John Carroll University
Carroll Collected

2018 Faculty Bibliography | Faculty Bibliographies Community Homepage

2018

Visions of Tibet

Paul K. Nietupski
John Carroll University, pnietupski@jcu.edu

Follow this and additional works at: https://collected.jcu.edu/fac_bib_2018

 Part of the Buddhist Studies Commons

Recommended Citation
Nietupski, Paul K., "Visions of Tibet" (2018). *2018 Faculty Bibliography*. 39.
https://collected.jcu.edu/fac_bib_2018/39

This Contribution to Book is brought to you for free and open access by the Faculty Bibliographies Community Homepage at Carroll Collected. It has been accepted for inclusion in 2018 Faculty Bibliography by an authorized administrator of Carroll Collected. For more information, please contact connell@jcu.edu.



INFINITE SPLENDOR, INFINITE LIGHT

The Bruce Walker '53 Collection of Tibetan Religious Art • DePauw University

Publication of this catalog was made possible with generous support from:

Academic Affairs, DePauw University

Arthur E. Klauser '45 Asian and World Community Collections Endowment, DePauw University

Asian Studies Program, DePauw University

E. Rhodes and Leona B. Carpenter Foundation

Larry and Lesley Stimpert Endowed Fund for Student Faculty Research, DePauw University

Peace and Conflict Studies, DePauw University

The Prindle Institute for Ethics, DePauw University

EFROYMSON FAMILY FUND
A CICF FUND

Cover image:
Shakyamuni Stong Sku (or 1,000 Bodies)
Tibet, early 20th century
Thangka: pigment on cotton with silk mount
54 x 29 inches
DePauw Art Collection: 2002.4.9
Gift of Bruce Walker '53

Infinite Splendor, Infinite Light

The Bruce Walker '53 Collection of Tibetan Religious Art
DePauw University

2 Foreword
Dr. Jason Fuller

4 Acknowledgements
Craig Hadley

6 Tibetan Buddhist Arts at DePauw University
Dr. Sujung Kim

14 Visions of Tibet
Dr. Paul K. Nietupski

17 The Ga'u Necklace
Amelia Warren '17

19 Tibetan Cymbals
Ashlyn Cox '18

21 Catalog of Selected Works
- Ceremonial Objects
- Thangka Paintings
- Works on Paper

83 Selected Bibliography

Foreword

Teaching Tibetan religious history to American undergraduates can be a tricky business. Separated from the peoples of Tibet by both geographic and cultural distance, American students require concrete points of contact in order to enter into the worlds of meaning expressed by Tibetan religious traditions. It is one thing to engage the philosophical and theological ideas of a tradition through the reading of texts and the discussion of ideas. It is yet another experience entirely to physically encounter artwork and artifacts capable of directly catalyzing the expansion of human understanding. Fortunately for students at DePauw University we have the Bruce Walker '53 Collection of Tibetan Religious Art to help bridge the gap between the material culture of Tibet and the insularity of a classroom located in the cornfields of central Indiana.

In this catalog, DePauw University's Director and Curator of Exhibitions and University Collections, Craig Hadley, has put together a valuable set of essays, commentaries, and descriptions that bring to light the cultural meaning and significance of notable works in our Tibetan collection. This gathering of specific descriptive information relating to the individual pieces of DePauw's collection along with ample contextual material ensures that students and teachers alike will have informed access to the Bruce Walker '53 Collection for many years to come.

Dr. Jason D. Fuller
Professor of Religious Studies and Director of the Asian Studies Program
DePauw University

Greencastle, Indiana



Amitabha Buddha (detail)
Tibetan, 19th century
Thangka: pigment on cotton with silk mount
64 x 34-1/2 inches
DePauw Art Collection: 2002.4.3
Gift of Bruce Walker '53

Acknowledgements

When I first arrived at DePauw University in 2012 as the newly appointed curator of exhibitions and collections, I was stunned by the quality and quantity of the Asian art collection at this small Midwestern school. With works ranging from a rare 16th-century Japanese *tanegashima* matchlock rifle to a magnificent mid-20th-century *sosaku hanga* collection – beautifully documented in *Abstract Traditions: Japanese Modern Prints from the DePauw University Permanent Art Collection* (2016) – the potential for collaborative student-faculty research projects, exhibitions, and publications was instantly recognizable. Almost immediately, we began the laborious process of cataloging, photographing, and researching the Japanese modern print collection with assistance from students and faculty. Four years later, we opened the exhibition of Japanese prints and published our first 88-page full-color catalog.

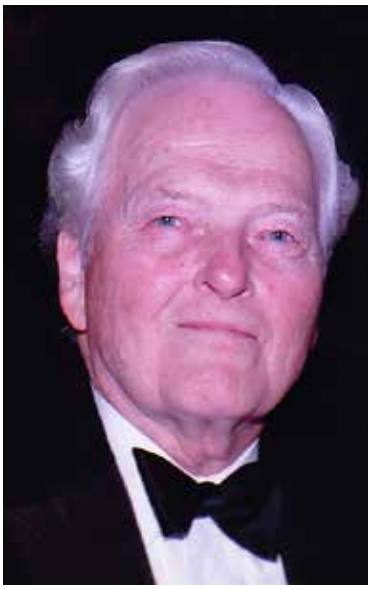


Figure 1.
Bruce Walker '53
Central Intelligence Agency (1956-73)

Yet, of all the untapped resources in the University's art collection, the 66 Tibetan artworks from Mr. Bruce Walker '53 (figure 1) remained one of the most intellectually and aesthetically intriguing. Its provenance was equally impressive: after serving two years in the Marine Corps, Walker became a case officer with the Central Intelligence Agency (1956-73), and was assigned to the Agency's Tibetan program. While stationed in India and Sikkim from 1962-68, he assembled a collection of Tibetan *thangkas*, works on paper, silver, and religious objects (figure 2), all of which he generously donated to his alma mater between 2002-16.

The fall 2017 exhibition, which coincides with this publication, is the first public exhibition of the Bruce Walker '53 Collection since its inaugural exhibition in 2002-03 in Harrison Hall. Like the Japanese modern print collection, years of research and professional conservation care was necessary to prepare the objects for display. Perhaps of equal importance, this print publication consolidates recent essays from DePauw University faculty, staff, undergraduate students, and a previously published essay printed in *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses* (2011).

Catalogs and exhibitions are truly herculean efforts that rely upon the intellectual talent of students, faculty, and staff. Many thanks to the following individuals for their generous contributions to this project:

Bruce Walker '53 for entrusting the gallery staff at DePauw University with his fine collection of Tibetan art and artifacts. Students, faculty, staff, and future generations are indebted to his generosity.

DePauw University faculty members: Jason Fuller, Associate Professor of Religious Studies, Chair of the Religious Studies Department and Director of the Asian Studies Program; and Sujung Kim, Assistant Professor of Religious Studies, for their essay contributions to this publication.

Paul K. Nietupski, Professor of Theology and Religious Studies at John Carroll University, for granting us permission to reproduce his essay, "Visions of Tibet," from *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses* (2011).

Arjia Rinpoche, Director of the Tibetan Mongolian Buddhist Cultural Center in Bloomington, Ind., for his kind assistance in providing additional information and label copy for several sketches in our collection (figure 3).

Student volunteers and interns who contributed their precious time and talent, including: Ashlyn Cox '18 (research, essays and label copy), Tashi Lobsang '17 (translation), Tiffany Miller '18 (inventory and photography), and Amelia Warren '17 (research, essays, and label copy).

And finally, thank you to our wonderfully talented staff at DePauw University. This catalog and the exhibition would not exist without you:

Christie Anderson, Registrar of Exhibitions and University Collections

Jerry Bates, Gallery Preparator

Alexandra Chamberlain '13, Assistant Curator of Exhibitions and Education

Kelly Graves, Creative Director

Misti Scott, Secretary of Galleries, Museums, and Collections

Caitlin Qua '16, Arthur E. Klauser Collections and Community Outreach Fellow (2016-17)

Taylor Zartman '15, Arthur E. Klauser Collections and Community Outreach Fellow (2015-16)

I feel confident in stating that all of us believe strongly in the value of art objects and the transformational power of museums as centers for cultural exchange, teaching, and learning. As such, I hope you will enjoy this beautifully illustrated catalog and, should the opportunity arise, find that you are able to view the exhibition at the Peeler Art Center galleries soon.

Craig Hadley
Director/Curator
August 15, 2017



Figure 2.
Bell with Vajra Handle
Tibet, 19th century
Gilt metalwork
7-3/4 x 3-1/2 inches
DePauw Art Collection: 2002.4.14
Gift of Bruce Walker '53

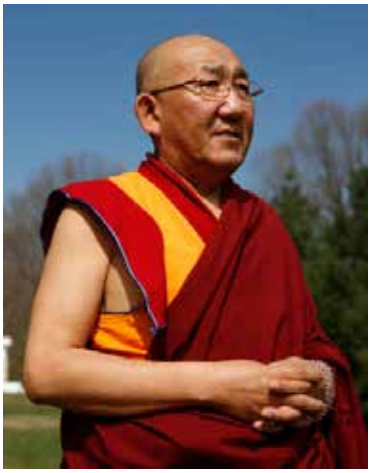


Figure 3.
Arjia Thubten Lobsang Rinpoche
Director, Tibetan Mongolian Buddhist Cultural Center
Bloomington, Ind.

Tibetan Buddhist Arts at DePauw University

Dr. Sujung Kim
Assistant Professor of Religious Studies
DePauw University

Bruce Walker and the Tibetan Buddhist Collection at DePauw

Tintin in Tibet (1960) is part of the comic series created by the Belgian cartoonist Hergé (1907-83). Tintin is a young, intrepid reporter who travels all over the world to solve challenging tasks and formidable mysteries. In this story, Tintin's plane crashes in the Himalayas. After the accident, Tintin gets involved in a rescue expedition of his Chinese friend in the mountains. With the help of Snowy, Tintin's faithful little white dog, Captain Haddock, and Blessed Lightning, a Tibetan monk who possesses supernatural powers, Tintin accomplishes his mission and saves his friend (figure 1). While the overall moral of the story – faith and hope – should be fully appreciated and recognized, we also realize that in reality, this was not a time of faith and hope in Tibet, but was a time of uncertainty and despair as Tibet was entering serious political turbulence with the occupation of China.

DePauw's Tibetan Buddhist collection has an unusual history and story behind it. It was not Tintin, but rather Bruce Walker '53 (DePauw) who trained Tibetans for a covert operation. Bruce Walker was a case officer with the Central Intelligence Agency (1956-73) who worked on the Agency's Tibetan resistance project from 1962-68. While stationed in India and Sikkim, he collected substantial amounts of Tibetan objects and donated them to DePauw between 2002 and 2016. Bruce Walker's involvement in the Tibetan resistance and his Tibetan art collection is an important part of modern international politics and history, and the details of it can be found in numerous scholarly works and films.[1]

Contextualizing Tibetan Buddhism and Its Art

According to a popular legend, Tibet converted to Buddhism in the eighth century when the Indian master Padmasambhava (figure 2) subdued local demons with his magical power and persuaded them to take a vow to be protectors of Buddhism. He is also known as the one who established Tibet's first monastery, Samye Monastery. Since Buddhism became the official state religion in 791, it has proliferated and become one of the main cultural, social, and political forces throughout the history of Tibet.[2] Whereas the earlier period of Buddhism in Tibet was largely a court religion, from the eleventh century Buddhism gained enormous popular appeal and, as a result, produced numerous Buddhist arts.[3] Throughout the vicissitudes of its history in relation to China (including the Chinese Yuan Dynasty's rule from 1240 to 1354 and Qing dynasty's control of the region from 1720 to 1912), Tibetan Buddhism continued to play a pivotal role in uniting the culture and retained its distinctive cultural characteristics. However, after the Chinese occupation of the 1950s and the Chinese Cultural Revolution and its after-effects of 1965-75, Tibetans

1 Conboy, Kenneth and Morrison, James. *The CIA's secret war in Tibet*. Lawrence: University Press of Kansas, 2002.
Dunham, Mikel. *Buddha's Warriors: The Story of the CIA-Backed Tibetan Freedom Fighters, the Chinese Communist Invasion, and the Ultimate Fall of Tibet*. New York: Tarcher, First Edition Press, 2004.
Khan, Sulmann Wasif. Muslim, Trader, Nomad, *Spy: China's Cold War and the People of the Tibetan Borderlands*. Chapel Hill: The University of North Carolina Press, 2015.
McGranahan, Carole. *Arrested Histories: Tibet, the CIA, and Memories of a Forgotten War.* Durham: Duke University Press Books, 2010.
McGranahan, Carole. "Tibet's Cold War: The CIA and the Chushi Gangdrug Resistance, 1956– 1974." *Journal of Cold War Studies* 8, No. 3 (2006): 102-130.
Nietupski, Paul K. ed. and O'Mara, Joan ed. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Bethlehem: Leigh University Press, 2011.
The Shadow Circus: The CIA in Tibet, DVD, Directed by Ritu Sarin and Tenzing Sonam, Berkeley, CA: Berkeley Media, 2000.
MrPopechannel. "CIA Impact on Tibet Bruce Walker." YouTube. 2013. Accessed January 01, 2017. https://www.youtube.com/watch?v=KIeu51AySyA.
2 For a more detailed history and Buddhism in Tibet, see Heller, "Tibetan History and Religion," 23-46.
3 Singer, "The Cultural Roots of Early Central Tibetan Painting," 3-5.



Figure 1.
Tintin in Tibet (1960)
© Hergé/Moulinsart 2017



Figure 2.
Padmasambhava
Tibetan, 19th century
Thangka: pigment on cotton with silk mount
47-3/4 x 29 inches
DePauw Art Collection: 2002.4.2
Gift of Bruce Walker '53

and Tibetan Buddhism were severely suppressed; some Tibetans fled the country while others decided to resist the Chinese government. The CIA became involved in the turmoil at this point, and this is how Bruce Walker came to interact with the Tibetan people and culture.

Among the several different traditions within Buddhism, Tibetan Buddhism stands alone as a unique vessel of the Esoteric (also known as Vajrayana or Tantric) tradition. Esoteric Buddhism, one of the Buddhist traditions started in ancient India, is the defining characteristic of Tibetan Buddhism. Esoteric Buddhism offers a radical interpretation of the path to enlightenment and different methods to achieve rapid spiritual transformation, which stands apart from two other major Buddhist traditions – Theravada and Mahayana Buddhism. Esoteric Buddhism places great importance on rituals that accelerate the attainment of enlightenment. Esoteric Buddhist rituals need to be enacted in the presence of deities, often in the form of images. Therefore, a rich culture of visual images came to characterize this particular tradition.[4]

Other than images of deities, mandala and mantra are the two key ritual elements in Tibetan Esoteric Buddhism. In Sanskrit, the ancient Buddhist language, mandala literally means "a circle." More specifically, mandalas represent the sacred residence of the enlightened beings, i.e., the deity. Usually the main deity of the mandala is located at its center while different manifestations of the deity surround the center. In the ritual, mandalas are perceived not only as a manifestation of the central deity's powers, but also a focus of visualization and meditation for the practitioner. Mandalas, as a signpost, help the meditator visualize the enlightened universe and transform them into an enlightened being.

