is a whittled stick with a wooden disk at one end.

Tibetans sing while they work. The "Tea Song" has been translated as follows:

From the Chinese country comes the tea-flower beautiful.
From the northern plain comes the small white salt.
From the Tibetan country comes the yak butter like gold.
The birthplace and dwelling place are not the same—
But they all meet together in the little belted churn.5

The use of the churn in tea-making has been described above. It is also used for making butter.

COPPER TEAPOTS

Plates 2, 3

T. ja-khra or ko-til

Crane Collection
Acc. No. 11.609, 611.

$12\frac{3}{4}"$ and $10\frac{1}{2}"$ h.

Hammered copper. Cast brass makara-form spout and dragon-form handle. Cast silver decoration applied to body and domed lid; lid, which is chained to handle, shows silver lotus petals and lotus bud knop.

Tibetan teapots are of earthenware, wood or metal. These teapots were made in Derge. The motifs in the decoration, drawn from India and China, are appropriate for a teapot: the dragon and the makara symbolize the life-giving power of the waters and the lotus symbolizes purity.6

COPPER TEAPOT

Plate 1, fig. 5

Holton Collection
Acc. No. 36.464

$10\frac{1}{4}"$ h.

Brass spout, handle, foot, knop and applied neck bands. The only ornamentation is an applied brass eight-petalled lotus on the domed lid.

4 Rockhill, Diary, p. 292; Rockhill, Land, p. 194; Rockhill, Notes, pl. 14.
6 Bell, People, pp. 23, 237-240; Pallis, pp. 71-72, pl. f. pp. 353, 375; Rockhill, Notes, pp. 704-705, pl. 14, 15.
WOODEN TEAPOT

Service Collection    Acc. No. 48.9

Pot and lid are of wood with smooth dark brown surface. Body, spout and handle are carved in one piece. The heavy and massive form is structurally bound with wide brass bands broadening at intervals to form lozenge-shaped motifs of interlacing scrolls, usually with lotus palmette corners. Flanking spout are brass blossoms whose trailing stems follow the curve of the spout. Domed lid, fastened to handle by cord and copper hooks, has large round brass knop rising from lotus palmette medallion. Brasswork is held by copper studs.

This handsome old pot is representative of a whole class of metal-mounted wooden vessels which have every appearance of extreme age and may have been prototypes of the pots which are made entirely of metal. It was brought from Tibet to Chengtu, China, with a wooden pitcher, also in the collection. "When we got them," writes Mrs. Service, "they were lumps of mud and we did not know what would emerge. I remember how we worked to clean off this hard, clayey covering in our Chinese courtyard."

WOODEN FOOD BOWL

Plate 1, fig. 6

T. por-pa

Shelton Collection    Acc. No. 14.1081

It is customary for every Tibetan to carry his individual wooden bowl in the ample folds of his chuba. He brings it forth whenever tea is served, licks it clean after use and never shares it with anyone.

Finely grained wooden bowls are highly valued and much sought after. They are usually turned from knots and burls which are formed on or near the roots of birch, maples and other trees which grow most luxuriantly in Sikkim and Bhutan.

The bowl is also used for tsamba, which each person produces from his sack (Vol. IV, p. 46) and usually mixes with the tea and butter. As he drinks he blows the butter to one side, and then, twirling the bowl with his left hand, kneads the mixture with the fingers of his right hand and eats it as we eat bread. This is a favorite meal. 8

SILVER-LINED WOODEN BOWL

Plate 2

Crane Collection    Acc. No. 11.619

Used for tea and liquors. The collection includes four of these beautiful bowls in different sizes, the smallest being suitable for arrak.

"JADE" BOWL WITH SILVER STAND AND LID

Plate 3

Gift of Captain John W. Roller    Acc. No. 30.525

Footed bowl of fine translucent marble or jade, pale gray-green with darker markings. Stand and lid of low-grade silver stamped with floral and meander designs and gilt symbols of the Eight Taoist Immortals. Saucer is in form of eight-petalled lotus, lid in form of two-tiered dome surmounted by a red bead.

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7 For lotus palmette see A. K. Coomaraswamy, Elements of Buddhist Iconography, Cambridge, Mass., 1915, fig. 1.
8 Bell, People, pp. 223, 225, 239-240; Hooker, pp. 90-91; Norbu, pp. 28-29; Norbu and Harrer, p. 29, Shen, p. 80.
The bowl may possibly be from Tali (in Yunnan province) which is so famous for marble that Tali stone has become a Chinese name for marble. Bowl, stand and lid are of Chinese workmanship.

In affluent homes, a porcelain, jade or silver bowl with stand and lid is placed before a person of rank and usually filled with plain tea from India. The covers help to keep the tea warm in cold Tibetan houses. Jade cups are credited with the power of detecting poison and drinking from them is considered to benefit the health. The Tibetans are a most hospitable people. When serving a guest, the bowl is refilled after each sip and, however much one drinks, it is always left full. Custom requires that the guest drink at least three times.

WOODEN BUTTER JAR

Plate 4, left
Holton Collection Acc. No. 36.462
Jar is attractively grained birchwood. Cover of lighter toned juniper wood.
The butter jar is usually placed on the low tea table and from it the drinker replenishes his already well-buttered tea.

WOODEN BUTTER OR TSAMBA JAR

Plate 4, right
Holton Collection Acc. No. 36.463
Turned from a golden brown, beautifully marked burl with dark brown streaks and satiny finish; the color and marking suggest bird's-eye maple but the wood is light and soft.

WOODEN BUTTER JAR

Plate 1, fig. 3
Shelton Collection Acc. No. 14.1086
Machine-turned, made by the Chinese for the Tibetans.

IRON BEER JUG

Shelton Collection Acc. No. 20.423
Canteen-shaped body on high rectangular foot. Brass mountings and brass dragon-form handle and makara-form spout. All-over damascened decoration consists of incised designs inlaid with silver and gold and covered with finely scratched cross-hatching; central recessed "whirling emblem" on each side of jug; remaining surface covered with foliate scrolls, five of the Eight Buddhist Emblems and the sun-moon emblem. Brass lotus bud finial on stopper which is chained to handle.

The eastern Tibetan town of Chamdo is famous for such jugs which are used for serving chang at entertainments and for offerings of beer or spirits in the temples to the fierce deities. The iron is mined in the vicinity. Chamdo was the scene of bitter fighting between the Tibetans and Chinese while Dr. Shelton was in Tibet; in recognition of his service to the wounded at Chamdo, the Kalon Lama sent Dr. Shelton two of these jugs.

9 Similar bowls are described by Laufer (CNHM notes) as of marble passed off by the Chinese traders as jade.
10 Bell, People, p. 102; Das, Journey, p. 46, etc.; Norbu, p. 29.
11 Bell, People, p. 242, 276; Waddell, p. 225.
12 Shelton, N. G., p. 319; Shelton, Pioneering, pp. 141-142; Shelton of Tibet, p. 200. For Chamdo and the Kalon Lama see Teichman, pp. 114-122, 146, 148; Rockhill, Diary, p. 307 ff.; Chapman, p. 77. For iron mining see Bonvalot, p. 350, Rockhill, Diary, pp. 302, 303-304.
IRON BEER JUG

Shelton Collection  Acc. No. 20.1340

Similar to the above. Central recessed area shows a shou emblem between two stylized dragons; circular area surrounding this has foliate decoration with the Eight Glorious Emblems, each on a lotus blossom; base has swastika fret design; damascening is silver except for emblems which are gold.

Made in Chamdo, 19th-20th century. See above.

IRON CANTEEN

Shelton Collection  Acc. No. 20.407

Form similar to the above but without spout and handle. Central recessed motif and floral sprays which surround it may have been originally silvered and gilded. Remains of shiny black lacquer on iron.

Used for journeys. Made in Chamdo.

METAL PITCHER

Service Collection  Acc. No. 48.13

Very heavy, brass-like alloy with dark encrustation. Dragon-head handle. Relief decoration of trisula emblems, festoons and pendants. A Tibetan inscription cast inside collar reads "Theg-chen Bla-brang" ['Mahayana Lamas' Office (or Residence)].

Pitchers of this sort are usually for beer, but since this one belonged to a monastery, it would have probably been used for tea. The monks, at least in Gelugpa monasteries, do not drink chang.

DUCK-SHAPED PITCHER

Crane Collection  Acc. No. 11.615

One of a pair, Coarse, lusterless, brass-colored alloy, cast in the form of a sitting duck on an oval base with stylized wave decoration. Loop handle on back. Hole on top of head for filling; opening in bill for pouring; loop on back of head for hanging.

Used for serving arrak (whiskey) in the home. Such wares come from Derge and Tatsienlu.

TOAD-SHAPED FLASK

Crane Collection  Acc. No. 11.613

One of a pair. Same metal as above. Canteen shape on oval base. Front is modeled to suggested a crouching toad.

13 The term Bla-brang (Lab-rang) may in this case refer to the administrative department in a monastery which has charge of the monastic properties (Bell, Tibet, p. 125).
14 Bell, People, p. 257; Dss, Journey, p. 40.
15 Shelton notes (N.M.); Cammann (verbal).
Light brown earthenware with smooth dark brown unglazed finish. Shape resembles a shoe with large foot and small opening. Loop handle at back encloses a tube with spout for drinking. Mouth with pinched spout. Lid tied to handle with cord drawn through holes in both. Decoration of simple incised and relief scrolls with inlaid pattern of white porcelain representing the Three Jewels of the Buddhist Triad. Used for Chang.

According to Tibetan historians, pottery-making was introduced by the Chinese princess Wen Cheng who married King Song-tsen Gampo in the seventh century. Earthenware pots, with and without glaze, are produced in many parts of the country. The unglazed earthenware of southern and eastern Tibet is often decorated (as we see here) with bits of white porcelain pressed into the clay. The Eastern Tibetans use the Chinese potter's wheel. The wheel used in southern Tibet is small and propelled by hand or foot.16


One of Milarepa's best known songs is in praise of an earthenware pot that broke, leaving only the hardened encrustation of Milarepa's food, a nettle broth, forming a perfect green image of the pot.

