

Certificate Course on Himalayan Buddhist Art and Architecture

(3 Credits / 45 lecture hours / 90 tutorials hours)

Instructor: Pranshu Samdarshi

psamdarshi@history.du.ac.in

CERTIFICATE COURSE ON HIMALAYAN BUDDHIST ART AND ARCHITECTURE	1
Evaluation and Grading Criteria:	1
Course Requirements:	1
Course Outline:	1
Learning Outcomes:	2
Unit 1 / Week 1: Introduction: Buddhism – its philosophy, practice, and the artistic suppositions	3
Unit 2 / Week 2: The Central features of historical development of Buddhist artistic styles	4
Unit 3 / Week 3: The Feminine Imagery of Enlightenment: 5	
Unit 4 / Week 4: Buddhism’s adaptability to local contexts;7	
UNIT 5 / Week 5: Meditative Body, Ritualized Mind, and Performing Arts	8
Unit 6 / Week 6: The comprehensive understanding of the central beliefs of Buddhism;	10
Note:	11
Terms of Use of Course Materials:	11
SUGGESTED READINGS	12

Certificate Course on Himalayan Buddhist Art and Architecture

This course is designed to enable the students to analyze a wide range of artistic creations of Himalayan region of India, Nepal and Tibet by illustrating the influence and integration of scholastic traditions of Buddhism. A part of the course is to study the salient features of Buddhist philosophy and its impact on Himalayan art and culture; the Buddhist ritual practices and their interconnection with visual and performing arts and, the influence of mandala on the development of Buddhist architecture. The course also points to the significance of the conservation of Himalayan Buddhist heritage.

The learning methodology for this course will be integrating different types of teachings, such as conventional classroom lectures, site visits, supplementary readings, audio-visual presentations, and self-motivated investigations.

Evaluation and Grading Criteria:

- Active preparation and participation in the class; weekly submission of Response-paper(10% per week)(50%)
- Final Paper with oral presentations (20%)
- Final examination (30%)

Course Requirements:

- Access of a computer with Internet, projector and speaker.
- The students are supposed to be competent in the English language; knowledge of Tibetan or Sanskrit would be an advantage.

Course Outline:

This course is organized into six units, based on the historical development of Buddhist artistic traditions in India and its transmission to Himalayan regions of Nepal and Tibet.

The tutorial and practical sessions consist of screening of documentaries, films, audio-visual presentations, recitation of Buddhist sutras in Sanskrit and Pali, field trips, and group discussions.

Learning Outcomes:

This course is designed to enable students to give exposure to critically analyse a wide range of Buddhist art and aesthetics creations – including the ceremonial performing arts such as recitations of Buddhist sutras, ritualistic dance forms and the scroll paintings.

Upon successful completion of this unit, students will be able to:

- Identify the core elements of and important historical developments in artistic features of Buddhism.
- Identify the major kinds of ritual objects icons used in Himalayan Buddhism.
- Demonstrate a basic understanding of iconography of Buddhist tantra.
- Demonstrate basic knowledge of Buddhist art, its purpose and aesthetics.
- Articulate an understanding of the materials and techniques of Himalayan architecture.
- Understand the basic concepts of *rasa*, the Indian aesthetic theory; the concept of *Chhanda-śāstra*, *Alankāra*–the tantra-hermeneutics; and the semiotics of tantric iconography.
- Have read and discussed some portions of primary texts related to iconography of Buddhist tantra – the eleventh century texts *Sādhanamālā* and *Niṣpannayogāvalī* of Mahapandita Abhyākaragupta.
- Compare and contrast of different Buddhist works of art and monuments of South Asia.
- The role the Himalayan region played in the transmission of Buddhism across the Asian continent.
- Articulate the challenges of conservation of art and architecture in the Himalayas.

Unit 1 / Week 1: Introduction: Buddhism – its philosophy, practice, and the artistic suppositions

Day 1: Key features of Buddhist philosophy and their conceptualization: Introduction of Buddhist technical terms – *Dukkha*, *Anitya*, *Anātma*, *Karma*, *Pratīyasamutpāda*, *Nirvāna*, and *Śūnyatā*

- Screening of Documentary: ‘The Buddha’, a PBS Documentary.

