

TIBETAN APPLIQUE WORK

by

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TIBETAN APPLIQUE WORK, perhaps the most original and distinctive art of this remote and mysterious land, is little known in the Western world. The writer knows of only ten examples of Tibetan applied hangings, or banners, in American collections. Four are at the Newark Museum in Newark, New Jersey, three at the American Museum of Natural History, one at the Metropolitan Museum of Art in New York, and one is at the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. In addition to these, six enormous fragments, apparently parts of one great hanging, are at the Detroit Institute of Arts in Detroit, Michigan.

In general it may be said that appliqué, or applied work, is the characteristic needlework of Tibet. Boots, gowns, costume accessories and saddle blankets of cloth, felt and leather are attractively decorated with scrolls or other simple patterns. The art reaches more impressive heights in the tents and awnings which enliven the landscape or the lamasery courtyards at religious festivals, picnics and other entertainments during the summer months. These are often very large and their designs exceedingly handsome and elaborate, consisting of arabesques and religious emblems in dark blue, or blue and red cloth on a white ground.¹

Here we are concerned, however, with the religious hangings applied with silk, the so-called "tapestries" of Tibet. These interesting examples of design and needlework represent an art which has been practiced, no doubt, on a grand scale and for centuries behind the closed doors of Tibet's forbidden borders. The Tibetans call them by a term which means "fabric images."² Deities and other Tibetan Buddhist figures make up their subjects, presented in a pattern composed of colored silks cut and put together with a skill that achieves the effect of painting. Since the only weaving material available to the Tibetans is their native wool, the silks used exclusively in these banners are of necessity imported, chiefly from China. They comprise a variety of weaves including satins, damasks and silks patterned in gold, silver and colors.

The techniques used in this applied work are few and simple but they are employed with exquisite skill. In many of the hangings the pieces, after being joined, are outlined by a thin, delicate cord whipped over with colored silks used not only to define the pattern but to delineate as well certain details such as features and folds in the skin. In other instances each separate unit is made up of silk sewn over a paper foundation cut to the shape required and without any additional outline. Occasionally also paper-thin, metallic-finished leather is used, combined effectively with the silk as a border material. Embroidery, if it appears at all, occupies a minor role; it is confined to eyes, fingernails and other small areas, generally in overcast or satin stitch. Occasionally details are painted. Many of these hangings are very large, some as much as a hundred feet long and almost as wide. The creative effort and the labor involved in the designing, cutting and stitching by hand of such great and elaborate pieces tax the powers of comprehension.

Virtually no firsthand information about the industry was available to the present writer until the arrival in 1948 of a Tibetan trade mission to the United States. Shakabpa, the leader, and Surkhang, a cultured member of the mission, who spoke English fluently, supplied the answers to questions and confirmed or modified impressions acquired from published sources. Interestingly enough, "tapestries" were listed by the mission as among the products which Tibet hoped to export to the United States.³ Recently additional information has been made available through Giuseppe Tucci's splendid volumes, *Tibetan Painted Scrolls*, lately published in Rome.⁴

The applied hangings and the tents as well, as stated by this writer, are made by craftsmen who specialize in this kind of work and carry it on according to ancient traditions. They live in the environs of Gyantse in southern (often called central) Tibet which, unlike Chinese-controlled eastern Tibet, is governed by the Dalai Lama who lives in Lhasa, the capital and holy city. The craftsmen are usually laymen, although, as in the case of Tibetan paintings, the responsibility for the composition rests with lamas who may draw the outlines or sketch the general plan, always according to the prescriptions of liturgical treatises. When a banner is completed a lama intervenes again to consecrate it.

The Myang c'ung, a native literary work of unknown date, contains, according to Tucci, an account of an applied hanging, thirty-three cubits, or about fifty feet, in length, which was made to order for the Nanc'en, an official of Gyantse, when a title was conferred upon him by the Mongol



PLATE I
SECTION OF FRIEZE SHOWING SAMVARA AND HIS CONSORT, 20' x 1 1/2'.
COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK, N. Y.

