THE BUDDHIST PAINTINGS AND ICONOGRAPHY
ACCORDING TO TIBETAN SOURCES

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In Kal-a Edgar-de-ha-lung, it is stated that until the Mahaparinirvana of Lord Buddha, there were artists who drew human beings that could be mistaken for real. After the Mahaparinirvana of Lord Buddha, for a hundred years, there were still several such artists in existence.

During the time of Lord Buddha, there were two great kings, Simhshara of Magadha and Udayana of Sarnath (Vata). Both were contemporaries of Lord Buddha in the 6th century B.C. and were close friends. King Udayana sent a precious gift of a coat of mail to king Simhshara which could ward off the effects of weapons, poisons, fire etc. The latter could not find a suitable reason (present) and was depressed. Then his Prime Minister Dhyā Tra (Vardnakara) suggested that since Lord Buddha was residing in his kingdom and as he was the most precious jewel in the three worlds, it would be a fitting present if a painting of Lord Buddha was presented to king Udayana (U-tra-ya-nā). Therefore, Simhshara requested Lord Buddha to permit him to draw his portrait on cloth. The artist found it impossible to draw the portrait, due to a brightness that radiated from Lord Buddha’s body. The artist finally finished the portrait, looking at the reflection of Lord Buddha in a pond. This painting of Lord Buddha was called “Thub-pa-chu-lo-ma” which means Buddha’s portrait made from the reflection in water.

While Buddha was preaching in Ser-skya (Kathawasth), the wife of the house-holder Ming-chen (Mahamuni) was listening to Buddha’s teachings. She sent her maid Rohini to fetch her jewellery from her house. Rohini was reluctant to go as she too wished to hear Lord Buddha’s teachings, but as she had no alternative but to obey her mistress’ order, she went to get the jewellry. On her way back she was hit by a pregnant cow and killed, but before she breathed her last, she took refuge in Lord Buddha, having great faith in him. As a result she was reborn as a princess to the king of Ceylon. Her birth was accompanied by a miraculous rain of pearls, for which reason, she was named princess Ming-khi-shing (a creeping plant of pearls). When the princess grew up, she heard about the Buddha and his teachings from Magadhan traders coming to Ceylon. Having great faith in the Buddha, she
sent a letter and a present. As a return present, Lord Buddha sent her a painting of himself on cloth, which an artist had drawn from the spiritual ray of light that radiated from his body. This painting is called "Thub-pa-nod-zer-ma" which means the portrait of Buddha made on cloth from the rays that emanate from him. On seeing the portrait, the princess was overwhelmed by deep faith in Lord Buddha and as a consequence, she perceived the truth. This painting was a model of aesthetic perfection. Later paintings of Central and Eastern India evolved from it.

Once a householder named Gyal-stay invited Lord Buddha and his disciples for a feast. Since the Buddha could not be present at the feast, his disciple Myong-god-zas-stayin (Anatha Pindala) thought that it would be most improper and the gathering would not look majestic. Therefore, Anatha Pindala requested Lord Buddha to allow him to make an image of the Lord from precious jewels to represent him at the feast. Permission was granted and he made several Buddha images.

When Buddha went to heaven to preach to his mother, the king of Gyal-lam (Kash), Gyal-stay (Prasangaj), made a sandalwood image of Lord Buddha and when the Lord descended to earth this sandalwood image took six steps to welcome him. Buddha directed the sandalwood image to go to China for the benefit of the people there. The image flew to China and in those days, it was called "Tan-dam-zyi-jobo" (Sandalwood Buddha). In China many paintings were done of this Jobo, and such paintings were known as 'Se-Thang'. These were the earliest of Buddhist paintings.

Before Lord Buddha attained Nirvana, he instructed that his image be made to act as his representative so that his teachings may flourish unhindered by heretics. Rahula made the image 'Thub-pa-ganga-chan-mito' from several precious Naga's jewels.

Once, Indra told Vashwakarma to make an image of Lord Buddha from gems collected from gods, men and Asuras. Vashwakarma made three images of Lord Buddha of the age of eight, twelve and twenty-five years. The former two were able to make by taking Buddha's name as to how tall Buddha was at the respective age. The image at the age of twenty-five was taken by Indra as heaven. The two others stayed for many years in Udibhoma and in the land of Naga's and in Bodh Gaya. During king Tsering Sian's Gampo's time (617-641 A.D) his Chinese queen Han-shin-kun-ju and his Nepalese queen, Bal-sa Khi-sun, brought these two images to Tibet. The image of Buddha at eight is in the Lhassar Tset-sar-khang and the one at twelve in Rampo-che-gung-sag-khang. These two images were considered to be very sacred as they were blessed by Lord Buddha himself.