Day 2: Importance of studying spirituality, art, and culture together in our contemporary social setting; Buddhism, Buddhist art, and unique features of Himalayan Buddhist culture

- Screening of Documentary: ‘The Story of Buddhism’, A series of 12 short films on Buddhism directed by Binoy K Bahal

Day 3: Three levels of dependent origination and the law of karma/ What is ‘Shravakayana and Pratyeka-buddhayana’, ‘Mahayana–the Sūtrayana and the Tantrayana’?; how emptiness, selflessness, and compassion relate with each other? The practice of *Samath* and *Vipassyanā* and its artistic depiction: Taming the ‘elephant’ and ‘monkey’ mind.

- Screening of Documentary: ‘Vajra Sky Over Tibet’, directed by John Bush

Day 4: Ritual symbolism/objects; eight auspicious signs; Explanations of the iconography of the ‘Wheel of Existence’.

Suggested readings: Beer, Robert. *Encyclopedia of Tibetan Symbols and Motifs*. Boston: Sambhala, 1999.

Jansen, Eva Rudy. *The Book of The Buddhas: Rituals Symbolism Used on Buddhist Statuary and Ritual Objects*. New Delhi: New age Books, 2002.

- Screening of Documentary: ‘Indian Roots of Tibetan Buddhism’, Directed by Benoy K Behl

Day 5: The five wisdom Buddhas icons; Eight Bodhisattvas; their iconic attributes, *Mudrās* (hand gestures), *Āsanās* (sitting postures); Female Buddhas and Bodhisattvas, Wisdom *Ḍākinīs*, Protective deities and their iconographic features.

Suggested readings: Beer, Robert. *Encyclopedia of Tibetan Symbols and Motifs*. Boston: Sambhala, 1999.

Jansen, Eva Rudy. *The Book of The Buddhas: Rituals Symbolism Used on Buddhist Statuary and Ritual Objects*. New Delhi: New age Books, 2002.

Majupurias. *Gods, Goddesses & Religious Symbols of Hinduism, Buddhism & Tantrism*. Gwalior: M. Devi, 2005.

- Documentary screening: 'The Yogis of Tibet', produced by JEHM Films.

Day 6: Submission of Unit paper

- Guided trip to Rumtek Monastery

Unit 2 / Week 2: The Central features of historical development of Buddhist artistic styles

Day 1: Aniconic features of early Buddhist art; Stupas of Sanchi, Barhut; the iconographic depictions of *Aṣṭamānuṣī* Buddha; depictions of Jataka on Sanchi toraṇa; two main artistic schools of Buddhism: Mathura and Gandhara, their key features and interpretations.

Suggested readings: Coomaraswamy, A., K. *Elements of Buddhist Iconography*. Delhi: Munshiram Manoharlal, 1972.

Coomaraswamy, A., K.. *Introduction to Indian Art*. Delhi: Munshiram Manoharlal, 1969.

- Documentary Screening: 'Rupa-Pratirupa' - Part 1, a report on visual arts of India, produced by National Museum and IGNCA.

Day 2: The artistic features of Kushana, Gupta and Pala iconography; The Vajrayana iconographic depictions in the cave paintings and sculptures of Ajanta, Ellora, and Karle.

Suggested readings: Coomaraswamy, A., K. *Elements of Buddhist Iconography*. Delhi: Munshiram Manoharlal, 1972.

Coomaraswamy, A., K.. *Introduction to Indian Art*. Delhi: Munshiram Manoharlal, 1969.

- Documentary Screening: 'Rupa-Pratirupa' - Part 2.

Day 3:The development of maṇḍala and the role of meditation in artistic practice; Spatial and Architectural Constructs of maṇḍala: Methodological and conceptual issues: the meaning and concept; Body-mind metaphor and visualizations of tantric maṇḍalas; Maṇḍala principle in monumental architecture: Case study of the Great Kumbum Stupa at Gyantse.

- Documentary Screening: 'Rupa-Pratirupa' - Part 3.

Day 4: The Vajradhātu Maṇḍala: Case Study of Tabodu-khang.

Suggested readings: Klimburg-Salter, Deborah E. *Tabo Monastery Art and History*. Vienna: Austrian Science Foundation, 2005.

