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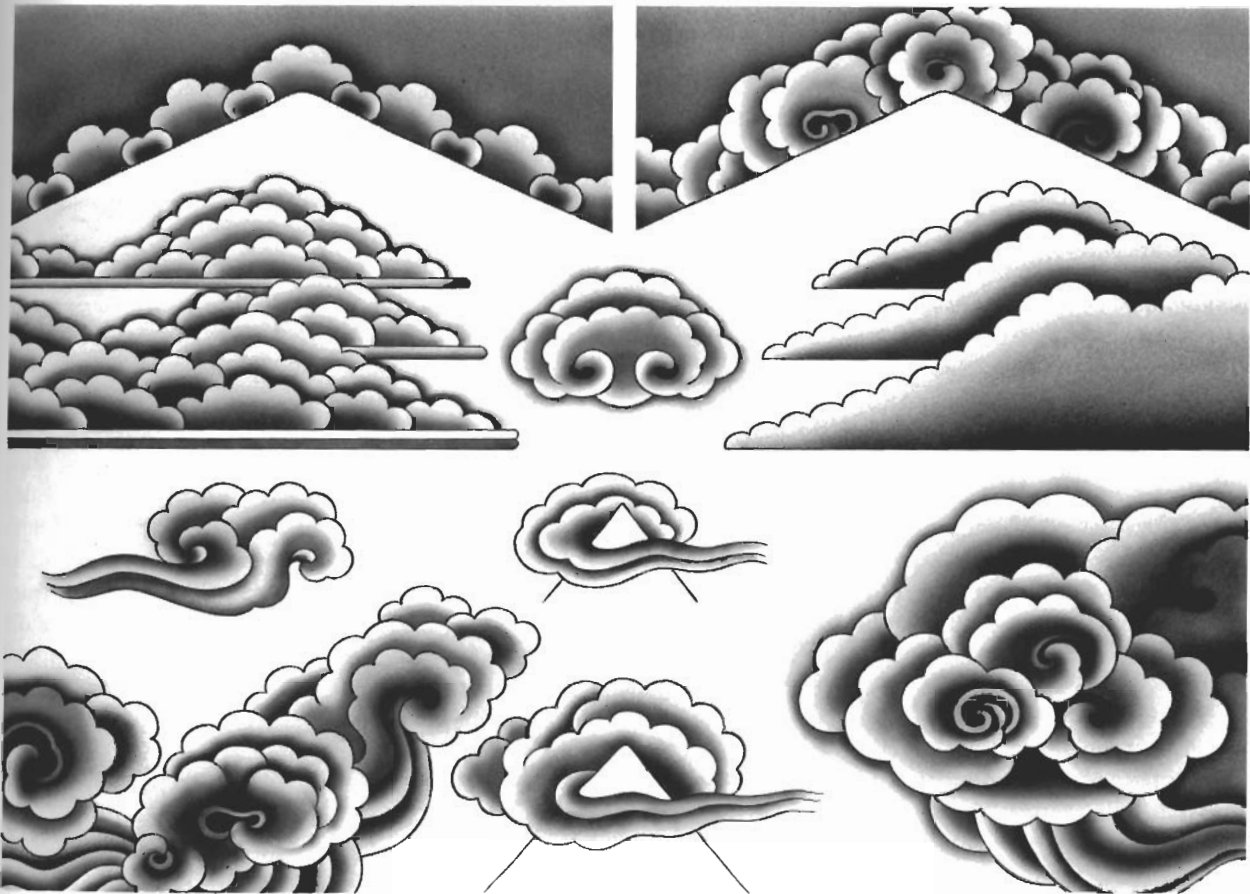
Class 4: Tall wrathful deities. Vaisravana, the god of wealth. (Wangdrak).



Class 5: Short wrathful deities. This Vajrapāni is drawn with a total height of 6 spans or 72 *sor*. It is 3 *sor* shorter than when drawn according to the proportions of Class 4 (compare the neck, knees and feet). (Wangdrak).



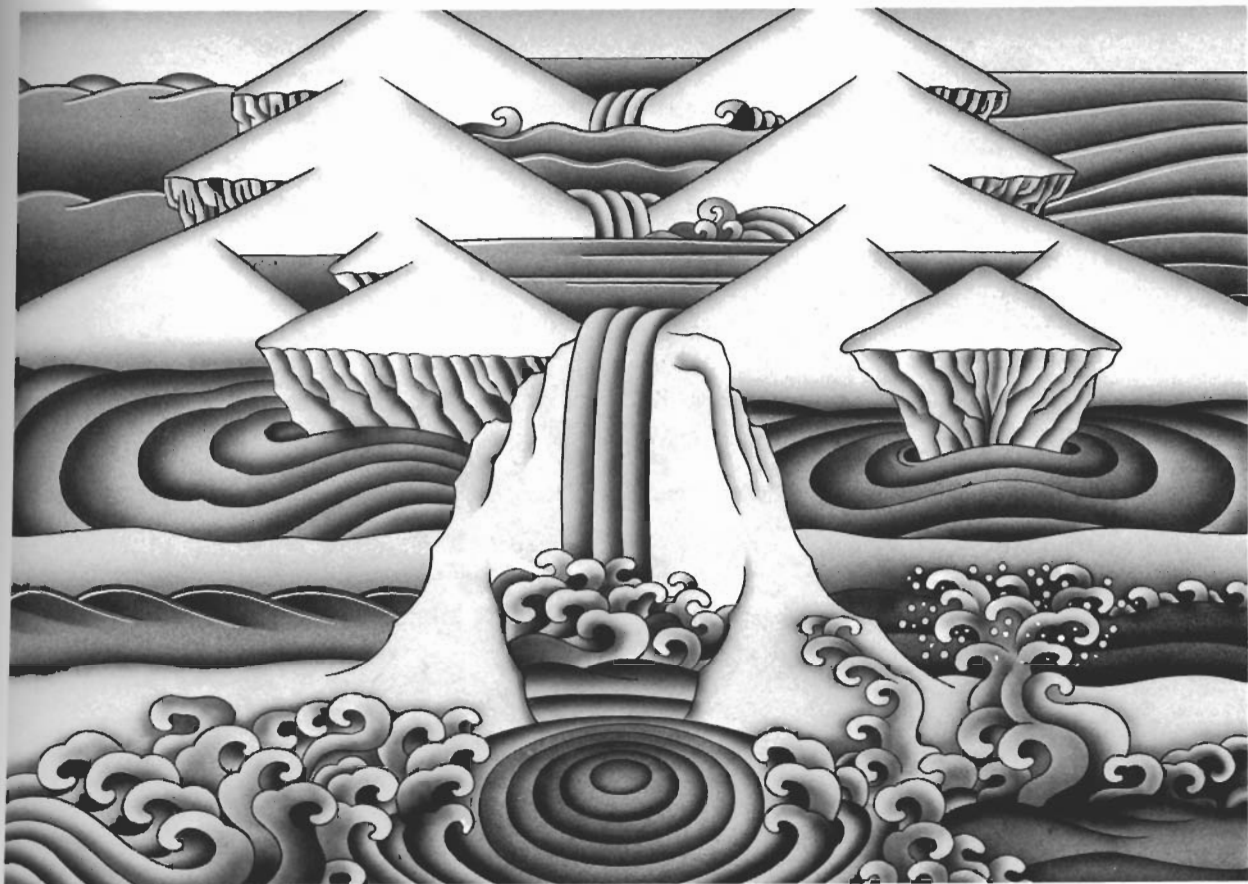
Sherpa artists at work on a mural. The painter at left is warming a bowl of paint over coals.