After the Mahaparinirvana of Lord Buddha, there were very few human artists who could make images of Gods. Hence, many Gods took the form of men and helped human artists to make beautiful images of Lord Buddha.

About eighty years after Lord Buddha, there lived three Brahmin brothers in Magadhâ. The eldest made a temple and an image of Lord Buddha from precious stones, the second collected earth from eight sacred places in India (Lumbana, Bodh Gaya, Sarnath, Rajgar, Sarnari, Sambhag, Nalanda and Kushinagar) and erected an image of Lord Buddha in Rajgar, and the third made an image of Lord Buddha at the age of thirty-five from the best powdered sandalwood (Gostho aba) and from several precious jewels. This image was known to be a perfect replica of Lord Buddha and was called Mahabuddha. Several patrons made unique and precious images in Magadhâ.
During Ashoka's time (273 B.C. to 236 B.C.) eight chortens (stupas) were built by Good-bhyin (demi-god artisans) in eight pilgrimage centres, and during the time of Nagarjuna 58 B.C., 78 A.C., or 120 A.C. (400 years after Buddha according to Tibetan sources), Naga artists made several Buddha images. Images made by Gods, Nagas and demi-Gods were made in such a way even after several years they could be mistaken for real. Images made later did not have the same effect of realism. Several artists made self-emp images from their own imagination and thus many styles were evolved. In Magadha, during the reign of King Sangs-rgyas-phyo-gya, there lived an artist called Bimbisara, in Murur, during king Ngag-tsulbu, there lived an artist named Sigdari, and during King Devapala's reign, there lived in Bengal an artist Warendra Doman (Dishmun) and his son Rodapula. These artists were extremely good in painting and making images. From Bimbisara, there evolved the image style of Central India, from Sigdari, there evolved the image style of Western India. From Warendra Doman evolved the image style of Eastern India and from his son Bedapula, the image style of Magadha and Central India.

In Nepal, images of the old Western Indian style were used but later the style of Eastern India was adopted. In Kashmir, the original images were that of the Western Indian style but later a completely new style was brought in by the great artist Hasuraja, which to this day is called ‘Khu-che-ma’ or Kashmiri style. In Southern India the art of making Buddha images became widespread and styles of three masters: Jaya (Rgyal-ba), Prayja (Gzhan-las-rgyal-ba) and Bjiaya (Rnam-par-rgyal-ba) became popular. However, much of the skill was lost and there was a general decline in the art. Of all the styles, only the Southern style did not reach Tibet.

There were many self-evolved images at the time of King Srong-btsan-gampo. Such as the principal images of Khra-bshug temple of Yarlung in Southern Tibet and the most precious eleven-headed Avalokitesvara of Lhasa Gug-dag-khang. During the reign of king Khr-bshug (640 to 798) many images were erected and one such image was the Buddha image at Bsam-yes monastery known as ‘Jobo-byang-chub-chenspo’.

The Nepalese style was the most popular in Tibet. Later on Smam-bla-don-grub-shabs (1440 A.D.) of Lho-bdag-sman-thang in Tibet, who was regarded as an incarnation of Marjastri, went to Tsang and learned the art from Rdo-ga-khr-a-shis-rgyal-po. He saw the painting called ‘Sithang’ which he had painted in his former life in China. The painting brought back his recognition of his former life as an artist and he painted a great Thanka called ‘Sman-thang Chen-mo’ with which he established a new style. His son and pupil established two schools of arts. Besides, Mikhyen-brse-chen-mo of Gong-dkar-syang-stod in southern Tibet also started a new style. Smun-bla-don-grub-shabs and Mikhyen-brse-chen-mo were considered two of the greatest artists of Tibet.

Another new and beautiful style was started by Sprul-skru-bhyi-ba, whose colour surpassed the former two. Another artist Gtsan-pa-chos-dbyung-rgya-mi (1645 - A.D.) started the Sman-geg school of painting. Subsequently, many other styles were evolved which merged into the three early schools.