Emperors. Since to this day the value of an object in Tibet is determined largely by its materials, the time, labor and skill of the artisans counting for little, the supplies which went into its making are first enumerated. Twenty-three bolts of silk were used for the pattern, twenty-four for the lining, with forty-two spools of silk required for the sewing. Thirty-six craftsmen worked on it without interruption for twenty-seven days. Flowers, as stated in the account, fell from heaven when it was consecrated. It was shown in public and borne in solemn processions. An account of another great hanging has been preserved in the writings of no less a dignitary than the fifth Dalai Lama, a great and a colorful figure in Tibetan history, who lived in the seventeenth century. After mentioning the quantity and quality of the materials used, the writer records the name of the draughtsman who traced the design, his assistant and the chief craftsmen who worked upon it.

Nearly half a century ago John Claude White, first British resident in Sikkim, admired such applied hangings in the Bhutanese lamaseries and described them as an art peculiar to that small Lamaist country on the Indian-Tibetan border.⁵ Shakabpa and Surkhang, however, insisted to the writer that these must have been pieces exported from southern Tibet. And Jacques Bacot, that able interpreter of life in eastern Tibet during the first decade of the present century, was told by the lamas there that these hangings always came from Lhasa.⁶

Among the many types of these decorative silks are long friezes made to adorn the lamasery chanting halls or courtyards on ceremonial occasions. One such elaborately worked frieze is in the collection of the American Museum of Natural History (Plate I). Designed in an open-work type of pattern, each detail of the appliqué is outlined with fine silk cord. In the center the tutelary deity Samvara, adorned with human skull jewelry and other Tantric emblems, clasps his consort or female energy in the father-mother embrace, a sacred pose which symbolizes the dual aspect of power.⁷ On either side of the god are eight dancing goddesses of four-armed Tantric form playing musical instruments. The frieze was obtained from David Macdonald in Kalimpong, northern Bengal, by C. Suydam Cutting and Arthur S. Vernay during their expedition to Tibet in 1935. It was said to have been stolen from the great lamasery of Tashilhünpo after the Panchen (or Tashi) Lama, because of a breach with the late Dalai Lama, fled to China in 1923. As is well known to students of the subject, the Panchen Lama is not only the second

great religious leader of Tibet, virtually the Dalai Lama's equal, but also the Grand Lama of Tashilhünpo.

Another frieze of about the same size is illustrated in *The Burlington Magazine* for June, 1931. It belongs to the Calcutta Museum where, according to Robert Byron who wrote the accompanying article, there is, as stated in a catalogued description, a much larger one of similar pattern. The design in the piece illustrated in *The Burlington Magazine* is composed of Tantric emblems and animals including a remarkably vigorous and lifelike pony and yak. Byron, basing his observation on these friezes, writes of Tibetan appliqué: "Though pervaded by a sort of crude brutality which is far removed from the highest levels of art, they appear, both in technique and inspiration, to be entirely original. Here it seems the native genius of the country has found free play, untrammelled by the classic conventions of China or the refined delicacy of Nepal."⁸

Whether or not Tibetan appliqué techniques may be described as original the writer is not prepared to state. Appliqué has been a common form of needlework in China since ancient times, and as Tibet as indebted to her great neighbor for most art techniques it is reasonable to assume that the knowledge of appliqué also came from China. Its use in the field of elaborate pictorial representation, however, may well have been a Tibetan development. In the subject matter, as is true of most Tibetan arts, Indian and Chinese influences blend with native Tibetan elements. The Indo-Nepalese character of the divinities reveals itself especially in the Buddhas, the many-limbed Tantric forms and the elegant, graceful goddesses with their abbreviated drapery, so foreign to Tibetan climatic conditions and habits of life. Scenic and other decorative details are often of Chinese derivation. Native design as such occurs rather rarely but the wild vigor and the intensity of religious feeling which often infuse even the traditional imported forms are unmistakably Tibetan.