4 Shinohara, *Spells, Images, and Mandalas: Tracing the Esoteric Buddhist Rituals*, xii-xiv.



Figure 3.
Six Chakravartins
Tibetan, 19th century
Mandala: pigment on cotton
28-1/4 x 19-3/4 inches
DePauw Art Collection: 1991.11.238
Gift of Arthur E. Klauser '45



Figure 4.
Prayer Wheel
Tibetan, 19th century
Silver, wood
11-1/2 x 3 inches
DePauw Art Collection: 2002.4.17
Gift of Bruce Walker '53

There are numerous kinds of mandalas in Tibetan Buddhism. The mandala from DePauw's collection (figure 3) appears to be the Six Chakravartins Mandala, which represents the Enlightened Universal Rulers. The six mansions are geometrically arranged within a larger primary mansion or court (Sanskrit, *kutagara*), and each of the smaller Six Chakravartins duplicates the larger outer one, reflecting a Buddhist vision of cosmos where the microcosm (the small part) reflects the macrocosm (the entirety).[5] Outside the main circle, two celestial beings are described, and the bottom portrays a wish-fulfilling jewel (Sanskrit, *cintamani*), a magical object that gives its owner whatever he or she desires, placed on the mountainous terrain.

Mantra, or the recitation of spells, is another core feature of Tibetan Buddhism.[6] Although Tibetan Buddhist ceremonies exhibit a wide range of variations, several features are commonly found. For instance, the area to be used in any given ceremony is first purified by rituals and the chanting of mantras. Rituals almost invariably begin with a recitation of the refuge prayer, in which the participants declare their resolution to rely on the Buddha, *dharma* (the teachings of the Buddha), and *sangha* (the Buddhist monastic order).[7] This is followed by a recitation of the vows of the bodhisattva (a being who has attained enlightenment but stays in this world out of compassion in order to save all other suffering beings), in which the participants pledge to strive for awakening in order to bring all sentient beings happiness.[8] As seen here clearly, mantra is an essential ritual component in Tibetan Buddhist liturgy, and we see several examples of Tibetan Buddhist objects which incorporate the auditory quality of mantras into their iconographic symbolism. For example, the famous six-syllabled

5 A very similar but more elaborate version is found in the Met exhibition catalogue, *Sacred Visions*, pp. 166-167.
6 Shinohara, xiii.
7 Powers, *Introduction to Tibetan Buddhism*, 229.
8 Ibid.

Sanskrit mantra, or the mantra of Avalokitesvara (the bodhisattva of compassion)[9] – *om mani padme hum* – is often found on the prayer wheel, as seen in figure 4 at left.

Selected Objects from the Bruce Walker '53 Tibetan Art Collection

DePauw's Tibetan art collection contains 66 items in total including both Buddhist and non-Buddhist items. Buddhist items occupy the majority and mostly consist of various ritual paraphernalia, such as a prayer wheel, bell, rosary, dagger (in Tibetan, *phurba*, also written as *phurpa*), a miniature stupa, lamp, and various kinds of musical instruments. There are also several *thangkas* and statues of Tibetan Buddhist divinities used for Buddhist rituals and worship. Other than ritual implements, the collection includes three prints, a photograph of the Fourteenth Dalai Lama, and 11 colored pencil drawings made by Tibetan refugees in the early 1960s. The pencil drawings stand out as a unique part of the collection. These drawings may possess less immediately recognizable aesthetic value, but the viewer should be reminded that these representations are the mimesis of a real story of real people. Lastly, there are a number of non-religious objects such as chopsticks, letter seals, hair ornaments, necklaces, and pendants.

While students of religion might be more interested in examining iconographic symbolism, textual sources, and the recorded ritual use of the works, for practitioners of the religion, these ritual objects are the tools of worship to ensure successful results, namely the accumulation of merit, wealth, long life, and spiritual gains. For the remainder of this essay, I would like to introduce a few pieces from the collection to highlight the unique features of Tibetan Buddhism and to explain how these objects were used in the pursuit of these ritual objectives.

One of the most unique Tibetan forms of Buddhist art is the *thangka* (in Tibetan it means "something that can be rolled up"), or a scroll painting. As religious tableaux, *thangka* has several functions. It serves as a means for the Buddhist monks and pilgrims to tell stories about Buddhist teachers and deities. More importantly, it functions as a religious aid in rituals or visual aid in meditation. *Thangka* images are often used in this context to help practitioners create an internal image of the deity during long periods of meditation, which is believed to grant access to deep layers of the meditator's consciousness. *Thangkas* were often commissioned to generate karmic merits and to overcome personal obstacles as an amulet.[10]

One of the most exquisite examples of *thangka* from the collection is the shakyamuni Stong Sku (or 1,000 Bodies) manifestation from the early 20th century (figure 5). A seated shakyamuni, or the Buddha, is depicted in the center in his meditative pose (with the teaching hand gestures) and is surrounded by 49 manifestations of the Buddha performing various mudras (hand gestures). Although the object does not portray the exact number, one thousand, the number here should be rendered symbolically – one thousand being "myriad." The idea of one thousand manifestations of shakyamuni is based on the traditional Buddhist cosmology, which explains that each of the past, present, and future *kalpas* (lit. the time of the existence of the universe in the ancient Indian worldview) has one thousand buddhas, and shakyamuni is understood as the fourth buddha in the present *kalpa*. The one thousand manifestations of the Buddha, whether the object actually contains 50 buddhas or 108 buddhas, has been one of the most common motifs in numerous forms of Buddhist art.

A small *stupa* is another interesting piece that deserves special attention (figure 6). The Sanskrit term, *stupa*, means "mound" and was initially constructed to enshrine the remains of the Buddha, but architecturally it employs the concept of the mandala, which symbolizes the structure of the entire universe according to Buddhist cosmology

9 In Tibetan Buddhism, the Dalai Lama is believed to be the reincarnation of Avalokitesvara. Avalokitesvara is by far the most widely venerated and beloved deity in Tibetan Buddhism.
10 Meulenbelt, *Buddhist Symbolism in Tibetan Thangkas*, 1.



Figure 5.
Shakyamuni Stong Sku (or 1,000 Bodies)
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
54 x 29 inches
DePauw Art Collection: 2002.4.9
Gift of Bruce Walker '53



Figure 6.
Kadampa Stupa
Tibetan, 19th century
Bronze, leather, stone, paint
7-1/8 x 3-3/4 inches
DePauw Art Collection: 2002.4.21
Gift of Bruce Walker '53

and its scheme of enlightenment. Later, although its symbolic significance remained the same, the *stupa* began to house remains of eminent teachers and other Buddhist objects. *Stupas* continue to be seen as a concrete manifestation of the presence of the teachings of the Buddha in the physical realm, and they serve as a focus for devotional activities in Tibetan Buddhism.[11] In everyday Tibetan Buddhist life, it is common to see Tibetan Buddhists circumambulate *stupa* in a clockwise direction, often softly intoning mantras or performing prostrations. It is believed that such devotional activities can eliminate mental afflictions and promote the development of virtuous mental states, which makes *stupa* one of the focal points for the Tibetan Buddhists. Most towns in Tibet have several *stupas* along roads, while other *stupas* are built over the roads entering a town because people believe that they can protect the inhabitants from outside evils. Often several stupas at the entrance of the town are joined together by long walls of stones inscribed with the aforementioned mantra, *om mani padme hum*, an untranslatable prayer that invokes compassion.

The size and shape of Tibetan *stupas* vary greatly; some stupas are a few inches in height, while others are towering structures with many levels. In DePauw's collection, we have a small *stupa* named Kadampa that dates from around the 13th century.[12] This *stupa* was given as a gift to Bruce Walker in 1968 by Gyalo Thondup, brother of the fourteenth Dalai Lama. It is made of bronze and was possibly used as a reliquary for personal devotion. It has a leather base, is painted black and red, and is adorned with a single turquoise bead. It is said that this stupa once held relics, and the leather covering was added to reseal the base when they were removed.

11 Powers, *Introduction to Tibetan Buddhism*, 245.
12 Kadampa is the name of a Tibetan Buddhist school founded by the Indian master Atisha (982-1054 C.E.).

Esoteric imagery often includes ritual implements associated with death and violence, a motif that is also well represented in DePauw's collection. The wrathful aspects of esoteric imagery symbolize humans' inner afflictions, which prohibit attainment of the Buddhist goal of enlightenment. The goal here is to recognize these inner states as fundamental aspects of one's self and tame them by guided practice. Portraying wrathful deities, fashioning skull cups filled with blood, or utilizing objects made from human bones are, thus, common practices in Tibetan Buddhist art.

The thighbone trumpet, or *kangling* in Tibetan (figure 7), a musical instrument made out of human femora (thighbones), is one of the most interesting examples that illustrates how the Buddhist concept of impermanence and interconnectedness is understood in material form. Thighbone trumpets stem from a unique Tibetan religious phenomenon whereby the *Bön* tradition, an ancient shamanic Tibetan belief system, and Buddhism were gradually conflated over centuries.[13] While most religious gatherings in Tibet involve a great deal of chanting and often include the playing of drums, horns, cymbals, and other instruments, the thighbone trumpet is used exclusively in the *chöd* ritual, a shamanic exorcism practice, found both in *Bön* and Buddhism. The thighbone trumpet from the nineteenth century is partially bound in leather with a copper casing at the large end, has two elongated holes, and is ornamented with one coral bead. A thin string and braided leather strap are attached to the ends. The trumpet is usually a simple length of femoral bones, from the knee joint to about halfway up the thigh. A hollow path is created by the removal of the marrow, and holes are made in the two sides of the knee protuberances, allowing the object to produce a piercing, high-pitched sound for the rite.[14]

The last extraordinary piece that draws the viewer's attention is the *phurba* (*kilaya* in Sanskrit, figure 8).

The *phurba*, or the magical dagger, is an esoteric ritual weapon used to conquer evil spirits and destroy obstacles. It is one of the major ritual "weapons" often used along with other ritual tools such as the prayer wheel, the bell (figure 9), and the *vajra*, a tantric ritual implement symbolizing indestructibility (figure 10), all of which are used to subjugate demons. This cast brass *phurba* comes from around the late 19th or early 20th century. The top is decorated with three faces of Hayagriva, a wrathful Buddhist deity with a human body and a horse's head.

We see two other variations of the *phurba* from the 20th century in the collection: one made of brass (figure 11) and the other one made of silver (figure 12). Having a wrathful Buddhist deity adorn the top is noticeable. A wrathful deity is an alternative manifestation of an enlightened deity who can also be represented as a peaceful figure. Wrathful deities take on furious forms in order to frighten sentient beings and lead them to enlightenment. This signifies the way in which Tibetan Buddhist philosophy incorporates both the good and the evil side of human nature in their iconography.

Epilogue

DePauw's Asian art collection, especially the Tibetan Buddhist collection, is a rare cultural repository and educational resource. It not only includes a wide spectrum of Tibetan Buddhist objects but also represents considerable historical significance between Tibet and the United States, as well as DePauw's connection to the world. It is my hope that through this exhibition students, members of the DePauw community, and visitors can, by exploring Tibetan religious culture, become aware of deeper and broader connections between the icon and religion, religion and cultural identity, and religion and contemporary politics at large.

---

13 Fresh human bones were readily available in old Tibet as one of the major funerary practices in Tibet was a sky burial, in which the corpse is dismembered and fed to vultures. The sky burial practice, the ultimate form of giving, was understood as a sacred religious act to realize the interconnectedness of the universe in the Tibetan religious tradition.

14 "Bone Kangling." DamaruWorks. Accessed January 02, 2017. http://www.damaruworks.com/bone/bone-kangling/.



Figure 7.
Thighbone Trumpet
Tibetan, 19th century
Bone, leather, copper, brass
13 x 2-3/8 inches
DePauw Art Collection: 2002.4.13
Gift of Bruce Walker ’53



Figure 8.
Phurpa
Tibetan, 20th century
Brass
5-3/4 x 1 inches
DePauw Art Collection: 2002.4.18
Gift of Bruce Walker ’53



Figure 9.
Bell with Vajra Handle
Tibetan, 19th century
Brass
7-3/4 x 3-1/2 inches
DePauw Art Collection: 2002.4.14
Gift of Bruce Walker ’53

Bibliography

Heller, Amy. "Tibetan History and Religion." In *From the Sacred Realm: Treasures of Tibetan Art From the Newark Museum*. 23-46 Munich; New York: Prestel, 1999.

Meulenbelt, Ben. *Buddhist Symbolism in Tibetan Thangkas: The Story of Siddhartha and Other Buddhas Interpreted in Modern Nepalese Painting*. Havelte, Holland: Binkey Kok Publications, 2001.

Powers, John. *Introduction to Tibetan Buddhism*. Ithaca, N.Y., USA: Snow Lion Publications, 1995.

Reynolds, Valrae, Janet Gyatso, Amy Heller, and Dan Martin. *From the Sacred Realm: Treasures of Tibetan art from the Newark Museum*. Munich: Prestel. 1999.

Shinohara, Koichi. *Spells, Images, and Mandalas: Tracing the Esoteric Buddhist Rituals*. New York: Columbia University Press, 2014.

Singer, Jane Casey. "The Cultural Roots of Early Central Tibetan Painting," *Sacred Visions: Early Paintings from Central Tibet*, pp.3-24 New York: The Metropolitan Museum of Art, 1998.



Figure 10.
Double-Ended Vajra
Tibetan, 20th century
Brass
5 x 1-5/8 inches
DePauw Art Collection: 2002.4.15
Gift of Bruce Walker '53



Figure 11.
Brass Phurpa
Tibetan, 19th century
Brass
8-1/8 x 7/8 inches
DePauw Art Collection: 2002.4.19
Gift of Bruce Walker '53



Figure 12.
Silver Phurpa
Tibetan, 20th century
Brass
4 x 7/8 inches
DePauw Art Collection: 2002.4.20
Gift of Bruce Walker '53

Visions of Tibet[1]

Dr. Paul K. Nietupski
Professor of Religious Studies
John Carroll University

The exercise of visible language, the function of collective memory, and the range of possible interpretations on the part of Tibetan and Western audiences is shown by the DePauw University collection of ten pencil drawings by young Tibetans.

The drawings and most of the Tibetan items in the DePauw collection were donated by Bruce Walker, an alumnus in the class of 1953, who was a U.S. Central Intelligence Agency (CIA) case officer in the 1960s. He had contact with Tibetan refugees who fled to northern India and Sikkim in those years. He acquired his collection from tradesmen and directly from refugees in Gangtok, Darjeeling, and New Delhi. The drawings were done by nonprofessionals among those Tibetan resistance fighters who were trained by the CIA at Camp Hale in Colorado in the early part of the decade.[2]

From about 1956 to 1974, the group of young Tibetans was trained by the CIA to carry out guerilla attacks against the Chinese occupation forces in Tibet. Their drawings collectively illustrate the political tension of the day in Tibet, China, India, and the growing U.S. involvement in Asia.