- Screening of documentary: 'Tabo Chos Khor', produced by IGNCA, Delhi.

Day 5: The Arts of Kashmiri Buddhism: The Artistic expressions in Alchi complex.

Suggested readings: Tsering, Nawang. *Alchi, The Living Heritage of Ladakh*. Leh and Delhi: Central Institute of Buddhist Studies, Aditya Prakashan, 2009.

Snellgrove, D. L., and Skorupski, T., *The Cultural Heritage of Ladakh*. Wiltshire: Arts & Phillips, 1980.

- Documentary Screening: A film on Alchi (to be decided).

Day 6: Submission of Unit paper

- Guided trip to Dubdi Monastery

Unit 3 / Week 3: The Feminine Imagery of Enlightenment: The concept of Goddesses in Buddhism

Day 1: The Sacred Imagery of Goddess of Buddhist Tradition

Suggested Readings: Samdarshi, P., The Concept of Goddesses in Buddhist Tantra Traditions. *The Delhi University Journal of Humanities and Social*

Sciences, Vol.1, 2014, pp. 87-99.
(<http://journals.du.ac.in/humsoc/pdf/8DU-journal.pdf>)

Vessantara. *A Guide to the Deities of the Tantra*. Cambridge: Windhorse Publications, 1993.

- Introduction of Sanskrit meters and compositions of verses; *Anuṣṭubh* meter; Recitation of Nagarjuna's *Mulamādhyamika-kārikā*, the first two benedictory verses and the concluding verse.

Day 2: Forms of Cosmic Mother of Liberation: 21 Forms of Tara.

Suggested Readings: Shaw, Miranda. *Buddhist Goddesses of India*. New Jersey: Princeton University Press, 2006.

Wilson, Martin. *In Praise of Tara: Songs to the Saviouress*, New York: Wisdom Publications, 1992.

- Introduction to *Shārdula-vikrīḍita* meter; Recitation of benedictory verse of Abhisamayāṅkārā.

Day 3: Concept of deities in Kriyā and Charyā Tantra Tradition: Case Study of depictions of Pancarakṣāicons in Kathmandu valley.

Suggested Readings: Lewis, Todd T. *Popular Buddhist Texts from Nepal, Narratives and Rituals of Newar Buddhism*. New York: State University of New York Press, 2000.

Samdarshi, Pranshu. *Female Buddhas: Feminine Imagery in Buddhist Tantra*. New Delhi: Rachna Publications, 2017, pp. 34-62.

- Introduction to *Ārya* meter; Recitation of Dependent origination (*Pratītyasamutpāda*) mantra: 'Ye Dharmā..'

Day 4: Deities of Anuttara-yoga tantra: Case study of different iconic forms of Vajrayoginī imagery.

Suggested Readings: Shaw, Miranda. *Buddhist Goddesses of India*. New Jersey: Princeton University Press, 2006.

Samdarshi, Pranshu. *Female Buddhas: Feminine Imagery in Buddhist Tantra*. New Delhi: Rachna Publications, 2017, pp. 63-81.

- Recitation of selected verses from Bodhicharyāvātāra.

Day 5: The Maṇḍala of Nairātmya in Hevajra-tantra

Suggested Readings: Farrow, G.W, and I. Menon, *The Concealed Essence of Hevajra Tantra*. New Delhi: Motilal Banarsidass, 1992.

Shaw, Miranda. *Buddhist Goddesses of India*. New Jersey: Princeton University Press, 2006.

- Recitation of selected verses from ‘Pramāṇa-samuchhaya’ and ‘Pramāṇa-vārtika’.

Day 6: Submission of Unit paper

- Guided trip to Sanga Choeling Monastery

Unit 4 / Week 4: Buddhism’s adaptability to local contexts; the commissioning of Buddhist art and architecture to invoke the ritualistic power.

Day 1: Inscribed Images: Associations of Votive Artefacts, Patronage and Act of Merit in Himalayan Buddhist Culture.

Suggested reading: Krishnan, Gauri Parimoo, ed. *Nalanda, srivijaya and Beyond: Re-exploring Buddhist Art in Asia*. Singapore: Asian Civilisation Museum, 2016, pp.51-100.