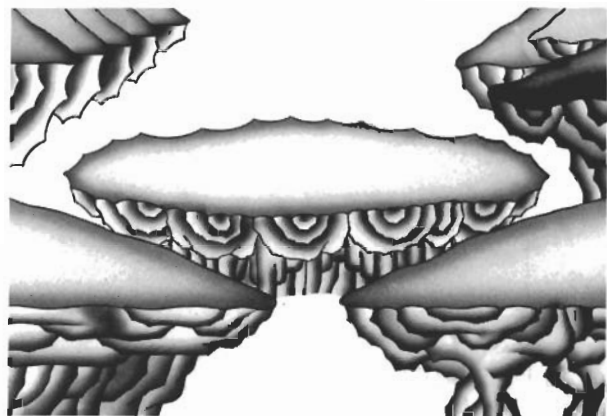
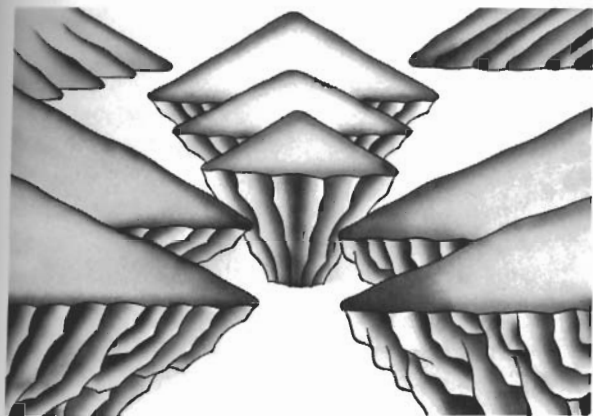
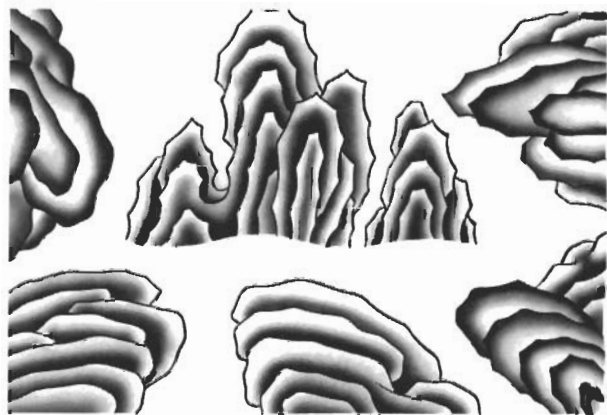
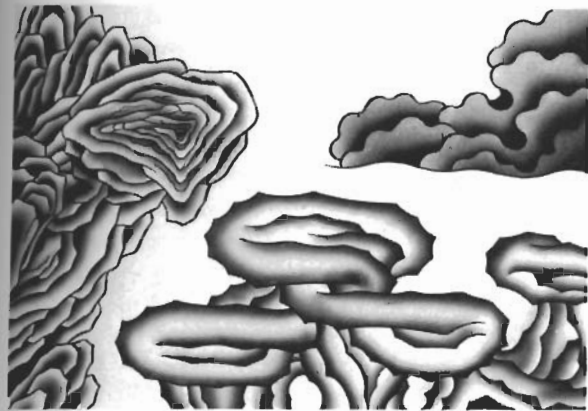
The shading of clouds.