Sprul-skru-nam-mi-k‘a-kri-bris (1550 - A.D.) of Yar-stod in the south of Lhasa, believed to be the incarnation of Karmapa Mi-hskyod-rdo-rje, learnt the Sman-thang style of painting from Skul-Idan shar-phyo-gya-pa duk-mchog phan-bde of Ac, in South Tibet. Later he copied the Indian style of line drawing of images, and for background and colours he followed the Sthang style of Chinese painting that was prevalent during the time of the emperor Tai-ming. This style of painting was known as the ‘Sgar-br’ style. Sprul-skru
Nam-ka-la's bik-a-shis, Cho-ski-bis-sis and kar-shod-lamn-bika-shis were responsible for the spread of the Sgar-bri style of painting. Sprul-skis Ste-bu-chung-pa and Pal-tsha-bran-ma-pa were famous for making images. Scr-ka-shis-bis were well known for making images of the Sgar-bri style in this style is lost now. During the Fifth Dalai Lama’s (1417 - 1682 A.D.) time, Hor-dar and Sph-ka-bran-phro were famous for making images. Their style of making images was followed by Hdo-od-dpal (government craft centre in Shol, below potola).

Hbrag-pa-padma-dkar-po (1557 to 192 A.D.) gave a brief description of Buddhist images made in India, Tibet, Mongolia and China. In India the images were classified according to the different regions of north, south, east, west and central India. The images made in central India were made of bronze, Zikhyim, red bell metal, white bell metal, red bronze, Bodhi tree clay of Nagas and stone. Zikhyim was found in the river bed of Sindhu in western India, and was known as red gold as it appears like red gold. Zikhyim contains seven precious Naga’s jewels and was like the wish fulfilling jewels. The real colour of Zikhyim is a glowing red but on close examination, it radiates the color of a rainbow. Rainbow colours were more distinct where the juice of a certain virulent poison (Tao-dsk) was applied on Zikhyim.

Rje-shes-rab-rgya-mtos relating to images, stated that Zikhyim contains seven precious jewels. Real Zikhyim radiates five rainbow colours when the poison Thas-dsk is applied on it. 2. There are some natural copper alloys found underground which were identified as Zikhyim. Artificially manufactured Zikhyim was prepared by melting gold, silver, copper, iron, kar-ko-white and black lead and quick silver.

Hjigs-med-gling-pa (1729 - 198 A.D.) states that there were two types of Zikhyim - red gold, and the other was prepared by adding seven-precious jewels to the molten metal 3. In artificially prepared Zikhyim, parts between the various metals could be visible and when placed on the statue, rainbow colours radiated like the Lhasa Jobo Rimpochhe. In the biography of the Fifth Dalai Lama, it is mentioned that the Lhasa Jobo Rimpochhe was made from ten jewels of human beings and Devas 4.

Red bell metal was red in colour with a marked yellowish shade and white bell metal white in colour with a distinct yellowish shade. Red and white bell metals found in Lyul (Khotan) were considered to be the most valuable materials for making images in ancient times 5. It was believed that the very existence of these materials was due to the blessings of the past four Buddhas. Hjigs-med-gling-pa again states that red and white bell metal found in the hills of Ceylon and Lyul (Khotan) were considered as the most precious materials for making images as the hills of Ceylon were blessed by the past four Buddhas. There were, however, variations in the art of casting metal. According to some, artificial bell metal was prepared by mixing equal quantities of nine metals of gold, copper, iron, tin, zinc, all bronze and lead. The body of the Buddha image made of white bell metal and the cloak of red bell metal was called "Thub-pa-sang-thang-ma". This was also mentioned by Hbrag-pa-pad-dkar. However, according to Rje-shes-rab-rgya-mtos, the Buddha image of central India, the body of which was of yellow bell metal and the cloak of red bell metal, was known as "Thub-pa-sang-thang-ma".