- Recitation of Bhadrācari-praṇidhāna of Samantabhadra Bodhisattva (First five verses)

Day 2: Artistic Representations of Buddhist Cosmology and Multiple Realms of Existence.

Suggested reading: Beer, Robert. *Encyclopedia of Tibetan Symbols and Motifs*. Boston: Sambhala, 1999, pp. 103-149.

- Recitation of Bhadrācari-praṇidhāna of Samantabhadra Bodhisattva (Fifth to tenth verse)

Day 3: Images of The Life of The Historic Buddha and Tales of His Previous Lives: The Role of Stūpa worship in Himalayan Buddhism.

- Recitation of Prajñāpāramitā-hridaya-sutra (Heart Sutra).

Day 4: Fifteen forms of Avalokiteshwara and deification of His Six Syllable Mantra.

Suggested readings: Bajracharya, Ranjana. *Bodhisattva Avalokiteshwara And His Symbolic Mantra*. Kathmandu: Bhakta Nanda Bajracharya, 2003.

- Recitation of Prajñāpāramitā-hridaya-sutra (Heart Sutra) continued.

Day 5: The Rhetoric of Union of Wisdom and Compassion: Selected readings from Sādhanamālā and Niṣpanna-yogāvalī.

Suggested readings: Bhattacharyya, Benoytosh. *The Indian Buddhist Iconography*. Calcutta: K. L. Mukhopadhyay, 1958.

Chandra, Lokesh, and Nirmala, Sharma, ed., *Niṣpanna-yogāvalī*. New Delhi: Aditya Prakashan, 2015.

Rhie, Marilyn M, and Robert Thurman. *Wisdom and Compassion: The Sacred Art of Tibet*. London: London Royal Academy of Arts, 1992.

- Recitation of selected verses from Tantra texts.

Day 6: Submission of Unit paper

- Guided trip to Lingdum Monastery

UNIT 5 / Week 5: Meditative Body, Ritualized Mind, and Performing Arts

Day 1: The Bardo-thodol Deities and Their Iconography, Mandala and Visualizations.

Suggested Readings: Trungpa, Chogyam. *Transcending Madness: The Experience of the Six Bardos*. Boston: Sambhala, 1992.

- Screening of History Channel documentary film on The Tibetan Book of the Dead.

Day 2: The Expansion of Buddhist Pantheon: The Oath-bound Guardian Deities of Tibet, Their Iconographic Forms and Legends.

Suggested reading: Kalsang, Ladrang. *The Guardian Deities of Tibet*. New Delhi: Winsome Books India, 1996.

- Audio-visual presentation on the Oracle tradition of Spiti valley.

Day 3: Performing Arts I: The Charya Nritya and Pancha Buddha Dance of Newar Buddhism

Suggested reading: Widdess, Richard. "Caryā and Cacā: Change and Continuity in Newar Buddhist Ritual Song." *Asian Music* 35, no. 2 (2004): 7-41.

Pradhan, Mansingh Mahendra. *Pancha Buddha and Dance*. Kathmandu: Royal Nepal Academy, 1996.

- Screening of audio-visual presentation on 'Introduction to Charyā Nritya' by Prajwal Ratna Vajracharya at UMC in Hong Kong. (<https://www.youtube.com/watch?v=fbEOo4hnjY>)

Day 4: Performing Arts II: The Sacred Dance of Cham

Suggested reading: Schrempf, Mona. "From "Devil Dance" to "World Healing": Some Representations Perceptions and Innovations of Contemporary Tibetan Ritual Dances ." Edited by Frank J Korom. *Tibetan Culture in The Diaspora*. Wien, 1997, pp. 91-102. (<https://case.edu/affil/tibet/tibetanMonks/FromDevilDancetoWorldHealing.pdf>)

- Documentary Screening: 'Dances at the Hemis Festival', a film by M. K. Raina, produced by IGNCA, Delhi.

Day 5: Performing Arts III: The Theatrical Performance of Buchen

Suggested reading: 'Endangered Archives: Documenting Buchen Performance Materials' by Patrick Sutherland: (http://himalaya.socanth.cam.ac.uk/journals/ret/pdf/ret_41_14.pdf)

- Audio-visual presentation on Buchen performances recordings of Kinnaur and Spiti valley.