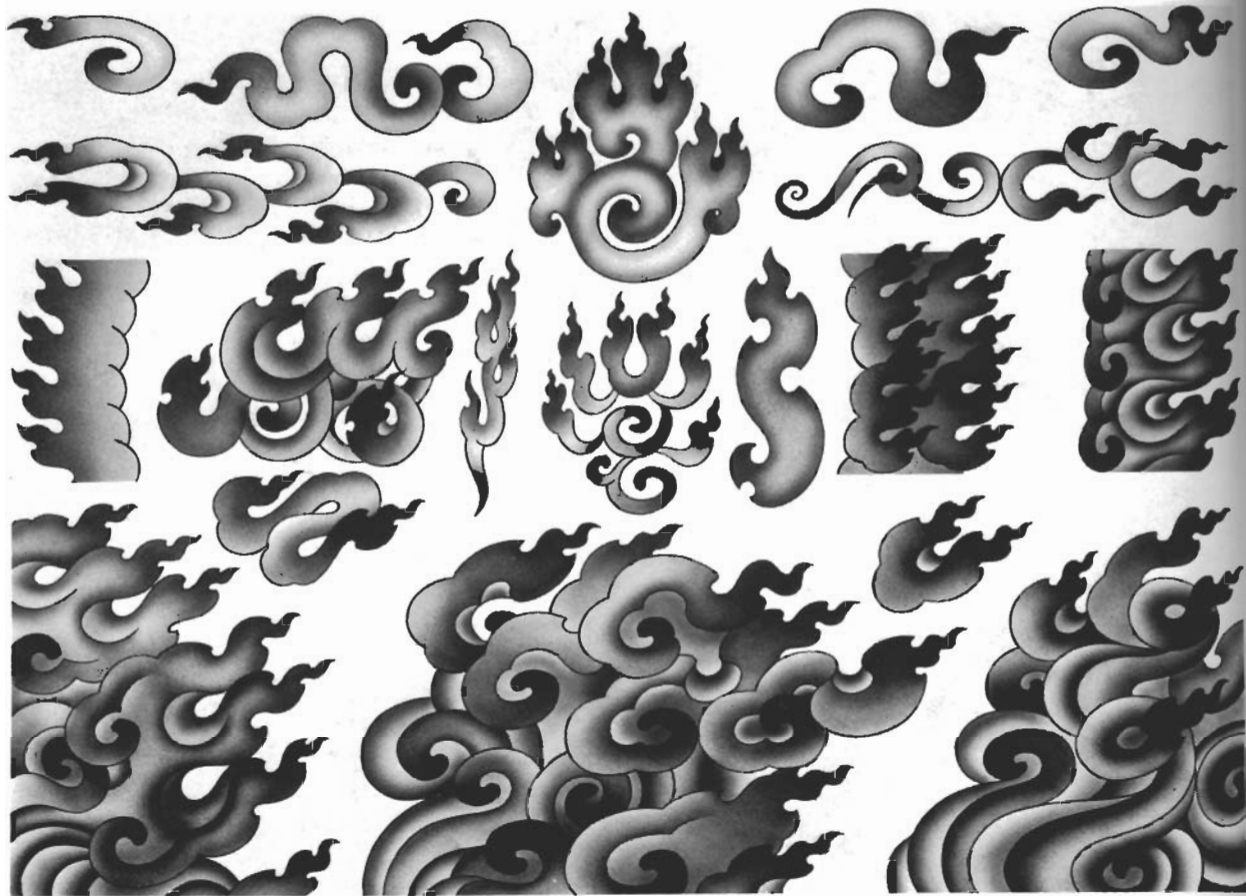
The shading of nimbuses.



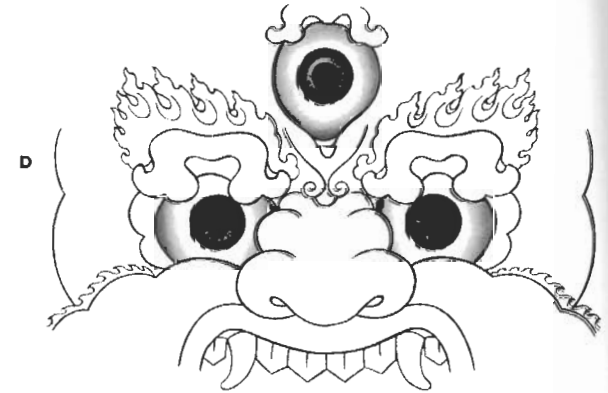
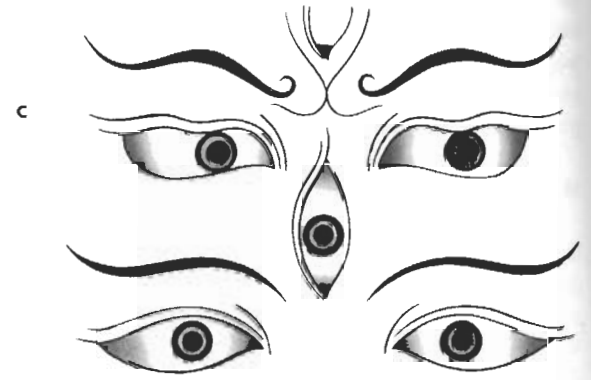
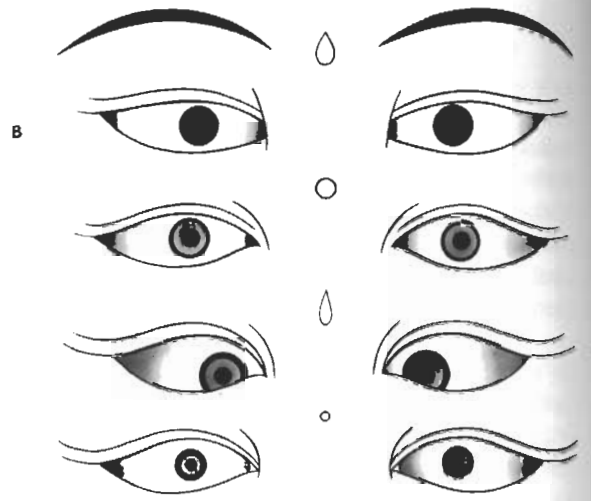
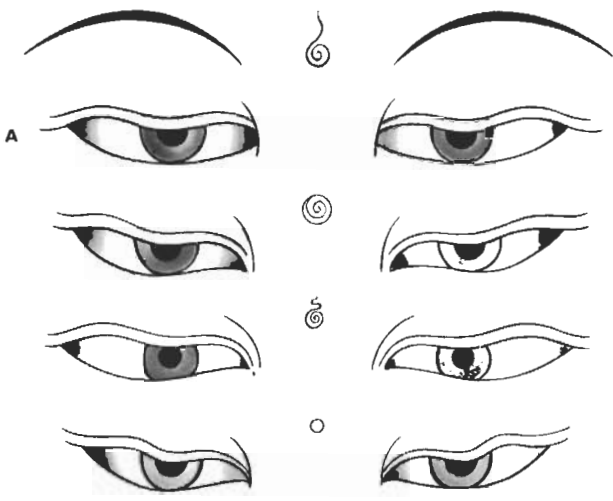
The shading of water.



The shading of rocks and crags.



The shading of flames.



Examples of different eyes:

a) 'Bow eyes' (*gzhu spyan*)

c) Eyes of semi-wrathful deities.

b) 'Grain eyes' (*nas spyan*)

d) Eyes of extremely wrathful deities.

Twelve Finishing Details



Facial Features

The last main step involving the application of colours was the rendering of the faces of the main figures. This was in effect the final stage of outlining, and sometimes a master painter would step in at this point and complete the painting of his student.

Of all the finishing details, the facial features demanded the most attention, and among these it was the eyes that received the greatest care. The painting of the eyes of a deity was one of the acts that brought it to life. "Eye opening" (*spyān dbye*) through painting in the eyes was one step in the elaborate consecration or vivification (*rab gnas*) ritual, and therefore for special paintings that required more than the usual abridged ritual the artist would wait until the consecration ceremony to complete the eyes. For major temple murals, as well as for the main statues and thangkas of a temple, the eye opening was performed on an auspicious day and it was often accompanied by a celebration.