One of the drawings shows three of the key figures in Tibetan Buddhist political and religious history (figure 1). Padmasambhava, renowned for possessing mystical powers and for his ability to overcome the obstacles to Buddhism in Tibet, is the central figure. To his lower left is King Trisongdetsan (ca. 755-797), the second of the three kings famous for introducing Buddhism to Tibet (the other two being Songtsen Gampo and Ralpachen). To his lower right is Shantarakshita (identified in the inscription as the "great abbot, the bodhisattva"), the Indian scholar-monk invited by the king to bring Buddhism from India to Tibet. These three were instrumental in establishing Buddhism in Tibet and are regarded as saints. They also show the political endorsement of religion (in the image of the king), mystical tantric religious power (in the figure of Padmasambhava), and monasticism (in the figure of Shantarakshita).

Trisgondetsan's empire stretched from eastern Iran to Chang'an in China. His holdings included



Figure 1.
Padmasambhava: Three Saints of Tibetan Buddhism
Tibetan artist, 1960s
Colored pencil on paper
23-1/2 x 18 inches
DePauw Art Collection: 2004.2.9
Gift of Bruce Walker '53

1 The excerpted essay, "Visions of Tibet," (pp. 81-84) originally appeared in Nietupski, Paul K. 2011. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Lanham: Rowman & Littlefield Pub. Group. Reproduced with permission.
2 Thanks to Bruce Walker for this information. There are a few Tibetan items in the DePauw collection donated by Arthur E. Klauser (DePauw, 1945).



Figure 2.
Lhalung Pelkyi Dorje Killing King Langdarma in the Ninth Century
Tibetan artist, 1960s
Ink and colored pencil on paper
18 x 23-1/2 inches
DePauw Art Collection: 2004.2.1
Gift of Bruce Walker '53



Figure 3.
Chinese Invasion of Tibet and Escape of the Dalai Lama
Tibetan artist, 1960s
Colored pencil on paper
27-1/2 x 21-1/2 inches
DePauw Art Collection: 2004.2.11
Gift of Bruce Walker '53

Dunhuang (from roughly 780 to 848), Nepal, and even Bengal. In about the year 779, the three founded Samye Monastery in central Tibet, the first Tibetan Buddhist monastery. Shortly thereafter, however, in 838, the third Buddhist king, Ralpachen, was assassinated by Langdarma, who was in turn killed by Lhalung Pelkyi Dorje, shown in the second drawing (figure 2), bringing about the so-called dark period of Buddhist decline in Tibet.

The fact that this period of Tibetan history appears in 1960s sketches reveals a common Tibetan understanding of a high point in their national history, the seventh- to ninth-century imperial period. This was the height of the Tibetan Empire, which covered much of inner Asia. The young Tibetans were passionate and patriotic and had a strong sense of national history and collective memory. These sketches serve as markers or components of their collective memory, stories of persons and events that persisted and became prominent.

A third drawing shows the Chinese invasion of Tibet and subsequent destruction of monasteries and monuments. The sketch, titled *Chinese Invasion of Tibet and Escape of the Dalai Lama*, shows a Chinese aircraft, the destruction of a Buddhist statue, books being burned, a building in flames, and a Chinese soldier chasing a Tibetan monk, who is identified (perhaps figuratively) as the Dalai Lama (figure 3).

This group at the Camp Hale training camp in Colorado was preparing for engagement with the Chinese occupation forces. In their spare time, they expressed their memories of Tibet in art, which served as ideological rallying points for their armed incursions into Tibet. The 1959 Chinese invasion was a key motive, supported by the three historical persons known and sanctified by tradition for introducing Buddhism to Tibet (figure 1). This drawing is moreover of good quality, clearly demonstrating its author's knowledge of Tibetan painting idioms. The second drawing (figure 2) shows a key event in Tibetan history: the assassination of a ninth-century king who persecuted Buddhists, taking place in front of a rectangular gray pillar. The details and significance of the assassination and the specific iconographical meaning of the pillar are not represented (the pillar likely signifies the imperial Tibetan commitment to Buddhism). These three drawings reflect awareness

of important events in Tibetan history and served as common ideological foundations for the group of young fighters.

These young artists' didactic, distinctively Tibetan visual representations indicate various levels of expression and interpretation, from naive and vague knowledge of legend to informed appreciation of historical events and religious values. They are not insightful or critical (for instance, they do not show the failings of Tibetan governance or inconsistencies in the Buddhist religion). They do, however, show that ordinary young Tibetans were able to communicate ideas in art. These sketches illustrate the interface of religion, culture, and politics in Tibet, all parts of the subject matter or the drawings. They are about the ideological and political status or Tibet through its history. Taken together, they show that the conflict between China and Tibet had drawn the attention of the United States, already deeply involved in Asia in those years. Supporting the Tibetans was obviously thought to be in the Tibetans' interest, but it also signals a U.S. global strategy for all of Asia.

The sketches raise questions of the actual history of the Tibetan Empire, its rise and fall, its successes and failures, and how the persons and episodes in the drawings served as a foundation for the growth of the Tibetan state in the context of Asian history. With the contexts in mind, teachers and students might ask how the artists understand their own history and the extent to which they are selecting historical facts. The drawings include vague representations of the famous Tibetan imperial pillars, representing proof of Tibetan autonomy. To what extent do these collectively remembered events and beliefs serve to construct Tibetan identity, the Tibetan nation, and Tibetan citizenship? The sketches may include inauthentic and idealized subject matter, but such remembered events were very real for these Tibetans.

The Ga'u Necklace

Amelia Warren '17
Art History Major
DePauw University

The peoples of Tibet have a penchant for jewelry, and one of the most popular pieces is the *ga'u* necklace, which is worn by many women.[1] The *ga'u* is an elaborate object found within Tibetan Buddhism. These portable shrines hold sacred items such as mantras, relics, miniature paintings, and much more,[2] and while they are often referred to as "charm boxes," they directly translate to "relic shrines."[3] Because they are transportable and used often, Tibetans tie larger *ga'us* around their chests and smaller ones around their necks. While women have ornately decorated *ga'u* necklaces, men often attach them to their saddlebags.[4] When a person was traveling long distances, a *ga'u w*as utilized as a shrine for prayers. When it was home, it was simply set upon the altar within the house.[5] It is also believed that the contents of the *ga'u* are meant to protect and guide its wearer,[6] which is why it is also called a "protector of life."[7]

The *ga'u* necklace from DePauw University's Tibetan collection (figure 1) is an exquisite piece that is bound to capture any viewer's eye. The *ga'u* is set in the shape of a star, which is quite common for necklaces. Turquoise surrounds the exterior of the charm box, therefore creating a beautiful mosaic of precious blue stones. The *ga'u* has silver filigree sides, a removable tin plate on the back, and the necklace itself is made of coral, turquoise, and *dzi* stones. Due to its size and greatly ornate style, only Tibetan women of high status likely wore this piece.[8]

Dzi beads or stones are highly valued by Tibetans due to their protective powers. It was once believed that *dzi* was used as embellishment and adornments by the demigods, and they were traded extensively throughout the world. The beads were made from agate stones–polishing them into an oval shape and drilling a hole through the stone to create a bead.[9] The beads were then covered in alkali paint and fired. This process permanently changed the color of the stone and created naturalistic lines and designs in the face of the *dzi* stones, but also rendered them no longer "pure."[10]



Figure 1.
Ga'u Necklace
Tibetan artist, 19th century
Silver, leather, agate *dzi* beads
14 x4-1/4 x 1 inches
DePauw Art Collection: 2002.4.40
Gift of Bruce Walker '53

Figure 2 is of Helen Cutting with Dasang Dadu Tsarong and two Lhasa women, Mrs. Tsarong and

1 Antoinette K. Gordon, *Tibetan Religious Art,* 2nd ed. (New York: Paragon Book Reprint Corp., 1963), 91.
2 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 91.
3 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 58.
4 Gordon, *Tibetan Religious Art,* 91.
5 Reynolds et al., *From the Sacred Realm of Treasures,* 58.
6 Ibid.
7 Lipton, *Treasures of Tibetan Art,* 91.
8 Reynolds et al., *From the Sacred Realm of Treasures,* 89.
9 Ibid.
10 Ibid.

Mrs. Horkhang.[11] Helen Cutting was a trustee of The Newark Museum for several years and was the wife of C. Suydam Cutting, the first American to officially travel to Lhasa in 1935. In 1937, he returned with Helen,[12] which is when this photo was taken.[13] These Lhasa women are dressed in their finest garments, only worn for social parties and entertaining.[14] Both women wear beautiful star-shaped *ga'u* necklaces.

Bibliography

Gordon, Antoinette K. *Tibetan Religious Art,* 2nd ed. New York: Paragon Book Reprint Corp., 1963.

Lipton, Barbara. *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art*. Oxford: Oxford University Press, 1996.

Reynolds, Valrae, Janet Gyatso, Amy Heller, and Dan Martin. *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum*. Munich: Prestel Verlag, 1999.



Figure 2.
Helen Cutting with Dasang Dadu Tsarong, Mrs. Tsarong, and Mrs. Horkhang
Lhasa, Tibet, 1937
Photographed by: C. Suydam Cutting
Gelatin silver print on paper
9-3/4 x 11-3/4 inches
Newark Museum Collection: 1973 73.1025
Gift of Mrs. C. Suydam Cutting

11 Ibid, 88.
12 Ibid, 17.
13 Ibid, 88.
14 Ibid.

Tibetan Cymbals

Ashlyn Cox '18
History Major
DePauw University



Tibetan cymbals exist in a variety of sizes, from monumental to handheld. They are used by striking the edges together delicately, or clanging them with great force, depending on the desired sound. The smaller cymbals are played vertically, whereas the larger cymbals are held horizontally.[1] Symbolically, the larger cymbals are seen as more aggressive, and are mainly used in the "rites of wrathful deities" rituals.[2] Through the varying sizes of cymbals, Tibetan musicians are able to achieve complex rhythms and tones. Often performed alongside music is a ritual dance called a *cham*, which has been practiced by most Tibetan schools since the 17th century.[3] This ritual dance has its roots in early shamanic practices as well as imported Indian Buddhist customs.

Early subcontinent Indian traditions had an incredible influence on Tibetan religious practices. During the first millennium A.D., a religious movement known as Kapalikas, or skull bearers, gained popularity and prestige in India.[4] The Kapalikas used human bone to craft instruments, ornaments, and embellishments to persuade followers to take life and its spiritual challenges more seriously.[5] Nearly a thousand years ago when the Indian Buddhists introduced this technique to Tibetans, they were met with protest; however, the use of bone instruments eventually gained popularity. For more information regarding the use of human bone in Tibetan music and ritual, refer to Professor Sujung Kim's essay on page six of this catalog.

The development of Tibetan music was also influenced by Korean and Japanese elements.[6] Unfortunately, the origins and nuances of Tibetan music are still unclear, and the gaps in scholars' understanding are filled with mysticism regarding Buddhist and Tibetan traditions.[7] Tibetan music is complex, melodic, and rhythmic, and its sound can lead us to better appreciate thousands of years of Tibetan music.

---

1 "Ritual Instruments," Namgyai Tantric College, accessed June 28, 2017, https://www.namgyalmonastery.org/the-rituals/ritual-instruments/.
2 Ibid.
3 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin. *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 131.
4 Ter Ellingson, "Indian Influences in Tibetan Music," The World of Music 24 (1984): 85.
5 Ibid., 85.
6 Ibid., 90.
7 Ibid., 90.


ཨོཾ་མཎི་པདྨེ་ཧཱུྃ
བོད་
Bruce Walker ཀྱི་སྐྱབ

Catalog of Selected Works



Square Ga'u (Traveling Shrine)
Tibetan, 19th century
Silver
4-1/4 x 4-1/4 x 1-7/8 inches
DePauw Art Collection: 2002.4.37a-c
Gift of Bruce Walker '53

Ceremonial Objects

Just two years after graduating from DePauw University in 1953, Bruce Walker became a case officer with the Central Intelligence Agency.[1] Walker participated in the Tibetan resistance project (code name ST CIRCUS) in its earliest stages, only six years after the Chinese People's Liberation Army invaded Tibet and captured the capital city of Lhasa. Walker assisted with the operation from 1962-68, and supported the program from two fronts: Sikkim, India, and Camp Hale in Eagle County, Colorado.[2]

During Walker's time in India, he assembled a growing collection of twenty-six religious objects.[3] Each varies in size, intricacy, and purpose. Many of the objects are purely for ritual and monastic use, whereas others are meant for an individual's personal devotion. To this day, the spiritual connection between these objects and their Tibetan Buddhist roots remains clear.

– Ashlyn Cox '18

1 "Bruce Walker '53," DePauw University, accessed on August 3, 2017, http://www.depauw.edu/arts/peeler/depauw-art-collection/emison-galleries/virtual-tour/bruce-walker-53/.
2 Ibid.
3 Ibid.



Hand Drum
Tibetan, 19th century
Leather, wood, metal, fiber
23-1/4 x 3-5/8 inches
DePauw Art Collection: 2002.4.11
Gift of Bruce Walker '53

Hand drums are played when a musician twists their wrist, causing the two strikers on the drum to hit the stretched drum skin. The skin of the drum is generally made from hide or snake skin, while the structure of the drum can be comprised of skull, bone, shell, or horn, dependent upon the ceremonial use.[4] Hand drums are an integral part of the Tibetan Buddhist Great Festivals, which involve music, dancing, chanting, and presenting special ritual objects. The performances take place in monasteries by a cloister of monks, who utilize a large open space or courtyard for the elaborate ceremonies. The ritual music is believed to provide aid and spiritual solace to both the musicians and the listeners.[5]

- Ashlyn Cox '18

4 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin. *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 130.
5 Ibid., 130.



Small Hand Cymbal
Tibetan, 19th century
Metal, wood, fiber
18-1/8 x 2-3/4 inches
DePauw Art Collection: 2002.4.12
Gift of Bruce Walker '53

Tibetan cymbals exist in a variety of sizes, from monumental to handheld. They are used by striking the edges together delicately or clanging them with great force, depending upon the desired sound. Through the varying sizes of cymbals, Tibetan musicians are able to achieve complex rhythms and tones. Often performed alongside the music is a ritual dance called a *cham*, which has been practiced by most Tibetan schools since the 17th century.[6] The ritual dance in Tibet has its roots in early shamanic practices as well as imported Indian Buddhist customs.

– Ashlyn Cox '18

For a more detailed essay about cymbals, please refer to the essay on page 19 of this catalog.

6 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin. *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 131.