Images made of red copper were easily distinguishable. It was believed that Lord Buddha through his prayer has made that whoever touched as image made from the Bodhi tree would be freed from taking rebirth in the three lower worlds of beasts, hungry ghosts and hell. There were images made from soft clay of the Nagas and white marble.
Hijga-med-gling-pa states that the Nagas gave soft clay to Nagarjuna (four hundred years after the demise of Lord Buddha according to Tibetan sources). Similarly, Rigs-pa-rngag-mtsho mentioned that Nagarjuna was invited to Naga land and was presented with soft clay. Several images like "Thub-pa-klu-kob-ma" and "Ha-khung-klu-kob-ma" of Ngo-mtar temple in Amo were made from the soft clay of the Naga. There were images made from the soft clay of the Naga. There were images made from the Thangka painting "Thub-pa-bod-ge-ma" (the portrait of Buddha on cloth) which Buddha sent to the princess Maitri-khi-shing of Ceylon. In this image, the body was slim, the crown on the head was horizontal, the nose high, long and the lips sharp. The point between the eye brows was absolutely parallel to the tip of the nose. The space between the eyes was narrow and the lips were beautifully shaped. The Lhara Jobo Rinpoche was classified amongst this image.

The sandalwood image of Lord Buddha made by the king of Gsal-idan (Kashi) was later reproduced. Images made in this form were well-shaped and proportionate. Clothes were well-shaped and the folds evenly spaced, hands supple and feet fairly thick and the face was a longish oval shape. These images were mistaken to be made in Bakhara and Khotan. Like the sandalwood jobo, "Thub-pa-geug-gling-ma" of the-thang in southern Tibet belongs to this type of image.

The images of Bodhisattvas had a relaxed posture and were never stiff. They had a handsome face, proportionate and good bodily features. The plaited hair bound on the top of the head was in an upright position, adorned with ornaments. Some of these ornaments were made from the precious Naga's gems. Images of wrathful deities (khiro-bo) were neither stiff nor curved in posture. Some images had no throne, whereas others had thrones beautifully shaped and ornamented, supported by figures of men with great physical strength or by lions. Hijga-mad-gling-pa mentions that very few wrathful figures were made in India because the Tantric teachings were kept in secret at that time 5.

Images of three-faced deities resting on fully opened lotus cushions and others on a partly opened lotus cushions but in an upright position were also found. In some cases the lotus was double, some rows of lotus facing upwards and some rows turned downwards. Between the two lotus, one above another below, were drawn two lines adorned with a chain of pearls.

Patan Glass-ridge-yan-chos-gon (Maha Vajrasana. 11th cent. A.D.) made the image "Gudan-chung-ma" partly of white metal. The head of the image was slightly small in proportion to the body. The cheek bones were high and full. The image "Thub-pa-bhis-bhis-ma" (Buddha image) was made in Magadha and the image "Chus-lahor-ma" in Varanasi.

The images made in east India had a broad forehead. The upper portion of the body was broad resembling that of a lion. The face was short, and the fingers were joined together. The crown of the head (Gong-pa) was placed slightly towards the back. These images were placed on the thrones as those of central India, except that the petals of the lotus cushion made in east India were turned slightly inward. Spacing between the upper and lower lotus was filled with chain of design, but the design along the lower lotus had bigger gaps than the designs in the upper lotus which were compact. Images made in Zahor (near Dacca in Bangladesh) were mostly identical with those made in east India, except that the white bell metal images of Zahor were studded with gold, silver and copper. The eyes were of silver and copper; some were decorated with precious gems and some were
adorned with pearl necklaces. The belief that these images originated in Bactria and later spread to East India is a mistaken notion. According to Jigme-drung-gling-pa, images made in Bengal were of white bell metal with eyes and lips of silver and gold, and they looked livelier than those made elsewhere. Precious stones were studied on these images to beautify them.

Most of the images in South India were made of red bell metal though there were some made of the soft clay of the Nagas and white bell metal. The face of these images was small but with marked cheek bones. The gap between the eyes was slightly wider than normal. The forehead was broad and the nose slightly flat like that of an ancient Dravidian race. It is very rare to find South Indian images in relaxed postures. The cloak was well-draped without any closed mark. The throne and the single-peaked lottes were broad with lips of the lower petal slightly hollow. The images were slightly gilded with gold of a reddish colour. The shape of the images made in Bitha (Kurdu) resembled those made in other parts of South India. Except that the cheek bones of Bitha images were not prominent. Chisel marks were noticeable on the cloak. The face was small with fairly large eyes. The upper part of the nose was slightly hallowed. The lips were slightly protruding with the ends curved up. The images were symmetrical and in a decorative posture, adorned with beautiful ornaments and clothed with loose robes but their finishing was rather crude. Speciality the fingers, toes and lotus cushion. The lotus cushions have a double lotus touching one another or upside down position. Most of them did not have the bordering designs running parallel above and below the lotus cushion. Very few white bell metal images were found in South India. Marble images were exquisitely shaped and beautifully adorned with ornaments. The mouth was well-shaped and the space between the eyes was narrow. The upper part of the nose was slightly flat, while the lower portion was slightly high. The images were made with a slight curve in postures and the spacing between the folds of the robes was even.

