



„The themes of the murals painted on the wooden ceiling are completely different [from the wall-paintings]. Here the geometric and vegetal lines encircle fabulous birds of multi-coloured feathers, flowers in the roundels an Apsarases. The white Apsarā holding *bum-pa* (*pūrnakumbha*) in her right hand with the scarf fluttering over her shoulders is remarkably stimulating.[...] ... the painters of Tabo had become well conservant with the stylistic idioms which previously existed in the gTsug-lag-khan, and copied and modified them according to the needs of the dGe-lugs-pa sect. They also introduced some new trends originating from the monastic centres of Tholing, Tsaparang and Gyantse where Nepali and Central-Tibetan traditions had already been assimilated into the Gu-ge repertoire.“

Text: „Buddhism in the Western Himalaya“, Laxman S. Thakur, Oxford University Press 2001

Fotos: Holger Neuwirth

Tabo chos-'khor [gSer-khan]

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