Bell with Vajra Handle
Tibetan, 19th century
Brass
7-3/4 x 3-1/2 inches
DePauw Art Collection: 2002.4.14
Gift of Bruce Walker '53

In Tibetan culture, the *vajra* is hailed as an essential Buddhist object, yet in practice it is deemed almost meaningless without its companion: the bell. The bell is solely representative of the "perfection of wisdom." However, when paired with the *vajra*, they symbolize skillfulness, wisdom, and emptiness.[9] The bell always coordinates with its matching *vajra* in size and design.[10] They are also used together in many ritualistic practices. In the majority of these, the *vajra* is held in the right hand and the bell in the left hand while hand gestures (*mudras*) are performed. The most common ritual is the "*Vajra* and Bell Blessing" which usually commences at the beginning of a religious ceremony, such as the Fire Ritual.[11]

This bell consists of a brass handle with intricate designs that match its *vajra*, and is adorned with a band of conch shells and lotus flowers, which are symbolic of religious authority and purity.[12]

– Amelia Warren '17

9 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 243.
10 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 212-213.
11 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 136.
12 Beer, *The Encyclopedia of Tibetan Symbols*, 37, 185.



Double-Ended Vajra
Tibetan, 20th century
Brass
5 x 1-5/8 inches
DePauw Art Collection: 2002.4.15
Gift of Bruce Walker '53

The *vajra* is a significant Buddhist ritual object in Tibetan culture. The term *vajra*, although originally understood as "thunderbolt," is translated by Tibetan Buddhists as meaning "adamant" or "diamond."[13] *Vajras* can be made of many different materials including gold, silver, copper, and brass, and while they can be quite large, they must not be smaller than the width of four fingers. There are five different types of *vajras* that are determined by the number of prongs. This *vajra* consists of five prongs and is therefore called a *Dam tshig rdo rje ra rtse lnga pa*. The five prongs on top represent the Five Transcendent Buddhas or the five *jnyanas*, knowledges, and the five on the bottom symbolize earth, water, fire, air, and ether, also known as the five elements of purity.[14]

This brass *vajra* consists of five prongs on each end with *makara* heads. *Makara* is a Sanskrit word meaning "water" or "sea creature." These mythological aquatic creatures were adopted early on by Buddhism and are often represented on *vajras* to symbolize firmness and steadfastness.[15]

– Amelia Warren '17

13 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 133.
14 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 212-213.
15 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 68.



Thighbone Trumpet
Tibetan, 19th century
Bone, leather, copper, brass
13 x 2-3/8 inches
DePauw Art Collection: 2002.4.13
Gift of Bruce Walker '53

The thighbone trumpet, or *kangling* in Tibetan (figure 7), a musical instrument made out of human femora (thighbones), is an interesting example illustrating how the Buddhist concept of impermanence and interconnectedness is understood in material form. Thighbone trumpets stem from a unique Tibetan religious phenomenon whereby the *Bön* tradition, an ancient shamanic Tibetan belief system, and Buddhism were gradually conflated over centuries.[7] While most religious gatherings in Tibet involve a great deal of chanting and often include the playing of drums, horns, cymbals, and other instruments, the thighbone trumpet is used exclusively in the *chöd* ritual, a shamanic exorcism practice, found both in *Bön* and Buddhism. The thighbone trumpet from the 19th century is partially bound in leather with a copper casing at the large end, has two elongated holes, and is ornamented with one coral bead. A thin string and braided leather strap are attached to the ends. The trumpet is usually a simple length of femoral bones, from the knee joint to about halfway up the thigh. A hollow path is created by the removal of the marrow, and holes are made in the two sides of the knee protuberances, allowing the object to produce a piercing, high-pitched sound for the rite.[8]

– Dr. Sujung Kim

7 Fresh human bones were readily available in old Tibet as one of the major funerary practices in Tibet was a sky burial, in which the corpse is dismembered and fed to the vultures. The sky burial practice, the ultimate form of giving, was understood as a sacred religious act to realize the interconnectedness of the universe in the Tibetan religious tradition.

8 "Bone Kangling." DamaruWorks. Accessed January 02, 2017. http://www.damaruworks.com/bone/bone-kangling/.



Offering pitchers, also known as ewers, hold consecrated water used during Buddhist rituals. The top of the pitcher has a hollow tube, followed by a long stem that is inserted into the pitcher. The peacock feathers are placed inside the tube and removed to sprinkle consecrated water by waving the feathers and chanting the appropriate Buddhist mantra.[16] The pitcher would have been used for pouring offerings in many different rituals, including daily offerings as well as initiation ceremonies.[17]

– Ashlyn Cox '18

Offering Pitcher
Tibetan, 19th - 20th century
Brass, copper, leather, feathers
14-1/2 x 3-1/4 inches
DePauw Art Collection: 2002.4.16a-b
Gift of Bruce Walker '53

16 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 233.
17 Jonathan Kuhr. *Collection Highlights: The Rubin Museum of Art* (New York: Rubin Museum of Art, 2014), 196.



Prayer Wheel
Tibetan, 19th century
Silver, wood
11-1/2 x 3 inches
DePauw Art Collection: 2002.4.17
Gift of Bruce Walker '53

Prayer wheels are Tibetan ceremonial objects used to create prayers by hand. Within the metal cylinder are written prayers or mantras. Each time the prayer wheel is rolled the prayer is "released."[18] The metal cylinder is divided into two parts by a strip of gold with the inscription *om mani padme hum* which roughly translates as, "hail to the jewel in the lotus."[19] This prayer is used to call upon the Bodhisattva of Compassion, Avalokiteshvara, for salvation.[20]

The top part of the cylinder contains the carving of a dragonhead, a common symbol within Buddhism and Tibetan art. This could be the representation of Vairochana, the white Buddha of the center.[21] The bottom part of the metal cylinder is inscribed with the eight auspicious symbols: right-coiled white conch, parasol, victory banner, golden fish, a golden wheel, an endless knot, lotus flower, and the vase of treasure.[22]

– Amelia Warren '17

18 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 55-56.
19 Antoinette K. Gordon, *Tibetan Religious Art*, 2nd ed. (New York: Paragon Book Reprint Corp., 1963), 82.
20 Reynolds, Gyatso, Heller, and Martin, *From the Sacred Realm of Treasures*, 55-56.
21 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 65.
22 Ibid, 171.



Brass Phurpa
Tibetan, 19th century
Brass
8-1/8 x 7/8 inches
DePauw Art Collection:
2002.4.19
Gift of Bruce Walker '53



Phurpa
Tibetan, 20th century
Brass
5-3/4 x 1 inches
DePauw Art Collection: 2002.4.18
Gift of Bruce Walker '53



Silver Phurpa
Tibetan, 20th century
Brass
4 x 7/8 inches
DePauw Art Collection: 2002.4.20
Gift of Bruce Walker '53

The *phurpa*, sometimes called the "magic dagger,"[23] is a ritualistic instrument used to destroy evil spirits and the obstacles they present. It is used within the Tibetan *phurpa* cult as a weapon to assault evil but also employed as a religious object to reach Buddhist enlightenment.[24]

The upper half of the *phurpa* symbolizes wisdom while the lower half represents skill. A *phurpa's* triangular shape symbolizes fire and wrathful activity, but can also exemplify control over the past, present, and future. The top of this *phurpa* depicts the three wrathful faces of the deity Hayagriva, meant to destroy ignorance, desire, and hatred. Hayagriva is a deity who vanquishes *nagas* (serpents) – as such, this *phurpa* could have been used to cure illnesses caused by *nagas*.[25] The blade of the *phurpa* then emerges from the mouth of the makara representing the overcoming of ignorance, desire, and hatred.[26]

– Amelia Warren '17

23 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 219.
24 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 140.
25 Lipton, *Treasures of Tibetan Art*, 219.
26 Beer, *The Encyclopedia of Tibetan Symbols*, 247.



Kadampa Stupa
Tibetan, 19th century
Bronze, leather, stone, paint
7-1/8 x 3-3/4 inches
DePauw Art Collection: 2002.4.21
Gift of Bruce Walker '53

The *stupa*, also known as the *chorten*, is a religious monument or, in this case, a reliquary object representing the Buddha's enlightened mind. *Stupas* are revered as the first Buddhist art form because they are representative of the essence of Buddha rather than his body.[27] They are considered comparable to the cross in Christianity.[28] Over time, the *stupa* has become symbolic of the five purified elements: earth, water, fire, air, and space.[29] Although *stupas* originated from India, in Tibet there are eight types of s*tupas* and each one embodies a different chapter in Buddha's life.[30]

This bronze *stupa* with one small turquoise bead on the front was intended to hold a relic within its open cavity. The bottom of it is covered with leather due to it probably being opened at one point and then resealed. This *stupa* is quite extraordinary since the donor received it as a gift from the brother of the current Dalai Lama in June of 1968.

– Amelia Warren '17

27 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 45.
28 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 120.
29 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 128-129.
30 Lipton, *Treasures of Tibetan Art*, 45.

Butter lamps are an integral part of the Buddhist ritual altar objects. The butter lamp is divided into two registers by ribbed banding. The upper register, below the flaring rim, is engraved with the Eight Auspicious Symbols, while the lower register is decorated with a lotus flower and offering bowls. Within the lamp is a hole in the top followed by an interior silver tube connecting to the bottom allowing for placement of a wick.[31] Melted butter is then poured into the bowl and allowed to harden. Traditionally, the Buddhist monks used clarified yak butter; however, they now often use vegetable oil or Vanaspati ghee butter as well. A butter lamp of this size contained enough butter to burn for approximately one night.[32] Butter lamps are believed to focus the mind and aid in meditation. At funeral ceremonies or when visiting temples on pilgrimage sites, Tibetan Buddhists often light a large number of butter lamps at one time.

– Ashlyn Cox ’18



Butter Lamp
Tibetan, 19th century
Silver
7-1/8 x 3-3/4 inches
DePauw Art Collection: 2002.4.22a-b
Gift of Bruce Walker ’53

31 Barbra Lipton and Nima Dorjee Ragnubus, *Treasures of Tibetan Art* (Oxford: Oxford University Press, 1996), 232.
32 Ibid., 232.



Water Pot to Feed the Hungry Ghosts
Tibetan, 19th century
Silver
4-1/8 x 6-7/8 inches (pot), 9-5/8 x 2-3/4 inches (basin)
DePauw Art Collection: 2002.4.23a-e
Gift of Bruce Walker '53

The *Water Pot to Feed the Hungry Ghosts* is a silver pot with an applied spout, engraved with a scrolling peony and the Eight Auspicious Symbols. The peony, in this context, symbolizes love, compassion, and beauty.[33] The lid depicts the scene of a seated monk holding rosary beads and performing the "Feeding the Hungry Ghost" ceremony.[34] At the basin of the silver bowl are the Four Friends: the elephant, monkey, hare, and partridge.[35] The Four Friends are rooted in original teachings from Buddha, where he instructed his followers through a moral tale and stated that age must be respected above learning, greatness, or noble birth.[36]

In Tibetan Buddhist tradition, hungry ghosts are depicted with bloated stomachs and necks too thin to pass food, making eating incredibly painful. Hungry ghosts represent the greed that binds Tibetans to their sorrows. By completing the "Feeding the Hungry Ghosts" ritual, the Tibetan people believe they are able to unbind themselves from their neediness and place others before themselves.

– Ashlyn Cox '18

33 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 41.
34 Emily Newell, "Donation Appraisal for Bruce Walker" (San Franscisco, 2002).
35 Ibid.
36 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 57.



Teapot
Tibetan, 20th century
Copper, silver
9-1/4 x 9 inches
DePauw Art Collection: 2002.4.24
Gift of Bruce Walker '53

In Tibet, tea is considered the national drink and is drunk throughout the day to provide nourishment and warmth. It is a necessity for those living in colder highland climates. Teapots used within the home were usually made of thick burl wood and have copper and brass decorations.[37] This teapot is not a commonplace object found within the Tibetan home. While tea is regularly consumed, it can also be used outside the home in monasteries and temples to serve as an offering; this is where a teapot such as this would have likely been situated.[38]

This beautiful copper teapot is made of two bowls that are connected by a silver repoussé neck ring. The lotus flower is depicted in the borders of the teapot and on the lid, which is, itself, in the shape of a lotus flower blossom. Makara heads decorate the spout and handle and two silver dragons flank the sides, symbolizing the vital power of water.[39]

– Amelia Warren '17

37 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 54.
38 Arjia Rinpoche, email from Mary Pattison, February 21, 2017
39 Reynolds et al., *From the Sacred Realm of Treasures*, 127.



Tea Cup with Stand and Cover
Tibetan, 19th century
Silver, glazed porcelain, stone
2-1/2 x 3-1/2 inches (cup), 2-1/2 x 4-1/8 inches (base)
DePauw Art Collection: 2002.4.25a-c
Gift of Bruce Walker '53

Teacups are among the many objects found within the Tibetan household. While they are common, teacups, as well as the stands and lids, are often decorated with beautiful repoussé work of symbolic designs.[40] The white, porcelain teacup is painted with five snow lions of various colors. The snow lion is the national animal of Tibet, as well as one of the primary symbols of Buddhism.[41]

The silver cover is in the shape of a *stupa* and topped with a jade bead. The designs upon the lid include images of lotus blossoms and the Eight Auspicious Symbols. The silver stand takes the form of a lotus blossom and also depicts the Eight Auspicious Symbols with several lotus blossom designs on the foot of the stand.

– Amelia Warren '17

40 Antoinette K. Gordon, *Tibetan Religious Art*, 2nd ed. (New York: Paragon Book Reprint Corp., 1963), 86-87.
41 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999),78-79.



Siling Poba (Drinking Bowl)
Tibetan, 19th century
Silver, wood
5 x 2-3/8 inches
DePauw Art Collection: 2002.4.26
Gift of Bruce Walker '53



Siling Poba (Drinking Bowl)
Tibetan, 19th century
Silver, wood
2-1/8 x 4-2/4 inches
DePauw Art Collection: 2002.4.27
Gift of Bruce Walker '53

In Tibet, *poba* bowls are generally used as containers to hold drinking water, rice, or *tsampa*, a Tibetan staple made from flour and salty Tibetan butter tea. Featured on the *siling poba* (upper right) bowl are the Eight Chinese Taoist Immortal symbols. The eight symbols depict the characters Han Chung-li Ch'üan, Lü Tung-pin, Li Tiehkuai, Ts'ao Kuo-chiu, Ho Hsien-ku, Han Hsiang-tzu, Chang Kuo-lao, and Lan Ts'ai-ho.[43] These individuals were believed to have been born during the Tang, 618-907, or Song, 960-1279, dynasties, and live on a group of islands in the Bohai Sea.[44] Each character has its own unique history and symbol identifying it. Han Chung-li is symbolized by the twin knots in his hair, and Lü Tung-pin always wears a Taoist cap and carries a double-bladed sword.[45]

– Ashlyn Cox '18

43 Richard Yang, "A Study of the Origin of the Legend of the Eight Immortals," *Oriens Extremus* 5 (1958): 1.
44 Ibid., 1.
45 Ibid., 1.