Two unique articles in the Newark Museum collection are a ceremonial saddle blanket and a saddle cover (Plates II and III). These are worked in the appliqué technique using satins of many colors and in combination a thin gold-finished leather. In both these pieces each unit of satin that makes up the design is sewn to a base of the leather which forms a shimmering border around it. In the case of the saddle blanket these borders are barely perceptible; they are considerably more apparent in the saddle cover where the leather also appears independently as part of the pattern. In neither piece is there any embroidery, but on the saddle



PLATE II
CEREMONIAL SADDLE BLANKET, 4'1" x 2'5".
COURTESY OF THE NEWARK MUSEUM, NEWARK, N. J.

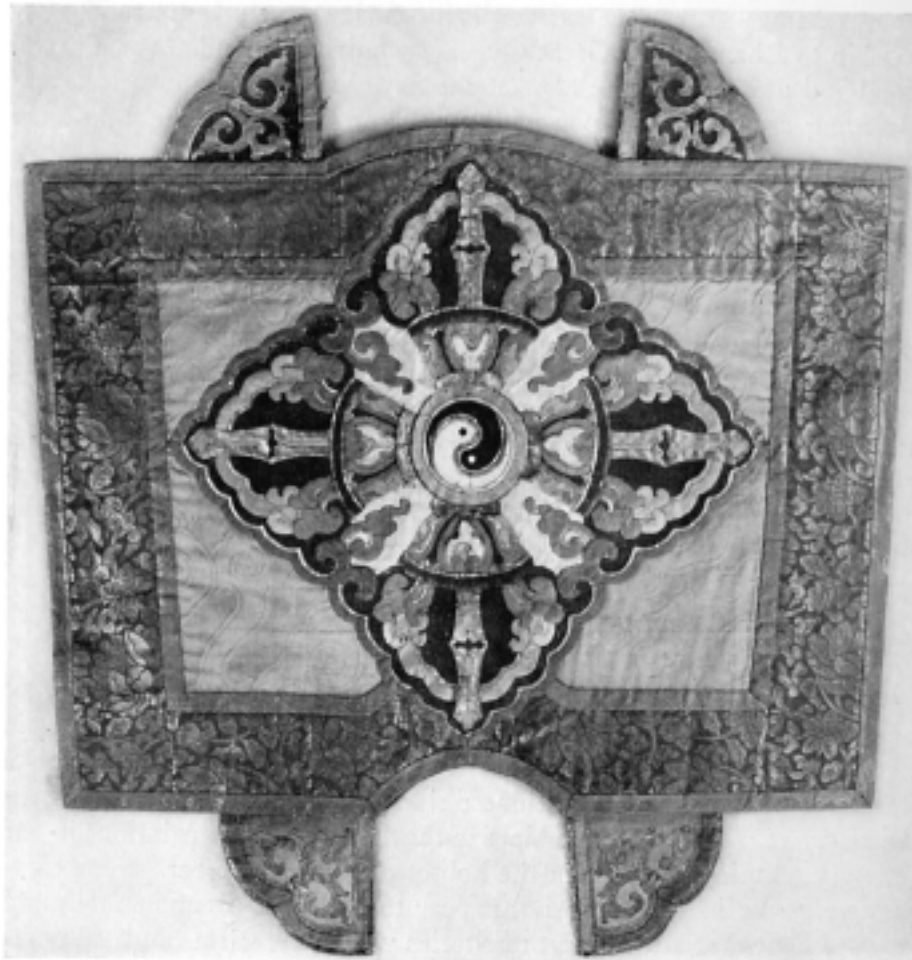


PLATE III
CEREMONIAL SADDLE COVER, 1'11" x 2'1".
COURTESY OF THE NEWARK MUSEUM, NEWARK, N. J.

blanket paint has been employed to depict, and with considerable realism, anatomical details.

The pattern of the saddle blanket features two flayed human skins against a background of formalized waves symbolizing, apparently, a sea of blood. Surrounding this central device is a border of skulls from whose mouths flames issue. The extraordinary design surely bears some relationship to Lhamo, "the Great Queen," who rides a mule over a sea of blood and uses as a saddle blanket the flayed skin of her own son. The terrifying aspect of this powerful Protector Goddess is held to ward off all forms of evil.