As the first step in painting the eyes, Wangdrak redrew all the facial features with charcoal. He began by

drawing the central axis of the face, and then drew in the outline of the head and face. These lines guaranteed that the facial features would be balanced and correctly aligned. Here and in other cases where sketching was done over areas of flesh, charcoal was superior to graphite pencil because charcoal lines were so easy to erase. Then he did the outlining of the face, a continuation of the flesh outlining (*sha bcad*) already begun.

Varieties of Eyes

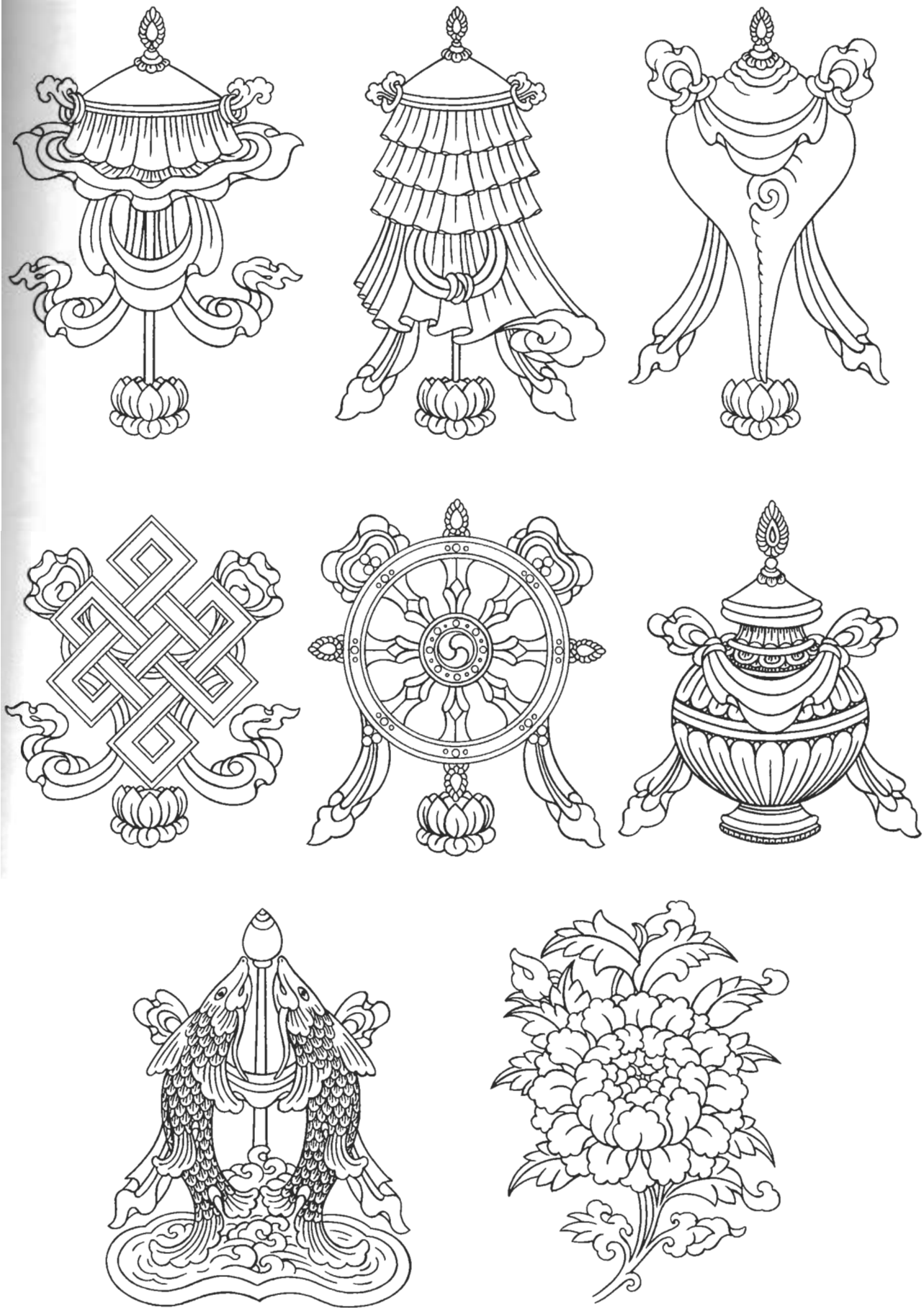
Iconographic custom determined the shapes and dimensions of the various facial features. Buddhas and peaceful bodhisattvas, for instance, were always painted with "bow eyes" (*gzhu spyān*), while goddesses, saints and ordinary humans had "grain eyes" (*nas spyān*).¹ Distinct from these two types of eyes were the round and square eye shapes of wrathful deities. As with eyes, so too with mouths there existed several types, each appropriate only for certain classes of deities. Although the main features thus depended on iconography, certain characteristics depended on the skill of the artist. Well-executed eyes, for instance, might give the illusion of following the viewer (*gar gzigs*) even though that was not one of the compulsory features of the deity according to its iconography.