Sword and Sheath
Tibetan, 19th century
Leather, steel, wood
17 x 2 inches
DePauw Art Collection: 2002.4.36a-b
Gift of Bruce Walker '53



Dagger and Sheath
Tibetan, early 20th century
Silver, steel, leather, bone, stone
8-1/2 x 3/4 inches (dagger)
DePauw Art Collection: 2002.4.28a-b
Gift of Bruce Walker '53



Dagger and Sheath
Tibetan, 19th century
Silver, steel
14-5/8 x 2 inches
DePauw Art Collection: 2002.4.35a-b
Gift of Bruce Walker '53

Swords and daggers were usually worn around the waist through a belt and were used as a tool of protection for fighting and cutting, among other things.[48] According to Buddhist doctrine, the sword is a protective emblem that represents wisdom and enlightenment over ignorance.[49] In the *Bodhicharyavatara* it says, "As the blade of the sword does not cut itself, neither does the mind know itself."[50]

This beautiful scabbard (above) has an ornate relief of a dragon and a Buddhist dog etched into the silver. In Tibet, dragons represent the white Buddha, Vairochana,[51] and dogs tend to serve as guards and therefore symbolize protection.[52] The handle of the dagger is engraved in a similar style but contains images of a deer, a Garuda holding a snake, and a small bird in flight. The deer embodies peace and longevity.[53] The Garuda is a mythical creature known as the "Lord of the Birds" and is the enemy of all snakes and *nagas*.[54]

- Amelia Warren '17

48 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999).
49 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 277.
50 Ibid.
51 Ibid, 65.
52 Ibid, 75.
53 Ibid, 83.
54 Ibid, 65.



Flint and Tinder Pouch
Tibetan, 19th century
Leather, silver, flint
11 x 3 inches
DePauw Art Collection: 2002.4.34
Gift of Bruce Walker ’53

The flint and tinder pouch is made from both silver and leather and features several scrolling lotus designs. The lotus flower is one of the most common sacred symbols in Tibetan art.[46] To the Tibetan people, the lotus flower symbolizes purity, compassion, perfection, and renunciation.[47] The leather strap of the pouch has two decorative, hinged silver unending knots. Although there are seemingly unlimited ways to create the unending knot, the pouch uses the unending knot with curved corners. The unending knot has two principle symbolic meanings: the Buddhist spiritual path, because it has neither a beginning nor an end, or the connectedness of the universe, as traditional Buddhist teachings state that all people are connected to each other.

- Ashlyn Cox ’18

46 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 37.
47 Ibid., 37.



Ga'u Necklace (Traveling Shrine)
Tibetan, 19th century
Silver, *dzi* beads, leather
14 x 4-1/4 x 1 inches
DePauw Art Collection: 2002.4.40
Gift of Bruce Walker '53

This *ga'u* necklace, set in the shape of a star, is quite common for Tibetan necklaces. Turquoise decorates the exterior of the charm box, therefore creating a mosaic of precious blue stones. The *ga'u* has silver filigree sides, a removable tin plate on the back, and the necklace is made of coral, turquoise, and *dzi* stones. Due to its size and greatly ornate style, only Tibetan women of status likely wore this piece.[55]

– Amelia Warren '17

Amelia Warren's complete essay on *ga'u* necklaces can be found on page 17 of this catalog.

55 Reynolds et al., *From the Sacred Realm of Treasures*, 89.



Square Ga'u (Traveling Shrine)
Tibetan, 19th century
Silver
4-1/4 x 4-1/4 x 1-7/8 inches
DePauw Art Collection: 2002.4.37a-c
Gift of Bruce Walker '53



Hexagonal Ga'u (Traveling Shrine)
Tibetan, 19th century
Silver, tin, stone
4-1/8 x 3-3/4 inches
DePauw Art Collection: 2002.4.38
Gift of Bruce Walker '53

The square *ga'u* (upper left) is a reliquary box featuring a metal cover with a wheel design. Engraved on the reliquary box are twelve Zodiac animals, including a dragon, tiger, and the Garuda bird. In Tibetan Buddhist tradition, the Garuda bird is known as "the devourer" and "Lord of the Birds."[56] Tibetan iconography depicts the Garuda as having the head, beak, legs, and wings of a bird, and the torso and arms of a man. The two wings of the Garuda represent the union of method and wisdom.[57]

The hexagonal *ga'u* (lower left) is inscribed with the English phrase "Stand and Fire" on a removable base-plate. The front of the traveling shrine features a beaded rim and a scrolling leaf filigree design, fitted with turquoise and red glass beads bound in red leather.

The round *ga'u* (upper right), like the other two traveling shrines, may have served as a container to hold a lama's personal religious images, sacred objects, and relics. Tibetan Buddhists believe these sacred contents have the power to protect them from illness, harm, and bad luck, as well as ensure easier passage to the next life upon their death.[58] For a more detailed examination of traveling shrines, refer to Amelia Warren's essay on page 17.

– Ashlyn Cox '18



Round Ga'u (Traveling Shrine)
Tibetan, 19th century
Silver, stone
4-1/8 x 3 inches
DePauw Art Collection: 2002.4.39
Gift of Bruce Walker '53

56 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 65.
57 Ibid., 66.
58 Virginia Raguin, Dina Bangdel, and F.E. Peters, *Pilgrimage and Faith: Buddhism, Christianity, and Islam* (Chicago: Serindia, 2010), 101.



Metal workers
Jisl, Lumir, Vladimir Sis, and Josef Vanis. 1961. *Tibetan Art.*
London: Spring Books: 104.
Reproduced with permission



Rosary
Tibetan, 19th century
Silver, *dzi* beads, leather
14 x 4-1/4 x 1 inches
DePauw Art Collection: 2002.4.42
Gift of Bruce Walker '53

Often referred to as prayer beads, rosaries are a common religious object used by many Tibetan people to aid in their practice of Buddhism. It is believed that rosaries originated in ancient India, but the concept eventually spread through Asia and Europe leading to their presence within Catholicism and Buddhism. Prayer beads are used to count the number of times a prayer is repeated.[59] Tibetan Buddhist rosaries are comprised of 108 beads, an auspicious Buddhist number, representing the purifying of negative karma.[60]

This rosary consists of seed Bodhi beads. There are five coral beads, two tasseled counter strings with small silver beads, a silver *vajra* on one tassel and a *vajra*-bell on the other, round ivory *guru* beads, and a red and white silk tassel at the end of the rosary. The three final beads symbolize the completion of a cycle of prayers.[61]

- Amelia Warren '17

59 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 57.
60 Jonathan Kuhr, ed., *Collection Highlights: The Rubin Museum of Art* (New York, NY: Rubin Museum of Art, 2014), 215.
61 Meher McArthur, *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols* (London: Thames & Hudson, 2004), 153.



Detail of King Gesar of Ling (10th-11th century)
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
64 x 39-1/2 inches
DePauw Art Collection: 2002.4.4
Gift of Bruce Walker '53

Thangka Paintings

Tibetan paintings, or *thangkas*, are one of the most cherished and crucial art forms in Tibetan Buddhism because they evoke and embody aspects of enlightenment.[62] The majority of *thangkas* depict scenes of a deity or groups of deities or the life of the Buddha. They first appeared in the 10th century, although most still in existence date between the 17th and 19th centuries. These paintings are considered religious objects, and can be found in temples or at altars within the home.[63] *Thangkas* are usually commissioned for three specific reasons: illness and difficulties, death, and religious practices. Tibetan Buddhists often employ them as vehicles for meditation because they aid the meditator with internalizing images of enlightenment.[64] Lamas also use them in religious ceremonies to help emphasize their sermons.[65]

Early *thangkas* were sewn into a simple cotton or silk frame with a hanging cord attached to the top. More recent versions from the 18th to 20th centuries tend to be sewn into an ornate blue silk brocade frame. This represents the "celestial" realm. The narrow sides often have thin red and yellow stripes that frame the *thangkas*, as this represents the "radiant nimbus." Sometimes there are also silk "doors" and a protective covering added to the *thangkas*.[66]

– Amelia Warren '17

62 David P. Jackson and Janice A. Jackson, *Tibetan Thangka Painting: Methods and Materials* (Ithaca, NY: Snow Lion Publications, 1984), 9.
63 Antoinette K. Gordon, *Tibetan Religious Art*, 2nd ed. (New York: Paragon Book Reprint Corp., 1963), 15.
64 Jackson, *Tibetan Thangka Painting*, 9-11.
65 Antoinette K. Gordon, *Tibetan Religious Art*, 2nd ed. (New York: Paragon Book Reprint Corp., 1963), 15.
66 Valrae Reynolds, Janet Gyatso, Amy Heller, and Dan Martin, *From the Sacred Realm of Treasures of Tibetan Art from the Newark Museum* (Munich: Prestel, 1999), 178.



Khedrupje's Vision of Tsongkhapa on a Tiger
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
49-1/2 x 29 inches
DePauw Art Collection: 2002.4.1
Gift of Bruce Walker '53

Khedrupje's Vision of Tsongkhapa on a Tiger is one part of a five-part series depicting the five visionary encounters between Khedrupje and his master, Tsongkhapa.[67] Khedrupje was a scholar, author, and political leader of the Tibetan Buddhist order. He wrote twelve volumes, all of which are still influential and closely studied today. From 1431-1438, Khedrupje served as the third abbot of the Ganden Monastery and helped lay the foundations for the institution of the Dalai Lama.[68]

In this painting, the monk and scholar Tsongkapa appears as a tantric adept at riding a tiger. Tsongkapa is depicted in the nude with a red silk scarf draped around his body. In Tsongkapa's left hand is a skull cup, and in his right hand he holds a flaming sword.

The time period in which the five paintings were created was the nineteen years following Tsongkhapa's death.[69] The historical context during this time is crucial, as the visions take place during a time of complex politics between Tibetans, Chinese, and Mongols.

– Ashlyn Cox '18

67 Paul Nietupski, "Art in Service of Religion," in *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*, ed. Paul Nietupski and Joan O'Mara (Lanham: Lehigh University Press, 2011), 97.
68 Ibid., 84.
69 Ibid., 84.



Padmasambhava
Tibetan, 19th century
Thangka: pigment on cotton with silk mount
47-3/4 x 29 inches
DePauw Art Collection: 2002.4.2
Gift of Bruce Walker '53

According to a popular legend, Tibet converted to Buddhism in the 8th century when the Indian master Padmasambhava subdued local demons with his magical powers and persuaded them to take a vow to be protectors of Buddhism. He is also known as the one who established Tibet's first monastery, Samye Monastery. Since Buddhism became the official state religion in 791, it has proliferated and become one of the main cultural, social, and political forces throughout the history of Tibet.[70] Whereas the earlier period of Buddhism in Tibet was largely a court religion, from the 11th century Buddhism gained enormous popular appeal and, as a result, produced numerous Buddhist arts.[71]

– Dr. Sujung Kim

70 For a more detailed history of Buddhism in Tibet, see Heller, "Tibetan History and Religion," 23-46.
71 Singer, "The Cultural Roots of Early Central Tibetan Painting," 3-5.



Amitabha Buddha
Tibetan, 19th century
Thangka: pigment on cotton with silk mount
64 x 34-1/2 inches
DePauw Art Collection: 2002.4.3
Gift of Bruce Walker '53

Amitabha Buddha, the Buddha of Infinite Light, inhabits the Pure Lands, a perfected world where the souls of the faithful are transported after death or reborn.[72] Amitabha is depicted as presiding over his Paradise while seated on a lotus throne. Tibetan Buddhists believe Amitabha is ninety million miles tall, so he can oversee infinite galaxies and draw souls into his Paradise of Bliss.[73] Below Amitabha, within the palace walls, are the Eight Bodhisattvas. These Bodhisattvas are called the "Eight Great Spiritual Sons Close to Buddha" and are believed to help the Buddha power manifest itself in earthly life.[74] In Tibet, Buddhist devotees will chant magical mantras, such as *om mani padme hum*, or turn prayer wheels inscribed with the same mantra, believing these sounds will transport their souls to the Pure Lands.[75]

– Ashlyn Cox '18

72 Meher McArthur, *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols* (London: Thames & Hudson, 2002): 39.
73 Emily Newell, "Donation Appraisal for Bruce Walker" (San Francisco, 2002).
74 Blanche Olschak and Geshé Wangyal, *Mystic Art of Ancient Tibet* (Boston: Shambhala, 1973): 148.
75 McArthur, *Reading Buddhist Art*, 173.



King Gesar of Ling (10th-11th century)
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
64 x 39-1/2 inches
DePauw Art Collection: 2002.4.4
Gift of Bruce Walker '53

King Gesar of Ling is a mythological folk hero in Tibet. Gesar epics, widely popular throughout Tibet, Mongolia, China, and the Himalayan region, exist in forms such as ballads, murals, novels, children's books, and *thangka* paintings. It is believed that Gesar is the earthly incarnation of Padmasambhava, an 8th century Buddhist master.[76] In this depiction, Gesar is shown seated on a throne with Drokmo, his wife. In Gesar's left had is a bow. Traditionally, bows are depicted as being held in the left hand as that is the hand representing wisdom.[77] Under his arm is an axe, the Tibetan symbol for severing all the negative notions in one's mind.[78]

Bruce Walker '53 purchased the *thangka* from Alak Rikdra, a Tibetan artist and refugee living in Kurseong, India, in 1963.[79] The artist's mother is believed to have been the one to embroider the floral border on the green brocade.[80]

– Ashlyn Cox '18

76 Emily Newell, "Donation Appraisal for Bruce Walker" (San Francisco, 2002).
77 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 268.
78 Ibid., 300.
79 Newell, "Donation Appraisal for Bruce Walker."
80 Ibid.



Shakyamuni Buddha and Attendants
Tibetan, 19th century
Thangka: pigment on cotton with silk mount
38 x 23-1/2 inches
DePauw Art Collection: 2002.4.5
Gift of Bruce Walker '53

Shakyamuni, the Historical Buddha and Sage of the Shakya Clan, is the Buddha of the current historical period. Shakyamuni is regarded as the primary authority and source for all Tibetan rituals, practices, and doctrines, as he is a manifestation of the Supreme Emanation Body and acts as a Teaching Buddha.[81]

Shakyamuni is seated on a lotus throne in the earth-witness gesture, by which the Buddha signals his enlightenment to the world.[82] Shakyamuni is flanked by two *makara*, a crocodile-like animal, two attendants riding antelopes, two snow lions, and two elephants. The snow lion is the national animal of Tibet, and the universal symbol for Shakyamuni.[83] The snow lion is one of the primary symbols representing Buddhism itself, as the Buddhist tradition "leaped" over the Himalayas from India into Tibet. Therefore, the snow lion is often depicted as leaping playfully.[84]

– Ashlyn Cox '18

81 Paul Nietupski, "Art in Service of Religion," in *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*, ed. Paul Neitupski and Joan O'Mara (Lanham: Lehigh University Press, 2011), 84.
82 Emily Newell, "Donation Appraisal for Bruce Walker" (San Francisco, 2002).
83 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 78.
84 Ibid., 78.