"Even the earthen pot, by having once existed,
   And now by existing not,
   Demonstrates the nature of all things;
   But more specifically it symbolizes human life.
   Therefore do I, Mila the devotee,
   Resolve to persevere unwaveringly.
   The earthen pot, which constituted my sole wealth,
   By breaking, has now become a guru,
   For it preaches unto me a wondrous sermon on Impermanence."17

Reddish brown earthenware with dark surface like the above. Narrow tube goes up back of jug on inside terminating in a tiny spout for drinking. The molded design on the front seems to be derived from ancient Chinese bronze mirrors.18 Used for arrak.

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KNIFE IN SHEATH  
Crane Collection  
Acc. No. 11.588  
Blade 3\"; Handle 3\" l.; Sheath 5\" l.
Iron blade and horn handle. Sheath of green leather over wood; lower part of iron; brass band near top.
A short knife is suspended from the belt of most Tibetan men; with it they cut and eat their meat, removing every particle from the bone. The single band decoration and slightly curved form of the sheath are characteristic of Derge.\(^\text{19}\)

KNIFE IN SHEATH  
Holton Collection  
Acc. No. 36.475  
Blade 7 1/2\" l.; Handle 5\" l.; Sheath 10\" l.
Grooved wrought-iron blade; iron-tipped handle decorated with contrasting bands of brass, black yak horn, lighter horn, and bone, inlaid with parallel lines and circles of fine copper wire and with openwork Chinese cash motifs. Sheath of pierced and engraved wrought iron over a brass foundation; design of undulating dragons in clouds above mountain peaks; shou emblem in twelve-petalled lotus in center of one side; ring for suspension passes through dragon's head in high relief.
Knives with this type of handle decoration and, in fact, all the ironware of the Kokonor region are made by Chinese smiths according to patterns chosen by the Kokonor Tibetans whose encampments they visit. The sheath, characteristic of Derge work, is not the original for the knife, however.\(^\text{20}\)

EATING SET  
Holton Collection  
Acc. No. 36.360  
Blade 7\" l.; Handle 4 1/2\" l.; Sheath 8 1/2\" l.
Knife and chopsticks in sheath. Knife as above with slightly varying decoration. Sheath of wrought iron over wood with plain brass and copper bands; rings for suspension from belt. Separate opening holds black chopsticks.
The use of eating sets was formerly a Chinese and Japanese custom. Chopsticks are used by Tibetans in areas which have been subject to Chinese cultural penetration. Knife and sheath were made by itinerant Chinese smiths in the Kokonor region according to pattern selected by the Tibetan purchaser.

EATING SET  
Ekvall Collection  
Acc. No. 28.812  
Blade 6 1/2\" l.; Handle 4 1/2\" l.; Sheath 6 3/4\" l.
Similar to the above. Knife handle has bands of iron, brass, copper and black yak horn. Chopsticks missing.

WOMAN'S EATING SET  
Holton Collection  
Acc. No. 36.446  
Blade 7\" l.; Handle 4 1/2\" l.; Sheath 8 1/2\" l.
Knife handle and sheath are wood with silver mounts having relief decoration of deer with fungus in mouth, bats and the Eight Buddhist Emblems, and set with turquoise, coral and other stones. Turquoise set in top of hilt. Sheath signed with Chinese characters.
The jewel inset in top of hilt is typically Manchu.\(^\text{21}\)
Worn suspended from a chatelaine by the Labrang woman. See Vol. IV, p. 67.

\(^{19}\) Rockhill, Land, p. 80; Rockhill, Notes, pl. 10; Cammann (verbal).

\(^{20}\) Cammann (verbal); Rockhill, Notes, p. 696; Rockhill, Land, p. 81.

\(^{21}\) Cammann, N.M. notes; Rockhill, Notes, pl. 11.
TABLES AND STORAGE CHEST

In the average Tibetan home one or more small low tables and storage chests, often of brightly painted and gilded wood, are the only articles of furniture. In areas subject to Chinese influence, the finer homes may have Chinese-style tables and chairs, but broad flat cushions covered with rugs are the traditional Tibetan seats and beds.

For further information about Tibetan homes see Vol. I, pp. 4, 9, pl. 17; II, p. 29; IV, pp. 18-20.

LOW FOLDING METAL TABLE

T. chag-tse

Quill Jones Collection Acc. No. 52.19

11 1/4" h., 19 1/2" w.

Copper and brass; repoussé, chased, applied and openwork. Set with turquoise. Table has three hinged sides and is open at the side facing the person who sits at it. The exuberant decoration features a monster face, dragons, seated persons, deer looking back, show emblems and a lotus petal frieze.

Used for eating, drinking, reading, writing and devotions. Since rank and position are shown by the height of the seat above the floor, it is sometimes necessary to place one small table on top of another. The folding types are easily transported, an important consideration for nomads and all travel-loving Tibetans.¹

Probably from western Tibet, 17th century. See also p. 34.

LOW FOLDING METAL TABLE

Quill Jones Collection Acc. No. 52.18

13 1/2" h., 21 3/4" w.

Copper; repoussé, chased and applied work. Same style as above. Decoration features a monster face, dragons, paired animals which appear to be makaras and lions, dorjes and crossed dorjes.

METAL COFFER

C. Suydam Cutting Fund Acc. No. 63.7

11 1/4" h., 16 3/4" w.

Copper, partly gilt, with repoussé, pierced, chased and applied decoration. Set with turquoises; Buddhist jewel-shaped emblems with red centers surrounded by turquoises; and halved raksha seeds (?) painted red. Front and back show the eight-armed Avalokiteshvara Amoghapasha. On sides, Shakyamuni Buddha sits between standing monks. Lid shows eighteen-armed Durga standing between two warriors in chain armor; also monster faces, bats and seated figures of Sarasvati and Kubera. Allover decoration of delicate chased tendril motives.

Probably made in Nepal in the 17th century, and used in a monastery or home for storing valuables.² The usual Tibetan storage chests, as stated above, are of brightly painted wood.

¹ For tables see Bell, People, p. 80, pl. 182, 274; Bernard, p. 88; Chapman, pp. 84, 100, 322, pl.; Tucci, Tibet, p. 121; Bhavnani, pl. p. 619.

² For a somewhat similar casket, said to be from the Pal-khor Choide monastery in Gyantse, 16th century, see Pott, p. 27 and Pott, Leiden, pl. II, pp. 39-40, 91. However, the Hindu-Buddhist iconography of Newark's casket indicates Nepalese origin.
FLINT AND TINDER POUCHES

Flint and tinder are carried by every Tibetan in an envelope-form pouch with a heavy steel lower edge, suspended as a rule from the belt. When fire is needed, the flint is held in the left hand with a bit of tinder pinched to the edge, and then the edge is struck glancing blows with the steel of the pouch which is held in the right hand. Before the initial spark begins to blaze it is generally transferred to the tobacco, fire-base, or whatever is to be lit, and then blown into a flame. The tinder is generally a compound of soot or fine gun powder and the parched and crushed leaves and stems of a small plant of the edelweiss family.\(^1\)

Before the introduction of matches, flint and tinder pouches were used throughout the Far East.

FLINT AND TINDER POUCH

Plate 11, fig. 1

T. me-icags

Crane Collection  Acc. No. 11.590  \(6\frac{1}{2}'' \times 3\frac{3}{4}''\)

Red leather faded to tan, with applied bands of green and brown leathers and one band of black velveteen set with 16 plain silver studs; across front of pouch are three silver studs with incised shou emblems surrounded by eight swirling petals; brass ring at top to which is attached a raw-hide strap trimmed with green leather with a braided leather toggle.

See introductory notes for this section.

FLINT AND TINDER POUCH

Plate 11, fig. 2

Ekvall Collection  Acc. No. 28.814 A-B  \(4\frac{3}{4}'' \times 2\frac{3}{4}''\)

Dark brown leather; front is decorated with three silver lotus studs (16-petalled in center, 12-petalled at sides) set with red beads; brass band around edge of flap has incised broken "T" pattern. Steel lower edge has incised decoration. Hinged steel loop at top with braided leather straps and ordinary western button used as toggle. Contains flint and tinder.

FLINT AND TINDER POUCH

Plate 11, fig. 3

Holton Collection  Acc. No. 36.409 A-B  \(4\frac{3}{4}'' \times 2\frac{3}{4}''\)

Brown leather; center decoration is a six-petalled flower of silvered copper between two brass leaves; brass corner mounts each have the same motifs incised; flowers have coral centers. Iron hinged loop and copper ring for suspension. Steel lower edge has gilded incised Chinese lozenge motif, and, on reverse, a Chinese character. Contains flint.

FLINT AND TINDER POUCH

Plate 11, fig. 4

Holton Collection  Acc. No. 36.411 A-B  \(3'' \times 1\frac{3}{4}''\)

Dark brown artificially-grained leather with brass openwork mounts, shou emblem in center between two Chinese coin motifs; corner mounts represent paired animals. Hinged brass loop. Contains flints.

\(^1\) Rockhill, *Notes*, pp. 695-696, pl. 9; Norbu, pp. 68-69; Moorcroft, I, p. 408; Cunningham, p. 305; Cammann, Ekvall, Shelton notes (N.M.).
SNUFF AND SMOKING UTENSILS

Smoking is nominally prohibited and strongly discouraged in Tibet for the smell is believed to be offensive to the spirits which retaliate by causing illness and other calamities. It is not possible, however, to enforce this prohibition on all classes throughout the country and many smoke the Chinese pipe. Priests do not smoke although they are permitted to take snuff (sna-thag). The use of snuff is quite prevalent and a snuff bottle or horn is carried by most men, either in the blouse of the chupa or suspended from the belt, the snuff bottle in the latter instance being held in a cloth pouch. Women seldom smoke although some take snuff. It is an act of hospitality to offer snuff to guests, or (especially among the nomads) to pass the pipe from mouth to mouth. The tobacco is imported from India and China and ground locally. Many use the leaves of the native rhubarb or a mixture of tobacco and rhubarb.¹

Betel nut chewing, a common substitute for tobacco in Nepal and Bhutan, is not a Tibetan practice. The collection includes a round silver betel nut box (50.148) from Bhutan.

SNUFF HORN

T. sna-ru
Crane Collection       Acc. No. 11.596       10½" l.

All the snuff horns described below have a stopper at large end and tiny hole for spout at small end.