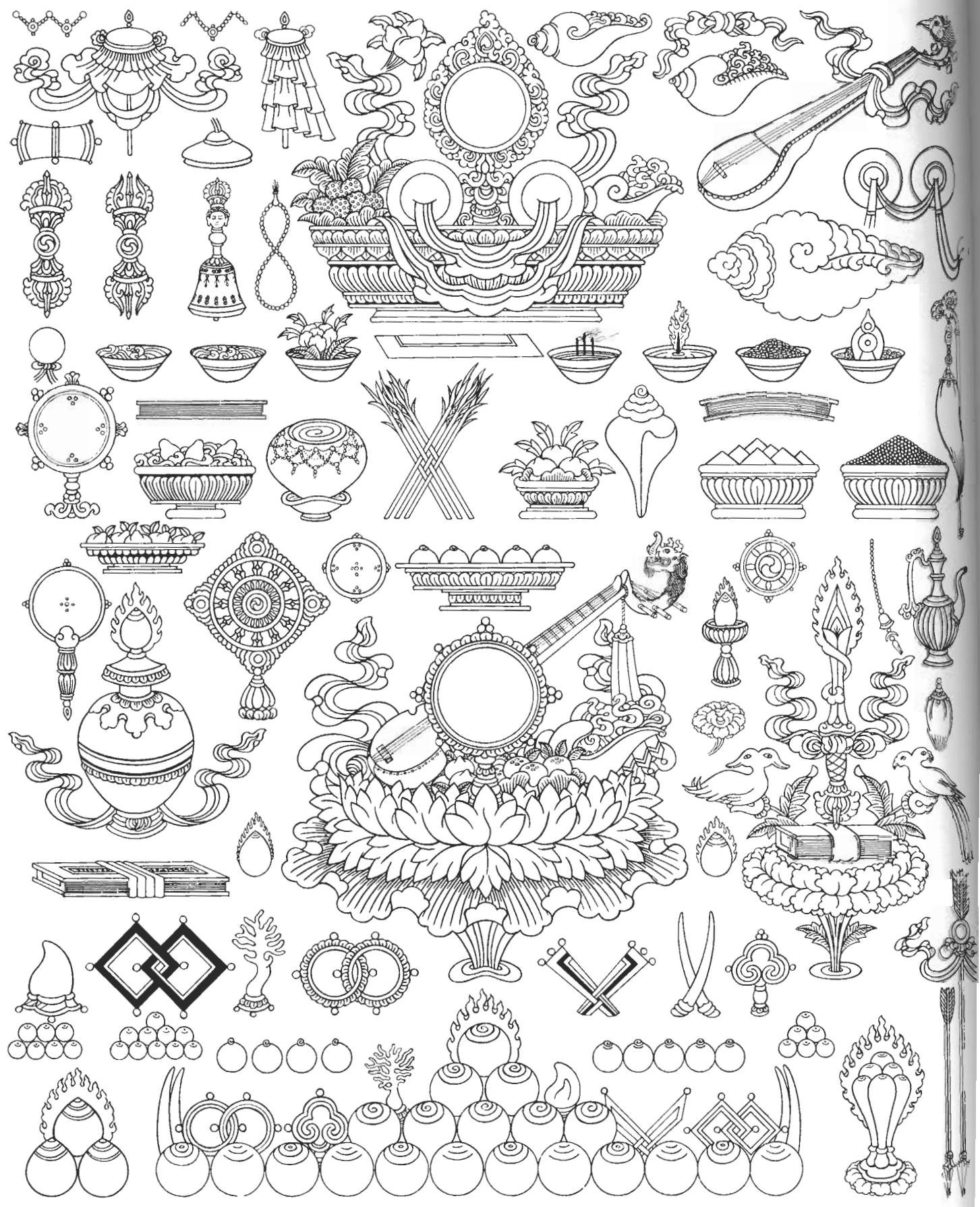
Facial proportions of a peaceful goddess by Wangdrak.



Facial proportions of an extremely wrathful deity by Wangdrak.



The eight auspicious signs, separate.