The Buddha of Infinite Life (Amitayus)
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
46 x 26-1/2 inches
DePauw Art Collection: 2002.4.6
Gift of Bruce Walker '53

This *thangka* is of Amitayus, the Buddha of Eternal Life[85] or the Lord of Boundless Life.[86] He is quite popular due to his ability to bring infinite life into the world. Many believe that by commissioning objects of Amitayus they will be ensuring that they, or someone else, will live a long and fulfilling life.[87]

In this *thangka*, Amitayus is portrayed as royalty, specifically a Prince of Dharma, which is represented by his lavish gold crown and jewelry.[88] His adornment also reveals he is a bodhisattva because he is the crowned version of Amitabha,[89] the embodiment of Infinite Life.[90] He is seated with his hands in his lap in the *samadhi-mudra* position: a stance of meditation.[91] In his lap he holds the eternal vase, often depicted with an *ashoka* tree, the tree of life, growing from within it. The vase also contains items such as saffron, nectar pills, and foods for the gods that bring immortality.[92]

– Amelia Warren '17

85 Barbara Lipton, *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art* (Oxford: Oxford University Press, 1996), 127.
86 Lokesh Chandra, *Tibetan Art* (Old Saybrook, CT: Konecky & Konecky, 2008), 39.
87 Lipton, *Treasures of Tibetan Art*, 127.
88 Chandra, *Tibetan Art*, 39.
89 Ben Meulenbeld, *Buddhist Symbolism in Tibetan Thangkas: The Story of Siddhartha and Other Buddhas Interpreted in Modern Nepalese Painting* (Havelte, Holland: Binkey Kok Publications, 2001), 46.
90 Chandra, *Tibetan Art*, 30.
91 Ibid, 39.
92 *Lipton,* Treasures of Tibetan Art, 127.



The Lord of Death (Yama)
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
64 x 39 inches
DePauw Art Collection: 2002.4.7
Gift of Bruce Walker '53

Held in the claws of Yama, the Lord of Death, is the Wheel of Life, a dedication to all beings who have yet to achieve Nirvana, the place of perfect peace and happiness.[93] The Wheel of Life symbolizes the endless cycle of rebirth and illustrates the Four Truths: "the existence of earthly suffering, its origin and cause, the cessation or prevention of misery, and the path to salvation from earthly suffering."[94] At the center of the Wheel of Life are the Three Poisons: the snake, carried by the pigeon, attacking the pig. These animals are meant to represent desire, hatred, and stubborn ignorance.[95] The circle surrounding the animals is separated into two black and white sections. The black section is the realm where those with bad karma descend into the underworld and the light section is for those with good karma.[96] The Six Conditions of Rebirth are depicted in the body of the Wheel, while the Twelve Causes of Rebirth are illustrated on the rim of the Wheel.[97]

– Ashlyn Cox '18

93 Blanche Olschak and Geshé Wangyal, *Mystic Art of Ancient Tibet* (Boston: Shanbhala, 1973), 106.
94 Ibid.
95 Ben Meulenbeld, *Buddhist Symbolism in Tibetan Thangkas* (Havelte: Binkey Kok, 2001), 64.
96 Ibid.
97 Emily Newell, "Donation Appraisal for Bruce Walker" (San Francisco, 2002).

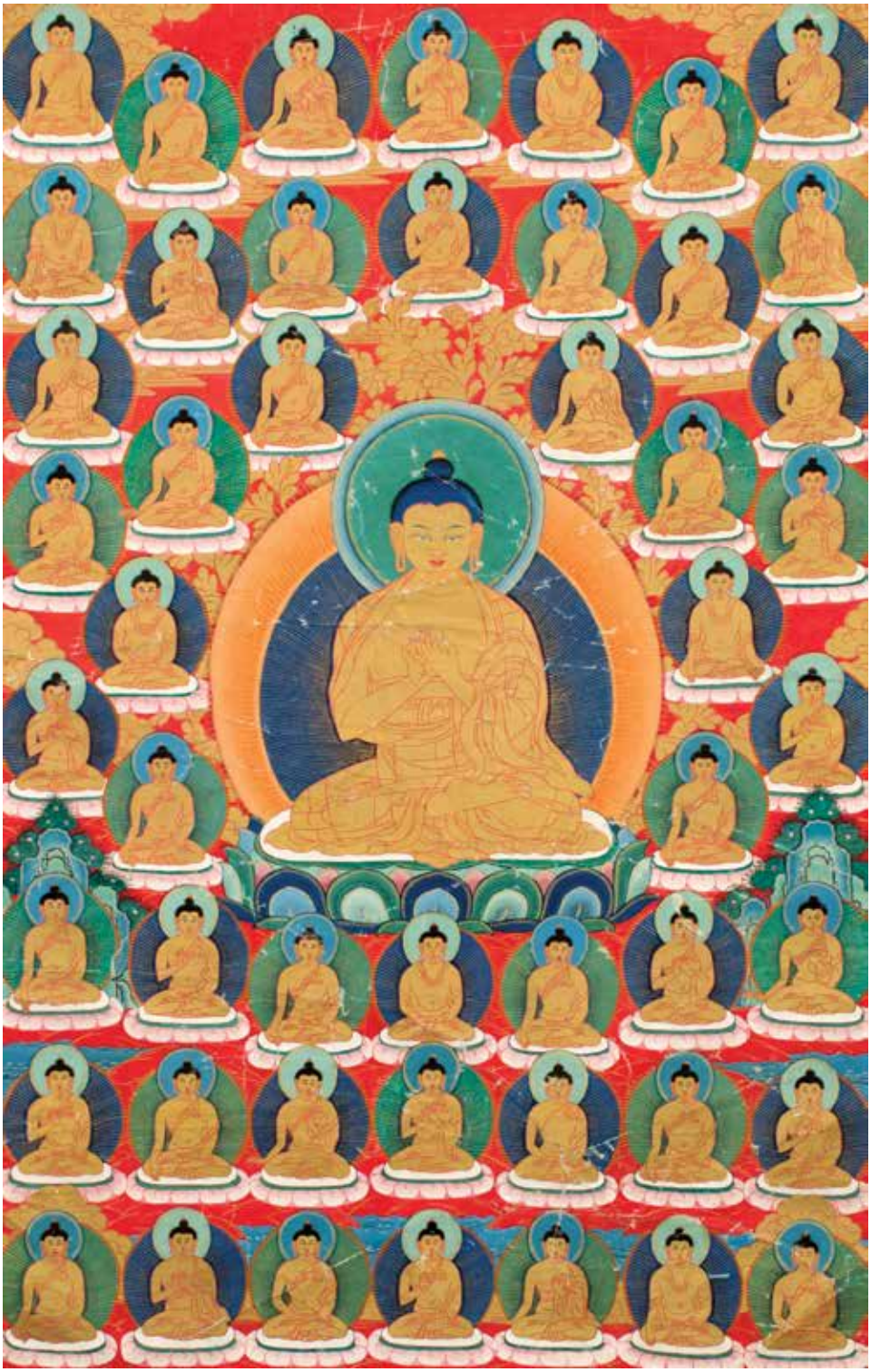


White Tara or Droma Karpo
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
49 x 27-3/4 inches
DePauw Art Collection: 2002.4.8
Gift of Bruce Walker '53

[This] Tibetan painting [depicts] three very popular long-life deities as central figures. [It] is in a different, Chinese-influenced style from eastern Tibet. It is less dense overall, with open sky, clouds, mountains, and rather muted colors. The many peony flowers may also indicate Chinese influence. White Tara is featured in the center, her left hand holding a lotus stem and her right extended in a gesture of generosity. The small Amitabha Buddha in the crown on her head identifies her Buddha "family," just as it does for Avalokiteshvara. At her lower right, Amityaus, the Buddha for long life, sits in meditation holding a vase with nectar. Eight-armed Ushnishavijaya sits below, on Tara's right, with three faces holding her instruments. Offerings of jewels, coral, and precious substances are below Tara.[98]

– Dr. Paul K. Nietupski

98 Nietupski, Paul K. 2011. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Lanham: Rowman & Littlefield Pub. Group, 90. Reproduced with permission.



Shakyamuni Stong Sku (or 1,000 Bodies)
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
54 x 29 inches
DePauw Art Collection: 2002.4.9
Gift of Bruce Walker '53

One of the most exquisite examples of *thangka* from the collection is the Shakyamuni Stong Sku (or 1,000 Bodies) manifestation from the early 20th century (figure 5). A seated Shakyamuni, or the Buddha, is depicted in the center in his meditative pose (with the teaching hand gestures) and is surrounded by 49 manifestations of the Buddha performing various *mudras* (hand gestures). Although the object does not portray the exact number, one thousand, the number here should be rendered symbolically – one thousand being "myriad." The idea of one thousand manifestations of Shakyamuni is based on the traditional Buddhist cosmology, which explains that each of the past, present, and future *kalpas* (lit. the time of the existence of the universe in the ancient Indian worldview) has one thousand buddhas, and Shakyamuni is understood as the fourth buddha in the present *kalpa*. The one thousand manifestations of the Buddha, whether the object actually contains 50 buddhas or 108 buddhas, has been one of the most common motifs in numerous forms of Buddhist art.

– Dr. Sujung Kim



Padmarupa or Damarupa Thangka
Tibetan, early 20th century
Thangka: pigment on cotton with silk mount
50-1/2 x 30-1/2 inches
DePauw Art Collection: 2002.4.10
Gift of Bruce Walker '53

Padmarupa, the central figure, is seated on a lotus throne in a red and blue drape with a red scarf tied around his neck. On his head is a five-skull crown and his bearded face has a fierce expression. He holds a drum in his right hand and a conch shell in his left. Above him are five deities: Palden Chogyo, Chok Lang, Manne Dzay, Chokyi Drakpa, and Yonten. In front of him are Yawa Huti, a long-haired ascetic with a flower container and pen and pad, along with Gaya Bhara, a scholar who wears a red monk's cap and holds a book in his right hand. Below in the foreground are Mahakala, a monk, and Lhamo. Along the bottom is a line of gold calligraphy. At the top right corner on the reverse is written "Right first," indicating this is the first of a series of *thangkas*. The work is mounted as a scroll with red and yellow silk frames on dark blue silk brocade, with an elaborate embroidered dragon panel inset and yellow and red floral silk dust covers.[99]

– Ashlyn Cox '18

99 Emily Newell, "Donation Appraisal for Bruce Walker" (San Franscisco, 2002).



Drawing of Eight Sacred Emblems of Buddhism
Tibetan, mid-20th century
Colored pencil on paper
23-1/2 x 18 inches
DePauw Art Collection: 2004.2.7
Gift of Bruce Walker '53

Works on Paper

While assigned to Camp Hale in Eagle County, Colorado, Bruce Walker acquired a rare collection of fifteen colored pencil drawings on paper. Created by Tibetan militia at Camp Hale, these were made during the trainees' spare time with sketchbooks and colored pencils provided by the CIA.[100] The young Tibetans, most of whom were in their 20s and 30s, were being trained primarily as radio operators and for small unit operations. They would eventually return to Tibet and continue the resistance fight.

Walker stated that the drawings "contain cultural truth and emotion as witnessed by the artists, specific to this period in Tibet's history as it emerged from the first decade of Chinese occupation, with lingering vestiges of the old Tibet, and entered the darkness of the remaining forty years of the century."[101] The drawings not only depict war and conflict, but they also provide a glimpse into the symbolism, imagery, and spiritual richness of Tibetan culture.

– Ashlyn Cox '18

100 Bruce Walker, e-mail correspondence with Kaytie Johnson, September 22, 2003.
101 Ibid.



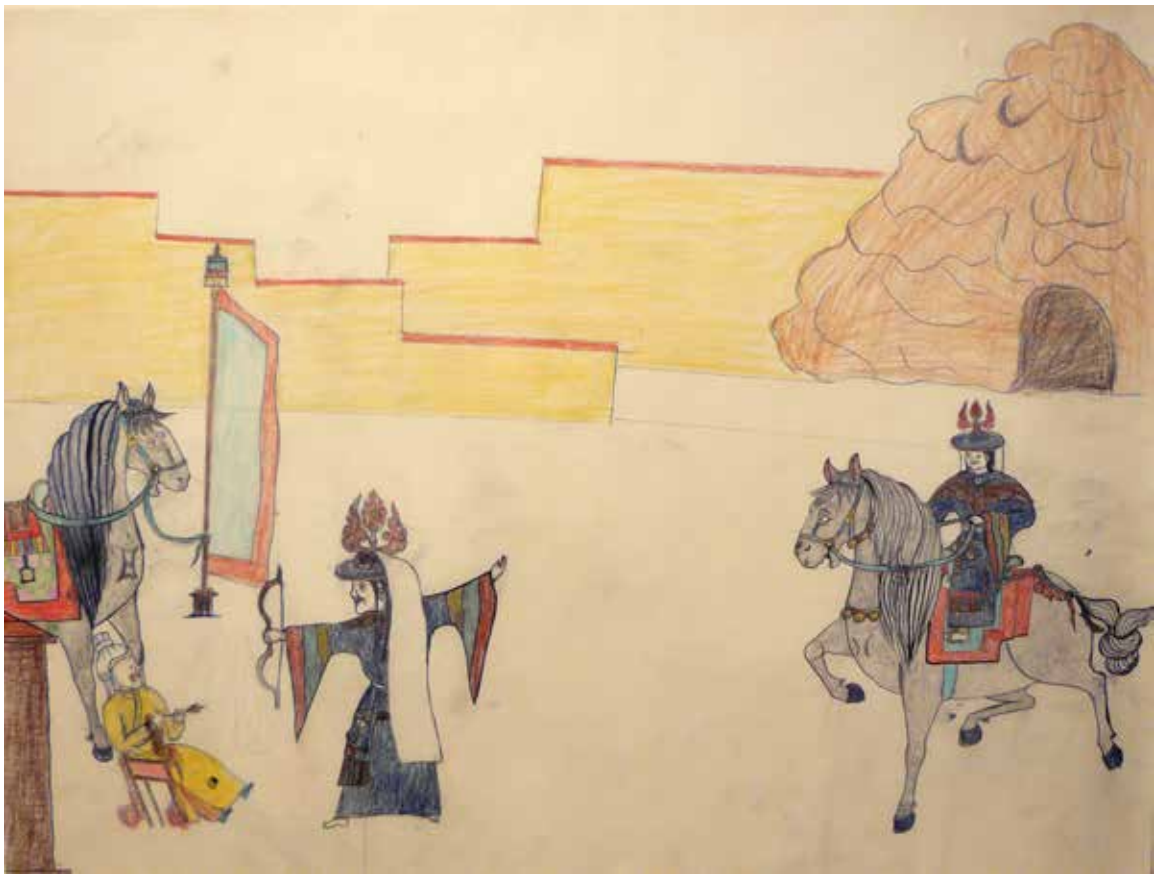
Lhalung Pelkyi Dorge Killing King Langdarma in the Ninth Century
Tibetan, mid-20th century
Colored pencil on paper
18 x 23-5/8 inches
DePauw Art Collection: 2004.2.1
Gift of Bruce Walker '53

[King] Trisgondetsan's empire stretched from eastern Iran to Chang'an in China. His holdings included Dunhuang (from roughly 780 to 848), Nepal, and even Bengal. In about the year 779 [...] Samye Monastery [was founded] in central Tibet, the first Tibetan Buddhist monastery. Shortly thereafter, however, in 838, the third Buddhist king, Ralpachen, was assassinated by Langdarma, who was in turn killed by Lhalung Pelkyi Dorje, shown in the second drawing, bringing about the so-called dark period of Buddhist decline in Tibet.