Light-colored horn, flattened to oval form; two-inch silver band around small end of horn and one-inch silver band with incised flower decoration and "T" pattern border around large end; wooden stopper with bone top and silver lotiform stud and ring to which a thong is attached.

See introductory notes for this section.

SNUFF HORN

Holton Collection       Acc. No. 36.470       11" l.

Black yak horn with carved petal decoration on small end and metal cap; three-inch band of silver on large end with repoussé design of two dragons grasping jewels, flanked by large turquoise and coral; "T" borders; stopper overlaid with silver repoussé design of dragons with petal borders, terminating in two rings and a green tassel.

SNUFF HORN

Holton Collection       Acc. No. 36.473       7" l.

Light-colored horn pieced at each end with a broad band of black horn, carved, at small end, with petal decoration inlaid with light horn, and at large end, with swastika fret, "T" and other patterns and yin-yang symbol. Wooden plug with two short, broad leather straps drawn through center hole. Contains snuff. It is marked with the black wax seal of the owner.

¹ Bell, People, pp. 242-245; Rockhill, Notes, pp. 709-711, pl. 17-19; Rockhill, Land, pp. 130, 245; Rockhill, Diary, pp. 243, 275; MacDonald, Land, pp. 163-164; Combe, p. 134; Chapman, p. 200; Harrer, pp. 177-178; Hedin, Conquest, pp. 135, 216; Grenard.
WOODEN SNUFF BOTTLE
Holton Collection  Acc. No. 36.471  2 3/4” diam.
Flattened, circular form, hollowed from a golden brown burl; opening at top has separate conical wooden stopper with tiny hole for spout; opening on one side has a stopper with a large silver coin top (coin worn beyond recognition).

WOODEN SNUFF BOTTLE
Crane Collection  Acc. No. 11.595  3 3/4” d.
Similar style to the above; darker brown burl; opening at top fitted with brass spout made from a cartridge shell; side opening has matching wooden plug; thong with brass toggle (bullet mold?) attached to side edge.

WOODEN SNUFF BOTTLE
Holton Collection  Acc. No. 36.469  4 1/2” d.
Similar form but made of two sections of burl, forming the two sides of the bottle; opening at top only, fitted with wooden plug with tiny hole for spout. Beautifully marked reddish brown wood.

WOODEN SNUFF BOTTLE
Holton Collection  Acc. No. 36.472  5 1/2” l.; 3 3/4” d.
Made of two sections like the above; has silver neck and stopper with slim copper spoon; opening at side has stopper with round silver repoussé mount attached by a thong to a ring on edge of bottle; silver repoussé mounts of spiral and interlacing scroll patterns at top, bottom and one edge of bottle; red bead in deep bezel at bottom of bottle and top of stopper.

WOODEN SNUFF BOTTLE
Holton Collection  Acc. No. 36.468  2 7/8” h.; 2 3/4” w.
Chinese style; hollowed from dark brown burl; has oval silver foot and round silver neck; stopper missing.

TOBACCO PIPE
T. gang-zag
Shelton Collection  Acc. No. 14.1090  18” l.
Chinese style; long, iron stem and very small lotiform bowl; incised and relief decoration; central part of stem four-sided; brass mouthpiece made of cartridge shell.
The Chinese-style pipe, which is smoked in half-a-dozen puffs, is popular, especially among the nomads. It is usually carried passed through the belt, in front of the person.\(^2\) See also introductory notes for this section.

FIRE HOLDER
Holton Collection  Acc. No. 36.333  2” d.
Brass; circular bowl and cover hinged together by a loop; five perforations on cover.
Used for holding fire for smoking. Suspended from the tobacco pouch which smokers carry.\(^3\)

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\(^2\) Bell, *People*, p. 243; Rockhill, *Notes*, pp. 710-711, pl. 19.
\(^3\) Rockhill, *Notes*, p. 711, and pl. 20, fig. 4-6.
TRAVEL, TRANSPORTATION AND
HERDING EQUIPMENT

Through the ages travellers have been mainly responsible for the diffusion of Lamaist culture throughout the vast and varied territories that comprise ethnological Tibet.

The heights, the winds and the cold make travelling in the Snowy Land formidable at best, yet Tibet is a land of travellers. Most Tibetans are traders by nature and, once or twice a year, nomads and monks as well as professional merchants travel with their caravans to Lhasa, Shigatse, Jyekundo or some other trading center in Tibet, India, China or Mongolia to exchange wool, hides, salt, musk, meat and dairy products for such necessities as grain, sugar, tea, ponies and manufactured commodities. Mongolians, Chinese and the Newari of Nepal also journey to Tibet both as traders and pilgrims. Pilgrimages to Lhasa and to the other Buddhist holy places, as well as to the great religious festivals, are the occasion for long journeys, usually on foot, by people of all classes. Monks of any standing study for years at Lhasa or Tashilhunpo and many make annual visits to the Holy City. Artists and craftsmen travel from monastery to monastery. The agricultural Tibetans, who envy the free, adventurous lives of the nomads, often join theatrical and dance troupes, roaming widely for part of the year (Vol. IV, p. 47). Paradoxically it is also true that many peasants live their entire lives in one isolated valley. Indeed, it is possible for a Tibetan to have journeyed far, and yet not have seen any of the valleys parallel to his own, so high are the mountain ranges.¹

All travelling is done on foot or astride a pony, horse, donkey, mule or yak. Animals carry all the freight, the usual pack animals being the yak or dzö (a cross between the ordinary cow and the yak), mules, donkeys, sheep or goats. Camels are used only in the Kokonor and Tsaidam regions. The trade routes are generally tracks across the windswept plains or narrow paths clinging to the mountainsides or following the river beds. In most parts of Tibet there are no caravanseries. Travellers sleep in the open under the starry sky.²

The contrast between Chinese and Tibetan methods of transportation becomes apparent on the border where the immense loads of tea are removed from the backs of Chinese coolies, repacked and transferred to Tibetan pack animals to continue on their three months' journey over mountain passes to Lhasa and the interior. Other differences may be observed in this border area where Tibetans and Chinese live side by side. The Tibetans, when carrying water and other burdens associated with farm routine, use, in place of the Chinese shoulder pole with buckets, a wooden barrel slung...

¹ Above information from Bell, People, pp. 61, 112 ff.; Ekvall, pp. 77, 54 ff.; Pallis, p. 350; Waddell, p. 224; Shelton of Tibet, p. 246; David-Neel, Tibetan Journey, p. 21; Cammann (N.M. notes).
² Bell, People, p. 116; Teichman, p. 221; Ekvall, pp. 52-53; Rockhill, Diary, pp. 105, 119, 335; Rockhill, Land, p. 75; Grenard.
from the shoulders and balanced on the thick folds of the chuba which are gathered at the small of the back.\footnote{Ekvall, p. 40; Shelton, F. B., Sunshine, pl. I.p. 56; Rockhill, Notes, p. 717, Diary, p. 205, illus.; N.M. photos 268, 10993.} The most astonishing of contrasts is the complete absence of wheeled vehicles, even the wheelbarrow. According to Ekvall, the use of the cart in agricultural routine is the crowning proof of the Sinification of a Tibetan community. The only traditional conveyance in Tibet is the sedan chair. Four high dignitaries, the Dalai Lama, the Panchen Lama, the Regent and Dorje Phemo (a female incarnation, see Vol. III, p. 11), are not only privileged but, as a rule are required to travel in this manner. Until recently no other Tibetans in the Dalai Lama's realm (Tibet Proper) were permitted to use the sedan chair.\footnote{Ekvall, p. 47; Das, Journey, pp. 130, 174; Chapman, p. 113; MacDonald, Twenty Years, p. 25, Shelton, N.M. notes, 1920.}

According to the ula law, a system of indirect taxation, every family along the trade routes must supply, in proportion to its wealth, to all travellers with an official passport whatever riding and transportation animals may be needed, as well as protection along the route. The ula is changed with each village. Foreigners usually make use of the ula, for without it they could not travel, but they pay, whereas government officials do not. This often causes great hardship. The 14th Dalai Lama had begun to take steps toward reforming the ula system before the current Chinese occupation.\footnote{Spelled u-lag, Das, Dict., p. 1115. See Patterson; Teichman; Rockhill, Diary, p. 337; Land, pp. 52-53; Teichman, pp. 223-224; Das Journey, p. 50 ff.; Rijnhart, Ch. 23-24; Dalai Lama, p. 65.}

There is a regular courier service between the important Tibetan towns, the messengers travelling on foot or pony from one stage to another. The courier between Lhasa and Chamdo spends ten days and nights in the saddle, a feat which perhaps only a Tibetan could accomplish.\footnote{Teichman, p. 115, n. 3; Das, Journey, p. 185; Huc, vol. II, p. 334.}

The yak is the most useful of Tibetan animals. Almost every fundamental need of life is supplied by this great, long-haired, placid, lumbering beast. Yak meat and the butter that is made from yak milk are most important Tibetan foods. Vast quantities of yak butter are also used in the votive lamps (Vol. II, pp. 37-39), molded into images and decorations for religious festivals (Vol. III, p. 4), and applied to skin, hair and clothing as a lubricant and protection from the dry cold winds. Yak hair is too coarse for clothing, but the nomads weave it into curtains, blankets and cloth for their black tents which Huc so aptly compared to great black spiders. These oblong tents owe their support to yak hair ropes tied to the upper corners and drawn over the ends of poles placed some distance away.\footnote{A model of the tent, made at the Museum, is in the collection. For further information about the tent see Ekvall, pp. 74-75; Rockhill, Land, pp. 75-76; Bell, People, p. 19, etc.}

Yak hair ropes are also made into sling shots, horse hobbles and many other necessities of pastoral life. Yak dung is the usual Tibetan fuel and the only one in the high treeless areas where nomads roam. The walls which protect the encampments from wind
and snow are built of yak dung. Yak hides are wrapped around goods for shipping and made into bags, trunks, boot soles, harnesses, straps and sinews for sewing. Five or six hides sewn together over a wooden framework make the coracles which are the chief means of river navigation. Yak horns serve as containers. Boiled and straightened, they are made into knife handles, gun stocks and many other articles. Yak tails, especially white ones, have many uses in Asia (see Vol. II, p. 53) and are, like the hides, an important export item. They make the best wigs and Santa Claus beards.

