

List of Illustrations

Figure 3.1	Kunzum Pass and some of the surrounding peaks, which are also known as the Glorious Goddess (dpal lha mo). Photograph by Mridul Surbhi.	47
Figure 3.2	Kunzum Temple (right) with stupa and prayer flags. Photograph by Mridul Surbhi.	48
Figure 3.3	Iron mortar and pestle. Courtesy Mridul Surbhi.	53
Figure 3.4	Amchi Nawang Tsering grinding rapeseed (<i>nyungs ma</i>) into fine powder, March 2023. Photograph by Mridul Surbhi.	55
Figure 4.1	The Offering of the Five Senses, one of several sets of offering articles mounted on the metok chöpa in 1991. Photograph by the author, 1991.	67
Figure 4.2	Coloured butter arranged on palettes according to hue. Work from the previous year is visible at the back and has been stripped of its outer layer of coloured butter ready for re-use. A lump of uncoloured yak butter is visible upper-right. Photograph by the author, 1991.	76
Figure 4.3	Adding blocks of coloured butter during early-stage work on the figure of Jambhala. Work on the figure of Samantabhadra is visible at the rear. The basin of iced water holds wooden tools. Photograph by the author, 1991.	78
Figure 4.4	The metok chöpa known as the Ocean of Sacred Food nears completion as the last flecks of gold leaf are added. Photograph by the author, 1991.	80
Figure 5.1	Handmade, handheld prayer wheel assembled, ready for use.	97
Figure 5.2	Handmade, handheld prayer wheel, component parts (bottom to top, left to right): washer, bamboo tube, drum with ball-and-chain governor, scroll, roof, pinnacle, and handle with a stick.	97
Figure 5.3	Prayer wheel washer, new.	103
Figure 5.4	Prayer wheel washer, worn down and split in two by the bamboo tube that rotates on top of it.	103
Figure 6.1	<i>Daphne</i> sp. used for making paper in Tibet and Nepal. Photograph by the author, 2015.	130

Figures 6.2 and 6.3	<i>Stellera chameejasme</i> plant and its root used for making paper in Dobe Shang, Ngamring, Central Tibet. Photograph by the author, 2013.	131
Figure 6.4	A woven type of paper made with a floating mould constructed with a wooden frame and attached woven textile. Photograph by the author, 2016.	133
Figures 6.5 and 6.6	The process of making paper in Nyemo, Central Tibet. Process of shaping the sheet of paper. Photograph by the author, 2013.	135
Figure 6.7	Monk in Tritten Norbutse monastery, Kathmandu, polishing the surface of a book leaf in preparation for writing. Photograph by the author, 2017.	136
Figure 7.1	The tangkha's front side, size of the painting 39 × 49 cm. Photograph by Diana Lange.	155
Figure 7.2	The tangkha's reverse side. Photograph by Diana Lange.	156
Figure 7.3	Two-wavelength reflectography, carried out with a hand-held USB microscope equipped with in-built light sources at 365 nm (left column) and 940 nm (right column), and an external lamp in the visible range (middle column). While most colourants become transparent in the NIR (near-infrared), carbon ink absorbs significantly in this wavelength range and appears black. The UV image makes corrections—or in this case damage—more obvious.	161
Figure 7.4	XRF spectra of the green and red colours on the map. The presence of mercury (Hg) indicates cinnabar (mercury sulphide), whereas the element copper (Cu) indicates a copper green pigment (probably malachite). The small amount of calcium (Ca) results from the supporting textile.	162
Figure 7.5	VIS spectra of a blue area with corresponding reference curve of ultramarine. The similarity of the course of both reflection curves is obvious.	162
Figure 7.6	Map of Mount Kailash at Tragyam Monastery in Dolpo (photograph by Edward Worcester)	167
Figure 7.7	Map of Mount Kailash introduced in this chapter (photograph by Diana Lange).	168
Figure 7.8	Extract of the reverse side showing the pencil inscription. Image Capture by Gerald Schnittger and Annette Keller, PhaseOne. Image Processing by Ivan Shevchuk, CSMC, University of Hamburg.	169

Figure 7.9	Infra-red photography of the inscription. Image Capture by Gerald Schnittger and Annette Keller, PhaseOne. Image Processing by Ivan Shevchuk, CSMC, University of Hamburg.	169
Figure 8.1	The Dorje Chang statue appraised by Barmiok Lama on 13 January 1913. Currently in the collection of National Museums Liverpool, accession no. 50.31.58. Courtesy of World Museum, National Museums Liverpool.	178
Figure 8.2	The collecting act	180
Figure 8.3	Barmiok Jedrung Karma Palden Chögyal (1871–1942) aka ‘Barmiak Lama’. Photograph taken around 1920 (photographer unknown). Image kindly sourced by Tashi Tsering. Courtesy of the Densapa Family.	189
Figure 8.4	Entry for Dorje Chang in the List of Curios. Courtesy of a private collection.	193
Figure 9.1	A digitally drawn approximate map of Spiti and the villages where the amchi mentioned in this chapter live. Map by Stuti Singh.	213
Figure 9.2	Mandah and dozul at the pharmacy of Amchi Lobsang Gyatuk and Amchi Sunil Bodh in Poh, 2023. The rabbit leg at the bottom right is used as a brush. Photograph by Stuti Singh.	216
Figure 9.3 a	The mandah used by Amchi Chhewang Namgyal, Khar, 2022.	217
Figure 9.3 b	A mandah carved with horizontal lines shown by Amchi Tsering Tashi in Tangti Gogma, 2022. Photographs by Stuti Singh.	217
Figure 9.4	Amchi Chhering Dorje from Kibber and his grinding mortar and pestle brought by his great-grandfather from Tibet, 2023. Photograph by Stuti Singh.	218
Figure 9.5 a	An iron barrel and pounder.	219
Figure 9.5 b	A mandah with a paintbrush, dozul and a few prepared formulas at the pharmacy of Amchi Chhering Dorje, Kibber, 2023. Photographs by Stuti Singh.	219
Figure 9.6 a	Iron barrel and pounder.	221
Figure 9.6 b	Amchi Lobzang Tenzin with his mandah in Mane Gogma. 2023. Photographs by Stuti Singh.	221
Figure 9.7 a	Amchi Sonam Dorje from Ka grinds all ingredients of one formula together on his mandah, 2022.	223
Figure 9.7 b	Amchi Sonam Dorje uses a fox leg to brush the ground-up medicine, 2022. Photographs by Stuti Singh.	223

