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Vietnam and Korea in the *longue durée*

Negotiating tributary and colonial positions

Valérie Gelézeau
and Phạm Văn Thuỳ

Vietnam and Korea are rarely compared *per se* in scholarly work, whether in the field of social sciences or that of area studies. Yet, obvious convergences in their recent histories are apparent: both are Asian countries where the Cold War was indeed hot, tragic and deadly; and both nations were situated at the core of the big divide of the 20th century between capitalism and socialism – Korea still divided, Vietnam reunified in 1975. A conference hosted in March 2016 in Hanoi at the Vietnam National University, and co-organized by IIAS, Seoul National University and Ecole des hautes études en sciences sociales (EHESS), pioneered new attempts to compare Vietnam and Korea, with their similar tributary and colonial positions, as *longue durée* subjects of history. This instalment of the Focus presents a selection of a few excellent papers presented at the conference.

The Newsletter is a free periodical published by the International Institute for Asian Studies (IIAS). As well as serving as a forum for scholars to share research, commentary and opinion with colleagues in academia and beyond, The Newsletter is also a window into the Institute.

The International Institute for Asian Studies (IIAS) is a global Humanities and Social Sciences institute and a knowledge exchange platform, based in Leiden, the Netherlands, with programmes that engage Asian and other international partners. IIAS takes a thematic and multi-sectoral approach to the study of Asia and actively involves scholars and experts from different disciplines and regions in its activities. Our current thematic research clusters are 'Asian Heritages', 'Asian Cities' and 'Global Asia'.

Information about the programmes and activities of IIAS can be found in the Network pages of each issue of The Newsletter.

In this issue

In this issue, Françoise Vergès reflects on the symposium *Reclaiming the 'workshop' as collaborative pedagogy* held at Brown University, USA, in the framework of the IIAS programme 'Humanities across Borders: Asia and Africa in the World' (p.49). On page 50, Rituparna Roy shares the topics discussed during the conference *Partition in Bengal*, including her idea of and work on a Kolkata Partition Museum. Other reports are those on the symposium *River Cities: water space in urban development and history*, held in Surabaya, Indonesia (p.44-45), and the Leiden Summer School *Asian food: history, anthropology, sociology* (p.48).

IIAS research programmes, networks and other initiatives are described in brief on page 52-53, preceded on page 51 by a more elaborate description of the goals and activities of the newly established Leiden Centre for Indian Ocean Studies. Pages 46-47 provide more information about the Double Degree in Critical Heritage Studies of Asia and Europe, including the experiences of four students with the programme. Information about the IIAS Fellowship programme can be found on pages 54-55.

Digital Buddhology

Di Luo

Buddhist studies in the digital age is faced with immense opportunities, challenges, and problems both old and new. By using the word 'Buddhology', we encourage readers to think of not only text-based Buddhist studies but a cross-disciplinary field where art, architecture, and material culture are an integral part of the term in question.

In this issue's 'China Connections', we invite readers to look at the exciting development of digital Buddhology in present-day China. Highlighted here are recent digitization projects by Peking University, Zhejiang University, and the research institutes at the world heritage sites of Dunhuang, Yungang, Longmen, and Dazu, some involving international collaborations such as with the Getty Center and Harvard University.

Conservators, researchers, curators, and educators from around the world work toward the common aim of preserving Buddhist cultural heritage – texts, images, objects, monuments, and entire sites – by exploring and adopting, all the while pushing the forefront of, digital technologies. Contributors of this issue demonstrate how Buddhist canonical work and manuscripts in multiple languages and media have been made available through open-access online databases; how Buddhist monasteries and

their ancient wooden buildings and century-old murals are recorded and experienced through Virtual Reality; and how rock-cut cave temples with their monumental statues are captured using laser-scanning or photogrammetry and reconstructed for conservation as well as education purposes. The benefits of the application of digital tools are immediate, certain, and manifold: they make quick and precise documentation, allow (in some instances) for a greater accessibility to and searchability of

Buddhist materials, and provide excellent research and educational materials.

