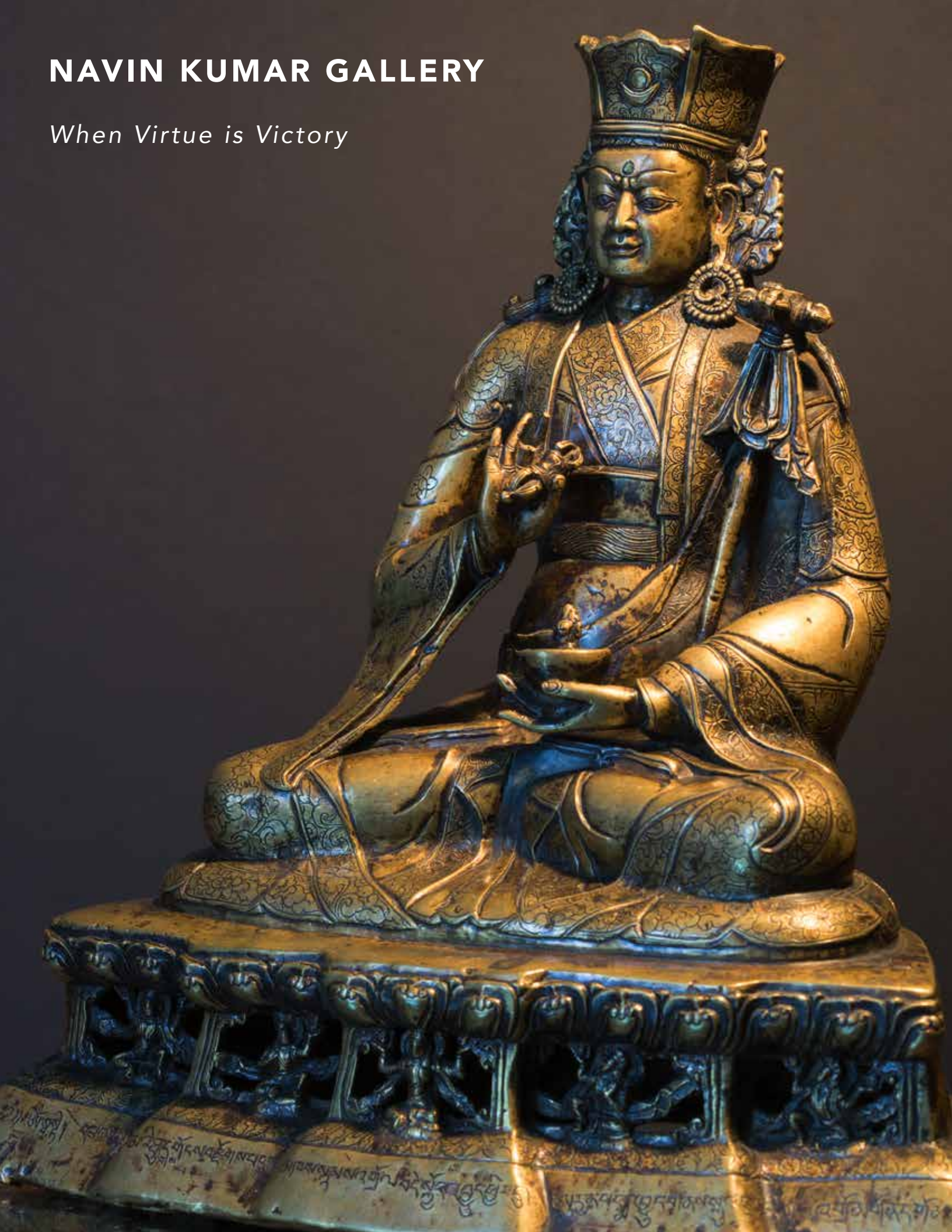
NAVIN KUMAR GALLERY

When Virtue is Victory





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A selection of the works of art presented in
Navin Kumar Gallery's Asia Week 2018 exhibition

ASIA WEEK
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ARHATS TRAVELLING TO CHINA ON A DRAGON

Tibet, China, 18th century
Opaque watercolor on cloth
71.5 x 47.0 cm



CHOKLE NAMGYEL, 6TH ABBOT OF JONANG (1306 - 1386)

Tsang Province, Tibet, China, ca. 1370
Bronze with Copper and Silver Inlay.
22.6 cm high

ཀུན་མཁྱེན་ཆོས་ཀྱི་རྒྱལ་པོ་རྗེ་ནང་བའི། བསྟན་པ་ཡུལ་རྣམས་ཀུན་ཏུ་ཁྱབ་པ་དང་།
སྡོམ་རྣམས་ཀུན་ཏུ་ནམ་ཡང་མི་ནུབ་ཅིང་། དུས་རྣམ་ཀུན་ཏུ་འཕེལ་ཞིང་དར་བར་ཤོག།

བདེ་གཤེགས་ཀུན་བཟང་མཐོང་བའི་བཀའ་ཤིས་ལྟར། རྒྱལ་བ་འཁོར་བཅས་འདིར་ནི་བཀའ་ཤིས་ཤོག།
དན་སྟིག་ལོག་བའི་ཚིགས་རྣམས་བཅོམ་འགྱུར་ཞིང་། རྒྱལ་སྲས་རིགས་འཛིན་ཆོས་རྣམས་འཕེལ་དར་ཅེ།

ཞལ་མཐོང་ཙམ་གྱི་བདེ་བའི་མཆོག་བརྙེས་པ། ཉི་ལྟར་ཞལ་ངོ་རྒྱ་ལྟར་འོད་གསལ་ཞིང་།
བདག་དང་འཁོར་ལ་ཞལ་ངོ་བྱིན་ཆེ་ནས། བསྐལ་པའི་མཐར་རྒྱག་བར་དུ་བཞུགས་སུ་གསོལ།

བསོད་ནམས་ཡེ་ཤེས་ཚོགས་གཉིས་ལས། ལེགས་འགྲུབ་དེན་གཉིས་དཔལ་གྱི་འབྱོར།
ཆེ་འདིར་བསྟུན་ལ་བརྩོན་མངོད་པའི། ནམ་བཟའ་པ་ལ་རྒྱག་འཚལ་ལོ།

Omniscient Jonang Dharma Raja (Chokyi Gyalpo),
spread the teachings far and wide,
and in all directions which never decline,
May (the dharma) spread and flourish eternally.

As auspicious as seeing the Buddha Samantabhadra,
the Victorious Ones and consorts, and all that is auspicious,
is it to spread the teachings of the Buddhas and Bodhisattvas,
and to defeat harmful, untruthful and sinful words.

Merely seeing your face we obtain supreme bliss.
As auspicious as the sun and radiant as the moon,
May you remain until the end of age to bless us and all beings.[1]

The lengthy inscription on the back side of this bronze is by no means modest in its praise of the oratory endeavors and contributions of the 6th abbot of Jonang, Chokyi Gyalpo (1306 - 1386). He was more commonly known as Chokle Namgyel, for in his ability to "defeat harmful, untruthful, and sinful words", he was *Victorious in All Directions*[2].

Beyond the layers of symbolism and analogy in Vajrayana Buddhism, one finds throughout Tibetan history a meaningful philosophical discourse. Chokle Namgyel - initially a proponent of *rang stong* - was deeply moved upon meeting the founder of Jonang, the esteemed Dolpopa Sherab Gyaltsen. He soon become one of Dolpopa's most prominent disciples, and an advocate the *zheng stong* philosohpy ("other emptiness") for which Jonang was well known. The reader may ask themselves a question: does an abstract concept (such as a number, a grammatical structure, or 'self') exist, and can it possess an intrinsic nature even if it is devoid of any physical attributes?

Chokle Namgyal was also an important master of the Kalachakra teachings, and amongst the many to whom he transmitted the Kalachakra teachings was the Tsongkhapa.

1 Translated into English by Karma Sonam Gelek, and reproduced herein with minor changes.
2 Stearns, Cyrus. Chokle Namgyel. *Treasury of Lives.* https://treasuryoflives.org/biographies/view/Chokle-Namgyel/2812



The phrasing of the last lines of the inscription indicate that the sculpture was made during the lifetime of Chokle Namgyel, and the devotional tone suggests the person who commissioned it was a disciple, i.e. someone for whom seeing his face alone resulted in the realization of “supreme bliss”. The sculptor of the bronze, in producing such a serene visage, has managed to live up to the description in the inscription of Chokle Namgyel’s countenance as being “as auspicious as the sun and radiant as the moon”. One feels that behind the silver inlaid eyes is a contemplative depth from which emerges the wisdom that this teacher was known for.