The yak is wonderfully sure-footed in deep snow and unsurpassed on seemingly impossible tracks over rocks and boulders. Since he depends for food upon grazing, he travels at a much slower pace than do mules and donkeys, but the latter on the other hand, must carry grain for fodder in addition to their packs. Each carries about the same load of 140 to 200 pounds. The mule is the fastest, covering twenty to twenty-five miles a day. Mules, donkeys and ponies travel single file. Yaks charge along in a mob, guided by whistling and stones.

Yak, pronounced ya, is a Tibetan word, one of the few to have come into the English language. It is applied only to the ox. The female is called dri. It is a Tibetan custom to cross yaks and dris with ordinary cows and oxen to produce better milkers, farm animals and beasts of burden. These creatures, called dz(o) male and dzo-mo (female), are smaller than the yak and have longer hair (nearly a foot long). They are more docile than the yak and have greater strength and endurance.

SADDLE, BRIDLE AND CRUPPER

T. ta-ga, spelled rta-sga “saddle”

Shelton Collection Acc. No. 20.496-497

Saddle: 22” l., 15” w., 14½” h.

Saddle tree is made of two sections of birchwood joined to each other over the back of the horse by two rounded pieces which form the high arched pommel and cantle. The latter and the skirts or projections of the first two pieces, front and rear, are covered with elaborately patterned silver repoussé, bordered with gold-plated bands and with a gold-plated applied motif in the center of the pommel and the cantle, the pommel decoration representing the wish-granting jewel (set with a turquoise) and the cantle decoration showing a priest with almsbowl and mendicant’s staff meditating in a cave. The silver has an all-over relief design of flowers, foliate scrolls and undulating four-clawed dragons clutching a jewel in each set of claws; on the pommel, above the dragons and wish-granting jewel, two celestial musicians with cymbals (S. kinnari, see Vol. I, pp. 44-45) fly below sun and clouds; on the cantle their position is occupied by pairs of deer and birds under a crescent moon. Border designs are chased scrolls and undulating ribbons interspersed with flowers and emblems.

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8 Bell, People, pp. 53-54; Macdonald, Land; Rin-chen Lhamo.
The red damask-covered saddle pad is held to the saddle by thongs and four large iron studs incised with a “whirling emblem.”

The leather straps of the stirrups, breastband, bridle and crupper have many iron mounts finely damascened in silver and gold with silver insets having relief designs of flowers, scrolls or monster heads. The iron stirrups are cast with dragon-head decorations and damascened in gold; the foot rests are wood. The iron snaffle has large rings with damascened decoration of paired dragon heads and waves and flaps of bronze leather appliqué with green leather. A leather strap (curb reins?) with looped end and braided leather guard ring is attached at each end to a snaffle ring. The girth is missing.

Used on a pony or horse upon ceremonial occasions, the two Museum saddles, made in Derge in the 19th or 20th century, were obtained from Dr. Shelton’s teacher, who had been one of the headmen of the Prince of Batang. The stirrups were said to be much older than the saddles and more highly valued since no longer obtainable.

The saddle is usually covered with a rug and perched upon a pile of felt pads, blankets or rugs which keep it well off the horse’s back.

“The Tibetan rides with very short stirrups and with the toe pressed down lower than the heel; he sits well down in the saddle and leans back, holding the reins fairly high. To see a horseman go past on a fast ambler is a magnificent sight: the pony’s legs twinkle with speed, and the rider sits apparently motionless.”

**SADDLE, BRIDLE AND CRUPPER**

Shelton Collection  Acc. No. 20.498-499  Saddle: 24” l., 16” w., 14” h.

Similar construction to the above. Pommel and cantle have gold-plated relief decoration of a monster head between two four-clawed dragons in clouds; front and rear projections have gold-plated scroll decoration; both have one-inch borders of pierced, incised and gilded ironwork, with delicate pattern of leaves, grotesque faces, birds and animals, including the dragon, deer and antelope (?) looking back.

The saddle pad is covered with green and rust-colored flowered Chinese silk with a large rectangular inset of two lions; four iron studs with incised triskelions.

Straps of stirrups, breastband, bridle and crupper have many iron mounts with pierced and incised design of interlacing vine and dragon, originally gilded. Iron stirrups cast with paired dragon head decoration; snaffle is undecorated; one flap of appliqué leather work on nose strap. Girth of braided rawhide covered with blue denim.

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SADDLE BLANKET AND STIRRUP COVERS

T. sga-khebs “saddle cloth”
Shelton Collection Acc. No. 20.315

Scarlet woolen cloth bordered with a band of brown velvet; “T” pattern inner border consists of many rows of silk cord, chiefly in shades of blue and red (much faded) with white: saddle blanket has fringe on each end in many shades of blue, red, rose and yellow, softened and blended by time. Holes for binding to saddle are bound in gold leather. Lined with blue cotton.

Used on ceremonial occasions when ponies are caparisoned with fine saddle cloths and wrappings on heads and tails.

SADDLE BAG
Holton Collection Acc. No. 36.452

Two eight-inch widths of firmly woven woolen material (rather harsh and wiry texture) sewed together; longitudinal stripes and one narrow band of transverse stripes in shades of buff, tan, brown and red (mostly faded to rose); plain ribbed weave; ends folded back to form two flat pockets, each with blue cotton top and drawstring; edges bound with black and white yak hair and white leather; inner borders of black sateen with rows of white stitches; each of four corners has three small tabs of red, yellow and blue truk.

Butter, tsamba and other provisions are carried in these practically waterproof bags which are fastened behind the saddle; or they may be filled with grain and chopped straw, providing an extra pad for the pony’s back and additional feeds for the animal in case of emergency. Woolen and hempen bags are generally used by the sedentary peoples, rawhide by the nomads.10

BEDDING BAG
Holton Collection Acc. No. 36.435

Three widths of truk sewn together; stripes running crosswise, narrow red and blue alternating with wide white and yellow stripes, stamped with red and blue crosses. Back side of bag two lengths of gray-blue cotton, overlapping and tying. White cotton lining.

For truk see Vol. IV, pp. 1-3.

Used by nomads and tied beneath the packsaddle of the yak-ox when moving camp.11

HORSE HOBBLE
Holton Collection Acc. No. 36.447

Twisted leather straps with three whittled wood catches.

Used by nomads to keep horses from wandering too far from camp and to facilitate catching them when they are wanted. The two front legs and one hind one are fastened together. Iron chain hobbles fastened with a padlock are used to prevent horses being stolen at night.12

10 Rawling, p. 35; Rockhill, Notes, p. 717; Laufer, CNHM notes.
11 Rockhill, Notes, pl. 26.
12 Holton; Rockhill, Notes, p. 717; Rijnhart, p. 200.
HORSE HOBBLE

Holton Collection  Acc. No. 36.448  3'1½" l., 1" w.

Black yak hair with three whittled wood catches; four twisted strands, laid side by side and sewed together to make a firm band.

Yak hair is sometimes preferred to leather as rain does not cause it to stretch.

SLING SHOT

T. sgu-rdo or 'ur-rdo “sling-string”

Holton Collection  Acc. No. 36.487  5'10" l.; ¼" d.

Black, roughly braided yak hair rope; felt pad in center for holding stone; one end looped, used as leash and whip; other end frayed, with several inches of light wool braided in.

Used to stone straying yaks and sheep in order to “round up” the herds or flocks, and as a protection from animals and thieves, especially at night.

“The Tibetans are very expert in using the sling . . . and among the tent dwellers and the people of the more remote localities, one is always seen hanging from the belt of both men and women . . . The instrument is also used as a whip in driving sheep or cattle . . . I have seen time and again a stone thrown a distance over 300 yards from one of these slings.”

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13 Rockhill, Notes, p. 714. Quoted by permission of Smithsonian Institution. See also Norbu, pp. 68, 102; Rockhill, Diary, p. 264, illus.; Combe, p. 103; Rijnhart, p. 180; Tolstoy, p. 183, illus.
Buddhism, with its emphasis on the sanctity of life, has gradually subdued the militant spirit of pre-Buddhist Tibet, but Tibetans, ever strong, brave and fearless, are still formidable fighters, especially in their high rugged terrain.

Religion pervades even the wildest Tibetan hearts, but the Tibetan people are no less contrary and paradoxical than the rest of mankind. Brigandry is a way of life for many in the wilder areas, and all who live or travel there must be well armed and ready to defend their goods and lives at any hour of the day or night. Abbé Huc accurately describes the Kokonor pastoral nomads as keeping “watch over their flocks on horseback with their guns slung over their shoulders, their lances in rest, and their long swords in their belts.” Even in the Dalai Lama’s realms (Central Tibet) out-breaks of hostilities occur between the powerful monasteries and invasions from neighboring countries result in warfare and plunder.1

Big game and wild animals are plentiful and although hunting is prohibited in the Dalai Lama’s realms and in the vicinity of the monasteries of Eastern Tibet, it plays an important role in some of the more remote districts.2

All lay officials in Central Tibet undergo training and take part at least once in the great athletic contests, the original purpose of which was to ensure that officials be prepared to join the military in an emergency. Later the contests became a traditional sport, attended by thousands, usually following after the great religious festivals, especially in the summer, autumn and at the New Year. The contests, varying in different localities, include races of many kinds as well as wrestling, fencing, weight lifting, broad jumping, and archery. The horse races, accompanied by shooting, are dear to all Tibetan hearts, providing the spectacular culmination of the festival. The horsemen, riding at full gallop, shoot at successive targets, first with the long muzzle-loading matchlock gun, then with bow and arrow and finally with the long spear. The games commemorate famous battles with Mongol tribes or conquests of the early kings in the days of Tibet’s military glory. Guns are also fired and ancient mortars discharged to drive away evil forces.3

The main function of the small Tibetan army is to guard the frontier posts and to stop unauthorized foreigners from entering the country. The army also forms the only police force except in Lhasa and in the monasteries which have their own police forces. The powerfully built proctor lamas with their long heavy staffs and ever-ready whips