The very practice of digitization forces us to reconsider the very meaning and significance of the 'cultural heritage' itself. Concerns have been made as to how much a digitally recorded or reconstructed piece of work can be considered an extension to that heritage and the protection thereof, while much of the 'aura' of the original has been lost during the process of digitization. On the other hand, some have advocated for the 'digital life' or 'digital afterlife' of Buddhist art and architecture, as Buddhist practitioners actively engage themselves with all kinds of digital tools and platforms in their religious routines. We hope that you find some answers, but more importantly further questions, from the five essays presented in the following.

Di Luo is a Postdoctoral Fellow at the Center for Global Asia, NYU Shanghai
dl149@nyu.edu



Center for Global Asia at NYU Shanghai

The Center for Global Asia at NYU Shanghai serves as the hub within the NYU Global Network University system to promote the study of Asian interactions and comparisons, both historical and contemporary. The overall objective of the Center is to provide global societies with information on the contexts for the reemerging connections between the various parts of Asia through research and teaching. Collaborating with institutions across the world, the Center seeks to play a bridging role between existing Asian studies knowledge silos. It will take the lead in drawing connections and comparisons between the existing fields of Asian studies, and stimulating new ways of understanding Asia in a globalized world.

Asia Research Center at Fudan University

Founded in March 2002, the Asia Research Center at Fudan University (ARC-FDU) is one of the achievements of the cooperation of Fudan and the Korean Foundation for Advanced Studies (KFAS). Through the years, the center is making all the efforts to promote Asian Studies, including hosting conferences and supporting research projects. ARC-FDU keeps close connections with the ARCs in mainland China and many institutes abroad.

Digital heritage, cyber-archiving and education

Wu-Wei Chen

When discussing heritage conservation, authenticity is the guideline of the process. To maintain the original status of the heritage, paying attention to details and reversibility helps to prevent further damage to the cultural properties when applying materials or methods. Contemporary conservators embrace digital technologies such as photogrammetry, laser scanning, CT (MRI), Inferred and X-Ray scanning in the process. These technologies provide non-intrusive monitoring to collect and share data. The data further helps to analyze the status of the material within and enables the establishment of visualizations and replicas as references. In some cases, replicas further become part of the heritage object after restoration or even replace the original cultural object.

In China, the restoration of the Thousand-Armed Bodhisattva Guanyin, which is part of the Chongqing Dazu Rock Carvings, showcases the usage of 3D printing for heritage conservation. The 3D printed model, made in 1:3 proportion to the original, became the reference for the restoration team during the process. Some 3D-printed parts were also blended with the authentic heritage item (fig.1).

Projection mapping, along with restoration, can be further utilized in creating engaging narratives and messages for cultural heritage. yU+co, one of the sponsors of the exhibition of the 'Cave Temples of Dunhuang' in 2016, created a projection-based installation at the opening ceremony of the exhibition at the Getty Center in Los Angeles. According to Garson Yu, founder and creative director of yU+co, this projection "gives a more volumetric or immersive experience than regular VR, using a special 360-degree dome shader. It was a year-long process to merge the 2D photographs and merge them into the 3D geometry for the entire cave." Collaborating with the Getty Conservation Institute on the narrative, yU+co has created a "fluid experience" in the physical environment other than the heritage site. In this case, projection mapping, along with VR, stimulates public interest in and care



Fig. 2: Animation film directed by Chen Haitao and Chen Qi. Image courtesy Dunhuang Academy.



Fig. 1: Restoration of the Thousand-armed Bodhisattva Guanyin in progress. Image courtesy 3ders.org

for cultural restoration. It also reveals the fluidity of digital heritage across cultures, regions, and identities.

