IN THE FOOTSTEPS OF THE MASTERS

STUDIES IN ASIAN ART AND CULTURE | SAAC

VOLUME 7

SERIES EDITOR
JULIA A. B. HEGEWALD

JULIA A. B. HEGEWALD

IN THE FOOTSTEPS OF THE MASTERS

Footprints, Feet and Shoes as Objects of Veneration in Asian, Islamic and Mediterranean Art

ebv BERLIN

EBVERLAG

Bibliographic information published
by Die Deutsche Bibliothek

Die Deutsche Bibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographical data is available on the internet at [http://dnb.ddb.de].

Coverdesign: Ulf Hegewald. Jaina foot stone from Maṅgī Taṅgī in Maharashtra (Photo: Julia A. B. Hegewald).

Overall layout: Rainer Kuhl

ISBN: 978-3-86893-332-1

Internet: www.ebverlag.de
E-Mail: post@ebverlag.de

Printed and bound by: Hubert & Co., Göttingen

Printed in Germany

IN MEMORY OF
FALK REITZ
(1959–2014)
AND
DINA BANGDEL
(1964–2017)

Table of Contents

CHAPTER 11

Enlightened Presence: On the Representation of Footprints and Handprints on Tibetan Buddhist Painted Scrolls

Elisabeth Haderer

PREFACE

> All types of *pāda*, as well as print *thangkas*,[1] especially footprint *thangkas*, are to some extent strange phenomena because the sole of the foot, the lowest part of the body and something which is never seen, is emphasized and foregrounded as central to the sculpture or the painting
>
> (Selig Brown 2000: 38).

Tibetan 'painted scrolls' (Tib. *thang ka*) displaying handprints and footprints are one of the most fascinating and symbolically complex subjects within Tibetan Buddhist art. According to the US-American art historian Kathryn Selig Brown (2004; 2000), who did an extensive study on Tibetan painted scrolls displaying handprints and footprints, *thangkas* bearing footprints appeared for the first time around the eleventh century CE in Tibet, and *thangkas* bearing handprints around the sixteenth century.

The custom of taking the fingerprints or handprints of an important person such as the fifth Dalai Lama Ngawang Lobsang Gyamtso (Tib. *Ngag dbang bLo bzang rGya mtsho*) (1617–1682) to sign important documents—like an important proclamation that he issued in 1679 in order to entrust his political affairs to his young regent Sanggye Gyatso (Tib. *sDe srid Sangs rgyas rGya mtsho*) (1652–1703)—had already existed in Tibet since about the ninth century CE. At this time the custom of taking the footprints and later as well the handprints of a

[1] This is an example of how the term 'print *thangka*' is used in the literature to refer to *thangkas* with footprints and/or handprints. I will use the word 'print *thangka*' in this sense as well.

'Buddhist teacher' (Skt. *guru*; Tib. *bla ma*) was then something new in Tibetan Buddhism.[2]

In fact, the Indian *buddhapāda* tradition had the strongest influence on the development of the Tibetan *guru pāda* tradition. Selig Brown states that "it is unlikely, however, that it was the only influence" (Selig Brown 2000: 34).

In this chapter[3] I will discuss some Tibetan paintings that display single footprints (Plate 11.7), footprints in combination with handprints (Plates 11.8–11.11), and just handprints at the back of a painting made for the purpose of consecration (Plates 11.12, 11.13). All these paintings roughly date to the eighteenth to twentieth centuries and belong to the Kagyu (Tib. *bKa' brgyud*) and Nyingma (Tib. *rNying ma*) traditions of Tibetan Buddhism. Some of the *thangka*s (Plates 11.7, 11.8, 11.11) were already discussed and dated by other authors, while the others (Plates 11.9, 11.10, 11.12) are analysed here for the first time.

The art historical methodologies that I apply to analyse these works of art are (a) the formal description of content, subject, and iconography, (b) the iconographic and stylistic comparison to other works of art, (c) the analysis and interpretation of the collected data, and (d) a conclusion with regard to the authenticity of the prints, the identity of the main figures, and the dating of the *thangka*s.

As far as Plate 11.12 is concerned, I would like to especially thank Amchi Anna Elisabeth Bach, who is a German doctor of traditional Tibetan medicine (Tib. *so ba rig pa*) and the head of the Sowa Rigpa Foundation in Boppard, Germany, which was founded in 2015. She owns a very special *thangka* that depicts a Medicine Buddha in the 'State of Highest Bliss' (Skt. *Saṃbhogakāya*; Tib. *longs spyod rdzog pa'i sku*) and some of the 'lineage holders' and Buddhist figures of the Yuthog Nyngthig (Tib. *g.Yu thog sNying thig*) Terma (Tib. *gter ma*) tradition at the front and a pair of human handprints on the back (Plates 11.12, 11.13). On several occasions Mrs Bach allowed me to see, study and take pictures of the *thangka*.

Updating to the present time, I will discuss for the first time some contemporary plaster casts displaying the handprints and footprints of modern Tibetan Buddhist teachers (Plates 11.14–11.20). These belong to the Diamond Way Buddhist centres of the Tibetan Buddhist Karma Kagyu school in Graz and Vienna in Austria, in Rendsburg and Langenhorn in northern Germany and in Maribor in Slovenia. In connection with these, I would like to thank Bernhard

[2] It has not been proven, whether the representation of footprints and handprints was common before the time of Buddhism in Tibet (before ca. the eighth century CE). For example, there are no petroglyphs and so forth showing such prints (Selig Brown 2004: 19).

[3] I would like to thank Prof. Dr. Kenn Mály for proofreading my chapter.

Paier from Graz, Eva Jaworszky from Vienna, Christian and Tonia Lüer from Rendsburg, Christian Ostermann from Langenhorn and Božidar Pučnik from Maribor for providing detailed information and pictures of the prints.

Concerning the research on Tibetan print paintings, the art historian Dr. Kathryn Selig Brown did an in-depth study on this special Tibetan art tradition. In her dissertation (Selig Brown 2000), she analysed nearly all of the then known print *thangkas* in the collections of international museums, Tibetan monasteries and private collectors. In addition to that she translated three Tibetan texts (*sDe srid Sangs rgyas rgya mtsho* 1700, *Ngag dbang blo bzan rgya mtsho* 1987, *Phag mo gru pa* 1997) that deal with the production, function and consecration of this sort of paintings (see also p. 543). She also interviewed several contemporary high-ranking Tibetan Buddhist teachers on this topic, such as the fourteenth Dalai Lama Tenzin Gyatso (Tib. *bsTan 'dzin rgya mtsho*) (born in 1935). Therefore, I will mainly refer to Selig Brown's publications (2000, 2004) as secondary sources.

As an introduction, I will first give a more general outline on the development of the Tibetan print tradition. Then I will elaborate on the single works of art (Plates 11.7–11.18). Finally, the main results of this study will be presented in the conclusions.

INTRODUCTION: THE REPRESENTATION OF FOOTPRINTS AND HANDPRINTS IN TIBETAN BUDDHIST ART

> Although footprints, and to a lesser extent handprints, appear in many of the cultures influenced by Buddhism, these symbols are primarily concentrated in the Buddhist iconography of India and Tibet. […] The tradition does not seem to have been popular in Nepal. In East Asia, neither China nor Korea appears to have adopted the worship of prints, although Japan has a number of carved examples. In Southeast Asia, *pāda* (footprints) seem to be a later tradition as most of the extant examples date from the 11th–16th centuries, though a few early examples do exist (Selig Brown 2000: 2–3).

In general, Tibetan *thangkas* displaying footprints appeared first by the eleventh century, while the additional representation of handprints became common by the sixteenth century.

Early *thangkas* with footprints only were mainly produced by the Kagyu and the Kadampa (Tib. *bKa' gdams pa*) traditions from the eleventh to the fourteenth centuries, while since the fifteenth century *thangkas* showing handprints and footprints were preferred by the Geluk (Tib. *dGe lugs*). Later, in the seventeenth century, the print *thangka* tradition was also adopted by the Nyingma tradition. The depiction of handprints and footprints on the front of *thangkas* seems to have ceased by the beginning of the twentieth century (Selig Brown 2000: 99; Selig Brown 2004: 21).

Several Tibetan authors address the issue. Phakmo Drupa (1110–1170), a famous *lama* of the Tibetan Buddhist Kagyu school traces the print tradition to the historical Buddha Śākyamuni (Tib. *sangs rgyas shakya thub pa*) (ca. 563–483 BCE)[4] and to the Indian *paṇḍita* Atiśa[5] (982–1054), who spent twelve years (1042–1054) travelling and teaching in Tibet in the eleventh century (Selig Brown 2000: 55, 56, 140). Whereas others like Jigten Sumgon (1143–1217), also known as Digungpa, who was an important disciple of the Phakmo Drupa, writes that Marpa Lotsawa (Tib. *Mar pa Lo tsa ba*) (1012–1097), the founding father of the Karma Kagyu tradition and an important translator of Indian texts into Tibetan, brought a cloth with the footprint of his Indian teacher Nāropa (956–1040). The footprint is reported to have been imprinted into a crystal, Nāropa had pressed his foot against. Sometimes the print tradition is associated with Gampopa Sonam Rinchen (Tib. *Gampo pa bSod nams Rin chen*) (1079–1153), who was the main disciple of the *yogi* Milarepa (Tib. *Mi la ras pa*) (1040–1123) and a Karma Kagyu lineage holder (Watt 2017).

Although Tibetan foot- and handprints were idealised, for example, Indian *buddhapāda* (Plate 11.1), they were eventually made by humans. This is suggested by textual and visual evidence, even though none of the paintings has yet been subjected to scientific analysis in order to verify this hypothesis. All the prints that Selig Brown has examined in her study are life-size and, although they generally look alike, they differ in size by up to two centimetres. The fact that footprints and handprints are sometimes not level and that the figures and details are arranged around the prints is another indication for actual prints. Otherwise, the artist would have certainly aligned the prints exactly. Indeed, three *thangkas* (Plates 11.2–11.4) show actual handprints and footprints with

[4] Based on recent archaeological finds from 2013 to 2018 by Prof. Dr. Coningham and his research team from the University of Durham in Great Britain, the historical Buddha Śākyamuni is supposed to have lived some centuries earlier than previously assumed (Poudel 2018). This assumption is opposed by scholars such as Prof. Dr. Gombrich (Gombrich 2013).

[5] The register (Tib. *dkar chag*) of the Radreng monastery (Tib. *Rwa spreng*) in Lhasa, Tibet Autonomous Region (TAR) lists a *thangka* that displays Atiśa's footprints. It was consecrated by Atiśa and made for his disciple and translator Nagtso (Selig Brown 2000: 55, 56).