Day 6: Submission of Unit paper

- Guided trip to Tashiding Monastery

Unit 6 / Week 6: The comprehensive understanding of the central beliefs of Buddhism; the composite culture of Himalayan Buddhism; issues of historical conservation and restoration of Himalayan artistic culture and heritage

Day 1: The Hindu-Buddhist Syncretism of Himalayas: The Viṣṇu icon of Mustang valley, Śiva-Heruka icon of Paśupatināth and Vajrayogini temples of Kathmandu valley.

Suggested reading: Acharya, J. (1992). *Nepal Mahātmya of Skandapurāṇa*. New Delhi: Nirala.

- Documentary Screening: A film on Nepal (to be decided).

Day 2: Buddhism, modernity and pop fiction; Buddhism, secularism and pop culture; Buddhism and pop fiction – Tibetan Buddhism and through films.

Suggested reading: Felicia, C. "Politics into Aesthetics: Cultural Translation in Kundun, Seven Years in Tibet, and The Cup" In *Buddhism and American Cinema*, edited by John Whalen-Bridge and Gary Storhof. New York: State University of New York, 2014.

- Screening of film 'The Cup', Directed by Dzongsar Khyentse Rinpoche, followed by a discussion.

Day 3: Issues for Consideration I: Discussion on the preservation of Himalayan Arts and Cultures – the threatened structures; Case study of *oflhā-bā* or *Devatā* (oracle) tradition of Spiti valley.

- Recitation of selected verses from Dhammapada (in Pali).

Day 4: Issues for Consideration II: The cultural stresses of tourism and environmental degradation. Discussions on the ancient and modern history of the region, social and political issues, the geographical peculiarities of the Himalayas, and issues such as Himalayan Buddhist culture and its integration into the larger Indian context.

- **Group discussion** on conservation of Himalayan Buddhism's culture: The threatening due to introduction of modern values; changes in climate. ; Art historical conservation and restoration; the issues of eco-tourism, deforestation, and water conservation.

Day 5:

- Paper presentation
- Final Exam

Day 6: Guided tour to Enchey Gompa

Note: This syllabus is tentative one. Because courses develop and change over time to take advantage of unique learning opportunities; the actual course contents may vary depending upon the time constraints and students performance.

Terms of Use of Course Materials: Participants are supposed to respect the copyright terms of the study materials and media contents used during the certificate course.

Suggested Readings

- Acharya, J., ed. *Nepāl Mahātmya of Skandapurāṇa*. New Delhi: Nirala, 1992.
- Bajracharya, Ranjana. *Bodhisattva Avalokiteshwara And His Symbolic Mantra*. Kathmandu: Bhakta Nanda Bajracharya, 2003.
- Bangdel, Dina. "Art In the Ritual Context The Chakrasamvara-tantra." *Oriental Arts* 34, no. 8 (2003).
- Beer, Robert. *Encyclopedia of Tibetan Symbols and Motifs*. Boston: Sambhala, 1999.
- Benard, Elisabeth Anne. *Chinnamastā: The Aweful Buddhist and Hindu Tantric Goddess*. Delhi: Motilal Banarasidas, 2010.
- Bentor, Yael. "Inside Tibetan Images." *Art of Asia*, May-June 1994.
- Berger, Petrica. *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*. Honolulu: University of Hawaii Press, 2003.
- Bhattacharyya, Benoytosh. *The Indian Buddhist Iconography*. Calcutta: K. L. Mukhopadhyay, 1958.
- Bhattacharyya, Benoytosh, ed. *The Niṣpannayogāvalī of Mahāpandita Abhyākaragupta*. Baroda: Oriental Institute, 1972.
- Bhattacharyya, Binoytosh, ed. *Sādhanamāla*. Vol. 2. 1 vols. Baroda: Oriental Institute, 1968.
- Bhattacharyya, D.C. *Studies in Buddhist Iconography*. New Delhi: Manohar, 1978.
- Bosch, F. D. K. "Vajradhatu Mandala." In *Selected Studies in Indonesian Archaeology*, 109-133. The Hague, Netherlands: Martinus Nijhoff, 1961.
- Buswell, Robert E. *Encyclopedia of Buddhism Volumes 1 & 2*. New York: Thomson Gale, 2004.
- Chandra, Lokesh, ed. *Sarva-tathagata-tattva-sangraha*. Delhi: Motilal Banarsidass, 1987.
- Chandra, Lokesh, and Nirmala, Sharma, . *Niṣpanna-yogāvalī*. New Delhi: Aditya Prakashan, 2015.
- Chogyen, Pema Losang. "Exploring the Mandala." *Grand Street* (Jean Stein) 63 (1998): 58-61.
- Coomaraswamy, A., K. *Elements of Buddhist Iconography*. Delhi: Munshiram Manoharlal, 1972.
- . *Introduction to Indian Art*. Delhi: Munshiram Manoharlal, 1969.
- . *The Dance of Shiva*. Delhi: Munshiram Mnoharlal, 1999.
- Cranmer, Marit, ed. *Tibetan Literary Arts*. Massachusetts: Shang Shungg Institute & Neilson Library Smith College, 2007.