Even with the collective devotion, cultural heritage continues to face the threat of human activities ranging from vandalism to theft and wars. Education is key to raising and cultivating the awareness for preservation. With the joint efforts of academia, governmental organizations and industry, the finalized projects can be transformed into education materials. Digital storytelling, computer-aided drawing, and cyber-archiving can be integrated into the STEAM curriculum (Science, Technology, Engineering, Arts, and Mathematics) to help students comprehend the intangible values of heritage (method, techniques, context) and further cherish the existing yet endangered tangible cultural properties.

Good practices of conservation, from cultural objects to architecture and the entire heritage sites, can be further revitalized by digital narrative and storytelling. The latest

animation released by the Dunhuang Academy was inspired by the digitized painting in Cave 254. Mr. Chen Haitao and Mrs. Chen Qi, the directors of the animation, integrated the rich imageries of the Buddhist stories of 'The Great Departure' and 'The Attack of Mara' from the Mogao Cave 254 into animated infographics (fig.2). Their interpretation of the cave painting and artistic recreation has given the piece more profound meanings. The follow-up premiere and workshops at Beijing in late 2016 further revitalized the original painting and contributed to public and higher education.

Wu-Wei Chen is a Visiting Assistant Professor of Arts at NYU Shanghai
wc54@nyu.edu

Note

- 1 Aréchiga, F. 'Bringing the Ancient Theater of the Silk Road to Los Angeles'; <https://tinyurl.com/ancienttheater>

Kaihuasi: Buddhist art and architecture in virtual reality

Jianwei Zhang and Lala Zuo

The Kaihuasi (開化寺) is a Buddhist monastery located about 17 km northeast of the city of Gaoping (高平) in southeast Shanxi province. The monastery was established in the 6th century and expanded in the late 9th to early 10th century under the supervision of the Chan Master Dayu [大愚]. The Kaihuasi is especially known for its main hall, the Daxiongbaodian [大雄寶殿] [Mahāvīra Hall], which was built in 1073 during the Northern Song. The interior of the Daxiongbaodian is decorated with exquisite Buddhist mural paintings that have been preserved from the 11th century.

In 2017, a research team of the Experimental Teaching Center for Virtual Reality and Simulation in Archaeology of Peking University used Virtual Reality (VR) technology to record the monastery including the main hall and its murals. First, the team deployed drones to take pictures of the monastery complex from an aerial view. Then panoramic photography was used to record both the interior and exterior of each building (fig. 1). In order to virtually reconstruct the building structure and mural paintings in the Daxiongbaodian, the team took 480 high-resolution photographs and used photogrammetry to create a 3D model of the Daxiongbaodian (interior) with surface texture and color information. In other words, the photos were applied as skins to precisely cover the surface of the 3D model of the building's interior (fig. 2). After all data was collected, the team located all buildings on a map using the Geographic Information System (GIS). The links to the panoramic photographs were pinpointed on the aerial picture according to the real locations where the photos had been taken. The links to the 3D models with surface texture were also displayed on the map.

Aside from documentation, this VR project has also been applied to enhance the experience of museum visitors. In the spring of 2017, the Arthur M. Sackler Museum of Art and Archaeology at Peking University exhibited high-resolution life-size photocopies of the wall paintings from the Kaihuasi. In addition to viewing the paintings in two dimensions, visitors were able to wear a VR headset and immerse themselves in the virtual scene of the Daxiongbaodian to appreciate the paintings and the building structure in their original spatial context. VR would help museums to redesign and/or upgrade traditional exhibitions, and to protect historical architecture from potential damages made by flocking visitors.

Using the VR technology to document art and architecture is only the team's first step.