The companion piece, the saddle cover, employs for its main design a familiar Tibetan emblem, two crossed ritualistic scepters or *dorjes* shaped roughly like dumbbells. At their intersection is a circle divided by a curved line into two equal sections; this is the *yin-yang*, a Chinese symbol of the duality of nature. The whole forms a flamboyant scroll pattern of lozenge form against a yellow damask ground. The *dorje*, which is derived from the thunderbolt of Indra, the Indian Jupiter, has at each end four rounded prongs. Two *dorjes* placed crosswise, as in this example, are symbolic of equilibrium, immutability and almighty power.⁹ Utilitarian ties on the front of the saddle blanket and on the back of the saddle cover suggest that the pair may have been intended for actual use on a large figure of Lhamo and her mount. This, however, is no more than conjecture. Surkhang, of the Tibetan mission, stated merely that such articles were used by oracles.

Many of these Tibetan hangings take for their subject a deity or saint, often accompanied by subsidiary figures depicted precisely as in the well-known Tibetan painted scrolls and mounted similarly with a border, sometimes triple, of Chinese silk. Like the latter they are often called *t'angka*. When of suitable size they are hung like paintings in the lamasery temples, and also in the houses of southern Tibet. These comparatively small banners do not appear to be at all common, if indeed they are known at all, in most territories where Lamaism holds sway. It is the larger pieces, depicting figures of at least life-size and usually heroic proportions, that are exported from Lhasa to the various lamaseries throughout Tibet, western China, Mongolia, Ladakh, Bhutan and Sikkim. Each lamasery seems to have one or more of these large banners. They are profoundly esteemed and stored in the treasure houses except on certain great religious days which occur, as a rule, annually or biennially. On these occasions the hangings usually are displayed in the open,

sometimes in the lamasery courtyards, more often on a hilltop or some other eminence presenting to the worshippers scenes of spectacular beauty.

Two small banners of the type just described are in American collections. In both of these, as well as in the piece that follows, each unit of fabric is sewn over a foundation of paper. The first, the Green Tārā, with flesh tints of green, is owned by the American Museum of Natural History (Plate IV). The design is in soft-colored satins put together with such delicate precision and fine detail that the casual observer would be inclined to pass it by as a painting. The goddess is seated in her customary pose with the right foot pendant. The right arm also is pendant, fingers extended downward and palm outward in the ritualistic gesture which symbolizes charity or gift bestowing. The left hand is raised with third finger and thumb touching in the gesture signifying argument. In each hand is the stem of a lotus blossom. The type of garments and the jewelry indicate that she is a Bodhisattva, one of those revered beings who have earned the right to Buddhahood but refuse to enter Nirvana until they have helped all others to enter with them.

The second of these small banners, which is at the William Rockhill Nelson Gallery of Art, represents Tsong Khapa, a great religious leader who founded at the beginning of the fifteenth century the Gelugpa order of lamas, popularly known as Yellow Hats to distinguish them from the unreformed Red Hat orders (Plate V). Tsong Khapa is held to be an incarnation of the Bodhisattva Mānjuśrī, God of Wisdom, whose emblems, the Sword of Knowledge and the Book of Wisdom, he bears. The Gelugpa order has become the established church of Tibet with the Dalai Lama at its head. In this banner Tsong Khapa is shown in the customary manner seated in meditative pose, the legs closely locked and the soles of both feet visible, upon a lotus throne. He wears the ceremonial dress of a Yellow Hat lama. His hands, raised to his breast with index fingers and thumbs touching, are in the position which symbolizes Preaching or Turning the Wheel of the Law. They hold the stems of lotus blossoms on which rest the Sword of Knowledge and the Book of Wisdom.

In the Newark Museum is another Tsong Khapa (Plate VI). The figure of the saint is here shown life-size and depicted in the same pose as in the banner above. Before him on a small table are two holy water vases, a skull drum, a bowl with flowers, a bell, a thunderbolt scepter and a cup made from a skull. The worn and tattered condition of the banner is probably the result, not of extreme age, but rather of exposure



PLATE IV
THE GREEN TĀRĀ, CA., 32" x 18".
COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK, N. Y.