- Dhargyey, Geshe Ngawang. *Vajrayogini Sādhna and Commentary*. Translated by Alan Wallace. New Delhi: Library of Tibetan Works and Archives, 2006.
- Dowman, Keith. *Power-places of Central Tibet*. London: Routledge & Kegan Paul, 1988.
- Dwived, Vrajavallabh, Janardan Pandey, and S, S, Bahulkar, . *Bhāratiya Tantraśāstra*. Varanasi: Central Institute of Higher Tibetan Studies, 1995.
- F, Erberto. *Art in Tibet: Issues in Traditional Tibetan Art from the Seventh to the Twentieth Century*. Leiden: Lo Bue, 2011.
- Farrow, G.W, and I. Menon, . *The Concealed Essence of Hevajra Tantra*. New Delhi: Motilal Banarsidass, 1992.
- Felicia, C. "Politics into Aesthetics : Cultural Translation in Kundun, Seven Years in Tibet, and The Cup." In *Buddhism and American Cinema*, edited by John Whalen-Bridge and Gary Storhof. New York: State University of New York, 2014.
- Gifford, Julie A. *Buddhist Practice and Visual Culture*. 1st. Oxon: Routledge, 2011.
- Gimian, Carolyn Rose, ed. *The Collected Works of Chogyam Trungpa*. 3 vols. Boston & London: Sambhala, 2003.
- Granoff, Phyllis. "Maheśvara/Mahākāla: A Unique Buddhist Image from Kaśmīr." *Artibus Asiae (Artibus Asiae)* 41, no. 1 (1979): 64-82.
- Huntington, John C. "The Iconography of Borobudur Revisited." In *Ancient Indonesian Sculpture*, edited by Pauline C. M. Lunsingh Scheurleer Marijke J. Klokke, 133-148. Leiden: KITLV Press, 1994.
- Jansen, Eva Rudy. *The Book of The Buddhas: Rituals Symbolism Used on Buddhist Statuary and Ritual Objects*. New Delhi: New age Books, 2002.
- Kalsang, Ladrang. *The Guardian Deities of Tibet*. New Delhi: Winsome Books India, 1996.
- Kerin, Melissa R. *Art and Devotion at a Buddhist Temple in the Indian Himalaya*. Bloomington: Indiana University Press, 2015.
- Klimburg-Salter, Deborah E. *Tabo Monastery Art and History*. Vienna: Austrian Science Foundation, 2005.
- Krishnan, Gauri Parimoo, ed. *Nalanda, srivijaya and Beyond: Re-exploring Buddhist Art in Asia*. Singapore: Asian Civilisation Museum, 2016.
- Lall, Banarasi. "Kalachakra Mandal Evam Maṇḍalath Dev-Parikar." *Dhiih journal of Rare Buddhist Text* 22 (1996): 23-38.
- Lewis, Todd T. *Popular Buddhist Texts from Nepal, Narratives and Rituals of Newar Buddhism*. New York: State University of New York Press, 2000.
- Linrothe, Rob. *Ruthless Compassion Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art*. Boston: Sambhala, 1999.