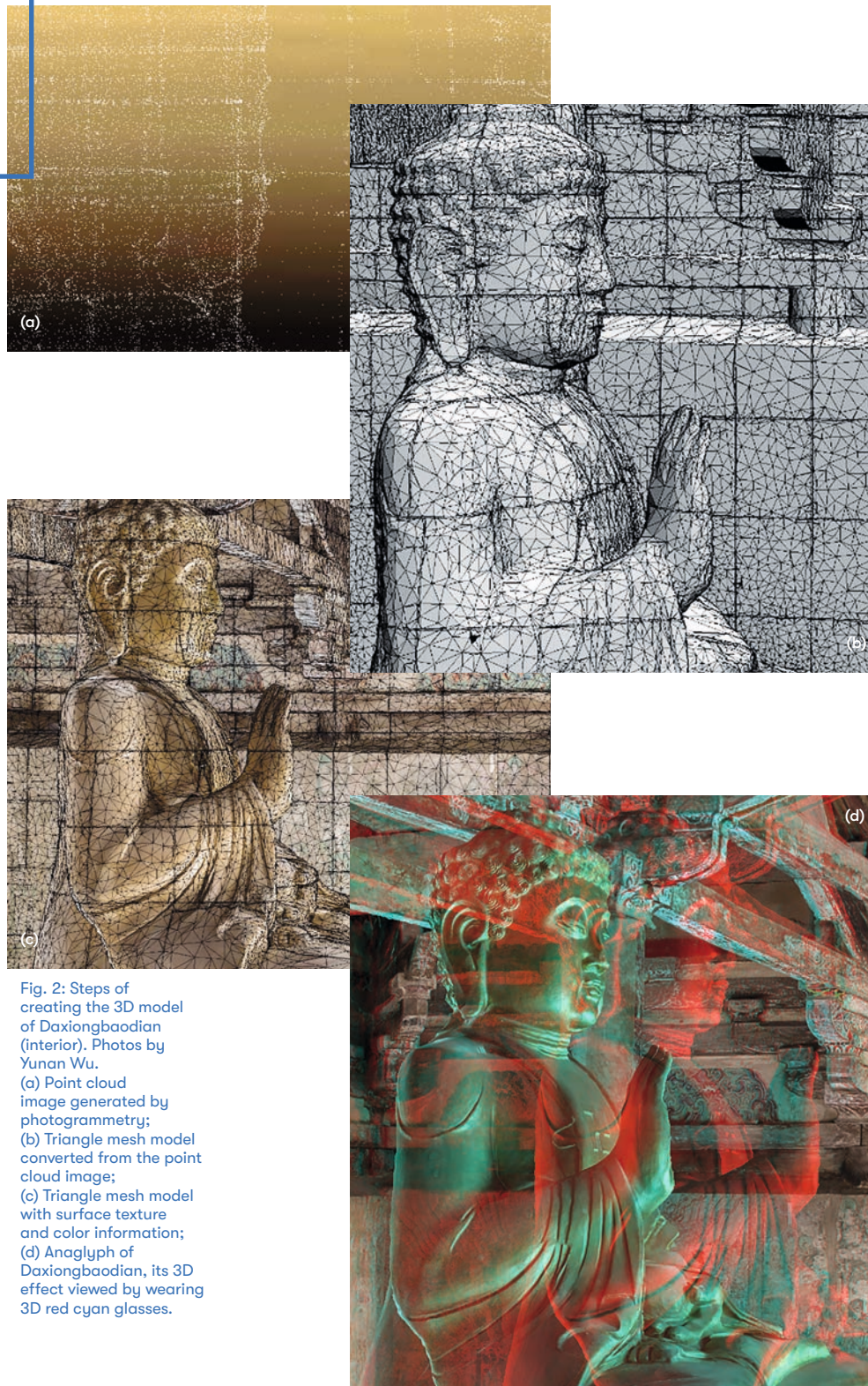


Fig. 2: Steps of creating the 3D model of Daxiongbaodian (interior). Photos by Yunan Wu. (a) Point cloud image generated by photogrammetry; (b) Triangle mesh model converted from the point cloud image; (c) Triangle mesh model with surface texture and color information; (d) Anaglyph of Daxiongbaodian, its 3D effect viewed by wearing 3D red cyan glasses.