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1 Huc, Vol. II, p. 115; Bell, Tibet, p. 141; Bell, Religion, pp 42, 98-103, 124-126; Norbu, p. 5.
2 Bell, People, p. 263; Bernard, p. 137; Norbu, p. 55; Teichman, pp. 91, 110-111, etc.
3 Bell, People, pp. 69, 210, 272-284; Bell, Religion, p. 42; Norbu, pp. 113-119; Norhu and Harrer, p. 190; Rockhill, Chinese Sources, pp. 210-216; Tucci, Tibet, pp. 130, 153; Shen, pp. 180-184; Shakabpa, pp. 19-20.
present a formidable appearance. The whips are freely used to keep crowds in order and to punish transgressors.4

Waddell, describing the Tibetan army which confronted the British Younghusband expedition in 1904, wrote: "The weapons of the Tibetan are numerous and picturesque. On his back is slung a matchlock or modern rifle; in his hand he clutches a long spear; from his belt hangs an ugly sword, one-edged, with straight, heavy blade. When guns are insufficient to go around, the remaining men carry bows and arrows, the latter of bamboo with barbed iron heads three inches long, also slings and heavy shields, wooden or wickerwork, or hide with iron bosses . . . The horsemen are armed with matchlocks only as a rule, though some have bows and arrows in addition."5

In about 1913 the 13th Dalai Lama decided to bring the army up to date. Four regiments were trained by different foreign instructors: one according to the Japanese, the Russian, the Sino-Mongolian, and the British military systems. The British system was judged the most suitable and the Tibetan army was then organized along British lines.6

This small army was adequate for its limited purposes, but quite inadequate to fight a war. In the 1950's and '60's it was the Kham-pas, many of them former brigands, who, as guerrillas, gained world reknown, and were best able to defend the country against the Chinese invaders.

**QUIVER AND ARROWS**

*Plate 15, fig. 5*

T. *mda'-shubs* and *mda* "quiver" and "arrow"

Shelton Collection  
Acc. No. 20.459

Arrows 31" l.  
Quiver 34" l., 3½" w.

Wooden quiver resembles sword scabbard but is closed at both ends, opening with hinges and clasp at top; underside leather-covered; outer side covered with red woolen cloth; white brass mounts have delicate incised scroll decoration. Two leather straps drawn through loops at sides are attached to long strap which buckles around waist.

The seven arrows have bamboo shafts, three feathers and painted decoration at butt ends; iron-tipped points.

Used for hunting and fighting; the tips may be smeared with poison.

Apparently the bow is not native to Tibet since those now in use are imported from China or Bhutan. Nevertheless it was a favorite Tibetan weapon until the introduction of firearms, and Tibetan generals are still called the Lords of the Arrows, wearing, together with their subordinate officers, a thick ivory or bone ring on their left thumb, to protect it from injury from the bowstring. When the bow was replaced by the matchlock, they called the latter "the fire-arrow" thus preserving in it the name of the old weapon.7

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6 Dalai Lama, pp. 61-62; Shakabpa, pp. 250-259.
TWO WHISTLING ARROWS

Shelton Collection  Acc. No. 20.457, 458
Plate 15, fig. 6
36" and 34" l.

Shafts as above; instead of points they have fitted to them large, square, perforated wooden heads that whistle as they fly through the air.

For archery, which is a favorite Tibetan pastime, whistling arrows are often used. Harmless whistling arrows of this type have also been commonly employed in Asia and Europe to scare up game for hunting parties.8

SWORD AND SCABBARD

Crane Collection  Acc. No. 11.640
Plate 15, fig. 2
Sword 19½" l.
Scabbard 18" l.

Straight, one-edged iron blade tapering to a sharp point; made of layers of hard and soft metal beaten together for strength, leaving the characteristic long striations. Hilt wound with brass wire between pierced and incised iron decorations of interlacing tendrils; pommel with modified "double bird's head" design formerly set with a large stone; rectangular guard with fluted edging. Through an eye at back of pommel a rawhide thong is tied making a wrist loop.

Leather-covered wooden scabbard has appliquéd leather Chinese "cash" design, iron binding, and repoussé spiral decoration in white brass set with three red, artificial coral beads.

This type of sword, made in Derge, is the most highly prized of any in Tibet. The only truly Tibetan blade is pointed; curved blades and oblique points were copied from the Chinese. The pommel and guard are survivals of characteristic central Asian types. The repoussé decoration set with large beads is an ancient technique practiced by the Turks of Central Asia and the Persians.9

The swashbuckling nomad wears a sword, usually handsomely decorated, passed through the front of his belt so that his right hand rests suggestively upon the hilt.

SWORD AND SCABBARD

Holton Collection  Acc. No. 36.340
Plate 15, fig. 3
32½" and 29" l.

Similar to the above but larger and more handsomely decorated. Oblique pointed blade. Pommel set with turquoise. Iron binding of scabbard has chased interlacing tendril decoration, formerly gilded; scabbard set with three coral beads and a turquoise.

See above note.

SWORD AND SCABBARD

Crane Collection  Acc. No. 11.643
Plate 15, fig. 3
35½" and 31½" l.

Oblique pointed blade. Hilt and pommel similar to the above but guard is circular, parallel to the sword, and set with a coral. Leather-covered wooden scabbard with square end, bound with iron and decorated with silver foliate openwork and three silver floral-form studs, formerly set with stones. Two leather straps attached to side of scabbard join strap which buckles around waist.

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8 For archery see Bell, People, pp. 96, 271; Chapman, p. 320; pl.: Macdonald, Twenty Years, pp. 166-167; Shelton, N.G., Sept., 1921, p. 322, pl.; Tolstoy, N.G., Aug. 1946, p. 191, pl.: N.M. photo. For hunting see "Whistling Arrows that Function like Today's Screaming Bombs" by C.M.W. in Field Museum News, Sept., 1940, p. 3.
9 Rockhill, Notes, pp. 712-713, pl. 22, fig. 1.; Rockhill, Land, pp. 78, 257, illus.; Lauler, Turquois, p. 15 and n. 5; Patterson, pp. 26, 129; Teichman, p. 167; Cammann notes, P.M.H.U.; Lauler notes, C.N.H.M.
SWORD AND SCABBARD
Crane Collection  Acc. No. 11.641  22" and 17" l.
Straight, one-edged iron blade, tapering to a point; plain bone hilt; plain wooden scabbard with iron mounts.

"The sword of the common man. Worn universally and serves all sorts of purposes from fighting to digging holes in the ground at the camping place, cutting down small trees or cutting up meat."—Shelton

TWIN SWORDS IN SINGLE SCABBARD
Crane Collection  Acc. No. 11.644  32½" and 27½" l.
Curved, one-edged iron blades; hilts wound with red cord between brass mounts; semi-circular brass guards. Wooden scabbard covered with black cloth and mounted with brass plates; all brass has delicate incised decoration of dragons, clouds and sacred emblems; short leather thong with wood toggle, for suspension from belt, attached to loops at side of scabbard.

"Manchu hilt and scabbard. Blades may be Tibetan. Used by dancers and brandished by medicine men to attract a crowd."—Cammann

SWORD AND SCABBARD
Crane Collection  Acc. No. 11.645  37" and 29" l.
Broad, slightly curved, one-edged iron blade with groove; end of blade very wide with concave curve; incised and gilded dragons (almost effaced) pursue Chinese cash of inlaid copper at each end of blade; plain oval brass guard with copper rim; long hilt covered with green leather; round, ribbed brass pommel. Scabbard, covered with red leather, has cord for suspension from belt.

"Executioner’s two-handed, beheading sword. Obtained from Major ‘Chen’, Chinese official of Shang Chen."—Shelton

"Chinese sheath but not hilt."—Cammann

SWORD AND SCABBARD
Crane Collection  Acc. No. 11.642  35½" and 30½" l.
Curved steel blade tapering to point; grooved; iron hilt with knuckle guard. Scabbard bound with fine brass wire and then lacquered black; brass mounts with simple openwork. Cord attached with brass toggle.

"Sheath is Manchu; sword is Indian."—Cammann

SPEAR
T. dung
Holton Collection  Acc. No. 36.401  5'10½" (not full length)
Iron spearhead has long double-edged point; shaft which fits into socket in head is of dark stained wood; two lengths of wood are held together and strengthened by brass and iron bands (alternating) which are coiled around entire length of shaft. Rawhide thong attached to two rings on each end of shaft. Butt end unfinished. The original spear was probably much longer.

The spear is commonly used in Tibet, especially among the pastoral peoples. It varies from six to as much as thirty feet in length. The coiled metal bands are needed to strengthen the shaft, since there is no good wood for shaft making; possibly they are also intended to deflect a sword.
When the nomad horseman hurls his spear as he rides at high speed, a rope that is wound around the shaft and attached to a wrist thong uncoils and the horseman jerks the spear back into his hand. During the fighting at Labrang between the Tibetan nomads and the Moslems in the late 1920's, far more Moslems are said to have been killed in this manner than with guns.\(^{10}\)

**MATCHLOCK GUN**

_T. me-mda' “fire-arrow”_

Holton Collection  
Acc. No. 36.402 A-D  
56” l.

The iron barrel is 36¾” long with a 5/8” bore. A wooden stock covered with wild ass skin extends to near the muzzle of the barrel. The ramrod, which is here missing except for the brass end piece, fits into the stock. Barrel and stock are fastened together at both ends by rawhide thongs. The trigger, which passes through the stock, is forked at the upper end so as to hold the slow-match; the lower end of the trigger projects below the lower side of the stock so that the burning end of the slow-match can be depressed into the small pan for powder, which leads into the barrel. On the right side of the stock is a leather case for holding the unused part of the slow-match; on the left side attached to the ring, is a leather-covered felt pad to protect the powder in the pan and a strap for holding the slow-match firmly in the fork of the trigger. The gun rest is a brass-tipped wooden fork, 33¾” long, which pivots around a bolt through the forepart of the stock. When the gun is being used the fork stands upright on the ground, supporting the forepart of the gun and the marksman shoots kneeling or lying down. The gun has a leather carrying strap with Chinese coin attached. It is also provided with a slow-match of coiled hemp, 18” long, with a tin holder at one end.