- Luczanits, C. "Earliest Mandalas in a Buddhist Context." Delhi: Tibet House, 2008.
- Majupurias. *Gods, Goddesses & Religious Symbols of Hinduism, Buddhism & Tantrism*. Gwalior: M. Devi, 2005.
- Malandra, Geri Hockfield. "The "Archaeology" of a Maṇḍala." *Ars Orientalis* 15 (1985): 67-94.
- Misra, Ram Nath. *The Yaksha Cult and Iconography*. New Delhi: Munshiram Manoharlal, 1979.
- Mitra, Debala. *Buddhist Monuments*. Calcutta: Sahitya Parishad, 1971.
- Negi, Wangchuk Dorje. "Tantra kā Swaroop evam Abhyantar Bhed." *Dhīh: A Review of Rare Buddhist Texts* (Central Institute of Higher Tibetan Studies) 11 (1991): 147-57.
- Orzech, Charles D., ed. *Esoteric Buddhism and the Tantras in East Asia*. Leiden: Brill, 2011.
- Phuoc, Le Huu. *Buddhist Architecture*. Grafikol, 2012.
- Pradhan, Mansingh Mahendra. *Panch Buddha and Dance*. Kathmandu: Royal Nepal Academy, 1996.
- Rhie, Marylin M, and Robert Thurman. *Wisdom and Compassion: The Sacred Art of Tibet*. London: London Royal Academy of Arts, 1992.
- Rhie, Marylin, and Robert Thurman. *A Shrine for Tibet: The Alice S. Kandell Collection of Tibetan Sacred Art*. New York : Tibet House, 2010.
- Rinpoche, Chögyam Trungpa. *Visual Dharma The Buddhist Art of Tibet*. Berkeley and London: SambhalaSambhala, 1975.
- Samdarshi, Pranshu. *Female Buddhas: Feminine Imagery in Buddhist Tantra*. New Delhi: Rachna Publications, 2017.
- Schrempf, Mona. "From "Davil Dance" to "World Healing": Some Representations Perceptions and Innovations of Contemporary Tibetan Ritual Dances ." Edited by Frank J Korom. *Tibetan Culture in The Diaspora*. Wien, 1997. 91-102.
- Shakya, Min Bahadur. *Iconography of Nepalese Buddhism*. Kathmandu: Handicraft Association of Nepal, 1994.
- Shaw, Miranda. *Buddhist Goddesses of India*. New Jersey: Princeton University Press, 2006.
- Singe, Jamyang. *Gega Lama-Principles of Tibetan art Illustrations and Explanations of Buddhist Iconography and Iconometry According to the Karma Gardri School Volume 1 & 2*. Darjeeling, 1983.
- Snellgrove, D. L., and Skorupski, T.,. *The Cultural Heritage of Ladakh*. Wiltshire: Arts & Phillips, 1980.
- Snellgrove, David. *Himalayan Pilgrimage A Study of Tibetan Religion* . Oxford : Bruno Cassirer, 1961.
- . *Indo-Tibetan Buddhism*. Boston: Sambhala, 2002.

- Snodgrass, Adrian. *The Symbolism of The Stupa*. 1. Delhi: Motilal Banarsidass, 1992.
- Trungpa, Chogyam. *Transcending Madness: The Experience of the Six Bardos*. Boston: Sambhala, 1992.
- Tsering, Nawang. *Alchi, The Living Heritage of Ladakh*. Leh and Delhi: Central Institute of Buddhist Studies, Aditya Prakashan, 2009.
- Tucci, G. *The Theory and Practice of the Mandala*. London: Rider & Company, 1961.
- Vessantara. *A Guide to the Deities of the Tantra*. Cambridge: Windhorse Publications, 1993.
- Watt, G. H. Mullin and Jeff J. *Female Buddhas: Women of Enlightenment in Tibetan Mystical Art*. New Mexico: Clear Light Books, 2003.
- Widdess, Richard. "Caryā and Cacā: Change and Continuity in Newar Buddhist Ritual Song." *Asian Music* 35, no. 2 (2004): 7-41.
- Willson, Martin. *In Praise of Tara: Songs to the Saviouress*. New York: Wisdom Publications, 1992.