The Kaihuasi is only one example in the team's database called VR-Heritage that stores hundreds (currently around 150) of temples and buildings dated from the 10th century to the early 20th century. This database can help scholars, professors, and students to discover new problems and generate new research topics. For example, the team has developed several themes such as 'Song-Jin architecture in southeast Shanxi', 'Yuan-Ming architecture in Sichuan', and 'Liao pagodas in Inner Mongolia and Liaoning'. Most of the objects are Buddhist architecture or monuments.

The benefits and challenges of the application of VR and other digital technologies will be further discussed in a panel titled 'Digital Humanities and New Directions in Studying East Asian Art and Architecture' at the 2018 Annual Conference of the Association for Asian Studies (AAS), to take place in Washington D.C. this March. The panel, organized by Professor Lala Zuo, will present more original digital humanities projects and explore new directions in East Asian art and architectural history.

Jianwei Zhang is an Assistant Professor at the School of Archaeology and Museology, and the Associate Director of the Experimental Teaching Center for Virtual Reality and Simulation in Archaeology at Peking University zhangjianwei@pku.edu.cn

Lala Zuo is an Assistant Professor at the Languages and Cultures Department of the United States Naval Academy zuo@usna.edu

Notes

- 1 Miller, T. 2008. 'The Eleventh-Century Daxiongbaodian of Kaihuasi and Architectural Style in Southern Shanxi's Shangdang Region', *Archives of Asian Art* 58:4.
- 2 The VR-Heritage is a database developed by Peking University in 2017. It aims to record important cultural heritage sites with panoramic photography, oblique-imagery 3D modeling, and other VR technologies. It is currently under construction and will be accessible for academic use in 2 or 3 years.



Scanning a Buddha statue in one of the Grottoes.

Longmen Grottoes: New Perspectives

Fletcher John Coleman

On 25-26 October 2017, Harvard University welcomed a team of experts from the Longmen Grottoes Research Academy to inaugurate an international joint-initiative focused on digital conservation and restoration. An enduring legacy to Chinese art, the UNESCO World Heritage Site of the Longmen Grottoes represents over a millennium of religious and creative activity. The 'Longmen Grottoes: New Perspectives' workshop brought together Longmen Academy researchers with specialists on Buddhist art from across the globe to promote cutting-edge efforts at digital preservation, archaeological work, and documentary projects taking place at Longmen.

Spearheaded by Eugene Wang, Abby Aldrich Rockefeller Professor of Asian Art at Harvard University, and Hou Yuke, Director of the Material and Information Center at the Longmen Grottoes, the two-day event was centered on overviews of recent digital programs at Longmen. Tasked with addressing centuries of damage and dispersal of the magnificent limestone grotto sculptures, the Longmen Grottoes Research Academy began a comprehensive program of 3-D scanning over a decade ago. Having built an extensive database of cave scans, the Academy uses the information to conduct new efforts at preservation – including the redressing of groundwater and other environmental damage. The precision of the digital data has also driven exciting new archaeological discoveries in the eastern cave district at Longmen.

With technological efforts reaching a mature phase at the Longmen Grottoes, the Research Academy has turned its attention to the digital restoration of sculpture removed from the site during the early 20th century. The 'Longmen Grottoes: New Perspectives' workshop represented the inaugural partnering of Harvard University and the Metropolitan Museum of Art with the Longmen Grottoes Research Academy to begin a 3-D digital scanning project of all known Longmen sculptures housed in institutions around the world. As data is collected, the caves will be digitally restored using a combination of virtual and augmented reality technologies. Algorithms are used to match fragmentary pieces with their original cave locations, allowing for the accurate virtual recreation of the sculptures to their original forms. Workshop participants were able to explore the Longmen Academy's most recent sample cave restorations through a virtual reality experience. The Academy plans to build a site museum of digital restorations, as well as an immersive travelling exhibition.

Workshop participants were also treated to presentations on exciting new academic research being conducted on the Longmen Grottoes. Ranging from explorations of female agency in Buddhist patronage at Longmen to exciting new archival discoveries on the collecting history of the site, traditional research continues to play a crucial role in broadening our understanding of the Longmen Grottoes. Scholars remain eager to explore further horizons in their research through the new digital tools offered by the Longmen Academy.