PADMASAMBHAVA

Tsang Province, Tibet, China. ca. 1425
Bronze with Copper, Silver, and Turquoise or Jade Inlay.
29.8 cm high

ཨོཾ། སྭསྟི།
དཔལ་ལྡན་བླ་མའི་ཐུགས་དགོངས་རྫོགས་པ་དང་།
མཁའ་མཉམ་འགྲོ་ལ་བདེ་སྐྱིད་འབྱུང་ཕྱིར་དུ།
དབུ་རྒྱན་བད་མ་འབྱུང་གནས་སྐུ་འདྲ་འདི།
འཕྲོ་མགོན་དཀོན་མཆོག་དཔལ་བཟང་ཐུགས་བཅོས་བཞེངས།
སེམས་ཅན་ཐམས་ཅད་སངས་རྒྱས་སྨོན་ལོངས་ཤོག།
བཟོ་དེགས་མཁས་པའི་བརྒྱུད་འཛིན་ཀུན་དགའ་ཆོས་འཕེལ་ཏེ།

To fulfill the intentions of his glorious teacher
and for the sake of happiness and wellness of all infinite beings,
with great devotion this image of Padmasambhava
is sponsored by the protector of beings, Könchok Palsang.
May all beings quickly attain the stage of Buddhahood!
Made by the lineage holder of great skilled craftsmen, Kunga Chophel[1]

The creative genius who sculpted this image of Padmasambhava into being - Kunga Chophel (*kun dga' chos 'phel*) - was first identified by inscription on a sculpture of Shakyamuni Buddha published in Artful Benificence in 2009 by Melissa Kerin[2]. Based on these two works, Kunga Chophel's iconic style is unmistakeable. Both works are of the large size and feature multi-metal inlay; precise and ornate incised patterns on most dominant surfaces; expressions that are at once stately and compassionate; long dedicatory inscriptions; and exquisite stepped thrones with an open-grill that incorporates Kashmiri aesthetics.

Previously only known by name, additional regional and historical context for the artist is elaborated upon herein through identification of the donors for each of the works. Of the four donors of the Shakyamuni Bronze (*a pha rgyal mtshan*, *nor bu rgyal mo*, *bci pa shes rab*, and *bcur dpon rdo rje dgra 'dul*), the last one can now be identified as Jamyang Yeshe Rinchen (1364 - 1413), the 10th abbot of Ralung monastery. Dorje Dradul - also known as Jakpa Melen (*jag pa me len*) - is the name of a deity that was subjugated by the Drukpa Kagyu master and 7th abbot of Ralung, Kunga Sengge at Thimphu in the first half of the fourteenth century[3]. The 10th Dorje Dradul refers to the 10th reincarnation of the lineage that subjugated said deity: Jamyang Yeshe Rinchen. Thus, the Shakyamuni bronze was likely produced circa 1410 near Ralung.

By 1400, Ralung had become part of the state of Gyantse, and Kunga Chophel was likely based within Tsang province somewhere near Gyantse. In the 14th century, Gyantse had gained a moderate degree of autonomy under Palden Zangpo (*dpal ldan bzang po*). Given that Gyantse saw an influx of Chinese gifts as a result of Palden Zangpo's direct contacts with the Yuan Emperor Toghan Temur and later

1 Translated into English by Karma Sonam Gelek, and reproduced herein with minor changes.
2 Kerin, Melissa. Artful Benificence. Rubin Museum of Art, 2009.
3 Bailey, Cameron. A Feast for Scholars: The Life and Works of Sle lung Bzad pa'i rdo rje. PhD Thesis at Wolfson College. 2014? page 228.



Mongol princes[4], it would not be surprising to see Chinese motifs present in Kunga Chophel's work. However, the aesthetic is mostly devoid of Chinese influence and instead, one finds a strong and uniquely synthesized Kashmiri influence.

As Rob Linrothe explains, "...where an abundance of metalwork sculptures from Kashmir has been preserved - often first in the Western Himalayas, and now in Western collections - in the later period, Western Himalayan metalwork derived from Kashmiri models is rare."[5] Linrothe's research in his book, Collecting Paradise, establishes that works of Kashmiri origin are likely to have been present

4 Ricca, Franco and Lo Bue, Erberto. The Great Stupa of Gyantse. Serindia Publications. 1993

5 Linrothe Rob. Collecting Paradise: Buddhist Art of Kashmir and its Legacies. Rubin Museum of Art. 2014. Page 199.

in Tibet for artists to take inspiration from. The question of relevance here is what specifically might have been the catalyst for an artist to synthesize this influence at this particular junction in history (ca. 1400 near Gyantse)? The answer, perhaps, lies in a tradition established by Palden Zangpo of commissioning bronzes in Indic styles; this tradition started when, in 1359, he commissioned a silver image of Tara on the occassion of his first son's birth[6]. In this millieu of creating traditionally Indian style works, Kunga Chophel - artist who emphatically signs his works - sought to differentiate himself and his lineage of craftsmen by creating a new style that borrows strongly from a specific period in Indian history.

Of the various stylistic elements in Kunga Chopel's art, the most distinctive is without a doubt the exquisite stepped, open grill throne with pillars puncutated with curling foliage, and detailed with miniature figures. While stepped architectural motifs are common across centuries and regions in Indian art, presenting the details in an open grill is distinctive of the ca. 8th century Kashmir[7]. The stout single lotus on the throne has a rarely found squarish petal whose elegance and tight integration into the work mirrors that found in this period of Kashmiri art. The Central Asian influence in the miniature figures that was noted by Kerin, is therefore indirect evidence of the known artistic exchange between Central Asia and Kashmir during in the 7 - 9th centuries[8]. Though not an exclusive feature, even the floral medalions and dense scrolling foliate motifs incised on this bronze can be found in works from Kashmir. Despite these borrowed influences, the work of art remains distinctively Tibetan.

The present bronze of Padmasambhava was commissioned by Könchok Palsang to fulfill the intentions of his teacher. One Könchok Palsang is known to have lived in the 15th century: he was born in Ngamring (the capital of Jang), and became the spiritual son of the famous bridge builder Tangtong Gyalpo[9]. Tangtong Gyalpo was also a treasure revealer, and made his first revelations of the *Bird of Light* between 1422 and 1428. These revelations were not written down by Tangtong Gyalpo, but instead conveyed to Könchok Palsang[10]. Könchok Palsang eventually went on to transcribe parts of these revelations in the first biography of Tangtong Gyalpo, written at the newly constructed stupa of Riwoche after 1449. Given this history, it is likely that the Padmasambhava bronze was commissioned sometime between 1422 and 1428 by Könchok Palsang for Tangtong Gyalpo to commemorate his first set of revelations of the *Bird of Light*. In the context of the inscription and the donors, it is easy to quickly conclude the work was made after the passing of a teacher. Here, there are two important pieces of evidence that suggest this was not the case. First is that the open grillwork of this bronze makes the bronzes unsuitable for sealing even the most basic consecration materials (rice, scrolls with mantras, etc.), and therefore it is highly unlikely that this work was produced upon a teacher's passing. Second, Tangtong Gyalpo is famously known for his many edicts, and it is quite plausible that he gave one such edict to Könchok Palsang to commission this work.

Comparing Shakyamuni bronze (circa 1410) and the Padmasambhava bronze (circa 1425) reveals some of the finer points in Kunga Chophels stylistic evolution, most of which focus on refining the presentation of the throne. The relatively easier to make lions in the open grill of the throne on the Shakyamuni bronze have been replaced with much smaller and finer figures in the Padmasambhava bronze. The long scarf / tunic connecting these figures to the support are thinner in the Padmasambhava bronze, and each figure, in addition to wearing jewelry, now holds a small gem in their hands. These gems, potentially an allusion to the revelations for which the Padmasambhava bronze was commissioned, reflect the futher development of Kunga Chophel's skill. The single lotus

6 Ricca, Franco and Lo Bue, Erberto. The Great Stupa of Gyantse. Serindia Publications. 1993

7 Linrothe, Rob. Collecting Paradise: Buddhist Art of Kashmir and its Legacies. Rubin Museum of Art. 2014. See Fig 1.27 and Fig. 128, two bronzes that are both from Kashmir, probably Gilgit, dated and dated to 714. See also Fig. 1.33, 1.34, as well as the ivory carvings in Figs. 1.41, 1.43, and 1.46.