Plate 11.1 Footprints of the Buddha, Pakistan, Gandhara region, second century CE, grey schist, 80 x 127 cm, Collection of the Yale University Art Gallery, New Haven, Connecticut, USA.

recesses at the balls of the thumb, the pads, the heels, the phalanxes and the lines of the prints. These recesses were partly filled with colour. Furthermore, either of the handprints in Plate 11.3 is blurred or the fingers show natural deformations (Selig Brown 2000: 163, 211–214; Selig Brown 2004: 21, 22).

The primary visual connection between Indian and Tibetan footprints are the special symbolical marks of a Buddha, in most cases the '*dharma* wheel' (Skt. *dharmacakra*; Tib. *chos kyi 'khor lo*)[6] or the 'lotus' (Skt., Tib. *padma*), in the centre of each foot.[7] Indian *buddhapāda* usually also show the *nandyavarta* or

[6] In Buddhism the wheel is also one of the magical weapons possessed by a universal monarch (Skt. *cakra-vartin*). It is said to conquer without conflict any region where it rolls. In a similar sense, the wheels at the feet of the Buddha symbolise the dominion of the *dharma* wherever the Buddha walked (Lopez 2004: 10).

[7] The symbols on the feet belong to the thirty-two major marks (Skt. *lakṣaṇa*) of the physical body of a Buddha. According to Buddhist tradition, these marks of perfection are the embodiment of his enlightened virtues and have been accumulated through many lifetimes by his deeds as a Bodhisattva (Tib. *byang chub sems dpa'*) for the benefit of all sentient beings. The classical Indian texts—, for instance, the *Lakkhana Sutta* (Discourse on the Marks)—also mention some marks regarding his feet and hands: (1) feet with level tread, (2) the signs of thousand-spoked wheels on the soles of the feet, (3) projecting heels, (4) long fingers and toes,

Plate 11.2 Jamgon Kongtrul Lodro Thaye (1813–1899) with his handprints and footprints, *thangka*, Tibet, mid-to-late nineteenth century, private Tibetan collection.

svastika symbols on the toes (Plate 11.1). The *lakṣaṇa* of the Buddha's flat feet is represented in Tibetan paintings by completely covering over the feet and their natural marks such as the arch or creases with paint, thereby identifying the *lama*'s footprints with those of the Buddha. On many Tibetan print *thangkas*, the luminosity of the Buddha's feet is complied with by gilding the prints. The main visual distinction is that the feet on Tibetan print *thangkas* have natural-looking toes of unequal length, whereas the toes of Indian *buddhapāda* are usually all of the same size, presumably referring to the *lakṣaṇa* of long toes. Quagliotti (1998: 16) mentions that *buddhapāda* were generally created facing downwards, with the toes pointing towards the viewer in accordance with their position in the monument. On the other hand, in Tibetan paintings the feet almost always stand on their heels with the toes facing upward (Selig Brown 2000: 40–43).

(5) soft and tender hands and feet, (6) net-like hands and feet, among other things (Lopez 2004: 9, 10). In one place his hands are described as soft as cotton, having lines on his hands that are clear, deep, and long (Selig Brown 2004).

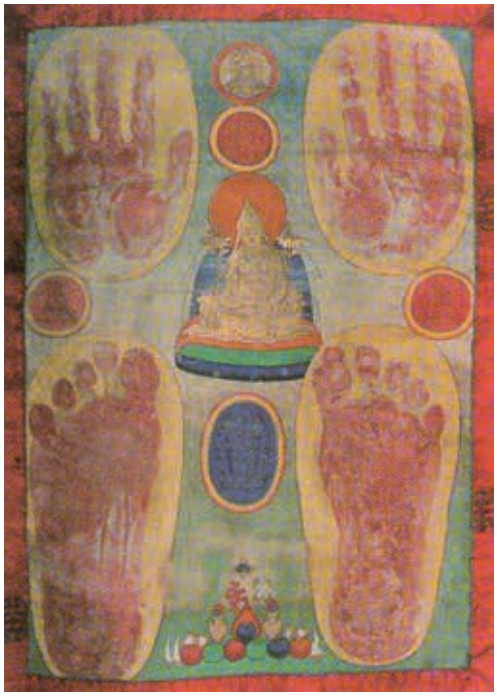

Plate 11.3 Jamyang Khyentse Wangpo (1820–1892) with his handprints and footprints, *thangka*, Tibet, mid-to-late nineteenth century, private Tibetan collection.

With regard to the dating, given the fact that the prints on the *thangka*s are the actual handprints and/or footprints of a *lama*, the paintings can be relatively accurately dated to the print-maker's life (Selig Brown 2004: 21).[8]

Tibetan Sources on Print Thangkas

> It is said that the person [who provides the footprints] must be one who possesses love, compassion, and the aspiration to *enlightenment*. It is said that the disciple who requests the footprints must be one who possesses the utmost reverence and devotion
>
> (Phag mo gru pa 1997).[9]

[8] Nevertheless, it needs to be considered that the rest of the composition might have been painted before or after the making of the prints.
[9] Cited in Selig Brown (2000: 294).

Plate 11.4 Chogyur Lingpa (1829–1870) with his handprints and footprints, *thangka*, Tibet, mid-to-late nineteenth century, private Tibetan collection.

In the twelfth century the above mentioned Phakmo Drupa composed a text entitled 'Requesting Footprints' (Tib. *Rin po che mtha'i rtsa bas mdzad pa'i zhabs rjes zhu ba'o*). The text covers five folios and deals with the preparation, production, consecration and purpose of prints (Selig Brown 2000: 139, 140).

Concerning the preparation, Phakmo Drupa mentions that the disciples have to ask their teacher three times to give his footprints and have to offer flowers. The teacher is supposed to remain silent for the first and second requests, accepting only on the third request. Once the teacher has agreed to make footprints, the student is instructed to prepare a clean piece of cloth (Tib. *ras dri ma med*) and a colouring agent made from saffron.

While making the prints, both the master and the student should generate *bodhicitta* (Tib. *byang chub kyi sems*), the aspiration "that all sentient beings may attain the state of enlightenment free from suffering and endowed with happiness" (Selig Brown 2000: 295)—and are also advised to meditate. Then the colour is applied to the *lama*'s feet, and he is asked to put his feet on the

cloth. After the prints have been made, "it is important to make a good drawing [Tib. *ri mo*] of lac and then conceal it" (Selig Brown 2000: 295). Thus, the prints are covered with paint by an artist, who also adds the surrounding iconography (Selig Brown 2000: 141–143).

The fifth Dalai Lama's autobiography (Ngag dbang blo bzan rgya mtsho 1987) and his biography (sDe srid Sangs rgyas rgya mtsho 1700) written by his regent Desi Sanggye Gyatso in the seventeenth century both provide a wealth of information on print-bearing *thangka*s.

Both texts recount that the fifth Dalai Lama got inspired to ask his revered Nyingma teacher Terdak Lingpa (Tib. *gTer bdag gling pa*) (1646–1714) to give his footprints (Tib. *rjes*) during the consecration of some Buddhist works of art. Furthermore, it is mentioned that the Dalai Lama had not asked his other *lama*s for their prints because of "laziness (Tib. *le los*)" (Selig Brown 2000: 202). It is interesting that the Dalai Lama decided spontaneously to make this *thangka*, not asking Terdak Lingpa three times for his prints as advised by Phakmo Drupa. Significantly, both authors state that the hands and feet of Terdak Lingpa were imprinted and not drawn or traced. Then, the artist Nyemo Karma (Tib. *sNye mo Karma*) was found, who created the rest of the iconography around the prints. Selig Brown writes that neither the Dalai Lama nor Sanggye Gyatso refer to the print *thangka*'s purpose (Selig Brown 2000: 200–205, 209; Selig Brown 2004: 24).

THE FUNCTION AND MEANING OF PRINT THANGKAS

In general, feet and footprints play opposing roles in the Indian and Tibetan cultures. On the one hand, feet are considered to be lowest in the bodily hierarchy—to touch or point to someone with one's foot is an insult—while on the other hand, a common expression of respect and humility is to venerate the feet, footprints, or even the sandals of a revered person or an image of a deity. "To perform reverence to the master's feet" (Selig Brown 2004: 18) is a frequent phrase in ancient Indian Buddhist texts and it is still common in present-day India to stoop, in order to touch the feet of a revered person. In Hinduism, for example, the worship and touching of the footprints of the Hindu god Viṣṇu "gives balance to all existence" (Selig Brown 2000: 37; Selig Brown 2004: 17, 18).

Blessing

In the Tibetan Buddhist tradition, it is believed that blessing (Tib. *sbyin labs*)[10] can also be passed through the hands and even the feet of a *lama* (Selig Brown 2000: 91, 96).

A concept basic to Tibetan Buddhism is regarding the teacher or *lama* as the Buddha. To a certain extent the teacher is considered to be even more important than the Buddha, because the teacher voluntarily stays in *saṃsāra* (Tib. *'khor ba*) in order to guide the sentient beings on their own path to enlightenment, while the Buddha himself is not present in human form any more. Thus, by venerating the handprints and footprints of the *lama*, Tibetan Buddhists simultaneously venerate the Buddha.

Relics

Schopen has shown that Buddhists experienced the Buddha to be still present at sites associated with his life or in relics.[11] The relics themselves are thought to be "infused with" (Schopen 1997: 127) the qualities of the Buddha. In fact, the relic is thought to be the same thing as the actual Buddha and the same behaviour is shown to both (Schopen 1997: 127).

In a very similar sense, Tibetan Buddhists believe, that when the teacher has touched or come into contact with something, his or her presence and enlightened energy passes over to the object and becomes inseparable with it. It is thought to stay there even after the teacher's death.[12]

All the contemporary Tibetan Buddhist *lama*s who were interviewed by Selig Brown on the meaning of print *thangka*s think that they indicate "special blessings" and are "memories or a souvenir of the teacher" (Selig Brown 2004: 26).

---

[10] The Tibetan term *byin rlabs* properly goes back to a translation of a Chinese word during the introduction of Buddhism into Tibet around the eighth century CE. According to Martin (1994: 274, 306) it is not a literal translation of the Sanskrit term *adhiṣṭhāna* ('being near', 'resting upon', 'indwelling', and so forth). Its philologically correct meaning is 'received by giving'. The Buddhist practitioner receives a 'gift' from the *lama* or a consecrated object. This 'gift' is intended to help develop the same spiritually accomplished qualities of the giver in the recipient.

[11] In Buddhism three categories of relics are distinguished: (1) the bodily remains of the Buddha and other saints; (2) objects that came into contact with or were associated with them; (3) the teachings of the Buddha (Skt. *dharma*; Tib. *chos*), including scriptures, *dhāraṇī*s, and so forth (Bentor 1994: 16).