Images made in North India were made from an alloy of white bell metal and brass giving the image a whitish shade. They were well-shaped and proportionate to a relaxed posture. The face was small with a prominent nose and the gap between the eyes was narrow. The throne and the ornaments were exquisite. Some images of this kind were also made of red bell metal. Jigme-drung-gling-pa says that most of the images in north India have a simple standing and sitting posture. In Kashmir, images were not only made of white but also of red bell metal, stone, enamel and Zirkhym. Images of Zirkhym were mostly made in Kashmir. Images made in this part have long, heavy faces with thick lips. The gap between the eyes was narrow and the tip of the nose slightly rounded. The posture with sultur limbas was in an uncomfortable position. Several images have longer lips and silver eyes. The tip of the nose on the head was slightly depressed. The cloak was well-draped with even spacing between folds which extended fairly long. Some were adorned with pearl bracelets and pearl necklaces, while others had frontal head dresses. Some were seated on thrones and some on lotus cushions, the petals of which were plain, large and open. Some of these images were identical to those made in central India, the difference being that the necks of these images were thin, the cheek bones prominent, the shoulders and ankles thin and the headdress. Jigme-drung-gling-pa had noted the same except that he had not mentioned the sultur limbs.

In Tibet, the Chhod-ye-bdil-Lima (Belt metal image made during the reign of different kings) was encouraged during three different periods. It was first introduced at the time of king Strong-blo-bya-gam-po (7th century A.D.). During this time images were made of Zirkhym, pure red and white bell metal. Besides, images were also made of gold, silver

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and crystal glass. Some images were made in the chess board design with red and white bell metal. These images have a wide and proportionate body with a longish face and big nose. The eyelids were long, the lips supple and the robes with few folds. Some were seated on lotus cushions which resembled those made in South India and some images were without a stand. Some images wore gowns, shoes, and were crowned with three spikes slanting forwards. In most cases chisel marks were visible on the robes. Images of kings were adorned with turbans and shoes with chisel carved designs. Some images were gilded with gold; whereas other were polished or unpolished. Hjigi-med-gling-po mentions that during king 'Stong-bsten-sgam-po's time, images were made mostly of red bell metal adorned in layma's robes. 'Images of khor-bo (wrenchful deities) made during this period have a less fierce expression.'

The second period of Chho-rgyal-limla was begun in the time of king Kho-'rong-'bden-bstan (8th century A.D.). The shape and quality of these images were like those made during the time of king Stong-btsan-sgam-po, except that the faces were small and fingers badly shaped. Although the images were well polished and adorned with multicoloured ornaments with three spiked crowns, they did not have a good finish. Images of this period did not have turbans but had plaited hair loosely held on all sides. According to Hjig-med-gling-po, images made during the reign of king khor-'rong-'bden-'bstan were heavily polished.

The third period of Chho-rgyal-limla was during the reign of king khe-ru-pa-chan (9th century A.D.). The images of this period were very much like those of Central India except that they had a heavier face and relaxed posture. The eyes were of silver and copper. The Zang-thang-ma images have copper lips and silver eyes. The heads images have a poor finishing and the images made from an alloy of bell metal and copper have a darker complexion than those made during the time of the former two kings. All the images were gilded with gold.

At the time of king Ye-shi-hod and Byang-chub-hod (11th century A.D.) of Mangsh-ri-stod, images were made from an alloy of red copper and zikhyin. These images were well built with a sharp nose and were in an erect posture, resembling those made in Nepal. They were gilded with gold from Shang-shang, a province in Western Tibet. Images of this period were known as "shon-maing ma." According to Hjig-med-gling-po, these images were made from different coloured bell metal. Images made during this period were excellent in material and shape. In shape these images resembled the Chho-rgyal-limla and were often mistaken to be made in China.