8 Ibid. See Fig. 1.1 and the preceding discussion on page 31, under the header, "Connections with Central Asia"

9 Stearns, Cyrus. King of the Emply Plain. Snow Lion Publications. 2007. Page 6

10 Ibid. Page 3.

base is no longer separated from the throne as in the Shakyamuni bronze, but seamlessly conforms to the steps of the base in the Padmasambhava bronze. This difficult to execute modification, though seemingly minor, emphasizes the presence of the seated figure by reducing the height of the base.

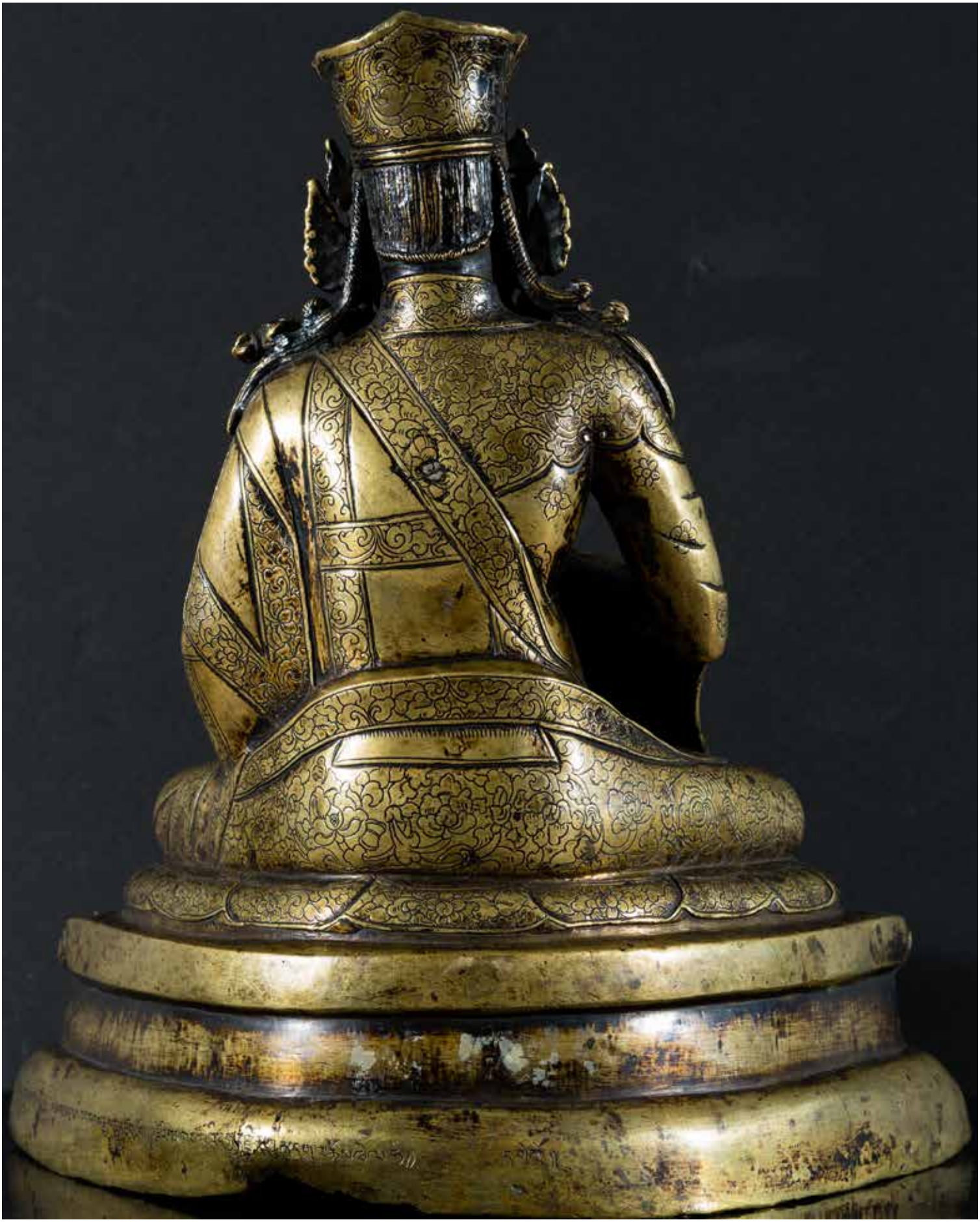
Interestingly, an impressive and large image of Padmasambhava housed at the Metropolitan Museum of Art bears a remarkable resemblance to this piece, and it may have been modelled after this Padmasambhava designed by Kunga Chophel. The inscription on the Metropolitan Padmasambhava refers to a *kun dga' rgyal mo* (Kunga Gyalmo) as the donor of the work. Considering that current piece was made for Tangtong Gyalpo immediatley suggests the possibility that Kunga Gyalmo refers to the 2nd Samding Dorje Pakmo, Kunga Zangmo (1459 - 1502). Kunga Zangmo was she a disciple of Tangtong Gyalpo, and her previous incarnation, the 1st Samding Dorje Pakmo, Jetsun Chokyi Dronme (1422 - 1455), was both Tangong Gyalpo's disciple and consort. Jetsun Chokyi Dronme was one of the most famous female figures in Tibetan history, and was a princess herself[11]. The reference to a mother and father in that inscription could then refer to Tangtong Gyalpo and Chokyi Dronme, and the substitution of Zangmo with Gyalmo could be an acknowledgment of the royal heritage of her predecessor. This hypothesis, at the very least, is not hindered by the tyranny of distance: Samding is close to Ralung (where the Shakyamuni bronze was housed), and near Gyantse. The hypothesis would mean that the Metropolitan Padmasambhava was made in the second half of the 15th century and housed in Samding.

To conclude, this essay has used the inscribed evidence to contextualize an artist in place and time that was heretofore known only by name. Identification of the source of Kunga Chophel's inspiration for stylistic synthesis has been refined, by both by identifying 8th century Kashmir art as the tradition that he borrows most strongly from, and by explaining how the traditions of his own time and place gave immediate reason to believe that he would have looked towards India for inspiration. Finally, the person who commissioned this work (Könchok Palsang), the teacher for whom it was made (Tangtong Gyalpo), and the reason for its production are all discussed herein.

This discussion hopefully adds some depth to what is visually a stunning and important masterpiece of 15th century Tibetan art. Dating to the first quarter of the 15th century means that it is one of the earliest pieces of the Tsang atelier, setting the standards for some of the exceptional craftsmanship that followed.

11 Hildegard Diemberger. When a Woman Becomes a Religious Dynasty: The Samding Dorje Phagmo of Tibet. Columbia University Press, 2007.







A TEACHER OF TSONGKHAPA

Tibet, China, ca. 1395 - 1401
Opaque watercolor on cloth
99.7 x 76.8 cm

Rendered in gold pigment, presented as an emanation of Vajrapani (with ***ghanti*** and ***dorje*** on lotus stems) and a Second Buddha (the *bhumipursha* mudra with the right hand, and holding a begging bowl with the three jewels in his left), the central figure's presence radiates equanimity to the viewer. Like several Geluk paintings of the 15th century, the painting features some of the highest philosophical traditions of the Tibet with a dual Yogachara-Madhyamaka lineage structure. However, this painting is the only one in which Tsongkhapa (1347 - 1419) is not the central figure. Instead, Tsongkhapa can be identified by inscription as the teacher depicted as an emanation of Manjushri and seated on a cushion just over the left shoulder of the central figure. Over the other shoulder of the central figure, seated on a cushion and presented as an emanation of Vajrapani, is Drubchen Namkha Gyeltsen (1326 - 1401), the founder of the Chak Dor monastery. Drubchen Namkha Gyeltsen, who met Tsongkhapa around 1395[1], acted as his conduit for communication with Vajrapani. Tsongkhapa and Namkha Gyeltsen are the 24th and 25th teachers in the Yogachara and Madhyamakha lineages[2], and - by the iconographic convention of placing them on cushions - were alive at the time of the painting's production. Thus the painting can be safely dated to circa 1395 - 1401.
A careful analysis of the painting's subject and context support the inference that the painting was

1 Chossphel, Samten. Drubchen Namkha Gyeltsen. *Treasury of Lives.* https://treasuryoflives.org/biographies/view/Drubchen-Namkha-Gyeltsen/2592. The biography states that Namkha Gyeltsen was 70 years old at the time of his meeting with Tsongkhapa.
2 Jackson, David. The Legacy of Nepalese Art in Tibetan Painting. Rubin Museum of Art. 2010. See the list of teachers on pages 169 - 171.