[12] In Tibetan Buddhism there also exits the practise of laying one's clothes on the ground, for a *lama* "to step on and bless". Generally, anything that has come into contact with a *lama*'s body is denoted a 'clothing relic' (Tib. *sku bal*) (Selig Brown 2000: 83, 143).

For example, Khamtrul Rinpoche[13] (Tib. *Khams sprul rin po che*) owns a *thangka* with the handprint of the fourteenth Dalai Lama on the back. He said the following about this *thangka*: "For me, the thangka with the Dalai Lama's handprint is very precious. I consider it the same as the Dalai Lama. I will not sell it even if someone is willing to pay one million American dollars" (Selig Brown 2004: 26).

Magical Powers

In an interview the recent fourteenth Dalai Lama "has joked that only secondary lamas put their imprints on cloths because the most powerful ones make prints in the rock" (Selig Brown 2004: 20).

> In the Himalayas there exists a multitude of 'actual' imprints of feet and hands in rocks and caves that are ascribed to lamas and *yogi*s that had developed 'magical powers' (Skt. *siddhi*; Tib. *dngos grub*) such as healing, divination, synchronicity or the ability to transform weather and matter. In the Karma Kagyu tradition it is said that "the *yogin* has the power over the four elements." (Thinley 1980: 16) These *siddhi* have already been mentioned as the result of advanced and long-term meditations in the Buddhist *Palī* canon
>
> (Selig Brown 2004: 19).

According to the Tibetan Buddhist tradition, prints in the landscape serve to subjugate the forces of nature and disturbing energies such as demons; and it is the continual presence of the person in the form of the prints that also keeps the landscape subdued. For centuries, Tibetan families have owned cloths with footprints and handprints on it. These were usually kept in a box or hung near the family's altar. They were thought to be able to ward off severe weather and to carry healing powers as well. For example, when someone was ill, the cloth was placed on the head of the sick person (Selig Brown 2004: 20, 87).

In Tibetan literature, mainly in the hagiographies (Tib. *rnam thar*) of *lama*s and *yogi*s or in the Buddhist guides to Tibet's holy places (Dowman 2008), countless examples of handprints and footprints are mentioned. Padmasaṃbhava

[13] Selig Brown does not specify who of the currently two ninth Khamtrul Rinpoches, Shedrub Nyima (born in 1980) or Jigme Pema Nyinjadh (born in 1981), is meant here.

(Tib. *Gu ru Rin poche*), for example, is said to have left a lot of imprints of his feet and hands in rock.[14]

The emphasis of the Kagyu tradition on meditation and a close student-teacher connection is surely one of the reasons why the print *thangka* tradition was primarily practised within this Tibetan Buddhist school. Lama Shang (Tib. *Bla ma Zhang*) (1123–1193), who together with his teacher Gompa (1116–1169) founded the Tsalpa (Tib. *Tshal pa*) Kagyu sub-tradition in the twelfth century, even wrote a history of footprints in stone (Selig Brown 2000: 100–103). In the spiritual biographies of the Karma Kagyu lineage holders, many instances of imprints in rock or other materials such as water can be found.

Selig Brown mentions a footprint of the second Karmapa Karma Pakshi (1204–1283) that is said to be still kept in the 'main hall' (Tib. *lha khang*) of the Tsurphu (Tib. *mTshur phu*) monastery (Selig Brown 2000: 101). The seventh Karmapa Choying Gyatso (Tib. *Chos grags rGya mtso*) (1454–1506) "left his foot print permanently embedded in a hard stone" (Douglas & White 1976: 70). The eighth Karmapa (Tib. *Mi bskyod rDo rje*) (1507–1554)

> made a small marble statue of himself and with a piece of left-over marble he made an impression of his palm by squeezing it. When the statue was consecrated in the presence of many Lamas, Karmapa addressed it, asking if it was a good likeness of himself. The statue replied, 'Yes, of course!' much to the amazement of those present
>
> (Douglas & White 1976: 77).

Both the statue and the stone are said to have been preserved at the new Rumtek monastery in Sikkim, India, which became the sixteenth Karmapa's seat in exile in 1959. Besides that, the eighth Karmapa is said to have left footprints in various caves at a retreat place named Kampo Gangra. When the tenth Karmapa Choying Dorje (Tib. *Chos dbyings rDo rje*) (1604–1674) was forced to leave Tibet because of the difficult domestic political situation around 1642, he is reported to have "left a footprint permanently embedded on a large rock" at a place named "Shul Chu Karpo" (Douglas & White 1976: 88) (Plate 11.5). The fourteenth Karmapa Thegchok Dorje (Tib. *Theg mchog rDo rje*) (1798–1868) left a permanent footprint on a stone at the sacred Tibetan mountain Tsari. The fifteenth Karmapa Khakyab Dorje (Tib. *mKha khyab rDo rje*) (1871–1922) "performed a miracle by pushing his finger right into the hard rock. When he withdrew it, streams of milky water

[14] The life story of the sixteenth Karmapa (Tib. *Rang byung Rig pa'i rDo rje*) (1924–1981) even tells of "an impression of Padmasambhava's body in the rock" in the Kuje shrine in Bumthang in northern Bhutan (Douglas & White 1976: 113).

Plate 11.5 Footprint in stone, ascribed to the tenth Karmapa Choying Dorje (1604–1674), seventeenth century, Yunnan Province, China, 34 x 27.5 cm, Lijiang Municipal Museum (no. 5924).

flowed out of the hole" (Douglas & White 1976: 101) (Plate 11.6 left) and he is also reported to have left several footprints in rock (Plate 11.6 right). The sixteenth Karmapa is reported to have left a "footprint on the ice, and when the river melted later in the year it was found that this footprint was still visible in the water and again on the ice the following year" (Douglas & White 1976: 110). Also his dog and his horse are said to have left prints on a flagstone in front of a monastery.

Besides the Karmapas, the sixth Situpa Mipham Chogyal Rabten (Tib. *dMi pham Chos rgyal Rab brtan*) (1658–1682), who was "a great Sanskrit scholar, an astrologer, a doctor and a fine painter" (Douglas & White 1976: 156), and the tenth Situpa Padma Kunzang Chogyal (Tib. *Pad ma Kun bzang Chos rgyal*) (1854–1885), who "became a siddha" (Douglas & White 1976: 158), are mentioned to have left many footprints in rock (Douglas & White 1976: 78, 88, 99, 111, 113; Thinley 1980: 91, 92, 131).

Receiving Teachings

> If you wish to request a teaching from the footprints […] arrange for anyone suitable who has a vow—a monk, a novice, or layman—to read

Plate 11.6 The fifteenth Karmapa Khakyab Dorje pushes his finger into a rock. Detail of the *Life Stories of the Sixteen Karmapas*, contemporary wall painting, 2004, Karma Gardri Style, Dawa Lhadripa (born in 1961), Diamond Way Retreat Centre 'Karma Guen', Vélez-Málaga, Spain.

> the teaching three times. Think that the footprints are generated into the lama himself. […] Think that these teachings, moreover, are being spoken from the mouth of the lama three times […] It is said that if you do this, whatever practice, explanation, or teaching is done is no different from having been actually heard from the lama
>
> (Phag mo gru pa 1997).[15]

According to Phakmo Drupa the principal purpose of a print *thangka* is to "receive authorization for teachings one has not received" (Selig Brown 2000: 140, 294). What is meant by this statement is that the footprints are believed to be so imbued with the *lama*'s presence that a disciple can even receive teachings from them if the teacher is absent. This is achieved through meditation, by visualising the footprints as the teacher speaking. Phakmo Drupa further states

[15] Cited in Selig Brown (2004: 19).

that receiving teachings via the footprints is no different than hearing them from the *lama* in person. He also mentions that because the footprint teachings are "a secret commitment," (Selig Brown 2000: 210) it is important "to keep print thangkas hidden when not in use" (Selig Brown 2000: 210) (Selig Brown 2000: 85, 299; Selig Brown 2004: 19, 24).

EXAMPLES OF TIBETAN THANGKAS DISPLAYING PRINTS

According to Selig Brown, Tibetan handprint and footprint *thangkas* can be roughly organised into five categories, which are overlapping and fluid:

1) Paintings with footprints flanking a Buddhist figure (Plate 11.7),
2) Paintings with handprints and footprints flanking a Buddhist figure (Plates 11.8–, 11.9, 11.11),
3) Paintings with handprints and no footprints on the front,[16]
4) Paintings with handprints and footprints in the landscape (see also pp. 545–547),[17]
5) Paintings with handprints on the back used for consecration (Plates 11.12, 11.13).

The Representation of Footprints on Tibetan Thangkas

Selig Brown writes (2000: 151) that before the fifteenth century the only type of print *thangkas* created was *thangkas* displaying footprints only. Besides that, the majority of paintings shows a teacher of the Drikung (Tib. *'Bri gung*) or Taklung (Tib. *sTag lung*) Kagyu teacher and a 'meditational Buddhist figure' (Skt. *iṣṭa devatā*; Tib. *yi dam*)[18] in the centre of the composition that are flanked by the footprints. Usually, the *lama* is depicted smaller than and above the *yidam* (Selig Brown 2000: 152, 153).

The First Karmapa Dusum Khyenpa with Footprints[19]

The painting on silk shows a pair of feet standing on its heels on a lotus and a moon disc in the centre of the composition. The right foot bears a circle in its

16 These are quite rare in Tibetan Buddhist art.
17 In most paintings the prints are depicted in rock as a detail of a *lama*'s life story.
18 In most cases, the major *yidams* of the Kagyu tradition, Cakrasaṃvara (Tib. *'Khor lo bde mchog*) and Vajravārāhī (Tib. *rDo rje phag mo*), are depicted.
19 It has been reproduced in Plate 11.7.

Plate 11.7 The first Karmapa Dusum Khyenpa with Footprints, *thangka*, early fourteenth century, ink and colours on silk, 54.6 x 48.3 cm, Rubin Museum of Art, New York.

centre, which most probably indicates the faded mark of the wheel. Furthermore, it is distinguished by an "arched crease below and a y-shaped crease above" (Selig Brown 2000: 116).

To either side of the footprints are the Eight Auspicious Symbols[20] (Skt. *aṣṭamaṅgala*; Tib. *bkra shis rtags brgyad*). On the left side are from top to bottom: (1) the 'parasol' (Skt. *chatra ratna*; Tib. *rin chen gdugs*), (2) the 'golden fish' (Skt. *survanamatsya*; Tib. *gser gyi nya*), (3) the 'white conch' (Skt. *dakshinavarta śaṅkha*; Tib. *dung dkar gyas 'kyhil*), and (4) the 'lotus'. On the right side are

[20] "These objects, in addition to being generally auspicious, specifically create the proper environment for a Buddha. Their presence indicates that a Buddha is present and that the Buddhist Dharma is being or will be proclaimed" (Huntington & Huntington 1990: 15–40).