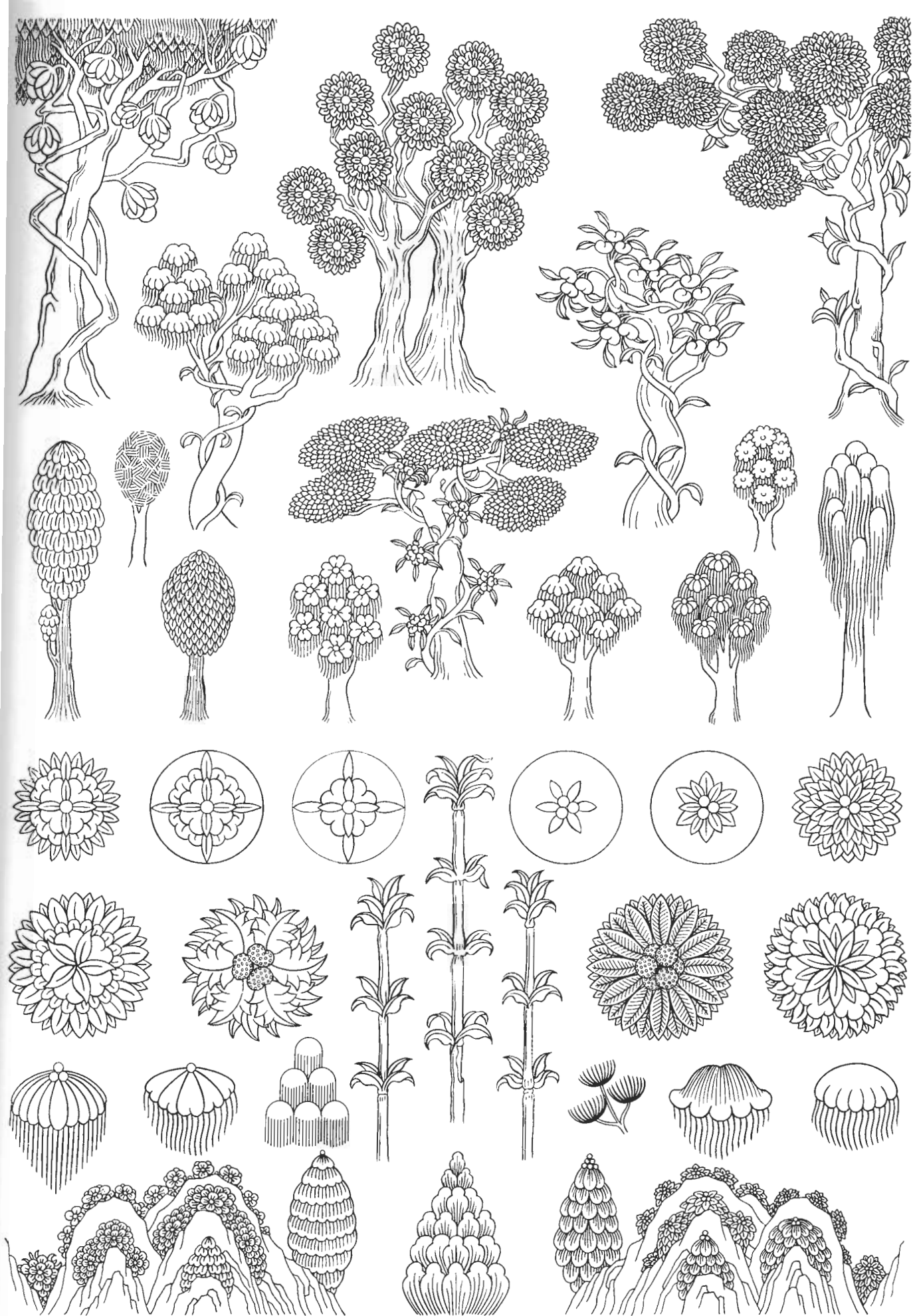
Offerings to peaceful deities



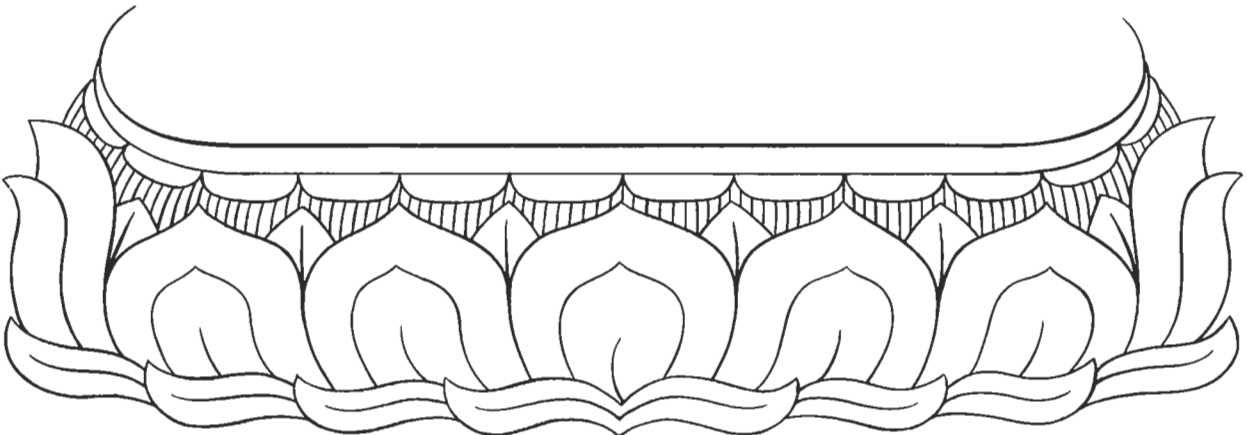
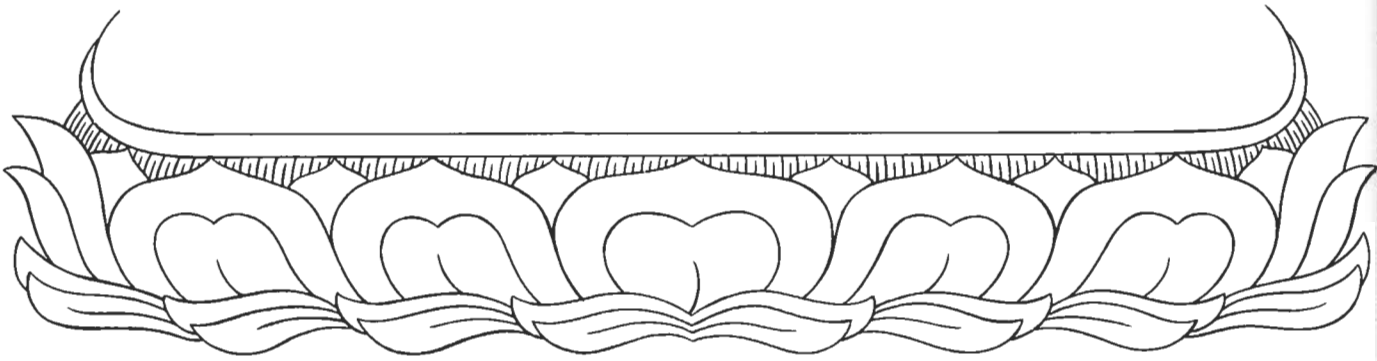
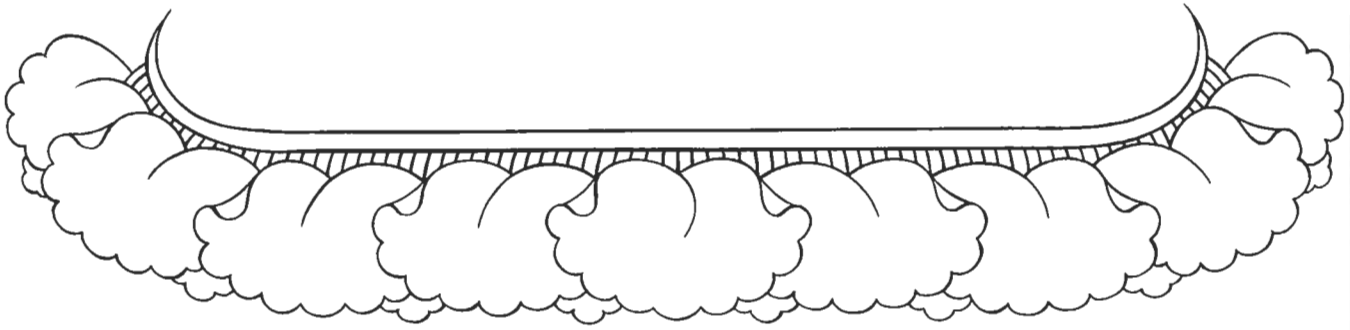
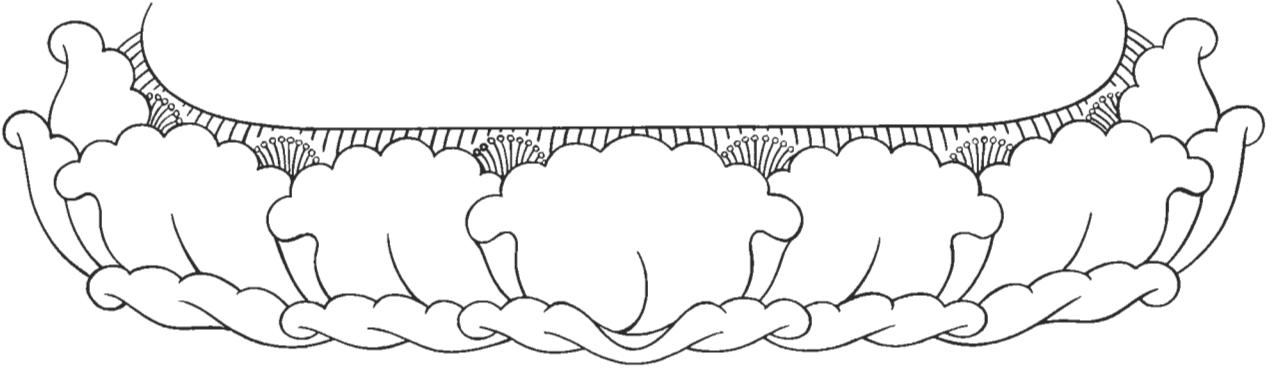
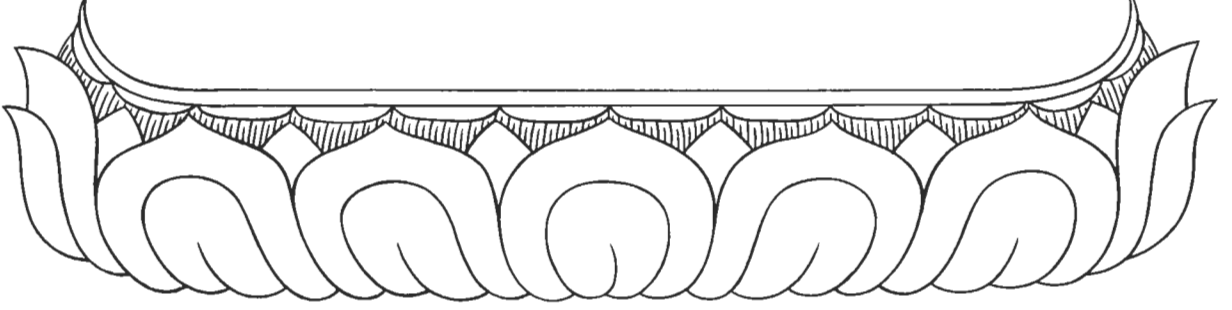
Offerings to wrathful deities

