

ANTH 445-010 Technology of Cultural Materials: Metals

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First Annotated Bibliography

Subject: Tibetan Statuary

“Alsop, Ian.” *Phagpa Lokes’vara of the Potala*. Asianart.com. 6 October 2002.
<<http://www.asianart.com/articles/phagpa/index.html>>.

This article explores the origins of Tibetan statuary that appear to be copies of a single earlier piece, unlike the usual basis in a previously established textual type. It relays literary explanations of these images’ origins and tries to relate it to historical evidence/observation. This is a fairly difficult read if you are unfamiliar with the history, religion and art of Tibet.

Chaturued, Manjula and A. K. Singh. “A Tibetan Copper Head of Buddha: A new Find from Kinnaur.” *Proceedings of the 7th Seminar of the International Association for Tibetan Studies, Graz 1995*. Vol. 1. Ed. Ernst Steinkellner. Österreichische Akademie der Wissenschaften Philosophisch-Historische Klasse Denkschriften, Bd. 256. Wien: Österreichische Akademie der Wissenschaften, 1997. 127-129.

This essay gives a physical description of a large copper Buddha head found in Nesang village of district Kinnaur, Himachal Pradesh. It also tries to use this physical description to determine casting method, place and date of origin and size of entire lost statue. It also attempts to give the artistic influences and history of its subject matter and depiction style.

Fisher, Robert E. *Art of Tibet*. World of Art Ser. London: Thames and Hudson Ltd, 1997.

This work provides a comprehensive overview of Tibetan art in general, Buddhism’s spread into and development within Tibet, the Tibetan Buddhist pantheon/iconography and Tibetan artistic canons. It attempts, with a fair amount of success, to show a chronology of artistic characteristics and influences. This work also illustrates general and several detailed traits used to distinguish Tibetan statuary from that of neighboring countries. Overall, it is a good basic/beginning text.

Lo Bue, Erberto F. “Mercury-Gilding in Traditional Himalayan and Tibetan Sculpture.” *Proceedings of the 7th Seminar of the International Association for Tibetan Studies, Graz 1995*. Vol. 1. Ed. Ernst Steinkellner. Österreichische Akademie der Wissenschaften Philosophisch-Historische Klasse Denkschriften, Bd. 256. Wien: Österreichische Akademie der Wissenschaften, 1997. 573-582.

This essay covers the introduction of mercury- or fire-gilding to Tibet from India via Nepal and the Newari craftsmen. It gives a good first-hand account of the process as it occurred in the Nepal valley in 1979. It also talks about the surprisingly few changes in technology over the vast history of the process and the importance of tradition over newer electro-plating techniques.

London: the fall season 2001. Asianart.com and Asian Art in London. 7 October 2002. <<http://www.asianart.com/exhibitions/aalondon2001/index.html>>.

This is a collection of online exhibitions related to exhibitions that took place in London museums during the 2001 Fall Season. This site has links to quite a few good, high-quality images of pieces. Captions contain detailed physical descriptions of each work. These captions also include, to varying degrees, notes concerning production and iconographic background.

Pal, Pratapaditya. *Art of Tibet: A Catalogue of the Los Angeles County Museum of Art Collection. Expanded Edition.* Los Angeles: Los Angeles County Museum of Art, 1990. 185-231.

This work provides a fairly cursory introduction to the origination and development of Buddhist sculpture in Tibet. It does get across the point that it is difficult to classify areas/times of origin for most pieces due to lack of chronological/regional sculptural movements. The accompanying catalogue and captions come across as self-serving and egotistical because of the author's willingness to inform most predecessors and contemporaries that a majority of their classifications are wrong.

***The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection.* Asianart.com. 7 October 2002.** <<http://www.asianart.com/exhibitions/nyingjei/index.html>>.

This is an online exhibition with images taken from an exhibition at the Ashmolean Museum in Oxford that ran from October 6 – December 30, 1999. It has good examples of Tibetan statuary as well as some from India, Kashmir, Pakistan and Nepal. The captions do a fairly good job describing origins and diffusion of certain artistic characteristics/styles as well as those of subject matter. Its images are, for the most part, of exceptionally high quality.

Uhlig, Helmut. *On the Path of Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zürich.* Zurich: Museum Rietberg Zürich, 1995.

This work gives a good description of the spread of Buddhism and its art into Tibet from surrounding countries. It also covers the development of and influences upon different media and subject matter in Tibetan art. The catalogue highlights many fine examples of Tibetan statuary and the accompanying captions are detailed and provide information about the development of artistic and religious aspects of each piece.

Von Schroeder, Ulrich. *Indo-Tibetan Bronzes*. Hong Kong: Visual Dharma Publications, Ltd., 1981.

This work is an excellent resource for all things concerning Tibetan statuary. It provides information on the evolution of metallurgy, detailed descriptions of production techniques, standard guidelines for use and maintenance of religious statuary and information about iconography and alloy/ore distribution. This work splits Tibetan sculpture into two basic schools, gilt and non-gilt, based on production and country of influence. It also contains a wealth of high-quality crisp images, mostly in black and white.

Wilpert, Clara B. Ed. *Tibet: Buddhas, Gods, Saints*. Munich: Prestel Verlag, 2001.

This work provides many decent examples of Tibetan statuary and presents text in both English and German. It covers chronological/regional classification only slightly. It does, however, have its main focus on distinction and classification of the Tibetan Buddhist pantheon and therefore relays much information about artistic representational/iconographic forms.