Plate 11.8 The tenth Shamarpa Chodrub Gyatso (1741/1742–1792), *thangka*, eighteenth century, mineral pigment and gold on cotton, 71.12 x 36.83 cm, Rubin Museum of Art, New York.

from top to bottom: (5) the 'treasure vase' (Skt. *nidhana khumba*; Tib. *gter chen po'i bum pa*), (6) the 'knot of long life' (Skt. *shrivatsa*; Tib. *dpal gyi be'u*), (7) the 'victory banner' (Skt. *dhvaja*; Tib. *mchog gyi rgyal mtshan*), and (8) the 'golden wheel' (Skt. *cakra*; Tib. *gser gyi 'khor lo*). Each symbol is entwined by a volute that meanders from a tendril of a central lotus stem, which grows from a small pond at the bottom of the painting.

In between the feet at the height of the toes sits the figure of a Karmapa[21] on a moon disc that rests on a lotus flower that also grows from the central stem.

[21] Watt states that as far as we know, there are four paintings known in the East and the West that depict a Karmapa with footprints (2010: Item 508).

Plate 11.9 The fifteenth Karmapa Khakyab Dorje (1871–1922) as a *yidam* in union with his female partner, *thangka*, probably middle of twentieth century or later, Tibet or Nepal, proprietor unknown.

Selig Brown states that this position "indicates an association between the *lama* and the footprints, which are life-size and human rather than Buddha-like in shape" (2000: 116).

The figure wears the significant black hat of the Karmapas, which is adorned at its front with a 'sun' (Skt. *sūrya*; Tib. *ni ma*) and a 'moon' (Skt. *candra*; Tib. *zla ba*) symbol. He is clad in the threefold Tibetan monk robes[22] and sits visibly in 'full meditation posture' (Skt. *padmāsana*; Tib. *rdo rje gdan*). Moreover, he performs the 'gesture of turning the *dharma* wheel' (Skt. *dharmacakra mudrā*;

[22] The 'lower cloth' (Tib. *mthang gos*), the 'other cloth' (Tib. *bla gos*), which is worn over the lower cloth, and the 'half skirt' (Tib. *sham thab*) or shawl. These symbolise the three enlightenend 'mind states' (Skt. *trikāya*; Tib. *sku gsum*) of a Buddha: *dharmakāya* (Tib. *chos sku*), *saṃbhogakāya*, and *nirmāṇakāya* (Tib. *sprul sku*).

Plate 11.10 'Four Session Guru Yoga Meditation' (Tib. *thun bzhi' bla ma'i rnal 'byor*) on the eighth Karmapa Mikyo Dorje, *thangka*, Gega Lama (1931–1996) (?), mid-to-end twentieth century, proprietor unknown. Above: detail.

Tib. *chos kyi 'khor lo'i phyag rgya*), which is typical of the first[23] Karmapa's iconography (Haderer 2007: 30, 31).[24] What also speaks for the depiction of the

[23] Selig Brown identifies the Karmapa as the third Karmapa Rangjung Dorje (Tib. *Rang byung rDo rje)* (1284–1339) without explaining her assumption (2004: 60, 61).

[24] My comparison of several existent representations of the third Karmapa from the thirteenth to the twenty-first centuries has shown that in 90 percent of all cases he is depicted with a

Plate 11.11 Mikyo Dorje, the eighth Karmapa with handprints and footprints, *thangka*, eastern Tibet, eighteenth (?) century, pigment and gold on cotton with silk border, 84.5 x 59.7 cm, mount: 132.1 x 91.4 cm, Norton Simon Museum, Pasadena, California, USA, Gift of Arnold H. Lieberman. Above: detail.

Plate 11.12 Medicine Buddha as *saṃbhogakāya* with handprints and inscriptions on the back (right), *thangka*, early-to-mid twentieth century (?), Nepal (?), 55 x 60 cm, private collection of Anna Bach, Sowa Rigpa Foundation, Boppard, Germany.

first Karmapa is that his hagiography mentions that he "made a clear imprint of his hand and foot on a rock" (Douglas & White 1976: 33) at the age of eleven, because he had obtained miraculous powers through meditation practice. However, the hagiography of the third Karmapa does not mention anything like this (Douglas & White 1976, 47–53; Thinley 1980: 55–58).

In accordance with the painting techniques that were used for *thangka*s with silk support,[25] the *thangka* displays "quick brushwork" (Selig Brown 2000: 207) no iconometric "lines of orientation" (Selig Brown 2000: 207)—which are usually indicated before a painting is created. Outlines in "black or red ink" (Selig Brown 2000: 207) and the predominantly red, golden and green colours are applied in a light very wash, so that the silk support shines through.[26] In addition, the shape of the *thangka*s' supports is square rather than the usual

different variant of the '*dharma* wheel gesture' and he is additionally holding two lotus flowers on which a 'bell' (Skt. *ghanta*; Tib. *dril bu*) and a 'diamond sceptre' (Skt. *vajra*; Tib. *rdo rje*) rest (Haderer 2007, vol. 2: 117, 118).

[25] Selig Brown mentions that silk *thangka*s show predominantly two compositional types, "those with footprints flanking an eleven-headed Avalokiteshvara and those with footprints surrounded by the eight auspicious symbols" (2000: 103, 104).

[26] Selig Brown writes that "by the 12th century, Chinese artists had perfected the application

Plate 11.13 Details of Plate 11.12.

rectangular shape, which is suggests that it was used as a consecratory insertion for a Buddhist statue or a *stūpa* (Tib. *mchod rten*) and so forth (Selig Brown 2000: 207, 208).[27]

The Representation of Footprints and Handprints on Tibetan Thangkas

Besides the addition of handprints by the sixteenth century, the shift from a *yidam* figure to a *lama* or historical person as the central figure in a print *thangka* was one of the major iconographic changes since the fifteenth century.

of a light layer of ground on silk and it is possible that their technology was used by Tibetan artists" (2000: 103).

[27] Silk *thangka*s could be easily folded into a small package for this purpose. Indeed, most of these *thangka*s show clear fold marks (Selig Brown 2000: 207, 208).

According to Selig Brown *thangkas* with handprints and footprints constitute the later corpus of print *thangkas* and can be divided into three categories:

(1) Portraits with handprints and footprints associated with the Gelukpa tradition, (2) Portraits with handprints and footprints associated with the Kagyu tradition, and (3) Portraits of the *lamas* belonging to the Rime (Tib. *ris med*) movement from the late nineteenth century.

Nearly all of these *thangkas* depict a *lama* or historical figure as the 'central image' (Tib. *gtso bo*) with a set of two handprints and footprints placed at the top and at the bottom of the image respectively. The footprints are usually larger than the Buddhist figures they flank, although their size gets noticeably smaller by the sixteenth century. From this time on the central figures were painted larger and were thus given more significance. As far as the iconography is concerned, it becomes simpler, with less emphasis on the representation of the accompanying figures, who embody a certain Buddhist tradition or lineage. The background consists of a sky with clouds, which generally takes two-thirds of the composition and a green strip of landscape with hills, lakes, plants and animals, which normally takes one third of the painting. Furthermore, most of the *thangkas* have a cotton support and were not used as ritual insertions for a Buddhist sculpture, a *stūpa* and so forth. Most probably the main function of these *thangkas* was to be a visual support for the meditation (Selig Brown 2000: 50, 120, 138, 139, 151–153).

The Tenth Shamarpa Chodrub Gyatso (1741/1742–1792)[28]

In this *thangka* the tenth[29] Shamarpa[30] Chodrub Gyatso (Tib. *Chos grub rGya mtsho*) (1741/42–1792) sits in full meditation posture on a dark blue sitting

[28] It has been reproduced in Plate 11.8.

[29] In a contemporary wall painting in Russia the tenth Shamarpa is depicted with the same iconographic features and is identified by an inscription (Haderer 2016: 75, 76). In fact, none of the known Shamarpa portraits that I compared in a comprehensive iconographic study (Haderer 2010, Haderer 2015, Haderer 2016) shows the same combination of features.

[30] The tenth Shamarpa Chodrub Gyatso was born in 1742 in Tsang in central Tibet. He was officially recognised by the thirteenth Karmapa Dudul Dorje (Tib. *bDud 'dul rDo rje*) (1733–1797) and by the eighth Situpa Chokyi Chungne (Tib. *Chos kyi 'bYung gnas*) (1700–1774). The tenth Shamarpa dedicated many years of his life to revive the Buddhist teachings in Tibet. When he was on a pilgrimage in Nepal, a war broke out between Tibet and Nepal. An influential minister of the Tibetan Gelukpa government blamed the Shamarpa for the political debacle. Subsequently, all the monasteries of the Shamarpa were confiscated and converted into Gelukpa monasteries. Furthermore, a law was passed that banned all future rebirths of the Shamarpa. After the tenth Shamarpa had died in Nepal at the age of fifty, no Shamarpa was officially recognised until the time of the fourteenth Shamarpa Mipham Chokyi Lodro (Tib. *Mi pham Chos kyi bLo gros*) (1952–2014) in the middle of the twentieth century (Douglas and White 1976: 150, 151).

cushion. The cushion is covered with an orange cloth bearing delicate gold patterns and it lies on an elaborately carved wooden throne pedestal. The pedestal is ornamented on its front with an upper and a lower stripe of meticulous lotus tendrils and with another stripe showing the repetitive motive of piles of radiating jewels in the centre. The backrest of the throne is covered with the same dark blue fabric as the sitting cushion and is ornamented with a golden *millefleurs* pattern. The Shamarpa's throne seat is surrounded by bluish-white Chinese mushroom (Chin. *lingzhi*; Latin: *ganoderma lucidum*) -shaped clouds that rise from behind the hill in the landscape. In front of the throne stands an elegant bluish-white Chinese table, the sides of which are perspectively reduced and on which several objects are standing, such as a vase, a flat bowl, a drinking vessel and another bowl with fruits.

The Shamarpa is depicted frontally and makes up the centre of the composition. He wears the characteristic red crown of the Shamarpas, which in regards to the form is equivalent to the black crown of the Karmapas. It has a pentagonal form and is decorated with a 'crossed or double diamond' (Skt. *vishva-vajra*; Tib. *rdo rje rgya gram*) and a sun and moon symbol at the front and has a golden top.[31] Both side parts are ornamented with stylised golden clouds and are bordered by two vertical golden decorative strips. These are studded with five differently coloured jewels. His head is surrounded by a dark blue aureole. He has got a youthful face with even features and full lips. In his left hand, which rests in the 'meditation gesture' (Skt. *jñānī-mudrā*; Tib. *mnyam bzhag phyag rgya*) in his lap, is a blue 'wish-fulfilling jewel' (Skt. *cintāmaṇi*; Tib. *yid bzhin nor bu*). With his right hand he performs the 'gesture of granting refuge' (Skt. *śaraṇagamana-mudrā*; Tib. *skyabs sbyin gyi phyag rgya*) in front of his heart.