PLATE V

TSONG KHAPA, A XIV OR XV CENTURY TIBETAN SAINT, $33\frac{3}{4}$ " x 18".
COURTESY OF THE WILLIAM ROCKHILL NELSON GALLERY OF ART, KANSAS CITY, MO.



PLATE VI

FIGURE OF TSONG KHAPA BEARING INSCRIPTION ON BACK, 6'5" x 3'8".
COURTESY OF THE NEWARK MUSEUM, NEWARK, N. J.

to rough weather since one of the damasks used in the costume dates no earlier than the eighteenth century.¹⁰ A rather badly printed Tibetan inscription on its watermarked brown cloth lining indicates that the hanging was displayed in the open at the ceremony of the Sunning of the Buddha. Much smaller than the banners usually shown upon this occasion, it may have belonged to some small lamasery remote from southern Tibet, its probable place of origin. The materials are satin and Chinese damasks whose colors have softened and blended into subdued tones of ivory and gold.

The fourth and last example in the Newark Museum collection represents the White Tārā, another interpretation of the Goddess of Mercy (Plate VII). White satin is used for the skin of the goddess and for her lotus throne. A metallic fabric is employed for her jewelry. The remainder of the pattern is made of colored damasks and satins, some patterned in gold, with silk cord outlining every detail. The tips of the lotus petals forming the throne are painted a delicate pink. The goddess has seven eyes, one in the palm of each hand and the sole of each foot. Before her is a dish containing the Offerings of the Five Senses. Over the forehead a piece of black sateen, undoubtedly a later addition, has been crudely applied to simulate the effect of hair; normally the figure would show a high forehead with the hairline beginning at the crown as in the case of the Green Tārā.

The largest examples of this Tibetan applied work known to the writer in a Western collection are the six large fragments at the Detroit Institute of Arts. These are believed to be parts of what was once a great hanging. Four are figures — two sitting and two standing. The other two are sections of a lion-supported throne. The great size of the original piece may be judged when it is considered that the figures measure from about thirteen to twenty-five feet in height. The two standing figures, Avalokiteśvara (Plate VIII) and Maitreya, probably flanked the seated Buddha, forming a familiar triad. A smaller seated figure represents Atīśa (Plate IX). Avalokiteśvara here is represented as Padmāpani, the "lotus bearer," holding a lotus spray in his left hand. Maitreya, the Buddha of the Future, is virtually a duplicate in appearance except that it is his right hand that holds the lotus spray which serves here as a support for the holy water vase which is his special emblem. Atīśa is the Indian Buddhist priest who visited Tibet in the eleventh century and reformed the religion. He is shown seated in the traditional manner with his emblems, a miniature *chörten*, or Buddhist relic-shrine, at his left and a spherical holy water vase at his right.



PLATE VII
THE WHITE TĀRĀ, 6'6" x 4'2".
COURTESY OF THE NEWARK MUSEUM, NEWARK, N. J.



PLATE VIII

AVALOKITEŚVARA AS PADMĀPANI, THE LOTUS BEARER, 24'3" x 10'6".
COURTESY OF THE DETROIT INSTITUTE OF ARTS, DETROIT, MICH.



PLATE IX

ATĪŚA, AN XI CENTURY INDIAN SAINT, 12'8" x 8'4".
COURTESY OF THE DETROIT INSTITUTE OF ARTS, DETROIT, MICH.

Approximately the same size as the Atīśa figure at Detroit, but strikingly different in the elaborate detail of its design is the hanging at the Metropolitan Museum (Plates X and XI). The central figure is the Bodhisattva Mānjuśrī, God of Wisdom, whose relation to Tsong Khapa has been referred to above. Riding upon a roaring lion which typifies the powerful voice of the Law, he is depicted as a handsome Indian prince wearing the Bodhisattva ornaments. He holds in either hand lotus blossoms which bear his emblems, the Sword of Knowledge and the Book of Wisdom. Above his head is a small figure of Aksobhya, one of the five celestial Buddhas, between groups of heavenly beings, each playing a musical instrument or bearing a sacred emblem. Below, amid the graceful lotuses, under the forefeet of the lion, is the figure of a kneeling worshipper, and at the right, another representation of Mānjuśrī.