Figure 9.8	The electric grinding machine of Amchi Chhering Dorje, Kibber, 2023. Photograph by Stuti Singh.	224
Figure 9.9	A manual grinding machine at the pharmacy of Amchi Lobsang Gyatuk and Amchi Sunil Bodh in Poh, 2023. Photograph by Stuti Singh.	225
Figure 9.10	Discarded raw materials used during smoke purification rituals by Amchi Chhering Norbu in Sagnam. 2023. Photograph by Stuti Singh.	230
Figure 9.11	Inherited animal horns used for storing precious raw materials at the pharmacy of Amchi Lobsang Gyatuk and Amchi Sunil Bodh in Poh, 2023. Photograph by Stuti Singh.	231
Figure 10.1	The technical process. Illustration by the author.	249
Figure 10.2	Reduction of complexity. Illustration by the author.	251
Figure 10.3	The ‘paper doll’ principle as a building kit. Illustration by the author.	253
Figure 10.4	Fanned-out illustration of the durdak performer. Illustration by the author.	254
Figure 10.5	Reduction of colours. Illustration by the author.	255
Figure 10.6	An illustration sheet showing sleeve and collar widths and lengths of go, with measurements, for different statuses, from commoners (far right) to the king (far left). Illustration by the author.	259
Figure 10.7	Illustration sheets showing the range of differently coloured zen worn by monks of different rank and position, from lay practitioners and novices (far right) to the Je Khenpo (far left). Illustration by the author.	260
Figure 11.1	The statue of Manjushri at the Namgyal Institute of Tibetology before its restoration. Photographs by Namgyal Institute of Tibetology. Used with permission.	277
Figure 11.2	The statue of Manjushri at the Namgyal Institute of Tibetology after its restoration in 2018–19 (inventory n°NIT.S.2008.117, 1.67 m high, 1.15 m wide and 74 cm deep). Photographs by Namgyal Institute of Tibetology. Used with permission.	277
Figure 11.3	The reconsecration ceremony of the Manjushri statue in 2018–19 at the NIT museum. Photograph by Namgyal Institute of Tibetology. Used with permission.	285
Figure 12.1	A private collection of patags showcasing different permutations of blades and mountings. Photograph by Brian Shaw and Felicity Shaw, 2009. Used with permission.	297

Figure 12.2	The constituent parts of a patag: ① pommel (<i>mgo 'bur</i>); ② top quillon (<i>mgo 'bur gdan</i>); ③ eight-fluted hilt (<i>brgyad bzbur</i>) wrapped in silver wire (<i>dngul skud</i>); ④ bottom quillon called <i>khaser</i> ; ⑤ metal collar called <i>gonzho</i> ; ⑥ blade (<i>rdog ma</i>); ⑦ upper section of scabbard (<i>kha shan</i>); ⑧ wave design (<i>chu ris</i>); ⑨ middle section of scabbard (<i>sbug shan</i>); ⑩ lower section of scabbard (<i>mjug shan</i>); ⑪ sword tassel (<i>khab shubs dar phod</i>); ⑫ sword belt (<i>thag leb</i>); ⑬ sash (<i>glo bsrel</i>). Illustration by the author, 2024.	299
Figure 12.3	Pazaps participating in the New Year martial festival of Punakha. Photograph by the author, 2023.	307
Figure 12.4	A group of village pazaps in Chungsekha village. Photograph by Dawa Dukpa, 2023. Used with permission.	309
Figure 12.5	Outgoing parliamentarians taking off their kabneys and patags. Photograph by the National Council of Bhutan, 9 May 2023. Used with permission.	311
Figure 12.6	Gyentag, a new parallel insignia for decorated women. Photograph by the author, 2023.	315
Figure 13.1	The introduction of the gau in <i>Dreaming Lhasa</i> , which is shown in Dhondup's hands in a close-up shot from above (Photo Courtesy: White Crane Films)	325
Figure 13.2	The gau as a catalytic object is at the centre of Dhondup's meetings with Tse Topgyal, Ghen Rabga and Loga (clock-wise), and initiates the conversations between the characters by building a trust-based relationship. (Photo Courtesy: White Crane Films)	334
Figure 13.3	Opening the amulet box and revealing the cyanide capsule along with the white scarf and Dalai Lama portrait (Photo Courtesy: White Crane Films)	335
Figure 13.4	The amulet box in Karma's hands at the beginning and end of the film, respectively, symbolically marking her changed relationship with the object. (Photo Courtesy: White Crane Films)	339