In the dark blue sky appear two golden-coloured handprints, which show traces of wheel symbols in the centre of the palms and lines at the finger tabs and the palm of the thumbs. In the landscape in the background two life-sized feet, showing the same features as the handprints, are depicted at the left and right side. All four prints rest on green lotus supports with pink petals, which symbolises the purity of the prints.

In the space between the handprints appears the Yidam Vajravarāhī and between the footprints the main 'protector' (Skt. *dharmapāla*; Tib. *chos skyong*) of the Karma Kagyu lineage, the two-armed Mahākāla (Tib. *mGon po nag po*).

Jackson (1999: 86, 127) dates the painting to the nineteenth century, while Selig Brown suggests the early-to-mid eighteenth century, based on the "appearance of the central enthroned figure, the landscape, and the flames

[31] However, the ruby that is normally found at the top is missing here.

behind the Bernak jen" (2000: 189). I recommend a dating at the beginning of the nineteenth century due to the 'atmospheric', spatial landscape, the Chinese stylistic elements such as the mushroom clouds and the furniture, the refined cloth patterns, the subtle facial features of the Shamarpa and the mature, fine representation of the accompanying figures. This dating would also correspond with the life dates of the tenth Shamarpa.

The Fifteenth Karmapa Khakyab Dorje (1871–1922) as a *Yidam* in Union with his Female Partner[32]

In this unusual representation the fifteenth[33] Karmapa is depicted in sexual union with his female partner. The Karmapa is white and he wears the black crown as well as the jewels and the rainbow-coloured trousers of a Bodhisattva in the *saṃbhogakāya*. His partner is blue and she also wears the crown and the jewellery, which symbolises this state of enlightenment.

The Karmapa sits in full meditation posture, while his partner embraces him with her legs. He has both his hands crossed at his chest in the 'diamond gesture' (Skt. *vajra mudrā*; Tib. *rdo rje phrag rgyas*), while in the right hand he holds a diamond sceptre and in the left hand a bell.[34] Karmapa's partner holds a 'chopping knife' (Skt. *karttrika*; Tib. *gri gug*) in her right hand and a 'skull cup' (Skt. *kapāla*; Tib. *thod pa*) in her left hand.[35]

The couple sits on a white moon disc and a white lotus, which rest on a polygonal wooden throne pedestal, which in turn is decorated with ornamental borders and Tibetan 'lion' (Skt. *simha*; Tib. *seng ge*) figures.[36] The Karmapa is surrounded by an ultramarine blue halo that is edged by a rainbow. His head is circled by a green halo and from his body emanate fine golden waves.

In the blue sky above appear the blue Buddha Samantabadhra (Tib. *Kun tu bzang po*) (centre), Padmasaṃbhava (left) and the *mahāsiddha* Saraha (right). At the bottom of the painting, in between the hills of the landscape, the Yidams Cakrasaṃvara (left) and Vajravarāhī (right) and the protector Mahākāla (centre) are depicted in a mirrored arrangement. Furthermore, ensembles of the 'Eight

[32] It has been reproduced in Plate 11.9.

[33] Based on the fact that there exists a 'Guru Yoga meditation' on the fifteenth Karmapa and the fifteenth Karmapa was also a 'terton' (Tib. *gter ston*), who was married with three wives with whom he had several children (Douglas & White 1976: 101–103; Thinley 1980: 125–127), it is evident that it is the fifteenth Karmapa, who is depicted in this painting.

[34] These symbolise the inseparability of *dharma* methods (for example, meditation) and highest wisdom or the enlightened male and female principles (Beer 2003: 132, 317).

[35] These symbolise the wisdom of "cutting through all conceptual ideas" and the method of "preserving the bliss" (Beer 2003: 163).

[36] The lion figures are a symbol of the Buddha's or in this case Karmapa's supremacy (Beer 2003: 97). They also correspond with the Karmapa's Tibetan epithet *rgyal ba*, 'Victor'.

Auspicious Symbols' (middle), the 'Seven Jewel Insignias of the Cakravartin' (Skt. *saptaratna*; Tib. *nor bu cha bdun*) (right) and a bowl with diverse offerings (left) are arrayed between them.

Two life-sized red-coloured handprints and two golden-coloured footprints with *dharma* wheels at their palms and soles are shown standing upright on a moon disc and a lotus flower, with multi-coloured petals at the top and the bottom of the painting, respectively.

As far as the authenticity of the prints is concerned, certain stylistic indications—such as the overlapping of the throne pedestal with the footprints, the slightly oval shape of the Karmapa's body aureole, and the relatively small scale at which the accompanying figure are depicted—suggest that the prints were made first and that the figures and the iconographic programme were fitted around them afterwards. Therefore, it is quite possible that the prints are the original prints of the fifteenth Karmapa.[37]

'Four Session Guru Yoga Meditation' (Tib. *thun bzhi' bla ma'i rnal 'byor*) on the Eighth Karmapa Mikyo Dorje[38]

The eighth Karmapa Mikyo Dorje sits in full meditation posture on a lotus and a sun and a moon disc, which are placed on top of each other and thus are not visible to the eye (Buddhismus Stiftung Diamantweg 2009: 9). The Karmapa is shown in the *nirmāṇakāya*, wearing the threefold Tibetan monk robes and the black crown on his head. In his hands, which he has crossed in the 'diamond gesture' in front of his chest, he holds a diamond sceptre and a bell. He is surrounded by a blue-graded body aureole with a golden floral edging and a light blue head aureole. A further transparent circle that resembles a soap bubble is enclosing his figure.

The circle is surrounded by another broader transparent circle with a yellow edging. In it seven different coloured, naked *ḍākinī*s (Tib. *mkha' 'gro ma*) are dancing in an expressive manner. Their athletic bodies are vividly modelled through shading. All of them hold a skull cup and a 'hand drum' (Tib. *da ma ru*).[39] Their 'sphere' is encircled by another red-edged transparent aureole.

Along the central axis of the painting at the bottom of the painting, the Yidams Cakrasaṃvara and Vajravarāhī are standing one above the other.

---

[37] For a more detailed evaluation of the *thangka*, the back should to be checked for inscriptions and so forth.

[38] It has been reproduced in Plates 11.10 and 11.11.

[39] In a general sense, the hand drum of the *ḍākinī*s gathers all the *ḍākinī*s and "suffuses them with the sound of the great bliss" (Beer 2003: 159).

In the sky above the Karmapa in the centre eight small Karmapas are hovering among mushroom-shaped clouds. These are stretching out their hands and feet in the gesture of 'blessing of the four hands and feet' (Plate 11.10 above).[40]

The prototype or template for this painting might have been a similar representation of the meditation of the eighth Karmapa. (Plate 11.11) The *thangka* was painted in the new Karma Gardri (Tib. *karma sgar bris*) Style, which was developed by the eighth Situpa Chokyi Chungne (1700–1774) in the eighteenth century (Jackson 2009: 115–135). Typical features of this style are the depiction of the vast, nearly empty landscape in the background, the particularly finely rendered figures and details, the relatively small scale of the accompanying figures, the round shape of the figure's faces that reflects eastern Tibetan physiognomy, the light application of colours and the skilful painting of transparent objects such as aureoles and rainbows.

At the same time the three-dimensional 'effect' that is created by the arrangement of staggered layers of clouds around the base of the Karmapa's throne, providing some kind of 'illusionary' floor for the dancing *ḍākinīs*, points to a later dating of the *thangka*. Besides that, the small Karmapa figure at the top of the painting (right), which is depicted together with Padmasaṃbhava (left) and the Buddha Amitāyus (Tib. *tshe dpag med*) (centre), clearly shows the iconographic features of the fifteenth Karmapa. The Karmapa holds a diamond sceptre in his right hand at the level of his heart and a bell in his left hand in his lap.[41]

Pal ascribes the handprints and footprints in the painting to the eighth Karmapa and thus assumes that the *thangka* was made while the eighth Karmapa was still alive, from 1550 to 1554 (2003: 186). However, Selig Brown concludes that the prints on the *thangka* "are not Mikyo Dorje's actual prints" (2004: 45). She argues that the *thangka* was painted in the new Karma Gardri Style of the eighteenth century, thus refuting a dating to the middle of the sixteenth century. Furthermore, the inscription on the back is "preceded by the number two" (Selig Brown 2004: 45), which according to Selig Brown suggests that the *thangka* is "the second in a series" (2004: 45). Moreover, she thinks that the wording of the first sentence—"[…] his blessing was caused to descend as a support for the

[40] In Tibetan Buddhism raised hands indicate blessing (Tib. *byin labs*) and also protection which is generally expressed by the 'gesture of fearlessness or protection' (Skt. *abhayamūdra*; Tib. *mi 'jigs pa'i phya rgya*). Selig Brown assumes that this position seems "to indicate the attainment of the power to move matter" (2000: 102, 263). She also refers to a woodblock print of the first Karmapa on which he is shown with the same gesture.

[41] According to my comprehensive iconographic study of all sixteen Karmapas, only the fifteenth Karmapa is depicted with this specific combination of attributes and hand gestures in Tibetan Buddhist art (Haderer 2007, vol. 2: 113–141).

engendering of strong faith" (Selig Brown 2004: 45)—implies that the *thangka* was not made during the lifetime of the eighth Karmapa.

Because of the skilful creation of spatiality and the depiction of apparently the fifteenth Karmapa, I suggest an even later dating, probably to the end of the nineteenth or even the beginning of the twentieth century.

The Representation of Handprints for Consecration on Tibetan Thangkas

In Tibetan Buddhism, the 'final act of consecration' (Skt. *pratiṣṭhā-vidhi*; Tib. *rab gnas*[42] *cho ga*), which always follows the completion of a Tibetan Buddhist work of art, insures that the Buddhist figure or *lama* depicted in the *thangka* or sculpture takes up residence in the object. Only then can the object be used for meditation and veneration (Selig Brown 2004: 26).

On Tibetan paintings, consecratory material is almost always found on the back. Consecration is usually represented by the Sanskrit 'seed syllables' (Skt. *bīja*) *om ah hum*. These are representative of the enlightened body, speech and mind[43] of the Buddha, the Buddhist figures or *lama*s, and are inscribed on the back of a *thangka* at the level of the head, the throat and the heart of each figure. These syllables are often supplemented by the *mantra* (Tib. *sngags*) of the central Buddhist figure that is depicted at the front of the *thangka*.