The matchlock gun, used in 16th century Europe and in Japan before the fall of the Shogunate in 1868, was, until after the British invasion of 1904, the only Tibetan firearm. Rifles then came into general use but the nomads continue to carry matchlocks and fire them with amazing accuracy. The stocks are made in Tibet but the barrels and all ironwork are of Chinese or Indian manufacture.\(^{11}\)

**MATCHLOCK GUN**  
Plate 15, fig. 1

Crane Collection  
Acc. No. 11.639  
62” l.

Iron barrel and wooden stock elaborately inlaid with bone incised with patterns of circles, rosettes and arabesques and mounted with plates of white brass with pattern in relief of the wish-granting jewel and arabesques; barrel and stock bound together with brass wire. Leather case for slow-match, and pad for protecting powder decorated with round and lotiform white brass studs. Wooden fork with antelope horn tips. Leather carrying strap. Ramrod missing.

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\(^{10}\) Rock. _N.G._, Feb. 1930, p. 143; Rockhill, _Notes_, p. 713; Combe, p. 107; Forman, pl. f.p. 113; Norbu, p. 73 and drawing; Waddell, _Lhasa_, pl. p. 168; Hedin, _Conquest_, drawings, p. 113, etc.

\(^{11}\) Rockhill, _Notes_, pp. 712-713, pl. 23; Rockhill, _Land_, pp. 78, 176; Hedin, _Conquest_, p. 216; Grenard, p. 158; Ward, _Riddle_, p. 324; Bashford Dean, _Metropolitan Museum Handbook of Arms and Armor_, New York, 1915, p. 85.
MATCHLOCK GUN

Shelton Collection Acc. No. 20.461


POWDER POUCH

Holton Collection Acc. No. 36.403

Semicircular red leather envelope pouch trimmed with brown, ornamented with white brass studs, some with whirling emblem incised; center of flap has turquoise in lotiform setting above a white brass crescent. Attached by three straps to strap which buckles around the waist.

The pouch containing powder horns and chargers is worn on the right hip by those who use the matchlock gun. This pouch was made in Derge.12

POWDER POUCH AND CHARGERS

Crane Collection Acc. No. 11.591

Pouch 10" x 4¼"; Chargers 4" to 6" l.

Black leather-covered pouch, anchor-shaped, with long neck ending in antelope horn tube, stopper of knotted leather, attached by leather thong to six chargers of straightened antelope horn, also with leather stoppers; one brass-tipped charger is loaded.

The chargers are made by softening the horn in hot water, straightening it and paring down rings. Gunpowder is manufactured in the Kongbu district of Central Tibet and probably also in other parts of the country.13

Worn around the neck by those who use the muzzle-loading matchlock gun.

POWDER HORN AND CHARGERS

Holton Collection Acc. No. 36.408 A-C

Large horn 11¼" l.; Small horns 6" l.

Cow horn; large end plugged with wood; small end has leather and antelope horn extension; leather stopper; six chargers of straightened antelope horn tipped with brass and stopped with leather; small horn for fine priming powder has separate spring clip of antelope horn; all attached to a twisted thong for wearing around the neck.

POWDER HORN AND CHARGERS

Holton Collection Acc. No. 36.408 A-G

Large horns 11¼" l.; Small horns 6" l.

Cow horn; large end plugged with wood; small end has leather and antelope horn extension; leather stopper; six chargers of straightened antelope horn tipped with brass and stopped with leather; small horn for fine priming powder has separate spring clip of antelope horn; all attached to a twisted thong for wearing around the neck.

Three double powder horns, each consisting of two small horns with large ends fitted together forming crescent-shaped receptacle with leather stoppers at each end decorated with blue beads and leather fringe; two chargers of straightened antelope horn; small horn for fine priming powder, large end is plugged with wood, small end has spring clip of horn; small black leather anchor-shaped pouch contains five round lead bullets; all attached to stout twisted leather cord for wearing around neck. Powder horns are decorated with tiny inset disks of contrasting horn.

The lead bullets are made in stone moulds. The lead comes from Szechuan province, China. Each end of the double horns contains one charge of powder, thus stored to be ready at once, properly measured, a great saving of time.14

12 Rockhill, Notes, p. 713, pl. 21, fig. 2; Rockhill, Diary, illus. l.p. 312.
14 Shelton; Waddell, Lhasa, p. 170.
CURRENCY AND STAMPS

Traditionally the barter system prevailed everywhere in Tibet and it still forms the principal medium of trade in the wilder areas where some special commodity such as brick tea, boots or salt is often made the standard of value. The use of silver, however, goes back to very early times.¹

Long before the establishment of a modern postal service, couriers travelled on foot or pony between the important towns. According to Teichman, the courier between Lhasa and Chamdo spent ten days and nights in the saddle, a feat which few horsemen could accomplish in the high Tibetan terrain.²

COINS, INGOTS, AND SCALES

See also Chinese coins on headdress and pendants, Vol. IV, pp. 57, 66-67.

For money bags, see Vol. IV, p. 46.

Tibet has two separate monetary systems. The first one, introduced from Nepal in 1551, consists of a single denomination called tamka (also tangka and tranka), minted in Nepal for Tibet until 1769, and minted in Tibet from 1792. The second system is a modern decimal system, introduced in 1912, consisting of silver and copper coins of denominations called kar (spelled skar), sho, and sang (spelled srang).³

The tamka is a silver coin on which the name and denomination are never indicated. Its value nominally is six Indian annas although three are supposed to be the equivalent of one rupee. The weight is considered to be fifteen kar or kar-ma, the kar being 1/100 of a srang or silver ounce. Before the modern coinage system was introduced, the tamka was cut up for change. Nepal had a monopoly on the minting of all tamkas from 1551 until 1769, when, due to the debased coinage, a dispute ensued and the Newari kings lost the right to coin money for Tibet. In 1790 this led to a war in which the Chinese aided the Tibetans and were victorious. During their ascendancy in the country, after 1792, the Chinese minted tamkas at Lhasa. It is not known when the Tibetans began minting their own tamkas, but there are three types: the Tibetan, Tibeto-Nepalese and Tibeto-Chinese tamkas. Since 1792, although the Newari kings no longer coin tamkas for Tibet, Nepalese mohurs circulate freely. Indian and Chinese rupees are also much used for more important transactions.

¹ Ekvall, p. 55; Migot, p. 53; Shakabpa, p. 10; Bell, People, p. 128; Rockhill, Notes, p. 718; Rockhill, Chinese Sources, p. 244, n.

TIBETAN GOVERNMENT TAMKA

Plate 16, fig. 1 (obv.)

T. Ga-dun Pho-dang tamka “government tamka”

Minted at Lhasa Undated

Crane Collection Acc. No. 11.604

$1\frac{3}{4}$” (27 mm.) diam.

Thin silver. Hand struck. Obv.: Eight-petalled lotus design. The eight Tibetan syllables Ga-den Pho-dang Chog-le Nam-gyal, one in each of eight petals, reads: “The government house completely victorious in all directions.” Rev.: Conventionalized design within central circle, surrounded by eight-petalled lotus with one of the Eight Buddhist Emblems in each petal. Borders beaded; edge plain.

The design is based on a Newar coin which bears the date 852 (1732 A.D.). It has continued unaltered except for such minor variations as have occurred in the making of fresh dies. These are the most commonly used tamkas.4

TIBETAN GOVERNMENT TAMKA

Minted at Lhasa Undated

Gift of Thubten T. Liushar Acc. No. 64.65

$1\frac{3}{8}$” (28 mm.) diam.

Similar to the above (11.604) but slightly larger and thicker and of different silver.

This tamka may have been specially minted for a religious event.5

TWO TIBETAN TAMKAS

Plate 16, figs. 2 and 3 (rev.)

T. Kong-par tamka

Minted at Giamda (?) and Lhasa Dated 13/46 (A.D. 1792)

Crane Collection Acc. Nos. 11.598, 601

$1\frac{3}{8}$” (28 mm.) diam.

Thin silver, hand struck. Obv.: A square containing four Tibetan numerals 13/46 (A.D. 1792), surrounded by a continuous wave-scroll pattern. Rev.: Unidentified pattern within circle, surrounded by eight lotus petals containing the Eight Buddhist Emblems. Borders beaded; edge plain.

The coin was first struck in 1792 and the design continued unchanged as in the case of the above Gadan tamka except for minor variations due to fresh dies.6

The date 13/46 is according to the Chinese cycle of sixty years which was introduced to Tibet in 1026 A.D. The 46th year of the 13th cycle corresponds to A.D. 1792.7

The two coins, although similar in date, are cast from different dies. According to William L. Clark, the first (11.598) may have been minted in Giamda in Kong-po province. The second (11.601) was minted at Lhasa.


5 Kempl, A Primary Report (op. cit.); Yeoman (op cit. 15, p. 461) apparently erroneously calls this a five sho coin.

6 Walsh, p. 15, pl. III A-B, fig. 3-6; Rockhill, Diary, p. 259; Kaan, pp. 403-404, nos. 1420-1424-1430; de la Couterie, p. 11, no. 2; Kempl.

7 For the Tibetan calendar see Waddell, p. 451 ff.; Rockhill, Notes, pp. 720-721; Shen, pp. 158-159.
TIBETO-NEPALESE TAMKA
Plate 16, fig. 4(obv.)

T. Nag-tam “black tamka” and Pa-nying tamka “old Nepalese tamka”

Minted in Nepal       Dated 842 (A.D. 1722)

Crane Collection       Acc. No. 11.602
1” (25 mm.) diam.

Silver alloy. Hand struck. Obv.: Legend in Newari within eight-lobed square: “Sri Sri Jaya Ranajita Malla Deva.” Surrounding the square are undecipherable characters, and, at the top, the small hand-drum (T. damaru). Rev.: Trident (emblem of Newar kings) and Newar date 842 (A.D. 1722) within central circle. Surrounding the circle are undecipherable characters and, at the top, a sword and rosary or garland. Borders beaded; edge plain.

These coins were struck especially for Tibet in return for silver bullion and gold dust brought to the mint in Nepal by Tibetan merchants. The coins were minted to the same standard as the mohurs current at the time in Nepal, but the undecipherable letters distinguish them from the Newar coins.