Primary Lineages
M: Madhyamaka Lineage
Y: Yogachara Lineage

M24/Y24 Drubchen Namkha Gyeltsen [1326 - 1401]
phyags rdor pa: Founder the Chak Dor monastery

M25/Y25 Tsongkhapa (*rje blo [b]zang grags pa*)

Deities
D0: Amitayus
D1 Akshobhyavajra Guhyasamaja
D2 Yama **D3** Vajrapani **D4** Avalokiteshvara **D5** Begtse Chen **D6** Yellow Jambhala **D7** Black Jambhala **D8** Vaishravana **D9** Acala **D10** Yama Dharmaraja
D11 Shadbhuja Mahakala

Tertiary Teachers
1 *'j[am db]yangs bshe[s gny]en*
Jamyang Donyo Gyeltsen?
Kyiton Jamyang Drakpa Gyaltsen?
2 (Illegible)
3 *bla ma blo da gros 'od re*
4 Dolpopa Sherab Gyeltsen
shes rab dbang po
i.e. The Sherab who gives empowerments
5 *chos 'byor pa*
6 *shes rab (khe / dbe) (mo / me / che)*
7 - 8 Student of Main Figure (No inscription)
9 - 10 Students of Tsongkhapa? (Effaced)
11 Donor



created during the lifetime of Tsongkhapa. The teachers that are part of neither lineage (1-6) are added as a supplement precisely because the central figure is not part of either the Yogachara or Madhyamaka lineages either. These figures are spatially separated from teachers in the Yogachara and Madhyamaka lineage by including them within the larger red halo that circumambulates the head and body nimbi. Later paintings of Geluk patronage emphasize the significance and memory of Tsongkhapa, often referring to him as the "Second Buddha" (*rgyal ba gnyis*). Therefore, it would be highly unlikely to portray anyone other than Tsongkhapa as a Second Buddha unless it was produced during Tsongkhapa's lifetime in the memory of one of Tsongkhapa's teachers. The consecration of the back of the painting with a stupa, suggests that the main figure - unlike Tsongkhapa - had already passed away. Tsongkhapa was known to have highly valued the spirit of devotion to his teachers, and may have recommended the structure of the iconography of the central figure and lineage structure for the painting. The proposed 1395 - 1401 dating would make this the earliest known thangka (to the author's knowledge) from the Geluk school. This painting with dual Yogachara - Madhyamaka lineage might also have served as a prototype from which others in the 15th century were produced.

The following is a brief discussion thereof. Based on the iconography of the central figure, some possibilities are Shalu Buton Rinchen Drub[3], Sakya Lama Dampa Sonam Gyeltsen[4], and Jonang Chokle Namgyal[5]. Being one teacher removed from Tsongkhapa makes Buton Rinchen Drub less likely. Though the retinue of deities does not provide any conclusive evidence either, it is another meaningful consideration, for the only major deity depicted in the painting is Guhyasamaja; Tsongkhapa's biography mentions a vision he had of a *ghanti* and *dorje* that resulted in his meeting with Khyungpo Lepa Zhonnu Sonam[6] and subsequent transmission of Guhyasamaja teachings[7]. Khyungpo Lepa should also be added to the list of possibilities for the main figure. The surrounding teachers (1-6) are likely to be teachers of the main figure. Though they may help in identifying the main figure, as of yet none of their identities has been established with certainty.



From an aesthetic perspective, the painting has tremendous presence and impact even despite the trials of time. Gold patterns in the body and head nimbi are rendered in very thick impasto, a technique occasionally seen in the 14th and 15th centuries. With the exception of the body nimbi (made in a12th Pala style), the rest provides a solid example of Beri style painting.

In conclusion, the lineage, iconography, and inscriptions have allowed for determination of a dating of this painting between 1395 and 1401, a time when both Tsongkhapa and Namkha Gyeltsen were alive. Even in the absence of a firm identification for the central figure, the painting is important as one of the earliest known works of Geluk art.

3 Himalayan Art Resources. http://www.himalayanart.org See Items 69418, 99063 and 79979

4 Himalayan Art Resources. http://www.himalayanart.org. See Item 81096 and each Item in Set 2083 for Lama Dampa Sonam Gyeltsen with *ghanti* and *dorje*. See Items 65358 and 90803 for the same with *bhumipurshamudra*

5 Himalayan Art Resources. http://www.himalayanart.org. See Item 60629 for a Mahakala painting with possible identification (by inscription and lineage) of a lama as Chokle Namgyal. The figure in this work is depicted as an emanation of Vajrapani. A bronze of Chokle Namgyel with *bhumipurshamudra* is present in this catalog

6 Thurman, Robert. The Life and Teachings of Tsongkhapa. Library of Tibetan Works and Archives, Dharmsala. 1982. See page 15.

7 Repa, Joona. Tsongkhapa. *Treasury of Lives*. https://treasuryoflives.org/biographies/view/Tsongkhapa-Lobzang-Drakpa/8986.

LAMA

Tsang Province, Tibet, China. 15th century
Bronze
21.4 cm

ལྷན་མེད་ཚོས་རྒྱལ་དབལ་བཟང་ལ་ནམ་མོ

Homage to the contemplator of emptiness, Chogyal Pelzang







PREVIOUS LIVES OF THE BUDDHA

Jataka Tales #31,32,33

China, Ming Dynasty, 15th - 16th century
Opaque watercolor and ink on cloth
73.0 x 52.7 cm

The Jataka Tales tell the stories of the previous lives of Gautama Buddha. Their primary function is as parable: in each vignette, the Buddha overcomes the limitations of circumstance to convey by example various facets of virtuous conduct. With these stories being widely disseminated throughout Asia in the first millennia of the Common Era, including the frescoes at Ajanta (India), Magao (China), Borobodur (Indonesia), these tales have not only served as a kind of artistic currently between regions as well. Though some of these frescoes have weathered the tests of time, extremely few paintings of the subject survive outside of the Tibetan artistic tradition. Fortunately, in Tibet, we find a rich tradition of depicting the Jataka Tales paintings soon after the second major diffusion of Buddhism into Tibet in the 11th – 12th centuries. Of note are a Pala style 12th century painting[1], a Sharri style painting from the late 13th – early 14th century[2], and a Beri style painting from the mid-late 14th century[3]. Jataka tales paintings can also be found in the Menri style from the 16th century onwards, and still for the Karma Gadri[4] and the New Menri styles.

In this context, the painting in discussion is an unique specimen that cannot be classified with any known Tibetan style. Though produced on cloth with a predominantly Tibetan color palette, an ink brush technique used in scroll painting and calligraphy is used for the shading of rock formations, rendering of shrubs and flowers in the landscape, and stylization of the bark and pine leaves. The roots of some trees are rendered in such thick ink that one can imagine a calligrapher writing and not a painter painting. The teachers are depicted in the robes of a Tibetan monk with stylized hairlines often seen in Tibetan bronzes and paintings of the 13th century, yet virtually every other detail of the work produces vivid recollections of Chinese society at the time of its production.