Rarely, the back of a *thangka* is imprinted with single or multiple handprints or even with footprints of the *lama* who was asked to bless the painting after completion. The prints can "range in colour from light yellow through orange to deep red" (Selig Brown 2004: 32), and can be printed with a thin transparent colour or a thicker, opaque paint (Selig Brown 2004: 32).

---

[42] The Tibetan term *rab gnas*, which translates the Sanskrit term *pratiṣṭhā*, can be literally rendered in English as 'firmly establish' or 'stably reside'. [...] It later (in India) developed the meaning of firmly establishing the 'holy' or 'sacred' within the image or *stūpa*. […] It corresponds to the English term 'consecration', the etymology of which is 'together with the sacred'. In Vajrayāna Buddhism the 'holy' is the Enlightenment Awareness Being (Sanskrit: *Jñānasattva*/Tibetan: *ye-shes-sems-dpa'*) which, by the means of consecration ritual, is invited to reside [Tib. *brtan bzhugs*] within the sacred object (*rten*), making it suitable for worship

(Bentor 1992: 1).

[43] Martin writes that in Tibetan Buddhism there exist three to five major classifications regarding sacred objects: (1) 'body receptacles' (Tib. *sku rten*), which are the images of the Buddhas, Buddhist figures and *lama*s, (2) 'speech receptacles' (Tib. *gsung rten*), which are Buddhist texts containing the words of Buddhas and saints, (3) 'thought (mind, heart) receptacles' (Tib. *thugs rten*), which is identical with the *stūpa* (Martin 1994: 275). According to Bentor, *rab gnas* is only conferred to receptacles of the Buddha's body, speech and mind such as books, *stūpa*s and temples (Bentor 1992: 1, 2).

Selig Brown (2004: 26) assumes that there may not be a specific ritual for the consecration of print *thangkas*. "Rather, prints were applied as the situation warranted, possibly because of the close relationship between the teacher consecrating the *thangka* and the person who commissioned the *thangka*" (Selig Brown 2004: 26).

Medicine Buddha as *Saṃbhogakāya* with Handprints on the Back[44]

About twenty years ago Amchi Anna Bach bought the *thangka* in an antique shop in Bonn, Germany, shortly before she came in touch with Tibetan Buddhism and traditional Tibetan medicine (TTM) (Haderer 2018a). Today, the *thangka* is enshrined in a Mahākāla altar in the house of the Sowa Rigpa Foundation in Boppard, Germany.

The central figure of the *thangka* is the Medicine Buddha (Skt. *Bhaiṣajyaguru*; Tib. *Sangs rgyas sman bla*), who is depicted in a very rare iconographic form as a Bodhisattva in the *saṃbhogakāya*. He is lapis lazuli blue. In his right hand, which he has stretched out in the 'wish granting gesture' (Skt. *varadā-mudrā*; Tib. *mchog sbyin gyi phyag rgya*), he holds a branch of the '*myrobolan* plant' (Skt. *haritaki*; Tib. *a ru ra*) bearing three fruits;[45] and in his left hand, which rests in the 'gesture of meditation' in his lap, he holds a 'bowl' (Skt. *patra*; Tib. *lhung bzed*) that is made of blue *vaiḍūrya* gemstone or lapis lazuli coloured beryl. It contains yoghurt or milk, which is imbued with the 'Three Nectars' (Beer 2003: 255, 256) of long life, vitality and wisdom. The Medicine Buddha is surrounded by a green body aureole with a broad orange edging and a skin-coloured head aureole with a thin light green edging. The halos are painted in an opaque manner. He sits on a white moon disc and a lotus flower with double-breasted pinkish and alternating blue and green shaded petals. The lotus rests on a 'lion throne' that has a flat rectangular pedestal with foreshortened sides and is decorated with two Tibetan lion figures in front.

The background of the painting shows an array of staggered conical, green shaded ridges, in between which tiny animals such as a rabbit (left side), a bird and a horse bustle (right side) around the Medicine Buddha's throne (Plate 11.13 below).

---

[44] It has been reproduced in Plates 11.12 and 11.13.

[45] In general, three types of *myrobolan* are known and used for medicinal purpose: 'terminalia chebula' (Kebuli), 'terminalia bellerica' (Bellerici), and 'emblica officinalis' (Emblici) (Ratha, Kumar & Joshi 2013) (for further information see the website TRI PHALA - Drei Früchte). In traditional Tibetan medicine eight categories of the Myrobolan plant are known. In Tibetan the plant is known as the 'King of Medicine' (Tib. *sman mchog rgal po*) because of its omnipotent healing powers (Beer 2003: 288, 289).

In the blue sky and in the landscape twenty-five figures of the Medicine Buddha's entourage or *maṇḍala* (Tib. *dkyil 'khor*) are depicted. They are rendered on a smaller scale than the figure of the Medicine Buddha and are arrayed in six horizontal registers from top to bottom. They all sit on a lotus throne or a blue rectangular cushion and are surrounded by a twofold body aureole and/or a head halo in different colour combinations. The protective figures at the bottom of the painting are surrounded by brown and orange flames.

In the top row appear several lineage holders of the Yuthog Nyngthig Terma tradition, among which is Yuthok Yontan Gonpo the Younger (Tib. *g.Yu thog gSar ma Yon tan mGon po*) (1126–1202) (fourth figure from left). He was one of two famed Tibetan physicians of the same name and is acknowledged as the author of the 'Yuthog Nyngthig terma cycle'. According to his iconography he has long hair and wears the garments of a layman. In his right hand, which he has stretched in the wish-granting gesture, he holds a lotus flower with a 'book' (Skt. *pushtaka*; Tib. *dpe cha*) and a 'sword' (Skt. *khadga*; Tib. *ral gri*)[46] on it. In his left hand, which he has raised at the level of the heart he holds another lotus flower with a golden diamond sceptre and a vase with medicinal nectar in it. According to Anna Bach, the fifth figure from left, who is depicted in half profile, wears a special red hat and performs the 'earth touching gesture' (Skt. *bhūmisparśa-mudrā*; Tib. *sa gnon*) with his right hand and the gesture of granting refuge with his left hand, is supposed to be Gampopa, who is also called 'the physician from Dhagpo' (Tib. *dwags po lha rje*).[47]

The group of the eight Medicine Buddhas[48] is directly arranged around the central main figure of the Medicine Buddha (clockwise from top to bottom): (1) The blue Medicine Buddha (Skt. Bhaiṣajyaguru Vaidūryaprabhārāja; Tib. *sMan byi bla vai dūrya 'od kyi rgyal po*), who shows the same iconography as the central figure of the Medicine Buddha; (2) The pink-coloured Aśokottamaśrī (Tib. *mYa ngan med mchog*), who holds his hands in the meditation posture; (3) The white Dharmakīrti-Sāgaraghoṣa (Tib. *Chos grags rgya mtsho*), who performs the gesture of turning the *dharma* wheel; (4) The red Abhijñārāja (Tib. *mNgon mkhyen rgyal po*), who stretches out his right hand in the wish-granting gesture and holds his

[46] The sword symbolises the "sharpness of attention [...] that cuts all ignorance, uncovering the truth of emptiness" (Beer 2003: 178), whereas the book which is the text of the 'Perfection of Wisdom' (Skt. *Prajñāpāramitāsūtra*; Tib. *bcom ldan 'das ma shes rab kyi pha rol tu phyin pa'i snying po*), stands for the "mastery of all knowledge" (Beer 2003: 253).

[47] Because the iconography is unusual for the representation of Gampopa, I assume that it must be one of the Yuthog Nyngthig lineage holders. As far as I know, Gampopa does not directly belong to this *terma* tradition.

[48] The colours of the eight Medicine Buddhas can vary. For example, Müller (1927: 984–987) describes (2) and (3) as red (986).

left hand in meditation posture in his lap; (5) The golden Buddha Śākyamuni (Tib. *Shākya thub pa*), who performs the earth touching gesture with his right hand and holds an alms bowl in his left hand which rests in the meditation gesture in his lap; (6) The yellow (?) Suparikīrtita-Nāmaśrī (Tib. *mTshan legs yongs grags dpal*), who raises his right hand in the gesture of protection and rests his left hand in the meditation gesture in his lap; (7) The light-yellow (?) Svaraghoṣa-Rāja (Tib. *sGra dbyangs rgyal po*), who stretches out his right hand in the wish granting gesture and holds the left hand in the meditation gesture. (8) The yellow Suvarṇabhadravimala-Ratnaprabhāsha (Tib. *gSer bzang dri med*), who performs the gesture of turning the *dharma* wheel.

At the left and right sides of the central Medicine Buddha are, from top to bottom, four 'goddesses' (Tib. *lha mo*) in the colours 'yellow' (Tib. *gser mo*), 'white' (Tib. *dkar mo*), 'red' (Tib. *dmar mo*), and 'green' (Tib. *ljang gu*). They are depicted in a half kneeling posture, and they hold in their hands different attributes, such as a lute or a pipe in an offering gesture.

In front of the Medicine Buddha's throne, at the lower third of the painting, the protectors of the Yuthog Nyngthig tradition are depicted (Nebesky-Wojkowitz 1956: 79). (1) The main protector in the middle is the dark-blue Shanglon Dorje Dudul (Tib. *Zhang blon rdo rje bdud 'dul*; 'Minister Diamond Subduer of Demonic Forces'). He is a protective form of Jambhala (Tib. *Dzam bha la*), the protector of wealth; and as an attendant of the Medicine Buddha (Tib. *sman bla'i bka' sdod*) he is "a member and commander of a group of nine deities acting as servants of the *sMan bla*, who are known as the *bka' sdod srung ma zhang blon dam can sde dgu*" (Nebesky-Wojkowitz 1956: 68, 77–79). He has a third eye on his forehead, that symbolises his awakening or enlightenment. He rides on a black horse and bears a chopping knife in his raised right hand and skull cup that is filled with blood in his left hand. He wears a five-parted skull crown, which belongs to the bone ornaments of the protective Buddhist figures, and silken garments and boots. From top to bottom and from left to right are: (2) The blue Ekajaṭā (Tib. *Ral gcig ma*), who rides on a light brown horse and holds a chopping knife and a skull cup in her hands; (3) The red protective Ḍākinī Tsomo Chewangma (Tib. *mKha' gro'i gtso mo ce spyang ma*), who has the head of a wolf (?) and rides on a nine-headed bird and who holds a chopping knife, a skull cup, a hook (?) and a lasso of intestine in her four hands; (4) The red Noshin Shanpa (Tib. *gNod sbyin bṣhan pa*), who has the head of a tiger and is riding on a dragon and who holds in his hands a sword and a heart and a lasso of intestine; (5) The red Rahula (Tib. *Khyab 'jug rāhula*), who has the lower body of a serpent and an upper body that is studded with a multitude of eyes, who has nine heads, with the head of a black raven atop and another protective face in his stomach, who holds a snake

in his left hand and a bow and an arrow in his right hand, and who rides on a nine-headed *makara*; (6) The red Sinpo Jigje (Tib. *Srin poi 'jig byed*), who rides naked on a nine-headed zombie, has an erected penis, and he carries in his hands a 'trident' (Skt. *trishula*; Tib. *rtse gsum*) and a sword; (7) The blue protective Ḍākinī Shanting Rozan (Tib. *Shan ting ro zan*), who has a raven head and rides on a nine-headed white wolf, holding in her hands a fresh heart and an axe; (8) The blue Damchen Sogi Pugri (Tib. *Dam chan srog gi spu gri*), who rides on a white snow lion and wears a blue-orange coat and boots and in his hands carries a 'water knife' (Skt. *churika*; Tib. *chu gri*) and a 'skull cup'; (9) The blue Srodag Habse (Tib. *Srog bdag hab se*), the 'Master of Life', who rides on a nine-headed female wolf and holds in his four arms a human head, a bag, a 'spear' (Skt. *kunta*; Tib. *mdung*) and a 'dagger' (Skt. *kīla*; Tib. *phur ba*).