The first issue of the Pa-nying (Old Nepalese) tanka, and the earliest surviving Tibetan coin, was minted by the Newar King Bhupalendra Malla Deva of Katmandu in the Newar era 816 (A.D. 1696). (Coins were minted in Nepal from 1551 for Tibetan currency, but these seem to have all disappeared.) The second and final issue of the Pa-nying tamka was minted in 1722 A.D. by Jaya Ranajita Malla Deva, the last Newar king of Bhatgaon, one of the three city kingdoms whose kings minted coins for Tibet. The other two were Katmandu and Patan. Nag-tam or black tamka is the name given to this last issue of the Pa-nying tamka. These coins continued to be used up to 1950.8

TIBETO-CHINESE HALF TAMKA
Plate 16, fig. 7(rev.)

Minted in Lhasa       Dated “fifty-eight” (A.D. 1793)

Crane Collection       Acc. No. 11.607
$1\frac{3}{16}$” (21 mm.) diam.

Silver. Hand struck. Obv.: Small central square (pierced). Legend in surrounding circle in Chinese: “The pure money of Ch’ien Lung”. Conventional Chinese cloud or ju-i jewel at four corners. Beaded border with the word “fifty-eight” (i.e. the 58th year of the Ch’ien Lung reign or 1793 A.D.). Rev.: Similar, with Tibetan instead of Chinese characters.

Minted in Lhasa at a mint established by the Chinese Emperor after defeating the Gurkhas of Nepal in 1792. It was ruled that these coins should be standard sycee silver and minted in two sizes.9

Since no denomination is given, we can only go by size and weight in assigning the denomination half-tamka to this coin.

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TIBETO-CHINESE TAMKA

Plate 16, fig. 5 (rev.)

Minted at Lhasa Dated "sixty" (A.D. 1795)
Crane Collection Acc. No. 11.600
Similar to the above but larger.

1½" (27 mm.) diam.

TIBETO-CHINESE TAMKA

Plate 16, fig. 6 (rev.)

Minted at Lhasa Dated but too worn to read (1821-1850)
Crane Collection Acc. No. 11.599
Similar to the above but legend says "The pure money of Tao Kuang." This Manchu Emperor reigned from 1821 to 1850.

1½" (27 mm.) diam.

NEPALESE MOHUR

Plate 16, fig. 8 (rev.)

Crane Collection Acc. No. 11.605

1" (25 mm.) diam.


This coin was copied from the Indian British rupee of Queen Victoria with which it competes for Tibetan trade. Rupees have generally been in greater demand in Tibet than native coins since they are pure and difficult to counterfeit or to cut. See also Vol. IV, pp. 57, 66-67 for Chinese coins used in Tibet.

CHINESE RUPEE MINTED FOR TIBETAN TRADE

Plate 16, fig. 9 (obv.)

Minted in Chengtu, Szechuan province Dated 1903
Crane Collection Acc. No. 11.606

1¾" (30 mm.) diam.


This coin was copied from the Indian British rupee of Queen Victoria with which it competes for Tibetan trade. Rupees have generally been in greater demand in Tibet than native coins since they are pure and difficult to counterfeit or to cut. See also Vol. IV, pp. 57, 66-67 for Chinese coins used in Tibet.

THREE SRANG (Twenty Tamkas)

Plate 16, fig. 10 (rev.)

Minted in Lhasa Dated 16/10 (A.D. 1936)
Gift of Thubten T. Liushar Acc. No. 64.63

1¾" (30 mm.) diam.

Silver. Unevenly machine-struck. Obv.: Lion and mountains within central circle, surrounded by standard legend in Tibetan divided by four Buddhist emblems (umbrella, fish, conch, endless knot). Rev.: Vase surrounded by Tibetan inscription giving year and denomination, divided by four Buddhist emblems (banner, wheel, and two lotuses). Border denticled; edge reeded. Type issued 1935-1938.13

10 Walsh, pl. 11 A-B, fig. 11.
12 Yeoman, op. cit., p. 460, fig. 3; Bartholomew, op. cit., p. 115, pl. IX, 3; Rockhill, Diary, pp. 260, 275; Rockhill, Notes, pp. 718-719; Grenard, pp. 301-302; Teichman, pp. 646, n. 2, 186, n. 1; Chapman, p. 238.
13 Yeoman, p. 462, fig. 26; Kaan, pp. 4, 10-11, 411, no. 1448.
FIVE SHO

Minted at Lhasa  Dated 16/22 (A.D. 1948)
Gift of Thubten T. Liushar  Acc. No. 64.64
1 1/8" (29 mm.) diam.


CHINESE SILVER INGOTS

T. ta-mig-ma (rta-rmig-ma) "horse hoof"
Holton Collection  Acc. No. 36.458 A-B
2 1/4" x 1"

Two lumps of silver, deeply pitted, with Chinese letters impressed on their flat bases. Weight of each is about thirteen ounces.

Chinese ingots occur less frequently than Indian and Chinese rupees because they are not as convenient to carry and their purity is uncertain, but the ounce of silver (srang) is considered as the real monetary basis. These ingots are said to weigh the same as 125 or 126 rupees.15

PIECES OF INGOTS

Holton Collection  Acc. No. 36.458 C-M

Silver ingots that have been chopped up for "change". Weight about nine ounces.

CHINESE MONEY SCALES

T. ja-ma
Holton Collection  Acc. No. 36.459
13" x 3 1/4"

Ivory rod with black dots to indicate weight; three strings for holding; brass pan hangs from one end and moveable brass weight from the other. Paddle-shaped case of dark brown wood.

Used for weighing ingots, etc. in Tibet and Mongolia.16

14 Yeoman, p. 462, fig. 28; Kempl, A Primary Report, op. cit.
15 Grenard, p. 302; Rockhill, Diary, p. 260; Rockhill, Notes, p. 719; Walsh, "The Coinage of Tibet", op. cit., pp. 21-22.
16 Holton; cf. Rockhill, Notes, p. 719. pl. 27, 28.
Paper currency was introduced by the 13th Dalai Lama after his return from India in 1912. The earlier notes are in denominations of five, ten, fifteen, twenty-five and fifty tamka. Later notes were issued in denominations of five, ten, twenty-five and one hundred srang. All notes show the government emblem of the lion and give the sixty-year cycle, either the 15th (1867-1927) or the 16th (1927-1986). When more specifically dated, they give the number of years which have elapsed since the legendary founding of the government in A.D. 257 which is the first year of this Tibetan era. Thus by adding 256 to the date on the note, Tibetan era dates are converted into A.D. dates.¹

The first Tibetan paper currency was both manufactured and printed in Lhasa. From about 1932, the paper was manufactured in Kyemdong, in the district of Dhapo, a famous paper-making center in southern Tibet, and only the printing was done in Lhasa, with electrically-worked machinery from England. The paper was made from the roots of a shrub as described in Volume III, p. 105. A hidden legend or “watermark” was printed with woodblocks during the process of manufacture, after the first thin layer of pulp had dried or partially dried in the rack. A second thin layer was then added and the two adhered.² The legend, which reads “The government house, by Heaven appointed, completely victorious in all directions,” may be read only when the note is held up to a strong light.

Tibetan book pages are often composed of many layers which seem to have been pasted together, but were probably manufactured in the same manner as the two-layered paper notes.

**FIVE TAMKA NOTE**

Printed in Lhasa                  Dated 1658 (A.D. 1914)  
Shelton Collection               Acc. No. 20.1280               Paper 4” x 7½”  
                                      10.3 x 18.4 cm.         Imprint 9.4 x 14.4 cm.

Native paper, printed in green. Face: Printing is very faint but there appears to be a lion, vase of flowers and rising sun. Two-line legend at top reads “In the year 1658 of the founding of the lay and ecclesiastical government of Tibet, the Snowy Land.” Two-line legend at bottom reads “Paper money of the 15th cycle which is endowed with religion and government, being the crest jewel (ṣpyi nor) of the four-fold perfection, namely power, glory, welfare and happiness.” Octagonal personal seal of the Dalai Lama in red at left. Serial number 10165 in black ink at u.l. and l.r. Back: Within center cartouche are auspicious emblems (conch, cymbals, mirror and fruit). In margins are rosettes, wealth emblems, lotus, undulating ribbons. Standard legend is concealed between the two layers of the note, as explained above.


² Information given verbally by George Tserong and Tsepon Shakabpa. See also Chapman, p. 238.
Printed from woodblocks under the 13th Dalai Lama (A.D. 1876-1933). The seal of the mint which appears on subsequent notes is here absent. For personal and official seals see Vol. III, pp. 121-123.

FIFTY TAMKA NOTE

Plate 17, fig. 1

Printed in Lhasa  Dated 1673 (A.D. 1929)
Gift of Thubten T. Liushar  Acc. No. 64.60
Paper 4 5/8" x 7 3/4"
11.8 x 20 cm.
Imprint 10.6 x 15.7 cm.

Printed in yellow, red and blue. Face: Center rectangle shows pair of lions with ball between them. At left, red seal of Dalai Lama same as on five-tamka note, and, at right, black rectangular official seal of the mint. Legends same as five-tamka note. “Tam” in upper corners. “Fifty” in lower corners. Serial number appears twice in inner blue margin which shows the eight Buddhist emblems with flowers and scrolls. Back: Four red and blue rectangular panels, showing respectively a lion, dragon, tiger and garuda (?) on field of green and yellow with auspicious emblems, flowers and scrolls. Standard legend is concealed as explained above. Two holes at right for tying notes together.

TEN SRANG NOTE

Printed in Lhasa  Dated 1694 (A.D. 1950)
Gift of Thubten T. Liushar  Acc. No. 64.58
Paper 4 1/8" x 7"
10.6 x 17.9 cm.
Imprint 8.7 x 14.5 cm.

Native paper, printed in dark blue. Face: Large and small lion with foliage. Mongolian ('Phags-pa) seal characters and serial number in margin. Seals are different from those on earlier notes; the red seal still represents the Dalai Lama. The black seal may represent the Kashag (cabinet). “Srang” in left-hand corners. “Ten” in right-hand corners. Two-line legends as on earlier notes. Back: Within center cartouche is a winged lion, makara and tiger (?) above a lotus growing from water. In corners are four dragons. Border of blossoms and emblems. Holes for tying notes together. This note lacks the usual concealed legend.