Attendants play music on a variety of Chinese instruments (dizi [flute], hulusi, bo [symbals], tanggu [drums]). Faces are delineated over a pure white pigment (instead of the pink common in Tibet), with strand-by-strand articulation of facial hair and a fullness to the features that closely relates to the Tang through Yuan periods. Though some landscape motifs - with the white scrolling vines wrapping around a tree – display the naturalism common in scroll painting, at times the artist ventures into a more symbolic rendering of motifs, such as for the pair of pheasants, the cherry blossoms on the trees, and the archaic rendering of flames in the top right. Clouds shaded in azurite and malachite are outlined in gold and black, while long white bands of clouds have formations outlined in gold, blue, red, and orange. The architectural elements display two fascinating elements: the layout of the pavilions using multiple perspective, and a conspicuous emphasis on construction materials (wood, straw, and stone). The protagonist in the pavilion at the bottom has many of the traditional scholarly implements in his environs, including a brush, inkpot, and scrolls with hanzi on them. The motifs on the garments (swirls, circles occasionally composed on square or hexagonal lattices) are rather simple compared to the ornate stylization prevalent in Nepalese and Tibetan paintings. The depiction of animals, such as the elephants, the jackal, the monkey, and buffalo all display tremendous sensitivity, and the pair of horses at the bottom immediately evokes the memory of the Tang dynasty horse in Han Gao's in *White Night Shining*. The figures wear clothing that is distinctively Han in style with some officials wearing the Zhangokfutou hat; both of observations indicate a Ming period for the painting as Manchu clothing was introduced into China, and the Zhangokfutou discontinued during, the Qing period. Numerous other Chinese motifs exist, including the nine different types of hat, hair styles and

1 Pratapaditya Pal. Art of the Himalayas. ___ . See page 144
2 Jane Casey Singer and Steven Kossak. Sacred Visions. See page 115
3 David Jackson. The Legacy of Nepalese Art in Tibetan Painting. Rubin Museum of Art. 2010. See page 117.
4 Most notable amongst the Karma Gadri style Jataka tales paintings are the sets designed by the 8th Tai Situ Panchen (1700 - 1774). See Set ID #4281 on Himalayan Art Resources.





Plates 69 from P. Pal. *Tibetan Paintings.* 1984



Plates 70 from P. Pal. *Tibetan Paintings.* 1984

ornaments, leg wrappings and weapons.
Stylistic analysis confirms the Ming period of the painting's production. Comparing a dated 1686 Jataka tales (Kanxi period) painting in the Victoria and Albert Museum to two known Wanli mark and period (1572 – 1620) paintings of a similar subject (the Great Deeds of the Buddha) in the Metropolitan Museum and British Museum, one observes that a distinct Chengdu/Beijing style of painting rapidly evolved as China transitioned from Ming to Qing rule. Related to the dated Wanli paintings are two earlier (though undated) Chinese style thangkas of the Jataka tale and Great Deeds of the Buddha that were first in 1984 by Pratapaditya Pal in *Tibetan Paintings*[5]. The Jataka painting in that book is undoubtedly part of the same set as the present work, while the Great Deeds painting likely dates to the same period, if not the same artist or workshop, as the Jataka paintings.

The meticulous scholarship of David Jackson has used these undated Ming-period Chinese style paintings published by Pratapaditya Pal on two occasions to provide context for one of the most important developments in Tibetan artistic history. Specifically, Jackson postulates that these paintings allude to what this landscape oriented tradition of Chinese Buddhist painting might have looked like in the 15th century and 16th centuries[6]. This is important because historical records mention that sMan-bla Don-grub was deeply inspired by a Chinese style painting of the Great Deeds of the Buddha, and created the Menri style of painting as he proceeded to he alter his style in both style and composition to reflect the landscapes that he found in Chinese style scroll paintings.

In relation to the narrative structure, the painting depicts the Jataka stories in remarkable detail, with as many as eleven frames for Story 31, and six and five respectively for Stories 32 and 33. Early versions of the Jatakamala such as Caves 10 and 17 in Ajanta and Cave 299 in Magao – with the exception of Kizil – depicted each Story in multiple frames such as found herein[7]. The Tibetan tendency to depict only an iconic aspect of each Story persisted at least the late 16th century. The narrative composition of present painting is not a result of influence from Tibet, but instead is a result of the legacy of a tradition of Buddhist painting continuing in Asia from the Tang Dynasty. Given that these early compositions were designed to convey spiritual values through narratives rather than meditation, it is no wonder that an iconic center figure is absent in the thangka. An iconic central

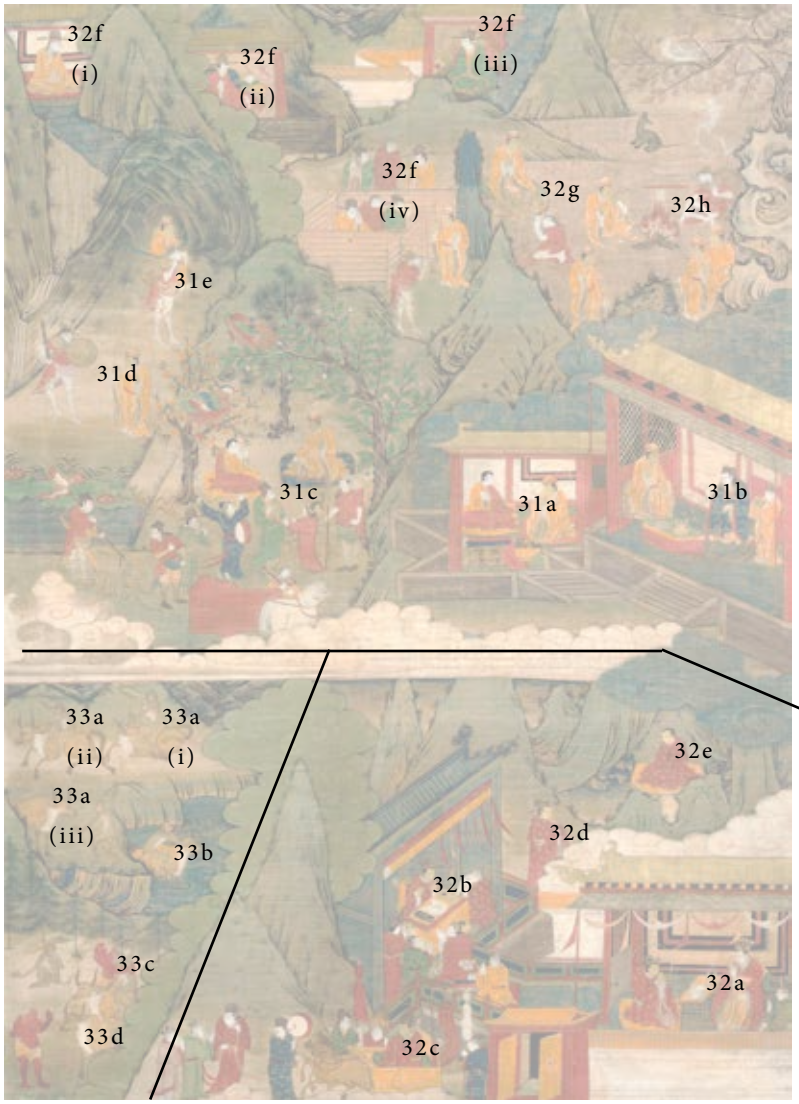
5 Pratapaditya Pal. Tibetan Paintings. Ravi Kumar. 1984. See plates 69 and 70 in Chapter 7
6 Jackson, David A History of Tibetan Paintings. 1996.Vienna: Verlag. Jackson, David. Khyentse Chenmo: A Revolutionary Artist in Tibet. Rubin Museum of Art. 2016
7 M.C. Joshi. and R. Banerjee. "Some Aspects of Jataka Paintings in Indian, Chinese, and Central Asian Art." 1998. http://www.ibiblio.org/radha/rpub015.htm.

figure in Buddhist paintings strongly reflects the function of the painting as a facilitator of meditative practice, whereas the absence of a central figure allows the composition to clearly relate the narrative axis of time with space on the painted surface.



Cave 217 at the Magao Grottoes. Tang Dynasty, 705 – 780 AD.

Perhaps the most remarkable aspect of the surviving Tang Dynasty Buddhist paintings is their use of landscape[8], a use of landscape that resonates deeply in the present painting. In the murals of Cave 217 at Magao, and in a Life Story of the Buddha painting found in Cave 17 in Dunhuang, we see an incredible integration of perspective and narrative - the embedding of an axis of time into the two-dimensional artwork, by using clouds and mountains to separate vignettes. It is remarkable to find such a mature landscape painting style in Buddhist paintings of the Tang Dynasty, and scholar Anne Farrer writes, "Shown in landscape settings, the scenes [jataka] provide rare instances of landscape in the corpus of Dunhuang paintings; such settings for religious stories were to make an important contribution to China's long tradition of landscape painting"[9].



In conclusion, this essay elaborates upon the elegant, vibrant, and celebratory style of a particularly unique Chinese style Jataka tales painting of the Ming period. This painting, along with the other two published by Pal, shed light upon the links between the development of Tibetan painting in the 15th and early narrative Buddhist art.