Fletcher John Coleman is a PhD Candidate in the Department of the History of Art and Architecture at Harvard University fc Coleman@fas.harvard.edu



Fig. 1: Panoramic photograph of the Daxiongbaodian at Kaihuasi (built in 1092). Photo by Yunan Wu.

Digitization of Buddhist cultural heritage

Marcus Bingenheimer

Throughout history, Buddhists have used all available means to encode and transmit the ever increasing volume of their textual heritage. After the death of the founder of Buddhism, the early community organized the transmission of a sizable corpus with the help of mnemonic recitation techniques. The earliest Indian epigraphy as well as the earliest manuscript fragments in Indian languages are connected with Buddhism, and the earliest extant printed book, dated 868 CE, is a Chinese translation of the Diamond Sutra.

Today, in the twilight of print, text is largely produced, transmitted, and stored digitally and, for better or worse, cultural heritage information is being digitized ever more comprehensively. In the field of Buddhist studies, texts were a natural starting point for digitization. Buddhist texts exist in a bewildering range of languages and genres, and there are several large canonical collections in Pāli, Chinese, Tibetan, Mongolian, and Manchu that overlap in complicated ways. Many texts have also survived in Sanskrit and prakritic languages, sometimes complete in the monasteries of Nepal and Tibet, sometimes fragmentary in the sands of South and Central Asia. Then there are modern translations into Japanese, Korean, Vietnamese, French, English, German, etc.

Since the late 1980s, various organizations have started to digitize these riches, scanning manuscripts and producing digital full text editions. Distributed online, vast amounts of Buddhist literature are now available, equally and freely, to the wider public. The effects on Buddhism of making all its texts available to all believers with an Internet connection are not yet fully understood, but the impact could be significant—comparable to that of the adoption of writing in Buddhism (which played a major role in the emergence of

Mahāyāna) or the discovery of printing in Europe (which was a condition for the Reformation).

Where to find Buddhist canonical texts online in reliable form? For Pāli the most widely used digital corpora are the *Chatṭha Saṅgāyana* corpus, the *Buddha Jāyanti* corpus, and the digitized version of the *Pāli Text Society* edition. For early Buddhist literature in general, *SuttaCentral* offers parallel full-text in ancient languages and the largest number of translations from Pāli texts into modern languages. It also makes all its data available in an exemplary fashion for download.

For the Chinese canon there is the *Taiwanese Chinese Buddhist Electronic Text Association (CBETA)* corpus, and the *Japanese SAT Daizōkyō Text Database*. Translations of Chinese Buddhist texts are less readily available online. An online bibliography of translations from the Chinese Buddhist canon shows that so far about 520 of c. 5500 pre-modern Chinese Buddhist texts have been translated into European languages, but not all of them are available digitally.¹ Other projects offer scans of manuscript collections that contain a large amount of Buddhist material. The *International Dunhuang Project*, for instance, offers scanned images of the manuscript witnesses for Chinese Buddhist texts, and the *Digital Library of Lao Manuscripts* preserves the rich heritage of Laotian manuscript culture.

Most of these datasets and initiatives are openly accessible, and many, but unfortunately not all, projects share their data freely via their websites or version controlled repositories such as Github. The digital data on offer now surpasses by far any single canonical print collection in terms of volume, acquisition cost, searchability, and portability.

While the digitization of texts has been quite successful, others aspects of Buddhist heritage digitization are less advanced. With a few notable exceptions, such as the *Huntington Archive*,² the high-end digitization of images, objects, and spaces has just begun. Many museums today make digital images of their holdings available, but an archive with faceted search across institutions and geared to Buddhist iconography still needs to be built. The 3D scanning and printing of Buddhist objects and sacred spaces are still at an early stage of development, but have strong potential for both teaching and research.