On the back of the *thangka* are two life-sized, red-coloured and naturalistic handprints. Above the handprints are two inscriptions of the Medicine Buddha *mantra* in Sanskrit *rañjanā* or *lantsa* script and in Tibetan *uchen* (Tib. *dbu can*) script. Below the prints is a double inscription in *lantsa* script of *Om Mani Padme Hum*, the *mantra* of Avalokiteśvara (Tib. *sPyan ras gzigs*). Between the handprints the 'seed syllables' *Om, Ah, Hum,* and *Shri* are inscribed in vertical order at the place of the head, the throat, the heart and the belly of the central Medicine Buddha on the front of the *thangka*.

The style of the *thangka* is simpler and not as refined as in Plates 11.8 to 11.11. Nevertheless, the rather imprecise manner of rendering the figures fits in some way the dynamic arrangement of peaceful and fierce protective Buddhist figures. As far as the dating of the *thangka* is concerned, several stylistic details—such as the distinct shading of the figures, the hills, and the petals of the Medicine Buddha's lotus seat, as well as the foreshortened sides and the jutting lions' heads in the throne pedestal which convey a certain degree of three-dimensionality—suggest that the painting was made at the beginning or middle of the twentieth century.

CONTEMPORARY EXAMPLES OF PRINTS IN THE WEST

Although the print *thangka* tradition is said to have ceased by the beginning of the twentieth century (Selig Brown 2000: 99; Selig Brown 2004: 21), it was revived in a somewhat different form by present western Buddhist practitioners of the Karma Kagyu tradition in Germany and Austria.

Plaster Casts Displaying Handprints

In an interview (Haderer 2018c) Christian Lüer of the Karma Kagyu Diamond Way centre in Rendsburg in northern Germany told me that it was the legendary footprints by the historical Buddha Śākyamuni and by the Tibetan *yogi*s that inspired him and his Buddhist friends to more or less spontaneously ask their Buddhist teachers for making an imprint of their hands in plaster when they visited their Buddhist centre. Indeed, all the teachers agreed and so a wooden frame was prepared and filled with liquid cement. Then the teachers pressed one of their hands into the cement, which hardened afterwards. Christian mentions that all the teachers intuitively chose to make a print of their right hand, which suggests that they are all right-handed (Plates 11.14–11.16). For reasons of fire protection, the plaster casts with the handprints were afterwards inserted in the wall between the cafeteria and the meditation room of the centre (Plate 11.14).

When Lama Chogdrub Dorje, who had supervised the construction of the *stūpa* in the Diamond Way Buddhist centre in Langenhorn in Northern Frisia, Germany from 2003 to 2006, visited the centre in Rendsburg in 2010, the *saṅgha* also asked him for giving his handprint (Plate 11.17). Afterwards, the plaster cast with the handprint was given to the Buddhist centre in Langenhorn as a present. The Langenhorn *saṅgha* is very happy about the handprint and now keeps it in a showcase next to the *stūpa* in the garden (Haderer 2018c; Haderer 2018d).

Plaster Casts displaying Handprints and Footprints

When Bernhard Paier of the Diamond Way Buddhist centre in Graz, Austria heard about the handprints in the Rendsburg centre, he and some other *saṅgha* members also had the idea to ask Buddhist teacher, Lama Ole Nydahl, to imprint his hands and feet in plaster.

In an interview Bernhard told me that, like the Buddhists in Rendsburg, they were not following any traditional Tibetan instructions or any visual examples of prints, but simply took up the idea of making prints in plaster, following the lead of the Rendsburg *saṅgha*. Bernhard also knew about the "famous prints in rock left by the great masters" (Haderer 2018b) and he was particularly inspired by the special blessing gesture, which is mentioned in the meditation on the eighth Karmapa (Plates 11.10, 11.11).

During the Buddhist summer course in Graz in 2015 they first told the team of Lama Ole Nydahl of their idea of making the prints. The people of the team encouraged them to ask their *lama* for the prints as "the situation warranted" (Haderer 2018b) (see p. 563). Then they prepared three wooden frames and poured cement into it. After that everything went very quickly. Just at the

Plate 11.14 Plaster casts with the handprints of several contemporary Karma Kagyu lamas, Diamond Way Centre of the Karma Kagyu Lineage Rendsburg, Germany.

moment when the *lama* arrived at the centre, everything was ready for making the prints. According to Bernhard, Lama Ole Nydahl gave "all his protective power[49] into the prints" (Haderer 2018b). At the request of the *saṅgha* the *lama* also gave an imprint of both his feet (Plates 11.18–11.20).

Altogether, three plaster casts of Lama Ole Nydahl's handprints and footprints were produced at this occasion. Afterwards, three places for the plaster casts to be set up were chosen "very consciously" (Haderer 2018b). According to Bernhard (Haderer 2018b) it should be placed where the prints "can benefit and protect the most beings and where people understand, how valuable the imprints of a great realized and authentic Karma Kagyu master" (Haderer 2018b) are.

[49] With reference to Mahākāla.

Plate 11.15 Plaster casts of the handprints of Hannah (1946–2007) and Lama Ole Nydahl (born in 1941), 21. March 2006 (Picture by Diamond Way Centre Rendsburg) and of Sherab Gyaltsen Rinpoche (born in 1950), 2007 (below); Diamond Way Centre of the Karma Kagyu Lineage Rendsburg, Germany.

Thus, the first cast was set up in the meditation room in the Graz centre and the second and third were given to the Diamond Way Buddhist centres in Vienna, Austria and in Maribor, Slovenia (Plates 11.18–11.20).

When asked about the significance of the prints, Bernhard says that in his understanding "this activity" (Haderer 2018b) of asking the Buddhist teacher for his imprints "belongs to a secret level" (Haderer 2018b). And Christian states that for him the handprints express a "deep bond" (Haderer 2018c) with his Buddhist teachers (Haderer 2018b; Haderer 2018c).

Plate 11.16 Plaster cast of the handprint of the seventeenth Karmapa Thrinley Thaye Dorje (born in 1983), 20. June 2007, Diamond Way Centre of the Karma Kagyu Lineage Rendsburg, Germany.

CONCLUSIONS

According to several Tibetan sources, prints on Tibetan *thangkas* are based on the actual touch of Buddhist masters. These are regarded as enlightened beings or Buddhas within Tibetan Buddhism. Thus, the prints had a human size and shape, but were at the same time idealised and decorated with symbols, usually a *dharma* wheel or a lotus (Plates 11.7–11.10, 11.12). Often the prints are painted in gold to equate them with the prints of the Buddha (Plates 11.7–11.9, 11.11).

On some *thangkas* the shifted arrangement of the prints and the obviously artificial adjustment of the minor figures and the details around the prints also suggest real prints (Plate 11.9). Moreover, the actual prints of humans can be seen in three *thangkas* from the nineteenth century (Plates 11.2–11.4).

Plate 11.17 Plaster cast of the handprint of Lama Chogdrub Dorje, 2010, Diamond Way Centre of the Karma Kagyu Lineage Langenhorn, Germany.

Plate 11.18 Plaster cast of the handprints and footprints of Lama Ole Nydahl (born in 1941), 2015, Diamond Way Buddhist Centre of the Karma Kagyu Lineage Graz, Austria.

Plate 11.19 Plaster cast of the handprints and footprints of Lama Ole Nydahl (born in 1941), 2015, Diamond Way Buddhist Centre of the Karma Kagyu Lineage Vienna, Austria.

The *thangka*s discussed in this chapter belong to three of the five categories (see also p. 549) of Tibetan print *thangka*s, defined by Selig Brown (Plates 11.7–11.10, 11.12 left). Some footprints and handprints in the *thangka*s have no symbols on them (Plates 11.7–11.9, 11.11), whereas others show a faded symbol, for example, that of a *dharma* wheel in the centres of their palms and soles (Plates 11.7–11.9, 11.11 below), as well as lines defining the finger and toe tabs, the balls of the thumb and the heels (Plates 11.7–11.9, 11.11 below). Most of them show individual shape, but were intentionally idealised by covering the filling completely with paint (Plates 11.8, 11.9, 11.11 below). The Medicine Buddha *thangka* (Plate 11.12 right) displays handprints with natural lines and creases. Some of the prints are painted in gold (Plates 11.7–11.9, 11.11 below), in colour (Plate 11.9) or were printed with red colour (Plates 11.2, 11.12 right). Furthermore, each of the prints is depicted standing on a lotus and a moon disc, in order to emphasise of their enlightened qualities.

The *thangka* showing the first Karmapa with footprints (Plate 11.7) has a silk support and was most likely painted in order to be put as a consecration material in a Buddhist sculpture or monument. Concluding from the iconographical details, the figure represented in the painting is the first rather than the third Karmapa.

Plate 11.20 Plaster cast of the handprints and footprints of Lama Ole Nydahl (born in 1941), 2015, Diamond Way Buddhist Centre of the Karma Kagyu Lineage Maribor, Slovenia.

Plate 11.8 most probably depicts the tenth Shamarpa, and therefore the prints might be ascribed to him. With regard to the biographical data of the tenth Sharmapa and also on the basis of the compositional and stylistic details I would recommend the beginning of the nineteenth century as a dating.