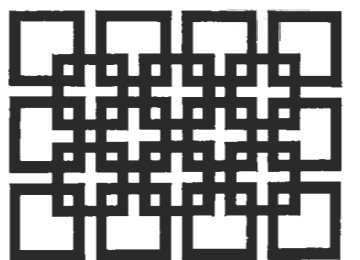
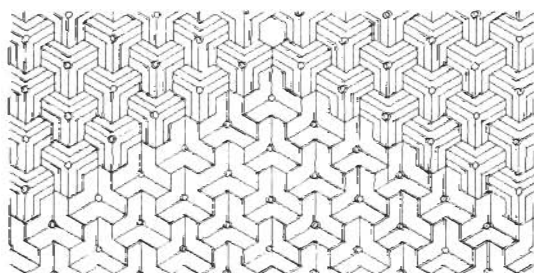
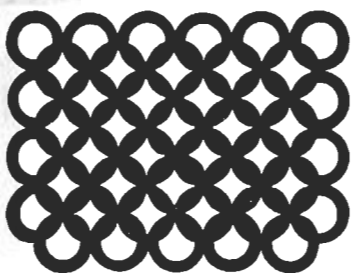
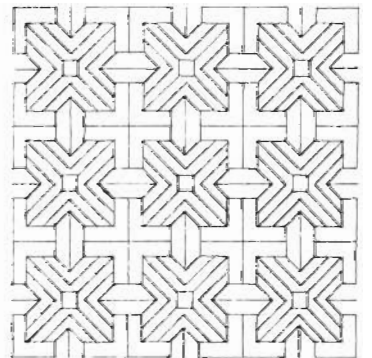
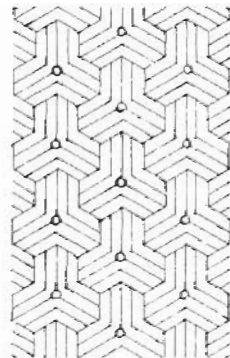
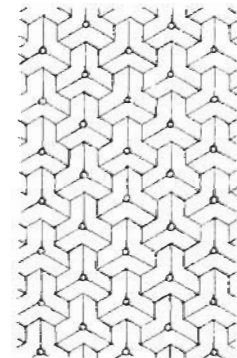
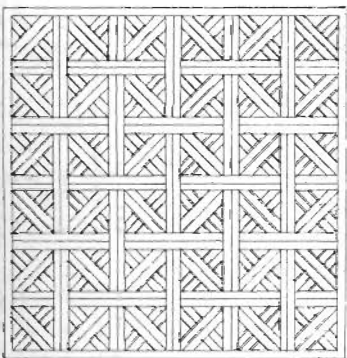
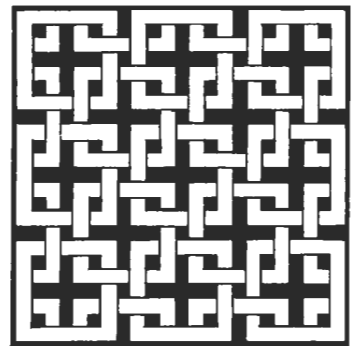
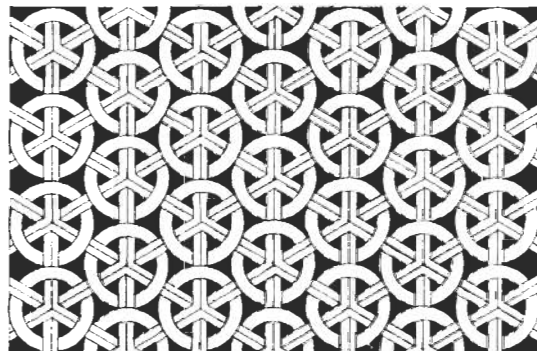
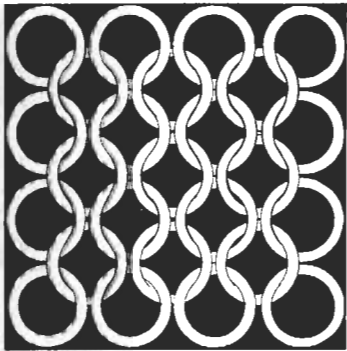
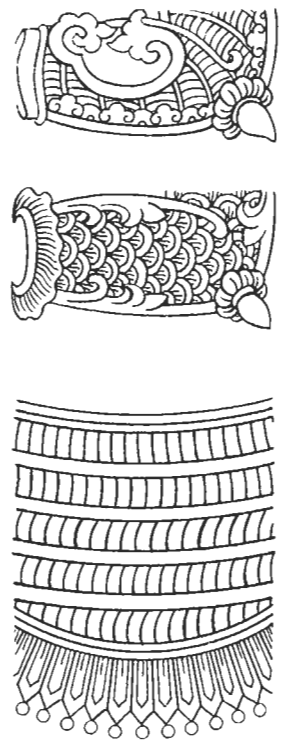
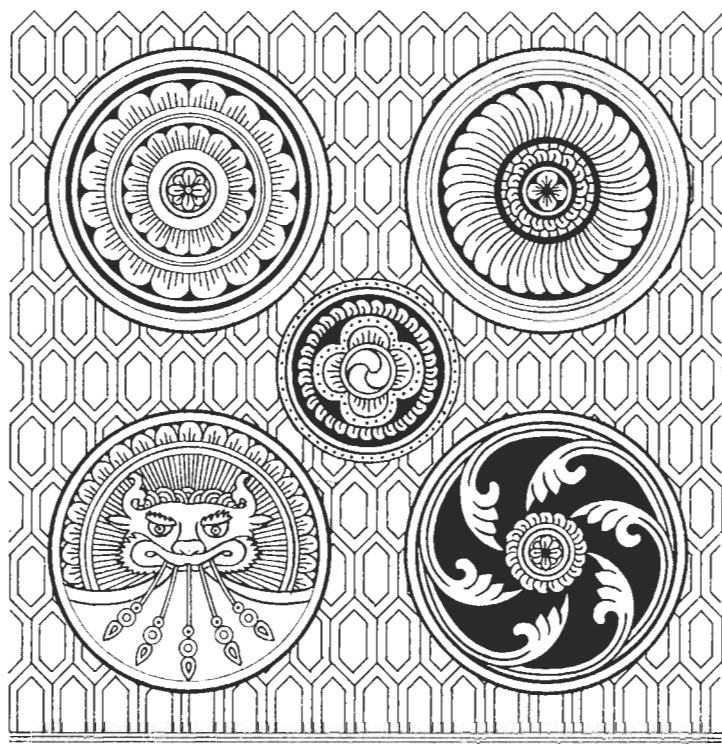