8 Paintings from the Tang dynasty also attest to the development of this narrative methodology. See for example, "Emperor Going to Shu" and "Travelers Among Mountains in Spring" by Li Zhaodao and works by Li Sixun.

9 Jessica Rawson. 1992. British Musuem Book of Chinese Art. London: British Museum Press.

Diagram and Inscriptions

Story #31: Prince and the Cannibal

རྒྱལ་སྲས་ཟླ་བ་མཁས་པ་ཡིས།། སྲུང་ཚ་ཤ་ཡི་བླུ་ཞེས་བ།། མི་ཀ་ཟ་བ་སྦིད་བཅུག་ནས།། དང་རིགས་ཙུས་བདེ་ལ་བཀོད།། སྲུ་དའ་ཞེས་བྱའི་སྐྱེས་བའི་རབས་ཏེ་སྲས་བཅུ་ཅིག་བའི

Story #32 Prince and the Iron House

ལྷག་ཀྱི་ཁང་བར་སྐྱེས་བའི་རབས་ཏེ་སྲས་བཅུ་གཉེས་བའོ།། གང་ཡང་ས་སྐྱོང་རིགས་ཤིན།། ལྷག་ཀྱི་ཁང་བར་བསྐྱིད་བ།། མི་རྣག་ཚུལ་ནི་རྟེས་དྲན་ཏེ།། ཁོང་སྐྱོང་སྐང་ནས་བསམ་བསྟན་བསྐབས

Story #33 Monkey and the Buffalo

ས་ཅེ་སྐྱེབས་ཆེན་ལྷང་མོད་ཀྱང།། གཏུག་བའི་སྐྱོ་ཆེན་སྐྱེའུ་ཡིས།། ཚང་སྐབས་ཆོལ་བས་ཁོས་བའི།། རྒྱུ་མཆོད་གཞོད་སྐྱེན་དག་ལ་བཤད།། ས་ཅེའི་སྐྱེས་བའི་རབས་ཏེ་སྲས་བཅུ་གསུམ་བའི

Verso

ཨཨ།། བཙོད་བ་དཀའ་ཐུབས་ཁོད་བ་དམ་བ་ནི།། སྲུ་ངན་འདས་བའི་མཆཚོགས་ཅེས་རྒྱལ་བས་གསུངས།། རབ་དུ་བྱངས་ན་གཞན་ལ་གནོད་བ་དང་། གཞན་ལ་འཚེ་བ་དགེ་སྐྱོང་མ་ཡིན་ནོ།།

Please note that there may be some minor transcription errors in reproducing the inscriptions herein.

17 DEITY SAHAJAR REVERSED SHYAMA TARA MANDALA

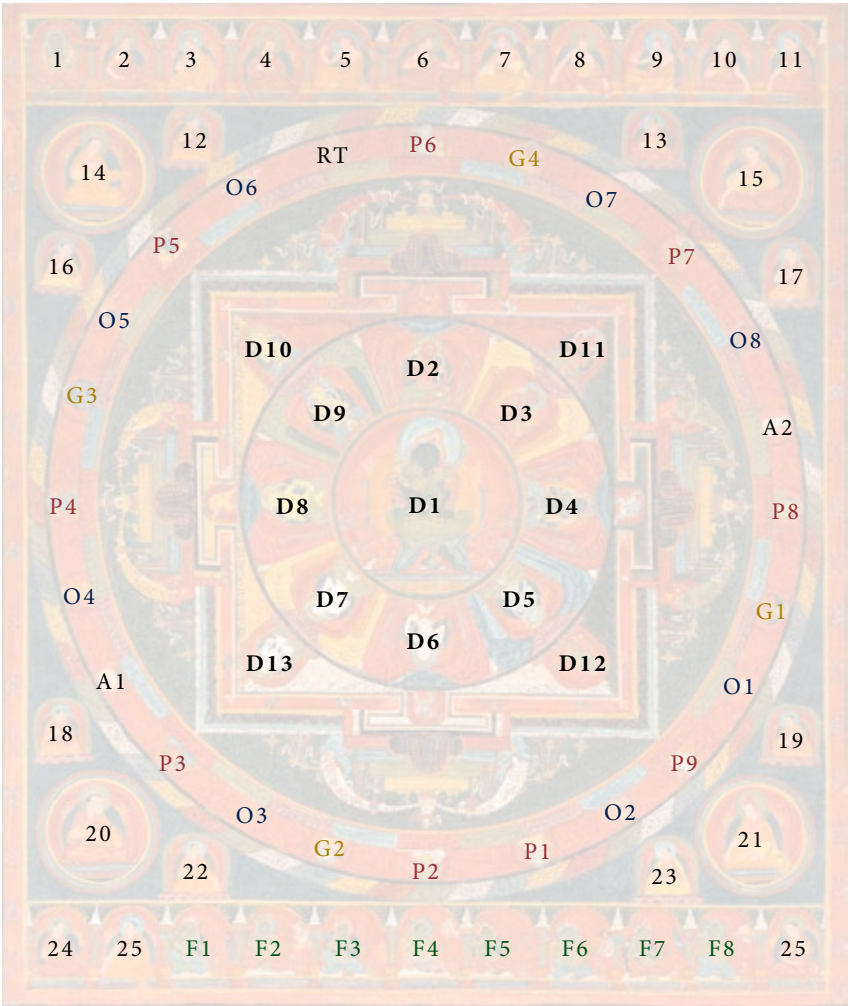
Ngor Ewam Choden, Tibet, China. 1512 - 1516
Opaque watercolor on cloth
51.4 x 43.2 cm

རྗེ་བཙུན་བླ་མ་དཱ་པ་དཀོན་མཆོག་འཕེལ་སྐུ་ཚེ་བརྟན་པའི་ཕྱིར་དུ། དེག་པ་འཛིན་པ་ལྷ་མཆོག་སེང་གེས་གཟེངས།

Made for the long and stable life of Jetsun Lama Dampa Konchok Phel
by Vidhyadhara Lhachok Sengge

Despite the immense popularity of Tara, depictions of Tara in a mandala with her retinue of gods and goddesses is quite rare. In the center of the mandala assembly, Tara - the female - is facing the viewer, with her male consort Amogasiddhi rendered in light green. This reversal of male and female position relative to the viewer is referred to as a Sahajar Reversal, in [1]. An inscription at the bottom of the work references the works provenance and history. The painting was commissioned by Lhachok Sengge, the 9th Ngor Abbot, and one of the great patrons of art in Tibetan history. It is one of three known works commissioned by Lhachog Sengge for the longevity of his teacher, the 7th Ngor Abbot Konchok Pelwa (the others being a 13 Deity Samvarodaya Chakrasamvara, and a 15 Deity Nairatmya Mandala)[2]. In addition to these, most of the other known mandalas commissioned by Lhachok Sengge - including a Vajrabhairva in the Rubin Museum of Art and a Kalachakra Mandala in the Philadelphia Museum of Art - are of the same size.

1 John Huntington and Dina Bangdel. Circle of Bliss. Serindia Publications, 2003. Read the excellent article on a similar Green Tara mandala on page 404.
2 See Himalayan Art Resources (http://www.himalayanart.org) item numbers 65020 and 88554 respectively



17 Deity Mandala Assembly

Wisdom Gods and Goddesses

D1 Shyama Tara with Consort Amogasiddhi
D2 Amitabha
D3 Pandara Vasini
D4 Akshobhya
D5 Mamaki
D6 Vairochana
D7 Vajradhatvishvari
D8 Ratnasambhava
D9 Buddha-Locani

Ancillary Deities

D10 Mukunda
D11 Muraja
D12 Vamsha
D13 Vina

Protectors

D14 Varamukha
D15 Shvanamukha
D16 Simhamukha
D17 Hayamukha

F: Tara as Protector from the Eight Fears

F1 Protection from Falsehood (Thieves)
F2 Protection from Doubt (Demons)
F3 Protection from Anger (Fire)
F4 Protection from Ignorance (Elephant)
F5 Protection from Jealousy (Snake)
F6 Protection from Greed (Captivity)
F7 Protection from Attachment (Water)
F8 Protection from Pride (Lion)

P: Principle Worldly Gods

P1 Brahma (on goose)
P2 Indra (on elephant)
P3 Agni (on goat)
P4 Yama (on buffalo)
P5 Raksha (on zombie)
P6 Varuna (on makara)
P7 Vayu Deva (on deer)
P8 Yaksha (on horse)
P9 Ishani (on buffalo)
P10 Bhudevi (missing)

RT Red Tara
G1 - G4: Guardian Kings of the Four Directions
O1 - O8: The Eight Auspicious Symbols
A1 - A2: Apsaras



This particular work distinguishes itself not only by the rarity of its subject, the mastery of the creating artisans, and the prestige of its patron, but also by two unusual compositional choices. In particular, the bottom register is used to emphasize an additional aspect of Tara - Tara as Protector from Eight Fears - instead of depicting secondary protectors. Each representation of Tara in the register is accompanied by a miniature supplicant and a symbolic representation of the fear from which Tara is granting protection. The second compositional choice is replacing the typical charnal grounds of the Mandala with representations of (a) the Four Directional Guardians (b) the Eight Auspicious Symbols and (c) the Ten Principal Worldy Gods. These choices make a statement to the viewer regarding the multiple facets through which the Goddess Tara faciltates the viewer's approach into the realm of enlightened action.