The fact that this period of Tibetan history appears in 1960s sketches reveals a common Tibetan understanding of a high point in their national history, the 7th- to 9th-century imperial period. This was the height of the Tibetan Empire, which covered much of inner Asia. The young Tibetans were passionate and patriotic and had a strong sense of national history and collective memory. These sketches serve as markers or components of their collective memory, stories of persons and events that persisted and became prominent.[102]

– Dr. Paul K. Nietupski

102 Nietupski, Paul K. 2011. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Lanham: Rowman & Littlefield Pub. Group, 82. Reproduced with permission.



Assassination Drawing
Tibetan, mid-20th century
Colored pencil on paper
18 x 23-3/4 inches
DePauw Art Collection: 2004.2.2
Gift of Bruce Walker '53



Aerial View of Samye Monastery
Tibetan, mid-20th century
Colored pencil on paper
23-3/4 x 25-15/16 inches
DePauw Art Collection: 2004.2.3
Gift of Bruce Walker '53

Built in the 8th century by King Trisgondetsan and Indian Buddhist masters Padmasambhaya and Shantarakshita, Samye Monastery was the first Buddhist monastery to be founded in Tibet.[103] The layout of the monastery forms a giant, three-dimensional mandala, where visitors and monks physically walk through the sacred pattern, a representation of the Buddhist universe.[104] The second floor of the monastery is an open roof area, where monks and locals produce the crafts sold at the temple. The third floor consists of the Quarters of the Dalai Lama, and houses sacred relics, such as Padmasanbhava's hair and walking stick.[105] The main hall, or Ütse, represents Mt. Meru, believed to be the center of the universe, and the outer temples represent subcontinents, continents, oceans, and other features in the Buddhist cosmology.[106] Samye Monastery is a popular pilgrimage site, where thousands of Buddhists, Han Chinese, and Westerners travel by foot to see the architecture and pray in the sacred temples.

– Ashlyn Cox '18, translation provided by Tashi Lobsang '17



Photograph of Samye Monastery (1900-1901)
by: G. Ts. Tsybikoff, 1873-1930
Photographic print on paper
5-1/2 x 8-1/2 inches
From the American Geographical Society Library, University of Wisconsin-Milwaukee Libraries

103 Virginia Raguin, Dina Bangdel, and F.E. Peters, ed., *Pilgrimage and Faith: Buddhism, Christianity, and Islam* (Chicago: Serindia Publications, 2010), 115.
104 Ibid., 115.
105 Adriana Proser, *Pilgrimage and Buddhist Art* (New York City: Asian Society Museum, 2010): 16-17.
106 Ibid., 67.



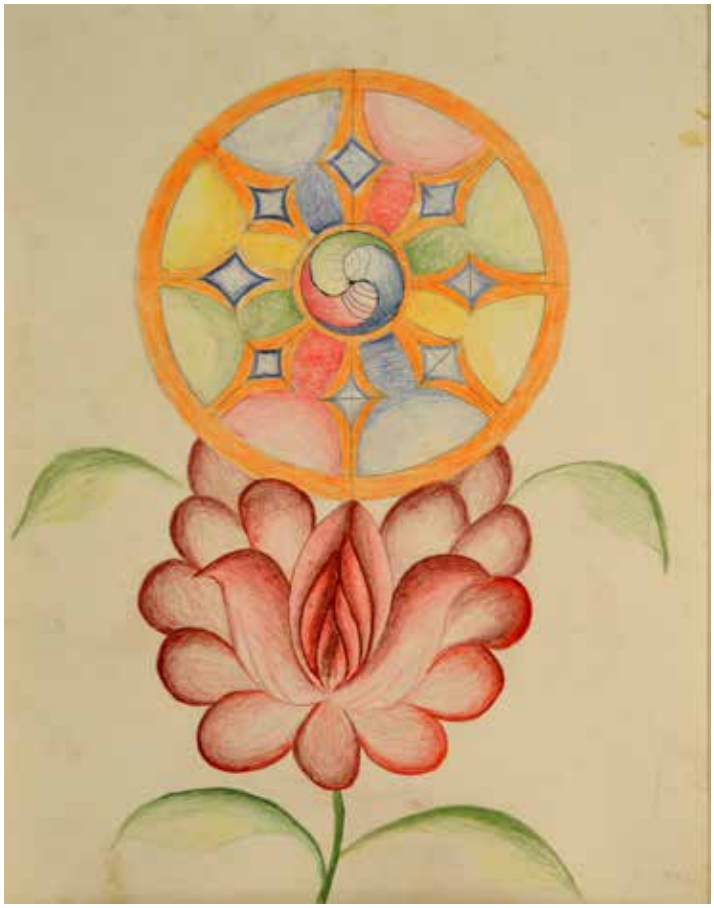
Building Set atop a Hillside
Tibetan, mid-20th century
Colored pencil on paper
18 x 23-1/2 inches
DePauw Art Collection: 2004.2.4
Gift of Bruce Walker '53

Modeled upon examples from India, Nepal, and China, Tibet's building architecture is representative of its extensive connections throughout Asia. Traditionally, Tibetan buildings are composed of a masonry shell with interior framing, as well as a rough form that blends into the surrounding environment.[107] The buildings generally maintain a rectangular shape, as depicted in the drawing, *Building Set atop a Hillside*. The exterior walls of the buildings are often white, a result of years of whitewash painting. Minimal exterior decoration is typically reserved for windows, doors, and upper levels of buildings.[108]

Before construction of a monastic temple begins, a master builder and monk must conduct a geomantic survey and ritually cleanse the site.[109] Building plans are not pre-drawn by the master builder, but created on-site by drawing lines in the earth.[110] Unfortunately, the complete construction process of early Tibetan monasteries is largely unknown due to the destruction of many buildings during the Chinese Cultural Revolution in the mid-1960s.[111]

– Ashlyn Cox '18

107 "Buddhist Monastery Construction," Meru Nyingpa, accessed July 28, 2017, http://www.thlib.org/places/monasteries/meru-nyingpa/intro.php#!essay=/rourk/meru/s/b5.
108 Ibid.
109 Ibid.
110 Ibid.
111 "Buddhist Architecture," Tibet Heritage Fund, accessed July 28, 2017, http://www.tibetheritagefund.org/pages/research/buddhist-architecture.php



Red Lotus Bearing the Dharma Wheel
Tibetan, mid-20th century
Colored pencil on paper
23 x 18 inches
DePauw Art Collection: 2004.2.5
Gift of Bruce Walker '53

In the modern Tibetan art tradition, colored pencil drawings are growing in popularity mainly due to their accessibility. Despite the presumed simplicity of colored pencils, the *Red Lotus Bearing the Dharma Wheel* was created by an artist with great skill. The red lotus depicted, known as a *kmala*, is one of two Eight Auspicious Symbols featured in the drawing. The red lotus is meant to represent Amitabha, the red Buddha of the West, Lord of the Lotus family, and embodiment of Infinite Light.[112] His depiction in red, as well as the red lotus, represents the transformation of passion into compassion and discriminating awareness.[113]

The second symbol represented is the Dharma wheel. The Buddhist wheel was adopted from the six-spoked wheel of Indian Vedic Hinduism. The wheel represents Buddha's teachings and represents the "wheel of transformation and spiritual change."[114] The hub of the wheel symbolizes moral discipline, and the rim symbolizes meditation and concentration.[115] The eight spokes in the wheel represent analytical insight as well as the Buddha's Noble Eightfold Path of the Aryas: standing for understanding, thought, speech, action, livelihood, effort, mindfulness, and concentration.[116]

– Ashlyn Cox '18

112 Shashibala, *Manifestations of Buddhas*, (New Delhi: Roli Books, 2008), 96.
113 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 37.
114 Ibid., 185.
115 Ibid., 186.
116 Ibid., 186.



Lotus Field Drawing
Tibetan, mid-20th century
Ink on paper
23-5/8 x 18 inches
DePauw Art Collection: 2004.2.6
Gift of Bruce Walker '53

The lotus blossom is the Buddhist symbol for purity because it grows from the mud through the water and emerges as a blossom unscathed by mud and dirt. It is one of the most commonly depicted symbols in Tibetan art, as it is one of Eight Auspicious Symbols, and can represent perfection, compassion, and renunciation as well as purity.[117] Just like the flower, it is believed that the human heart and mind can embrace Buddhist ideals in order to cleanse and purify themselves.[118] The color of the lotus also brings a distinct meaning to the flower. White represents mental purity and spiritual perfection, pink is for the supreme lotus because it is the lotus of the Buddha, red is for an open heart and love, and blue is for wisdom and knowledge.[119] Lotus seeds are often used as beads for rosaries.[120]

– Amelia Warren '17

117 Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Boston: Shambala, 1999), 37.
118 Meher McArthur, *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols* (London: Thames & Hudson, 2004), 125.
119 Ibid.
120 Beer, *The Encyclopedia of Tibetan Symbols*, 38.



Drawing of Eight Sacred Emblems of Buddhism
Tibetan, mid-20th century
Colored pencil on paper
23-1/2 x 18 inches
DePauw Art Collection: 2004.2.7
Gift of Bruce Walker '53

Undeniably the most common motifs present in Buddhist art are the Eight Auspicious Symbols: the golden wheel, endless knot, lotus flower, golden fish, parasol, conch, victory banner, and treasure vase. In the *Drawing of Eight Sacred Emblems of Buddhism* each of the symbols are present. The white conch shell, placed at the top of the drawing, is the Buddhist symbol for religious sovereignty.[121] Conch shells are unearthed in Tibet along the Tibetan plateau, as the region was once an ocean floor. Not all conch shells are considered sacred; only those shells that are right-spiraling are believed to be auspicious.[122] The golden fish are also an important aspect of the artwork. In Buddhism, golden fish are always drawn as carp, and symbolize happiness, because they have freedom in the water, and fertility, as they multiply very quickly.[123]

– Ashlyn Cox '18

121 Robert Beer, The Encyclopedia of Tibetan Symbols and Motifs (Boston: Shambala, 1999), 184.
122 Ibid., 184.
123 Ibid., 176.



Drawing of Bowl Containing the Five Senses
Tibetan, mid-20th century
Colored pencil on paper
23-1/2 x 18 inches
DePauw Art Collection: 2004.2.8
Gift of Bruce Walker '53

The five senses – touch, hearing, sight, smell, and taste – are regarded as doorways to rebirth and the afterlife in the Tibetan Buddhist tradition. The senses are each depicted through a representative object: a mirror (to see), a musical instrument (to hear), incense or perfume (to smell), some fruit (to taste), and a silken scarf (to touch).[124] Buddhists are able to liberate themselves through sight by traveling to sacred pilgrimage sites and viewing the monasteries and sacred works held inside.[125] They can "liberate through hearing" by turning prayer wheels or reciting sacred mantras, such as *om mani padme hum*.[126] Tibetans can expedite salvation through touch by wearing cloth inscribed with mantras around their neck. Lastly, Tibetan Buddhists can liberate and heal themselves through tasting. During sacred rituals, "jewel pills" (*rin chen ril bu*) are created and distributed among lamas, in private audiences, and sometimes sold at monasteries for consumption.[127]

– Ashlyn Cox '18

124 "Drawing the Offering of the Five Senses," Shantideva Meditation Center, accessed on July 26, 2017, http://shantidevameditation.org/carmen-mensink-five-senses/?doing_wp_cron=1501265549.5465199947357177734375.
125 Holly Gayley, "Soteriology of the Senses in Tibetan Buddhism," Numen 54 (2007): 463.
126 Ibid., 461.
127 "The Administration of Tibetan Precious Pills: Efficacy in Historical and Ritual Contexts,"U.S. National Library of Health, accessed on August 10, 2017, https://www.ncbi.nim.nih.gov/pmc/articles/PMC5154374/.

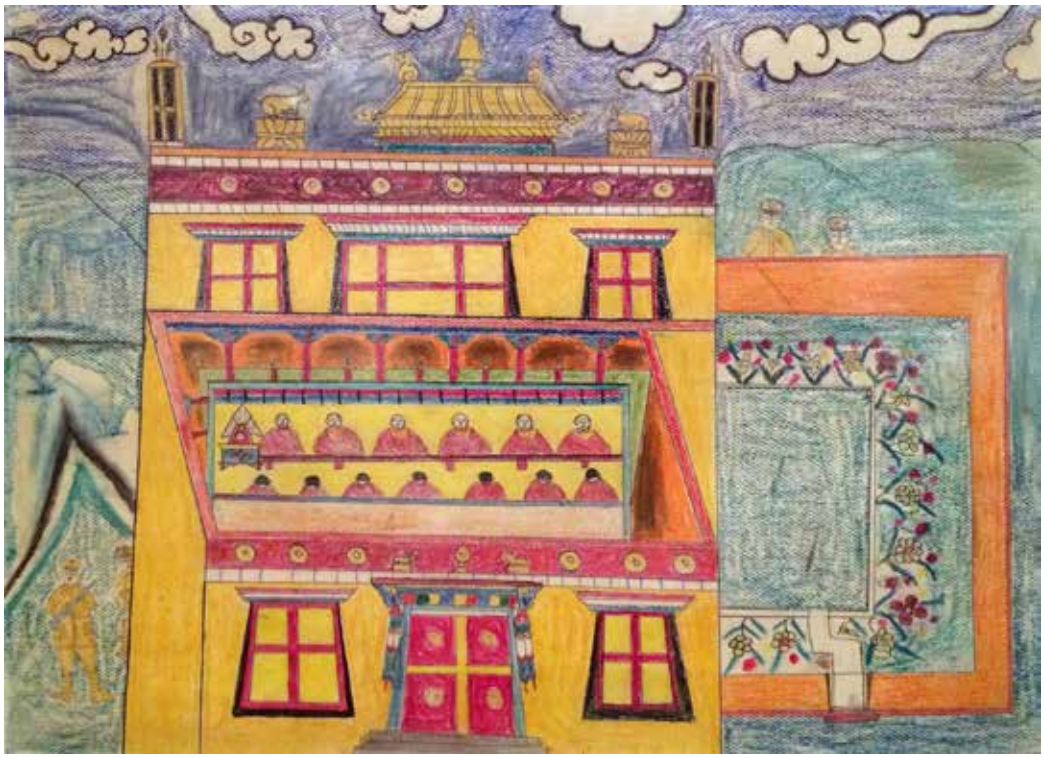


Padmasambhava thangka: Three Saints of Tibetan Buddhism
Tibetan, mid-20th century
Colored pencil on paper
23-1/2 x 18 inches
DePauw Art Collection: 2004.2.9
Gift of Bruce Walker '53

[This] drawing shows three of the key figures in Tibetan Buddhism's political and religious history. Padmasambhava, renowned for possessing mystical powers and his ability to overcome the obstacles to Buddhism in Tibet, is the central figure. To his lower left is King Trisongdetsan (ca. 755-797), the second of the three kings famous for introducing Buddhism to Tibet (the other two being Songtsen Gampo and Ralpachen). To his lower right is Shantarakshita (identified in the inscription as the "great abbot, the bodhisattva"), the Indian scholar-monk invited by the king to bring Buddhism from India to Tibet. These three were instrumental in establishing Buddhism in Tibet and are regarded as saints. They also show the political endorsement of religion (in the image of the king), mystical tantric religious power (in the figure of Padmasambhava), and monasticism (in the figure of Shantarakshita).[128]

– Dr. Paul K. Nietupski

128 Nietupski, Paul K. 2011. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Lanham: Rowman & Littlefield Pub. Group, 81. Reproduced with permission.