An unusual feature of this exquisitely detailed hanging is the use of thin silvery-finished leather to suggest metal. Minute discs of this paper-thin leather form, for example, the links of Mānjuśrī's necklace, and slim bands supply a metallic touch for bracelets and anklets. Cords, such as outline the figures in other hangings, are utilized to suggest the separate hairs in the lion's mane and plumed tail. The predominating color tone, especially in the central figure and the lion's fur, is a soft golden brown. The lion itself and the smaller divinities are a rather intense blue. Time has dimmed and blended the many other soft shades which originally must have formed an effective symphony of color.

Chinese Buddhist art of the Ming dynasty is reflected in this hanging which the Metropolitan Museum assigns to the seventeenth century. According to Tucci, however, this style appeared in Tibet during the early eighteenth century with the general rekindling of Chinese influences after four centuries of adherence to the more formal Nepalese traditions. Compositions in this era were marked by a new sense of space, a liveliness and gayety of detail and interest in landscape of the conventional Chinese type. Nimble gazelles, birds and graceful blossoms, portrayed with great delicacy and grace, betoken also a joy in nature which is new to Tibetan art.¹¹

The large hangings described above are of the type which would be displayed at the open-air ceremonies. Several Westerners have seen the Sunning of the Buddha which takes place annually in the early morning.¹² Upon this occasion the banner shown is unfurled against a smooth hill slope or hung from some high wall or steep declivity serving



PLATE X
MĀNJUŚRĪ, GOD OF WISDOM, 12'11" x 7'8".
COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, N. Y.



PLATE XI
DETAIL OF PRECEDING PLATE.

a like purpose. At Gyantse the same great hanging appears to be displayed every year. At Labrang in western Kansu province, it is said to change each year usually to represent Tsong Khapa or one of the Buddhas. A table with offerings is placed before the hanging and a group of lamas performs appropriate ceremonies consisting usually of chanting accompanied by cymbals and trumpets. It has been suggested that the verses on the back of the Tsong Khapa hanging at Newark were chanted during the ceremony. They have been translated as follows by Wesley E. Needham:

Immortal chief of supreme attainment
and power
Into noble birth descending as a precious
jewel held by the saintly mother
For the purpose of bringing revision of
the doctrine and insight to
virtuous scholars

This silken reflected image of the gentle
benefactor
Is presented on a high elevation under a
clear sky in the cool of the morning
Serving our purpose for worship on an
equal basis with the *chörten*
remains of the spiritual body
of His Holiness.

The precious object having been delivered
into a cavern, we all depart
Youth! May you adhere with devotion inspired
by this precious possession
And may virtue and merit increase.

The verses indicate the extreme reverence which the worshippers feel for the banner. At Kumbum when the great banner is carried in a long roll on the shoulders of many lamas to the scene of the ceremonies, small acolytes are said to try to pass beneath it and cross from side to side in the belief that this brings immunity from disease.¹³

Banners representing Tsong Khapa are displayed also at the great Feast of Lights known as *Gahdan Namchod* which is celebrated annually by all Gelugpa lamaseries to commemorate the death of this great

leader. This festival occurs on the twenty-fifth day of the tenth month, which in the Dalai Lama's realms marks the official ending of summer. Upon such an occasion every building, lay and ecclesiastical, blazes with butter lamps, the Tibetan substitute for candles, set in rows on the window sills and roofs. The religious ceremonies, attended only by the clergy, are held in the beautifully decorated chanting halls or courtyards of the lamaseries. The American explorer, Joseph F. Rock, observed these festivities in 1925 at Chone and Yungning lamaseries in the Sino-Tibetan borderlands. At Chone the Tsong Khapa banner formed the center of a group of five which represented other divinities. Rows of burning butter lamps and various offerings including exquisitely modeled butter sculptures were placed before them. Kawaguchi, the Japanese Buddhist scholar who spent three years in Tibet, witnessed in 1902 somewhat similar ceremonies in Sera lamasery.¹⁴