The transmission lineage here starts with Shyama Tara, and is followed by eight mahasiddhas. This number of mahasiddhas is the same as found in one other known painting of this subject (Collection of Donald and Shelley Rubin)[3], though a transmission lineage with this number of mahasiddhas has not yet been found. However, there is one transmission lineage for Tara[4] that includes the 7th Ngor Abbot Konchok Pelwa; appending Lhachok Sengge after Konchok Pelwa to that transmission lineage produces the exact same number of Tibetan teachers found in the register here (10 to 25).

3 Himalayan Art Resources. http://www.himalayanart.org. See Item #779

4 *sgrol ma'i bstod bsgrub gnyis kyi brgyud pa.* https://www.tbrc.org/#!rid=L0RKL414. Tibetan Buddhist Resource Center. Based on this transmission lineage, the teachers in the mandala are:

1 Tara **2-9** Mahasiddhas **10** gu ru lo tsa ba **11** rong pa phyag sor ba **12** brang ti dar ma snying po **13** Sachen Kunga Nyingpo (kun dga' snying po) **14** 'chim khu dbon **15** Sherab Ozer (shes rab 'od zer) **16** mdo sde seng+ge **17** Sonam Gyaltsen (bsod nams rgyal mtshan) **18** Sherab Dorje (shes rab rdo rje) **19** Gyalwa Zangpo (rgyal ba bzang po) **20** Yeshe Gyaltsen (ye shes rgyal mtshan) **21** Ngorchen Kunga Zang-po (kun dga' bzang po) Ngor 1 **22** Kunga Wangchuk (kun dga' dbang phyug) Ngor 4 **23** Konchok Pelwa (dkon mchog 'phel ba) Ngor 7 **24** Lhachog Sengge (lha mchog seng+ge) Ngor 9 **25** Lhachog Sengge (lha mchog seng+ge) [repeated as the donor]

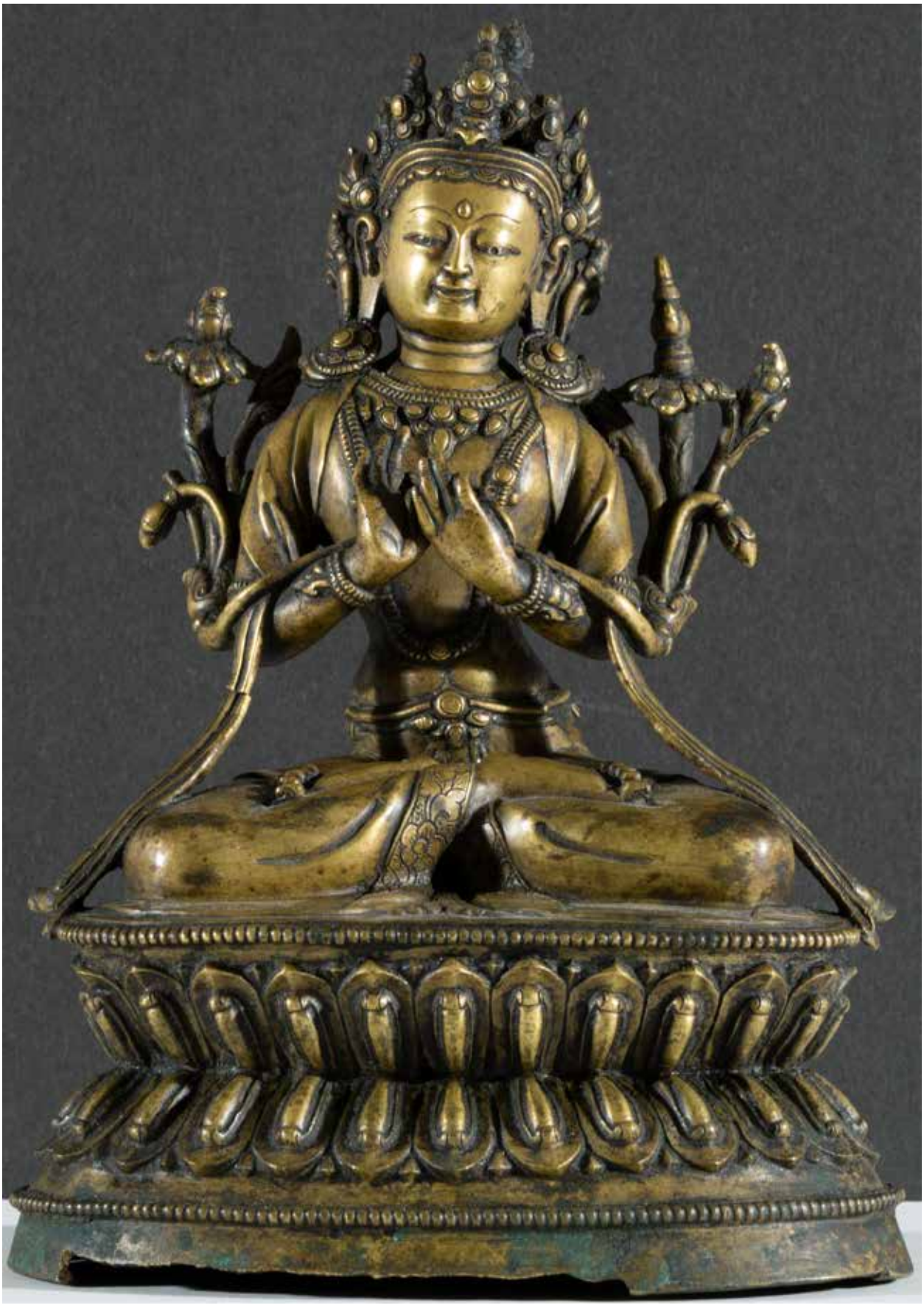






MAITREYA

Tsang Province, Tibet, China
15th Century
Bronze, 18.4 cm





PADMASAMBHAVA

Eastern Tibet, China. 18th Century
Opaque watercolor on cloth
96.5 x 62.2 cm

The vignettes surrounding Padmasambhava depict various meditational forms discovered by the Terton and Scholar, Ngari Panchen Pema Wanggyel. Pema Wanggyel primarily studied in the Nyingma and later Sakya traditions, and had extensive knowledge of textual and philosophical traditions[1]. He obtained his revelations of "Condensed Essence of the Vidhyādhara" around 1533 (age 46) at a time when he was meditating on wrathful deities in caves[2]. Some of these wrathful deities can be seen in this painting as meditational forms of Padmasambhava.

Overall, the painting depicts over fifteen different meditational forms of Padmasambhava, and several scenes depicting various rituals and activities. While the iconography of each meditational form has been meticulously rendered, each scene transcends mere iconographic depiction. The artistic vision of a master has composed these vignettes with outstanding movement and dynamism that emphasizing the iconographic meaning with a narrative story.

This painting of Padmasambhava is an example of the Eastern Tibetan Khamri style at its finest. Notice the rainbow halos circumscribing several the scenes, and similarly colored undulating rays of light emanating from ritual performances. The scenes are tightly integrated into a single landscape of low rising mountains rendered in light washes. Padmasambhava sits on his lotus throne rising out of a lake, and is accompanied by his two wives. Notice as well, the exquisitely rendered trees and mountains in the landscape, and the perspective used for rendering architectural elements. Typical of Eastern Tibetan paintings of this period, the light color palette has mesmerizing beauty.