Drawing Depicting the Devastation of Tibetan Monasteries
Tibetan, mid-20th century
Colored pencil on paper
27-5/8 x 21-1/2 inches
DePauw Art Collection: 2004.2.10
Gift of Bruce Walker '53

In 1950, the newly established Chinese Communist Party entered Tibet with the intention of making it a permanent part of the People's Republic of China. By 1951, Chinese troops took the Tibetan capital city of Lhasa, and forced the Dalai Lama and the Tibetan people into an uneasy coexistence. During this time, Chinese troops entered the rural eastern countryside, destroying monasteries and forcing monks into hard labor camps, as depicted in the *Drawing Depicting the Devastation of Tibetan Monasteries*.[129] The attack on sacred locations of Buddhist worship ignited a fire in the heart of Tibetan resistance and inspired a violent revolt of over 5,000 men in Southern Tibet. Ultimately, the guerilla soldiers were unsuccessful in their attempt to free Tibet from the Chinese. Today, the men who fought to protect Tibet live in sanctuary camps in Nepal and India, and the current Dalai Lama encourages peaceful protest, as opposed to mass guerilla warfare.[130]

- Ashlyn Cox '18

129 Tenzing Sonam, Ritu Sarin, and Andrew Sachs. *The Shadow Circus: The CIA in Tibet*. DVD. New Delhi: White Crane Films, 1998.
130 Ibid.



Chinese Invasion of Tibet and Escape of the Dalai Lama
Tibetan, mid-20th century
Colored pencil on paper
27-5/8 x 21-1/2 inches
DePauw Art Collection: 2004.2.11
Gift of Bruce Walker '53

[This] drawing shows the Chinese invasion of Tibet and subsequent destruction of monasteries and monuments. The sketch, titled *Chinese Invasion of Tibet and Escape of the Dalai Lama*, shows a Chinese aircraft, the destruction of a Buddhist statue, books being burned, a building in flames, and a Chinese soldier chasing a Tibetan monk, identified (perhaps figuratively) as the Dalai Lama.[131]

– Dr. Paul K. Nietupski

131 Nietupski, Paul K. 2011. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Lanham: Rowman & Littlefield Pub. Group, 83. Reproduced with permission.



Tibetan Prime Minister
By: Bhyod Ki Kun Ngo, mid-20th century
Ink and colored pencil on paper
9-1/2 x 7-9/16 inches
DePauw Art Collection: 2016.7.1
Gift of Bruce Walker '53

When His Holiness embarks on a trip, he is accompanied by a procession of his entourage. Every person in the group will wear a unique dress that shows his rank and position in society. This picture is one of a high minister. His rank is indicated by his tunic-type garment, orange and of a silken fabric. His wearing a blue vest indicates he is a lay person. If he were a monk, he would be wearing an orange vest. His horse and its trappings with two red bridles are very elegant. The red colors emphasize his high rank. Under the saddle is a white pad – *nambu* – of very good quality, handmade and very thick. The pad has different colors to make it beautiful.

– Arjia Rinpoche



Soldier of Kham
By: Kham Ki Magmee, mid-20th century
Ink and colored pencil on paper
9-1/2 x 7-5/8 inches
DePauw Art Collection: 2016.7.2
Gift of Bruce Walker '53

This picture is of a young man, a Khampa warrior. His clothing shows that he is not a woman. His hat, made of yellow fox fur, is not a woman's hat, and his dark *chuba* (robe) is a man's *chuba*. He is carrying a rifle and two metal prongs to insert in the ground to use to balance his rifle and steady his shot. The red piece of silk on the rifle is used to cover the barrel. On the yellow strap he is wearing a *ga'o*, a miniature Buddha altar. He is also carrying a sword. The saddle is of a modern style.

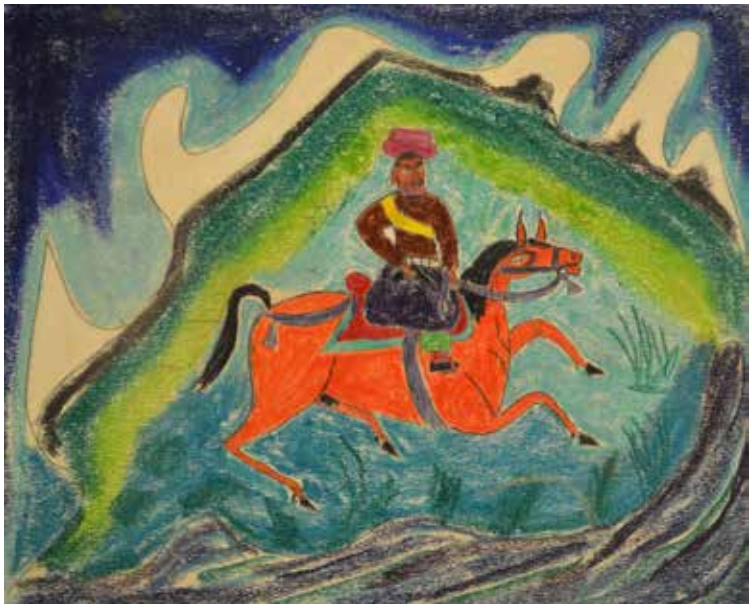
– Arjia Rinpoche

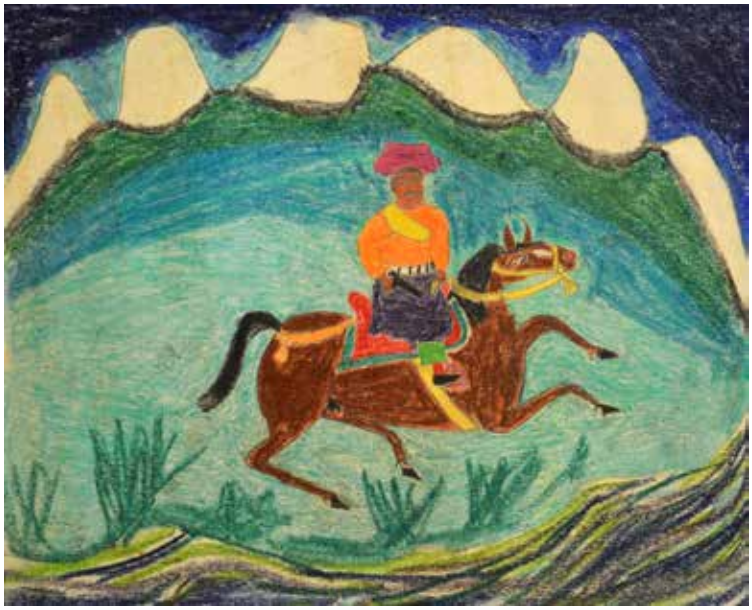


Blue Elephant
By: Khamtrul Rinpoche, mid-20th century
Ink and colored pencil on paper
10-7/8 x 13-7/8 inches
DePauw Art Collection: 2016.7.3
Gift of Bruce Walker '53

The watercolor is of an *Atsar*, a person from India. Because he is showing his stomach and his legs, we know he is from a very hot place. His hair is worn like that of a Punjab or perhaps in the style of a Sadu. The elephant is from India. The colored balls are symbols of prosperity and sit on top of a treasure or perhaps expensive fabrics. One hand of the *Atsar* is holding the elephant on a leash and the right hand is holding a *jabju*, a metal hook used for taming the elephant and steering it in the correct direction.

– Arjia Rinpoche





Khampa Tribesmen
Tibetan, mid-20th century
Conte crayon and pencil on paper
10-7/8 x 13-3/8 inches
DePauw Art Collection: 2016.7.4 – 2016.7.5
Gift of Bruce Walker '53

[These are] Khampa warrior[s] returning to Tibet from a battle, perhaps one connected with the CIA in the 1960s […] on his head is a cap that can be lowered to cover his face. It folds up and is then placed on the top of the head. The bag is for carrying food. His right hand is holding a gun. The snowy mountains in the background show he is traveling from a warm place to a higher region.

– Arjia Rinpoche

Selected Bibliography

Beer, Robert. *The Encyclopedia of Tibetan Symbols and Motifs*. Boston: Shambala, 1999.

Cabezón, José Ignacio. *Tibetan Ritual*. Oxford: Oxford University Press, 2010

Chandra, Lokesh. *Tibetan Art*. Old Saybrook: Konecky & Konecky, 2008. DamaruWorks. "Bone Kangling." Accessed January 02, 2017. http://www.damaruworks.com/bone/bone-kangling/.

Ellingson, Ter. "Indian Influences in Tibetan Music." *The World of Music 24*, 1984.

Gordon, Antoinette K. *Tibetan Religious Art*, 2nd ed. New York: Paragon Book Reprint Corp., 1963.

Gyatso, Janet, Valrae Reynolds, Amy Heller, and Dan Martin. F*rom the Sacred Realm of Treasures of Tibetan Art from the Newark Museum*. Munich: Prestel, 1999.

Jackson, David P. *The Place of Provenance: Regional Styles in Tibetan Painting*. New York: Rubin Museum of Art, 2012.

Jackson, David P. and Janice A. Jackson. *Tibetan Thangka Painting: Methods and Materials*. Ithaca: Snow Lion Publications, 1984.

Jisl, Lumír, Vladimír Sis, and Josef Vaniš. *Tibetan Art*. London: Spring Books, 1961.

Kuhr, Jonathan. *Collection Highlights: The Rubin Museum of Art*. New York: Rubin Museum of Art, 2014

Lipton, Barbara and Nima Dorjee Ragnubs. *Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art*. Oxford: Oxford University Press, 1996.

McArthur, Meher. *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols*. London: Thames & Hudson, 2004.

Meulenbeld, Ben. *Buddhist Symbolism in Tibetan Thangkas: The Story of Siddhartha and Other Buddhas Interpreted in Modern Nepalese Painting*. Havelte: Binkey Kok Publications, 2001.

Namgyai Tantric College. "Ritual Instruments." Accessed June 28, 2017, https://www.namgyalmonastery.org/the-rituals/ritual-instruments/.

Nietupski, Paul K. *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*. Lanham: Rowman & Littlefield Pub. Group, 2011.

Olschak, Blanche and Geshé Wangyal. *Mystic Art of Ancient Tibet*. Boston: Shambhala, 1973.

Powers, John. *Introduction to Tibetan Buddhism*. Ithaca, N.Y., USA: Snow Lion Publications, 1995.

Proser, Adriana. *Pilgrimage and Buddhist Art*. New York City: Asian Society Museum, 2010.

Raguin, Virginia, Dina Bangdel, and F.E. Peters. *Pilgrimage and Faith: Buddhism, Christianity, and Islam*. Chicago: Serindia, 2010.

Rhie, Marylin and Robert Thurman. *Wisdom and Compassion: The Sacred Art of Tibet.* New York: Hary N. Abrams, 1991.

Rinpoche, Arjia. *Surviving the Dragon*. New York: Rodale, 2010.

Shashibala. *Manifestations of Buddhas*. New Delhi: Roli Books, 2008.

Shinohara, Koichi. *Spells, Images, and Mandalas: Tracing the Esoteric Buddhist Rituals*. New York: Columbia University Press, 2014.

Singer, Jane Casey. "The Cultural Roots of Early Central Tibetan Painting." *Sacred Visions: Early Paintings from Central Tibet*. New York: The Metropolitan Museum of Art, 1998.

Sonam, Tenzing, Ritu Sarin, and Andrew Sachs. *The Shadow Circus: The CIA in Tibet*. DVD. New Delhi: White Crane Films, 2000.

Yang, Richard. "A Study of the Origin of the Legend of the Eight Immortals." *Oriens Extremus 5*, 1958.

Yeshi, Kim. *Forms of Tibetan Art*. France: Sciaky, 1985.

COLOPHON

This publication accompanies the exhibition *Infinite Splendor, Infinite Light: The Bruce Walker '53 Collection of Tibetan Religious Art*. The exhibition was on view from August 25 through December 15, 2017, at the Richard E. Peeler Art Center Galleries (upper level), located on the campus of DePauw University in Greencastle, Indiana.

Infinite Splendor, Infinite Light is set in 9 point Optima. The cover paper is Fineline Dull 100# cover and the end sheets are Fineline Dull 100# text. The catalog design was produced by Kelly Graves in Adobe InDesign Creative Suite 2017. A limited run of 250 copies was printed by Fineline Printing Group in Indianapolis.

Authors: Ashlyn Cox '18, Dr. Jason Fuller, Craig Hadley, Dr. Sujung Kim, Dr. Paul K. Nietupski, Arjia Rinpoche, Amelia Warren '17

Bibliography and Image Use Rights: Ashlyn Cox '18 and Amelia Warren '17

Catalog Design: Kelly Graves, Creative Director, DePauw University

Copy Editors: Laura Benson-Hadley and Alexandra Chamberlain '13

Translation: Tashi Lobsang '17 and Arjia Rinpoche

Distribution: DePauw University, Greencastle, Indiana

Editor: Craig Hadley

Photography: Christie Anderson, Craig Hadley, Tiffany Miller '18, and Amelia Warren '17

Printer: Fineline Printing Group, 8081 Zionsville Road, Indianapolis, Indiana 46268

© 2017 by DePauw University, PO Box 37, Greencastle, Indiana 46135. All rights reserved. No part of this publication may be reproduced in any manner without permission. All images are © the artists, reproduced with the kind permission of the artists and/or their representatives.



DEPAUW
UNIVERSITY
Est. 1837

The Galleries at Peeler
10 West Hanna Street • Greencastle, Indiana 46135
depauw.edu/arts/peeler