At Tashilhünpo it appears that gigantic hangings are displayed annually on several successive days in honor of the anniversary of the death of the Buddha Sākyamuni, founder of Buddhism, who lived in India in the sixth century B.C. The ceremonies were witnessed in the summer of 1882 by Lama Ugyen Gyatso, a Tibetan from Sikkim, and related by him to Sarat Chandra Das and L. Austine Waddell, who included brief descriptions of them in their well-known books.¹⁵

From the tenth to the fifteenth day of the fourth month we are told that the people and the lamas "make merry under tents" and immense silk banners are displayed on the façade of the nine-storied tower called Kiku. On the first day of the celebration a mast about one hundred and twenty feet high is erected and ropes stretched from it to the Kiku on which are displayed appliqué pictures of all the gods of the pantheon. The following day is sacred to the Buddha known as Dīpaṅkara, one of the predecessors of Sākyamuni, and the latter's teacher in a former life. A hanging approximately one hundred feet high, showing Buddha Dīpaṅkara, occupies a prominent place with giant representations of Sākyamuni on either side. From morning to evening, it is recounted, the people occupy themselves with singing and dancing, the music of drums, cymbals and trumpets never ceasing. The next day is that of the full moon when a gigantic hanging of Sākyamuni Buddha is substituted for Dīpaṅkara, brought out from the lamasery with great ceremony to the sound of deafening music and surrounded by the applied likenesses of all the Buddhas of past and future ages. A solemn religious service is conducted before the banner. On the following day Maitreya, the future Buddha,

as will be remembered, is shown. In the evening the people — even women are admitted on this day — seek the benediction of this sacred figure by endeavoring to touch with their heads the lower border of the great hanging.

In Lhasa similar festivals are held beginning in the latter part of the second moon or the middle of March and lasting for a month. Two applied hangings, about eighty by seventy feet each, representing Buddhas, are displayed on the southern face of the Potala, the great monastery-palace of the Dalai Lama. At the same time, according to a Chinese writer, objects regarded as precious are taken out of the cathedral and arranged in view. The celebration is said to be called “the daylight of the brilliant treasures.”¹⁶

It is questionable whether the art of appliqué in present-day Tibet has maintained the high standards of former centuries. It is true that there have been relatively few travelers to southern Tibet, but in any case, no one appears to have observed any evidence of the industry, and Mr. Cutting was told when he obtained the Samvara frieze that it represented an obsolete art. Roderick A. MacLeod, a former missionary to Chinese-controlled eastern Tibet, exclaimed with regard to the White Tārā banner in the Newark Museum: “I have never known of a Tibetan who could do such fine needlework. I feel sure the work is Chinese.” Of the museum’s Tsong Khapa piece he said: “A Tibetan made that. A Chinese worker would not take such long stitches.” On the other hand, our friends of the Tibetan mission assert that the art flourishes today as in the past; that Chinese craftsmen do not and never have worked upon the banners; and that the examples at the Newark Museum, including the White Tārā, cannot be compared in beauty and workmanship with many which are still produced by the native craftsmen of southern Tibet.

It does not lie within the province of this article to discuss at length the liturgical aspect of the appliqué hangings, but it should be emphasized that it is their religious rather than their artistic value which concerns the Tibetans. Each subject is depicted according to fixed and inviolable rules. Nothing is left to the artist’s whim or fancy. It is believed that when the hanging has been properly consecrated by a high lama, the spiritual essence enters into the outlined forms. The great value of the hangings as of all Tibetan religious arts lies in their capacity to evoke a divine presence and to lift the consciousness of the worshipper above the plane of worldly existence.

The writer has never made a study of the banners which also follow

the style of Tibetan paintings, but which are worked entirely in embroidery, chiefly in satin stitch. The art apparently exists side by side with that of appliqué in southern Tibet though banners of this sort are also made in China. Two similar and very fine examples of this work, dated respectively 1778 and 1783, one owned by the Metropolitan Museum of Art and the other by the Victoria and Albert Museum in London, were made, for instance, in Peking while two others at the Metropolitan Museum and one at the American Museum of Natural History are probably of Tibetan workmanship. The gigantic banner which is displayed at the Sunning of the Buddha ceremony at Labrang on the Kansu border is said to be made entirely of embroidery rather than appliqué, but this seems to be an unusual instance.¹⁷