For scholars, one of the benefits of digitization is that we are now able to use computational methods to explore the language, the historical geography, the social networks and other facets of the Buddhist tradition in new ways. Individual researchers have taken steps into this direction using computational analysis, for instance,

to re-assess the attribution of translations, or to create data for historical social network analysis.³ The challenge is now to integrate these new approaches into mainstream research and for graduate programs in Buddhist Studies to include training in digital methods and datasets.

Marcus Bingenheimer is an Associate Professor in the Department of Religion at Temple University
bingenheimer@temple.edu

Notes

- <http://mbingenheimer.net/tools/bibls/transbibl.html>
- www.huntingtonarchive.org and www.huntingtonarchive.osu.edu
- See the attribution database by Michael Radich <http://dazangthings.nz> or emerging datasets for historical social network analysis <http://mbingenheimer.net/tools/socnet>

Language	Database	Website
Pāli	Chatṭha Saṅgāyana Pāli Text Society Corpus (at GRETIL) SuttaCentral	http://tipitaka.org http://gretil.sub.uni-goettingen.de https://suttacentral.net https://github.com/suttacentral
Chinese	Chinese Buddhist Electronic Text Association (CBETA) SAT Daizōkyō Text Database	http://cbetaonline.dila.edu.tw http://21dzk.l.u-tokyo.ac.jp/SAT/index_en.html
Tibetan	Asian Classics Input Project Buddhist Digital Resource Center Buddhist Canon Research Database Resources for Kanjur & Tanjur Studies Tibetan and Himalayan Library (THL)	http://www.asianclassics.org https://www.tbrc.org http://databases.aiib.columbia.edu https://www.istb.univie.ac.at/kanjur/rktsneu/sub/index.php http://www.thlib.org
Sanskrit	Göttingen Register of Electronic Texts in Indian Languages & related Indological materials from Central & Southeast Asia (GRETIL) Digital Sanskrit Buddhist Canon	http://gretil.sub.uni-goettingen.de www.dsbcproject.org
Multiple	International Dunhuang Project Digital Library of Lao Manuscripts	http://idp.bl.uk http://www.laomanuscripts.net

Digitization projects at the Cultural Heritage Research Institute, Zhejiang University

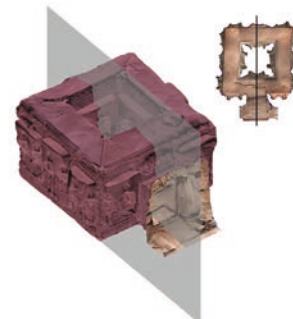
Zhirong Li and Changyu Diao

The team at the Cultural Heritage Research Institute of Zhejiang University embarked on a series of major digitization projects in 2010. Headed by an archaeologist and a scholar in image processing, our members come from various disciplines including computer science, archaeology, art history, and digital humanities. Our mission is to establish a high-standard, comprehensive digital database of the cultural relics in China for the purpose of conservation, research and education.

At present, the team has conducted digitization work at more than a hundred archaeological sites, museums, and cultural institutions across twenty different provinces, cities, and autonomous regions in China. Our works encompass large-scale monuments such as historic architecture and Buddhist cave temples, and museum collections ranging from textiles to paintings, calligraphy, porcelains, and statues. We aim to maintain state-of-the-art technological standards in the process of scanning, archiving, preserving, and presenting cultural objects and sites.

Recently, with the collaboration of the Yungang Academy, we have successfully printed a to-scale 3D model of the rear chamber of Yungang Cave 3. This marks a significant advance in the digital conservation and reconstruction of cultural heritage in China.

Zhirong Li [lizr5335@163.com](mailto:lzr5335@163.com) and Changyu Diao diaochangyu@gmail.com are Assistant Directors of the Cultural Heritage Research Institute, Zhejiang University.



Left and below: Digital scans of the Xumishan Cave 45 in Ningxia.

Bottom: Scanned image of the east wall mural of the White Hall at Tholing Monastery, Ngari Prefecture, Tibet.