In Mongolia, images were chiefly made in upper Bokhara, Yugur, Kuton (Li-yul) and lower Bokhara with slight variations in their styles. During the reign of king Hulatu, upper Bokhara images were mostly made from an alloy of lead, white bell metal and red bell metal. The colour was darkish but a little lighter than the Chinese brass. The faces of these images were small and round with a sharp nose and well built posture identical to those made in Khustain. The clothes were well draped with closely spaced frills like sea waves. The lotus cushion had a double lotus design with a large single petal, hollow in shape. There was a slight depression at the base. The cushions were circular or square, supported by Nagas, and in some cases the images were placed on rocks instead of thrones. Their images made by Chinese artisans from an alloy of lead and bell metal. These images have a narrow face, stumpily body, small eyes and mouth with the chin slightly scooped out. The cloak had numerous phoens. The fingers carried religious offerings. The throne and cushion had Chinese characters inscribed on them. These images were made of dull bell metal by
the Muslim artisans and they resembled those made in Kashmir. Some images were gilded whereas others were not. In Yugar (part of Mongolia situated north of Amdo) the images were made from an alloy of white gold metal and silver and have a silver shade. They were also made from an alloy of lead and bell metal. The faces of these images were small, round, with a slightly flat nose and black hair. The bodies were proportionate but the fingers and toes had a crude finishing. These images were seated in an uncomfortable posture. They were scantily ornamented and the ornaments were poorly made. The cloaks were well draped with few pleats. Most of these images were seated on a lotus cushion or throne. The lotus cushions were similar to those made in upper Bokhara.

Images made in Lsyl (Khotan) were similar to the ones made during the time of king Song-ibsan-sgam-po. The main images of Bstan-yes-dge-rgyal temple and khris-hphag temple were believed to have been brought from Lsyl.

In lower Bokhara, images were made from an alloy of lead and bell metal. They were also made from white lead and wood. The faces of these images were badly shaped, the lower half being larger than the upper half. The eyes and mouth were small but the lips were well-shaped. The fingers were short and the feet and hands looked like those of a young boy. Pieces were closely fitted with the folds and pleats evenly spaced. Most of the images were placed on thrones and on rocks. During the time of emperor Gsaron, when China was under the Mongolian sovereignty (until the time of emperor Yenung-hemrer (a period of six generations have elapsed between the two), images were made from an alloy of congeli (a kind of bell metal) and red bell metal and were gilded with gold. These images were made exactly like the ones that made to China. Images were also made from sandalwood, crystal glass, red jade, white jade, rhinoceros horn, gold, silver and Zikhyim.

In China we find two categories of images, ancient and modern. The older images were made during the reign of emperor Thang-chetsu. These images were well-shaped, heavily built with long faces, all eyes, lips perfectly shaped, nose slightly flat and hands slightly shorter. They were heavily adorned with ornaments and their clothes were loose fitting with evenly spaced folds. The modern Chinese images were made during the reign of emperor Tai-shing. These images have a flat face and long eyes. The gold colour which was used to gild these images is outstanding. The folds of the robes were evenly spaced. The lotus cushion had a double design all round and the tips of the petals were bent outward. The bordering design running parallel to the lotus above and below were evenly spaced. The base of the image was firmly seated with the crossed Vajra design carved on it and painted with red Chinese varnish. Images of poorer craftsmanship do not have the crossed Vajra design at the red varnish. These images were known as 'sha-rim-ma' and were made of brass.

According to Igsa-neg-gling-pu the older types of Buddha images in China were made during the reign of emperor Tang-chetsu. These images were made from an alloy of bell metal and lead. Modern Chinese images, according to him were of two types 'Thugs-dam-ma' and 'Sha-rim-ma'. The 'Thugs-dam-ma' images were well-shaped with long faces. They were finely attired and thickly gilded with gold. On the base of these images was carved and painted the crossed Vajra and some had Chinese marks. The 'Sha-rim-ma' images were mostly made of brass and do not have good finishing. In China copies were made of 'Chhos-rgyal-bena' which can be identified only by experts.

Rjes-sde-sab-rgya-mtso states that at the time of king Gsang-dar-ma, (883 - 906) many Buddha images were consecrated and many images destroyed. Some of these images were
believed to have uttered words of pain and some to have even died. Such images were known as 'Glung-dar-khrims-phog-son'. Reference to such images were also made by the Fifth Dalai Lama in his autobiographies 'volume Dzal'.

This is only a brief account of the history of ancient Buddhist art from the materials I have so far been able to glean from manuscripts at the Sikkim Research Institute of Tibetology. In future, I hope to be able to expand on this subject in greater detail.

BIBLIOGRAPHY OF TIBETAN SOURCES