ONE HUNDRED SRANG NOTE

Plate 17, fig. 2

Printed in Lhasa  Undated (1945-1950)
Gift of Thubten T. Liushar  Acc. No. 64.59
Paper 5 1/2" x 8 1/2"
21.6 x 13.9 cm.
Imprint 18.1 x 11.7 cm.

Printed in red and yellow on native paper. Face: Pair of rampant lions hold a bowl of Buddhist jewels, elephant tusks and other emblems. Seals of Dalai Lama and Kashag or mint are different from previous notes. Upper corners: “Srang.” Lower corners: “100.” Serial numbers upper left and lower right. Inner border includes eight Buddhist emblems. Outer swastika-lozenge repeat pattern.

Upper one-line legend: “Heaven appointed government house, completely victorious in all directions.” Lower one-line legend: “Paper money of the 16th cycle issued by the lay and ecclesiastical government 100 srang paper money.”

Back: Elaborate Chinese-style landscape scene with seated holy man in center holding

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3 Panish, op. cit., p. 501.
4 Panish, pp. 503-504, no. 6; Bell, Tibet (first ed. only), pl. p. 204.
5 Panish, p. 504, no. 7; Shen, pl. p. 177.
rosary and pouring holy water, surrounded by deer, cranes, bats, etc. Mongolian seal characters in margin. Has concealed legend as explained above.

**TWENTY-FIVE SRANG NOTE**

Printed in Lhasa Undated (1945-1950)
Gift of Thubten T. Liushar Acc. No. 64.61


**FIVE SRANG NOTE**

Printed in Lhasa Undated (1945-1950)
Gift of Thubten T. Liushar Acc. No. 64.62

Printed mainly in red and blue. Face: Blue lion with yin-yang emblem in mouth. Seals same as ten-srang note. Legends same as 100- and 25-srang notes. Back: Center, auspicious emblems on lotus; dragons and yin-yang emblems at sides. Has concealed legend.

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6 Panish, p. 507, no. 10; Tucci, Tibet, pl. 56, p. 103.
7 Panish, pp. 505-506, no. 9.
8 Panish, pp. 505-506, nos. 8-9.

**Stamps**

The Dalai Lama introduced Tibet’s first regular postal system upon his return from India in 1912. The earlier issues of stamps were printed from woodblocks. With the third issue in 1933 brass stamps were used.

See also introductory notes for this section.

**SET OF CANCELED STAMPS (FIVE DENOMINATIONS)**

Printed in Lhasa First issue 1912
Gift of Harrison D. S. Haverbeck Acc. No. 62.84-88


According to Haverbeck, these were printed with woodblocks in sheets of twelve, and the ½ tamka stamp ranges in color from purple in the early printings to mauve in the last printings (1929-1933). Tibet House Museum gives a different description of this issue.

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2 Haverbeck, op. cit., pp. 24-30, fig. 20-24; Tibet House Museum, pp. 85-86.
SET OF CANCELED STAMPS (FIVE DENOMINATIONS)

Printed in Lhasa Fourth issue, 1939
Gift of Harrison D. S. Haverbeck Acc. No. 52.89-93

Each 1"-1½" square 24 x 24 mm.


Tibet House Museum classifies these stamps as third issue (1933-1959). According to Haverbeck, although there was in 1939 no change in the design of the third issue (1933), differences in color and paper and the discarding of the practice of pin-perforation warrant calling this a separate issue. From 1933, brass printing blocks were used instead of woodblocks. 3

3 Haverbeck, pp. 32-37, fig. 27-33 and H; Tibet House Museum, p. 86.
APPENDIX TO PRECEDING VOLUMES OF
THE TIBETAN CATALOGUE

The more important objects acquired since the publication of Volumes II, III and IV are described in the approximate order followed in the volumes. The thread mandala, although acquired before the publication of Volume III, was classified as a "demon trap" and therefore inadvertently omitted from the section on images where, as a mandala, it properly belongs.

SACRIFICIAL BUTTER BURNER (?)  
Plate 18

Sophronia Anderson Bequest Fund  
Acc. No. 52.20  
30" h.

Black steatite vessel on four-sided copper repoussé base, four strap handles unite vessel with base. Upper parts copper repoussé and cast white metal. Made in three sections placed one above the other. Copper has many delicately incised inscriptions, floral motives and animal cartouches of Iranian type. A few perforations below lotus bud finial.1

Seven greasy and smoke-blackened Tibetan manuscript leaves (three block printed, four hand-lettered) were tightly wrapped around the finial, with more than thirty yards of thin silk (1¼" wide), and a final wrapping of yellow satin having an eighth leaf pasted inside it. The title on one of the leaves, "Ritual of the Great Mandala for Achieving Identity with Vajra Yogini" was translated by Wesley E. Needham.

Probably from western Tibet, about 16th century. Brought from Tibet to Kashmir with three similar objects, called temple heaters, and with two tables in the Museum collection, p. 9.2

SKULL BOWL WITH STAND AND LID  
Plate 19

S. kapala  
T. tod-pa

Purchased  
Acc. No. 62.103  
8½" h.

Human skull cap, copper-lined. Band of silver at rim. Domed copper lid with applied gilt dragons confronting the flaming pearl. Half-dorje finial rises from incised crossed dorjes. Triangular copper base with vase at each corner. Gilt copper repoussé supporting receptacle surmounted by flames, with a head at each corner.

For skull cups and symbolism of the stands, see Vol. II, pp. 49-50. Skull cups are used only for offerings to the fierce deities.

1 For mention of temple butter burners see Pott, Leiden, pp. 60, 114. For incense burners of similar construction see P. Pal and H. Tseng, Lamaist Art, Museum of Fine Arts, Boston, 1969, fig. 70.
RITUAL CHOPPER

S. karttrika    T. gri-gug

Purchased    Acc. No. 54.350    11½" h.

Cast iron. Curved blade issues from mouth of a makara. Dorje hilt with lotus decoration and four curved prongs issuing from dragon heads.

A weapon of the Tantric deities, used by the lamas in rites for cutting the life-roots of obstacle-creating demons.³


THREAD MANDALA

T. mdos (This type called yam mdos)

M. C. Suydam Cutting Fund    Acc. No. 57.175    26½" h.

Central wooden framework. Four-sided vertical axis is intersected at intervals by a series of horizontal wooden crosses tipped with cotton pointing to the four directions. A spiderweb-like maze of multi-colored threads connects the ends of the sticks and unites them with the central axis. The threads form a ten-sided figure.

There are also seven separate thread crosses (17" h.) and seven wooden tablets (12" h.) which should stand in vertical formation, alternating, around the central framework, all being inserted in a mound (glud or substitute offering), usually made of clay or dough, mixed with the ashes of the dead or other prescribed substances and human-like in form. Black line drawings on the tablets represent the demon Rahu, a garuda, a naga king, armor and weapons, a priest holding a dorje, a warrior on horseback, a skull cup holding human organs.

One of the sixteen types of thread mandalas made in the 20th century by the Rinzing Lama of Enchay, a Nyingmapa monastery in Sikkim, the Museum's specimen is designed especially to protect from epidemics. It should be placed on a roof top. When the harmfully-disposed spirits have been compelled to enter the maze, the device is burned, cast into a ravine or torn to pieces. Similar constructions stand in the open Tibetan country like wireless towers, some as high as forty feet, especially to protect from evil, hail-bringing spirits.

These complex thread devices all symbolize the universe and function as mandalas. They are of Bon and probably also of Indian origin, for Padma Sambhava is believed to have introduced certain types. Infinitely varied in design, some are made for use as snares or cages for harmful spirits, others as temporary habitations of deities, in which instance the cotton fluff on the sticks represents clouds floating around the heavenly palace. In either case, the spirit entities are lured into the devices by means of the rituals. The texts refer to the inner mandala which the lama visualizes during the rite as well as to the outer (material) structure.⁴ See also mandalas, Vol. III, p.50.

Although the most complex thread mandalas were evolved by the Tibetans, thread crosses much like the seven which surround our central structure have been used as charms in many parts of the world.

See introductory note to this section.

LAMA DANCER'S APRON

Harry E. Sautter Endowment Fund    Acc. No. 69.29

Appliquéd in colored silks and gilt leather on black patterned silk. Details in border appliqués are embroidered. The face of Yama, Lord of Death and King of Hell, is framed by a series of human heads, skulls, and dorjes. Multi-colored silk fringe.

Such aprons are worn in the Black Hat dance and in other religious dance-dramas (called cham) by Yama and his animal-headed assistants.⁵

For the dances, masks, and complete costumes see Vol. II, pp. 56-59, IV, pp. 40-41, 43-44, pl. XXIV. For appliqué work see Vol. IV, pp. 10-17.

FURTHER ADDENDA AND ERRATA

1:Frontisp. and p. 1. Northern Nepal and Sikkim should be included in Tibetan-inhabited areas. Today, 85,000 Tibetan refugees are in India and Himalayan areas, 600 in Switzerland, 300 in the United States and Canada.


1:12. The fifth Grand Lama of the Gelugpa sect was the first sovereign of Tibet, but the title “Dalai Lama” was conferred on the third Grand Lama.

1:13. The 14th Dalai Lama, now in India, was discovered at the age of two. The fate of the tenth Panchen Lama (Chinese-selected but loyal to the Tibetans) is not known. Fourth line from bottom should read “course of the planets around the sun.”

1:23. Substitute “Tantric” for “Yogacharya.”

1:29 and II:30. The spokes of the Buddhist wheel are always a multiple of four, not eight.

1:40. The Yin-Yang signifies Unity in duality and the polarity of opposites.

1:51. This list should now be greatly expanded.

1:53. The Chinese Lama Temple of Jehol, formerly at Oberlin, is now stored at Harvard University.

1:55. “University Museum” should read “Museum of Anthropology.” Last line should read “100 volumes.”

II:1. Mani Kahbum means “teachings of the mani.”

II:13. Charm box 11.685 is probably Lhasa Tibetan workmanship.

II:35. Vajradhara, like Vajrasattva, holds both vajra and bell.

⁵ Bernard, pl. p. 73; Rock, N.G., July, 1931, pl. XV, XVI, XIX, XXI; Waddell, p. 523, illus.
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