The *thangka* showing the fifteenth Karmapa in union with a partner and as a *yidam* (Plate 11.9) clearly shows the intentional arrangement of the figures and some details around the prints. This suggests that the prints might be the actual handprints and footprints of the fifteenth Karmapa. The stylistic details indicate a dating to the first third of the twentieth century.

A special iconographic type of 'prints' is the gesture of 'blessing of the four hands and feet', which is performed by eight minor Karmapa figures in the *thangka*s depicting the meditation on the eighth Karmapa (Plates 11.10, 11.11). Furthermore, the representation of the supposedly fifteenth Karmapa as an accompanying figure—and the use of some compositional elements that are characteristic for paintings since the twentieth century—would suggest a dating to the first third or the middle of the twentieth century.

The position of the prints in the centre of the back of the Medicine Buddha *thangka* (Plate 11.12 right) and the addition of inscriptions of *mantra*s and seed

syllables in Sanskrit *lantsa* and Tibetan *uchen* scripts indicate that they were made for the purpose of consecration. On the basis of certain stylistic details, I would also recommend a dating of this *thangka* to the first half of the twentieth century.

Some contemporary Western examples of single handprints (Plates 11.14–11.16) and handprints and footprints (Plates 11.18–11.20) in plaster of present Tibetan Buddhist teachers of the Karma Kagyu tradition are evidence that the Tibetan print tradition is being continued in 'sculptural' form in central Europe.

PHOTO CREDITS

The author declares that she is entitled to publish the following plates: Plate 11.1 has been reproduced with permission by the Art Gallery of the Yale University, New Haven, USA. For Plate 11.2, Plate 11.3 and Plate 11.4 the location is unknown. They have been published under U.S. copyright "fair use doctrine", explicitly under "academic discussion" and "not-for-profit" subsections. Plate 11.5 has been reproduced with kind permission of Dr. Karl Debreczeny. Plate 11.6 (left and right) is by the author. Plate 11.7 and Plate 11.8 have been printed courtesy of The Rubin Museum of Art, New York. For Plate 11.9 the source and location are unknown and it has been published with the kind permission of the photo archive of the Diamond Way Foundation in Zurich, Switzerland. The source and location of Plate 11.10 (above and below) is unknown. Plate 11.11 (above and below) has been printed courtesy of The Norton Simon Museum, Pasadena, California, USA (P.2000.06.4). Plate 11.12 (left and right), Plate 11.13 (above and below) is by the author and has been published with the friendly permission of Anna Elisabeth Bach. Plate 11.14, Plate 11.15 (above and below) and Plate 11.16 come from the Diamond Way Centre Rendsburg, Germany, Plate 11.17 is by Christian Ostermann. Plate 11.18 is by the author, Plate 11.19 by Eva Jaworszky and Plate 11.20 by Božidar Pučnik.

BIBLIOGRAPHY

Primary Sources

Haderer, Elisabeth, 2018a, Personal conversation and email correspondence with Anna Elisabeth Bach, Boppard, Germany, 14. September, 8. September, 31. August, 4. February, 25. March, 4. April.

—— 2018b, Interview, personal and email correspondence with Bernhard Paier from Graz, Austria, 14. September, 10. July, 26. March.

—— 2018c, Interview, personal and email correspondence with Tonia and Christian Lüer from Rendsburg, Germany. 7. September, 7. April, 6. April.

—— 2018d, Email correspondence with Christian Ostermann from Langenhorn, Germany, 12. September, 10. April.

Ngag dbang blo bzan rgya mtsho (Kawring, Gemur, Tobden Tsering (transl.)), 1985, *Za hor gyi ban de ngag dbang blo bzang ryga mtsho'i 'di snang 'khrul pa'i rol rtsed rtogs brjod kyi tshul do bkod pa du ku la'i gos bzang.* Three Volumes, place and publisher unknown.

Phag mo gru pa, 1997, "Rin po che mtha'i rtsa bas mdzad pa'i zhabs rjes zhu ba'o". In: Phag mo gru pa rdo rje rgyal po'i gsung 'bum. *Five Folia*. Lhasa: Mi rigs dpe skrun khang, pp. 299–303.

Poudel, Manoj, 2018, "Under Tilaurakot". Kathmandu Post, 17. March 2018 http://kathmandupost.ekantipur.com/news/2018-03-17/under-tilaurakot.html (accessed on 13. August 2018).

Secondary Sources

Beer, Robert, 2003, *Die Symbole des Tibetischen Buddhismus*. Hugendubel Verlag, Kreuzlingen.

Bentor, Yeal, 1992, "Sūtra-style Consectration in Tibet and its Importance for Understanding the Historical Development of the Indo-Tibetan Consecration Ritual for Stūpas and Images". In: Shoren Ihara & Zuiho Yamaguchi (eds.), *Tibetan Studies: Proceedings of the 5th Seminar of the International Association for Tibetan Studies.* (Conference in Narita in 1989), vol. 1: Buddhist Philosophy and Literature, Naritasan Shinshoji, Tokyo, pp. 1–12.

—— 1994, "Tibetan Relic Classification". In: Per Kvaerne (ed.), *Tibetan Studies: Proceedings of the 6th Seminar of the International Association of Tibetan Studies*. Conference in Fagernes in 1992, vol. 1, The Institute for Comparative Research in Human Culture, Oslo, pp. 16–30.

Buddhismus Stiftung Diamantweg, 2009, *Karmapa Meditation*. BDD-Verlag, Darmstadt.

Debreczeny, Karl, 2012, *The Black Hat Eccentric: Artistic Visions of the Tenth Karmapa*. Rubin Museum of Art, New York.

Douglas, Nik & Meryl White, 1976, *Karmapa the Black Hat Lama of Tibet*. Lucaz Publishing Ltd, London.

Dowman, Keith, 2008, *The Power Places of Central Tibet: The Pilgrim's Guide*. Vajra Publications, Kathmandu.

Gombrich, Richard Francis, 2013, "Pseudo-Discoveries at Lumbini". 27. November

https://ocbs.org/wp-content/uploads/2015/09/rfg1213.pdf (accessed on 30. July 2018).

Griswold, Alexander B., 1963, "Prolegomena to the Study of the Buddha's Dress in Chinese Sculpture". *Artibus Asiae*. Vol. 26, pp. 85–131.

Haderer, Elisabeth, 2007, *Die Entwicklung der Darstellung der Karmapas der Karma Kagyü-Tradition des tibetischen Buddhismus: Thangkas, Wandmalereien und Bronzen der tibetischen Kunsttradition, 13. bis 21. Jahrhundert*. Zwei Bände. Dissertation, Universität Wien
http://othes.univie.ac.at/267/ (accessed on 30. July 2018).

—— 2010, "The Representation of the Shamarpas (zhwa dmar pa) of the Karma Kagyu Lineage (karma bka' brgyud) in the stūpa of Elista/Kalmykia in Russia". In: Russian Academy of Science, Institute of Oriental Studies (ed.), *Proceedings of the 2nd International Conference "Vajrayana Buddhism in Russia: From Contact to Interaction"*. (English and Russian), Moscow, pp. 705–722.

—— 2015, "Der Karmapa mit der Roten Krone: Über die Darstellung der Shamarpas in der Tibetischen Kunst. Teil 1". *Buddhismus Heute*. Band 55, BDD, Hamburg, pp. 50–57.

—— 2016, "Der Karmapa mit der Roten Krone: Über die Darstellung der Shamarpas in der Tibetischen Kunst. Teil 2". *Buddhismus Heute*. Band 57, BDD, Hamburg, pp. 70–76.

Huntington, Susan & John Huntington, 1990, *Leaves from the Bodhi Tree: The Art of Pāla India (8th-12th centuries) and its International Legacy*. Dayton Art Institute in association with Washington Press, Seattle and London.

Jackson, David P., 1999, "Some Kargyupa Paintings in the Rubin Collection". In: Rhie and Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*. Tibet House, New York, pp. 75–127.

—— 2009, *Patron and Painter: Situ Panchen and the Revival of the Encampment Style*. Rubin Museum of Art, New York.

Lopez, Donald, 2004, "Limbs of Enlightenment". In: Selig Brown, Kathryn H., *Eternal Presence: Handprints and Footprints in Buddhist Art*. Katonah Museum of Art, New York, pp. 9–11.

Martin, Dan, 1994, "Pearls from Bones: Relics, Chortens, Tertons and the Signs of Saintly Death in Tibet". *Numen*. Vol. 41, no. 3, pp. 273–324.

Müller, Reinhold F. G., 1927, "Die Krankheits- und Heilgottheiten des Lamaismus: Eine medizingeschichtliche Studie". *Anthropos*. Band 22, Heft 5/6, pp. 956–991.

Nebesky-Wojkowitz, René, 1996, *Oracles and Demons of Tibet: The Cult and Iconography of the Tibetan Protective Deities*. Second reprint of the 1959 edition. Book Faith India, Delhi.

Pal, Pratapaditya, 2003, *Art form the Himalayas & China*. Yale University Press et al, Hong Kong.

Quagliotti, Anna Maria, 1998, *Buddhapadas*: *An Essay on the Representation of the Footprints of the Buddha with a Descriptive Catalogue of the Indian Specimens from the 2nd Century B.C. to the 4th Century A.D*. Institute of the Silk Road Studies, Kamakura.

Ratha, Kshirod Kumar & Girish Chandra Joshi, 2013 (Jul-Sep), "Haritaki (Chebulic myrobalan) and its varieties". *Ayu.* Vol. 34(3), pp. 331–334 https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3902605/ (accessed on 3. October 2018).

Schopen, Gregory, 1997, *Bones, Stones, and Buddhist Monks: Collected Papers on the Archaeology, Epigraphy, and Texts of Monastic Buddhism in India*. University of Hawai'i Press, Honululu.

Selig Brown, Kathryn H., 2000, *Handprints and Footprints in Tibetan Painting.* Dissertation, University of Michigan.

—— 2004, *Eternal Presence: Handprints and Footprints in Buddhist Art*. Katonah Museum of Art, New York.

Thinley, Karma, 1980, *The History of the Sixteen Karmapas of Tibet.* Shambala Publications, Boston.

Internet Sources

TRI PHALA - Drei Früchte, Die drei Myrobalan-Früchte stammen von Terminalia chebula (Kebuli). T. bellerica (Bellerici) und Emblica officinalis (Emblici) http://www.triphala.de/2.html (accessed on 13. September 2018).

Watt, Jeff, 2017, Subject: Footprints & Handprints Main Page https://www.himalayanart.org/search/set.cfm?setID=528 (accessed on 4. October 2019).

Watt, Jeff, 2010, Item: Karmapa 3, Rangjung Dorje https://www.himalayanart.org/items/57024 (accessed 4. October 2019).