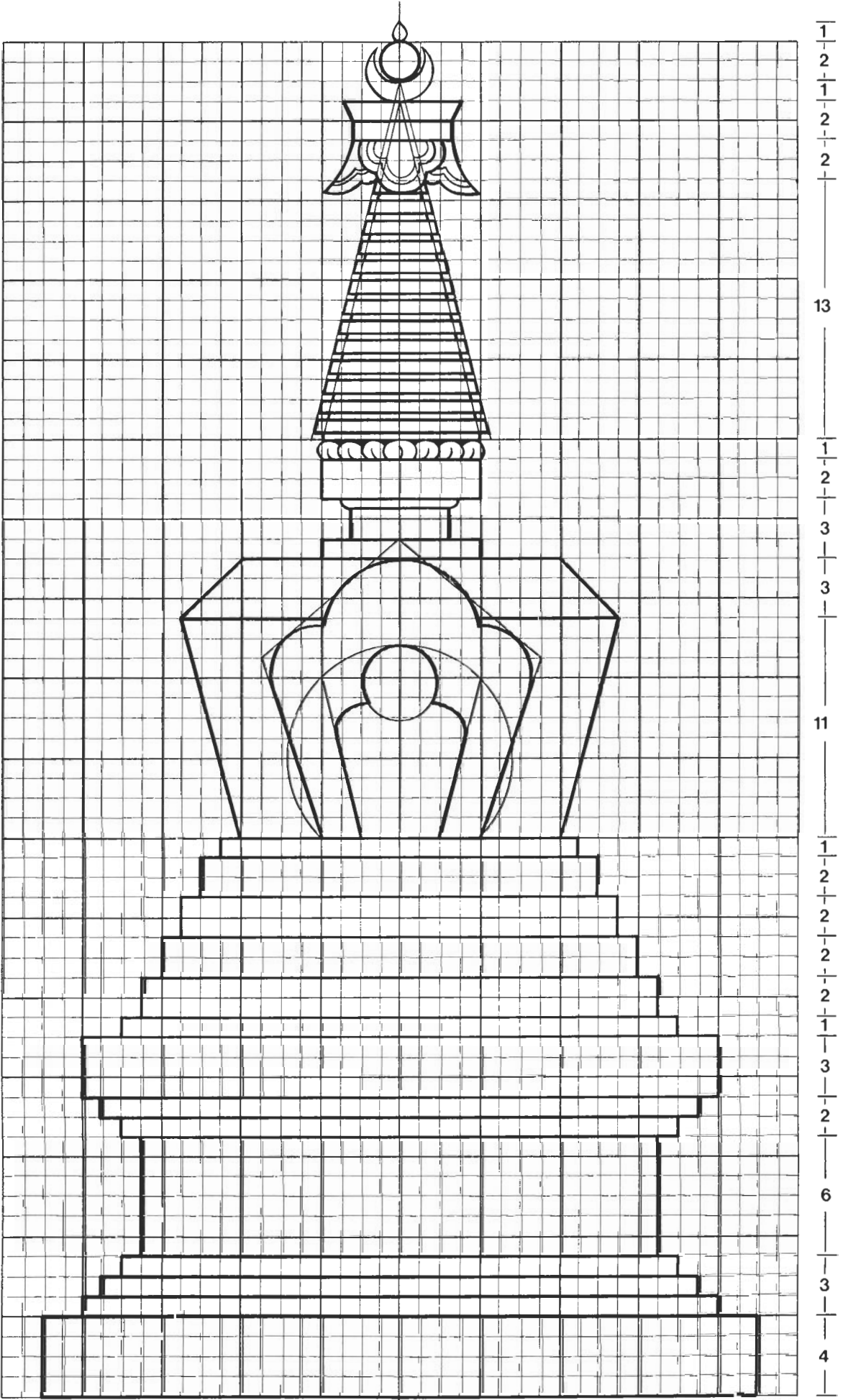
Landscape elements



Trees







The proportions of the stupa