FOOTNOTES

- ¹ F. Spencer Chapman, *Lhasa the Holy City*, New York and London, 1939, plates pp. 58, 224, 301, 305, 306.
- ² Sarat Chandra Das, *A Tibetan-English Dictionary with Sanskrit synonyms*, Calcutta, 1902, p. 88.
- ³ *The New York Times*, August 12, 1948.
- ⁴ Giuseppe Tucci, *Tibetan Painted Scrolls*, Rome, 1949, Vol. I, pp. 317-318, 291-288, 153; Vol. II, p. 609.
- ⁵ J. Claude White, *Sikkim and Bhutan*, New York, 1909, pp. 298-299, 148, 220; J. Claude White, "Castles in the Air," *The National Geographic Magazine*, xxv, April 1914, pp. 405, 445.
- ⁶ Jacques Bacot, "L'Art Tibetain," *Annales du Musée Guimet*, xxxvi, 1912, p. 216; Jacques Bacot, Introduction to J. Hackin's *L'Art Tibetain*, Paris, 1911, p. xx; Jacques Bacot, *Decorations Tibétaines and Kunstgewerbe in Tibet*, Introductions.
- ⁷ Unless otherwise noted, iconographical information throughout the text is derived from the following sources: L. Austine Waddell, *The Buddhism of Tibet*, London, 1895; Alice Getty, *The Gods of Northern Buddhism*, Oxford, 1914, and Antoinette K. Gordon, *The Iconography of Tibetan Buddhism*, New York, 1939. The term Tantric is derived from the Tantras or Hindu books in which the doctrine is expounded. Tantric iconography, which entered Tibet with Buddhism, is distinguished by the father-mother forms, multiplicity of limbs, the use of skulls and bone ornaments, weapons and flames.
- ⁸ Robert Byron, "Tibetan Appliqué-work," *The Burlington Magazine*, lviii, June, 1931, pp. 267-269, pl.
- ⁹ For the crossed *dorje* emblem see Alexandra David-Neel, *Tibetan Journey*, London, 1936, pp. 186-187, and n.i.; W. Y. Evans-Wentz, *The Tibetan Book of the Dead*, London, 1927, p. xxiii.
- ¹⁰ Dr. Schuyler V. R. Cammann.
- ¹¹ Tucci, *op. cit.*, Vol. I, p. 277 ff.
- ¹² Joseph F. Rock, "Life Among the Lamas of Choni," *The National Geographic Magazine*, liv, November, 1928, pp. 581-584, pl.; Theos Bernard, *Penthouse of the Gods*, New York, 1939, pp. 72-73, pl.; *Life*, June 12, 1939, p. 24, pl.; David Macdonald, *Twenty Years in Tibet*, Philadelphia, n.d., p. 134.
- ¹³ T. H. R. Candlin, "Dagoba Lamasery," *Asia*, xxxiv, October, 1934, pp. 620-623, pl.
- ¹⁴ Rock, *op. cit.*, pp. 604-605, 611, pl.; S. E. Kawaguchi, *Three Years in Tibet*, Benares and London, 1909, pp. 467-471; Waddell, *op. cit.*, pp. 510-511; Sir Charles Bell, *The Religion of Tibet*, Oxford, 1931, p. 101.
- ¹⁵ L. Austine Waddell, *op. cit.*, pp. 272, 507-508; Sarat Chandra Das, *A Journey to Lhasa and Central Tibet*, London, 1902, pp. 198-200, 117.
- ¹⁶ Bell, *op. cit.*, p. 130, pl.; William Woodville Rockhill, *Tibet, a Geographical Ethnographical and Historical Sketch Derived from Chinese Sources*, reprint from the Journal of the Royal Asiatic Society of Great Britain and Ireland, 1891, pp. 185-201.
- ¹⁷ See Mary Symonds and Lovisa Preece, *Needlework Through the Ages*, London, 1928, pl. xciii; Chapman, *op. cit.*, p. 103; Tucci, *op. cit.*, Vol. I, pp. 268, 317; information about the Labrang banner from Mr. M. G. Griebenow, a missionary in that area.