1 Harry Einhorn. Ngari Panchen Pema Wanggyel. https://treasuryoflives.org/biographies/view/Ngari-Panchen-Pema-Wangyal/3006. Treasury of Lives.
2 Harry Einhorn. Ngari Panchen Pema Wanggyel. https://treasuryoflives.org/biographies/view/Ngari-Panchen-Pema-Wangyal/3006. Treasury of Lives.



Meditational Forms of Padmasambhava from Ngari Panchen Terma[1]
1 Padmasambhava in Paradise (#16)
2 Padmasambhava with Apsaras (#17)
3 Padmasambhava as Medicine Buddha (#3)
4 Mahottara Heruka (#2)
5 Vaishravana (#4)
6 Dorje Drolo (#6)
7 Card #7
8 Padmasambhava chasing away demons with stupa in background (#9)
9 Padmasambhava (#9)
10 Padmasambhava (#12)
11 Padmasambhava (#15?)
12 Padmasambhava (#10)

Special Representations
A Padmasambhava as Manifestation of Amitabha Buddha as per birth in Terma Tradition
B Padmasambhava as Manifestation of Five Dhyani Buddhas
C King Trisong Detsen, the emanation of Manjushri who acted as Patron of Padmasambhava

Scenes
S1 Lama leading ritual offering to Shakyamuni Buddha with food, incense, and music created from drums and cymbals played by the attendants
S2 People praying to Padmasambhava at multiple stupas in a monastery complex
S3 Padmasambhava with ritual offerings
S4 Padmasambhava performing magic ritual with statue of Shakyamuni Buddha, a working vessel (vase with peacock feathers), and other ritual implements

1 The the initiation card set at Himalayan Art Resources: https://www.himalayanart.org/items/52950335. The relevant card numbers from this set cited next to the description of the meditational form













KURUKULLA

Circa 1765, Commissioned by Migyur Gyaltsen
Lhagyal Gon Monastery?, Sichuan, China
74.9 x 48.3 cm

ཚོས་གདམས་པ་བདུད་རྩིའི་དཔལ་ཡོངས་འཛིན་ཨར་པ་མི་འགྱུར་མཚན
The ambrosial dharma instructions of the glorious teacher Sarchen Mingyur Gyeltsen

Kurukulla, the semi-wrathful Knowledge-Causing Mother Buddha depicted here emanates an enchanting and lyrical aura. Her dynamic pose is accentuated by imagined scenes evoked her flower-formed bow and arrow. Her fiery aureole is softened by the triangular framing with peonies at the base and the longevity buddha Amitabha direcly above her.

At the bottom of the painting is Migyur Gyaltsen (b. 1717), who served as the 37th Abbot of the Ngor Monastery from 1746 - 1751. Migyur Gyaltsen was born into a prominent sharpa lineage in Tibet, which the inscription explicitly makes reference to in his naming therein. Alongside the attendant lamas are several workers standing below Migyur Gyaltsen, one of whom holds a replica of a monastery as an offering. That Migyur Gyaltsen himself founded the Lhagyal Gon monastery in 1767 is no coincidence, and this painting is likely to have been comissioned soon after the completion of the monastery.

Mingyur Gyaltsen was an important patron of the arts in the 18th, and he commissioned a large set of Jataka Tales paintings, and employed dozens of artists. Of these artists, particularly noteworthy is Zurchen, who was known for writing inscriptions for many of his works[1].

1 David Jackson. A History Of Tibetan Paintings. Verlag-Presage Publications. 1992.



TBRC Lineage L1RKL2691
1 Raja Sahajalalita (*rgyal po lhan skyes rol pa*)
2 Mahavajrasana (*rdo rje gdan pa*)
3 Rinchen Grag (*ba ri lo tsa ba*)
4 - 8 Curtailed lineage
9 Sharchen Mingyur Gyeltsen

D1 Kurukulla
ཡེད་འཁོག་སྨྲན་ཀྱི་ཟུར་མདའ་ཡིས།།[ ] དབལ་ཀྱིས་ཉེངས་[1]ལྟ་སྟིང་ཏྲཱིགསྨྲན་བའི་མོང་དེ་[1]དབང་བསྡུས་ནས།།དགེ་ལས་ལེགས་སྩོར་རིགས་ཟེད་ས།།

D2 Hevajra
སྐོང་ཉིད་སྟིང་རྗེས་བརྟན་ཀྱིའི་དངོས།།ཀུན་ཁྱབ་དཔེའ་ས་ཇངྡ་ཏེ་ཏུ་ཀ།།

D3 Amitabha

D4 Vajrayogini, Naropa Tradition
གསང་གསུམ་སྒོམ་བྱོས་སྐལ་བཟུན།།མཁའི་སྩོད་འཁྲིད་བའི་རྣལ་འབྱོར་མ།།

D5 Green Tara
ཆུལ་ཀུན་སྒིན་ལས་མཚར་སྤྲུག་གར།།སིད་ཞིའི་འཇིགས་སྐྱོབ་སྒྲོལ་མ་ཡུམ།།

D6 Vajrayogini
སྐྱེ་དབྱའི་བརྟན་ས་ཡོངས་དབོག་བའི།།དབབ་མོ་གསེར་ཀྱི་སྟིང་ཐག་ཅན།།

D7 Red Tara
སྤེ་བཞི་ཆུ་སྐྱེས་བཟུད་སྤྲུད་ཟེད།།ནོར་ཆུན་ཡུས་ཐའི་སྤྲང་རྩེའི་མཐིན།།

D8 Vajrayogini, Tinuma
ཁམས་གསུམ་དུས་འབྱོར་དབང་འབྱོར་བའི།།དངོས་བྱབ་ཆེར་སྨྲར་ཏེ་ཆུ་ས།།

D9 Shri Shamasana Adhipati
རྣལ་འབྱོར་འདོད་བའི་སྒིན་ལས་ཀུན།།ཐོགས་མེད་སྨྲས་བའི་དུར་ཁྲོད་བདག།།

*The above inscriptions likely contain spelling and transcription errors on account of occasionally poor visibility of inscriptions







LIFE STORY OF 9TH KARMAPA WANGCHUK DORJE

Derge, Sichuan, China, 18th century
Opaque watercolor on cloth
61.6 x 40.0 cm

The Karmapa lama is the oldest re-incarnation lineage of Tibet and the head of the Karma Kagyu school of Buddhism. This school witnessed the height of their influence in power in Tibet in the 16th century. During this period, the Karmapas and their entourage traveled across Tibet extensively, living in tents as they traveled to spread their philosophy. This painting of the 9th Karmapa, one of the most famous Karmapa incarnations, likely belongs to a set of paintings depicting the life story of the 9th Karmapa.

This painting is rendered in the Karma Gadri style of painting that flourished under the patronage of the 8th Situ Panchen Chokyi Jungne in the 18th century in Eastern Tibet (primarily Derge). Herein, scenes are typically rendered in two parts: a closeup of the 9th Karmapa engaged in an activity, and panoramic view that provides contextual information for said activity. A description of the scenes is provided below. At the top of the painting are Atisha and Dromton, through whom the Lojong teachings of the Kadampa were transmitted into the Karma Kagyu. The Lojong practice often promotes reflection on one's own conduct; the vignettes in this painting - each of which is playful, exuberant, and moving - suggest the viewer tread a path of learning while staying true to their nature.



MF 9th Karmapa, Wangchuk Dorje 1556-1601

A lama wearing the iconoic hat of the Karmapa lama holds a vase of long-life in his lap and touches the earth (bhumipursha mudra) with his other hand. This is the characteristic iconography of the 9th Karmapa.

Kadampa Lineage
A Aitisha
B Dromton

Scenes in the life story of Wangchuk Dorje.
1 After setting up camp in the countryside, the Karmapa teaches in a small town
2 Karmapa a disciple under a tree while feeding pigeons
3 A young disciple leaves a monastery and plays with dogs outside, before receiving teachings from the Karmapa near caves outside the monastery
4 Teaching two disciples across the bridge from a small town where a ritual dance with ghanti and damaru is being performed
5 The 9th Karmapa has a vision of a lama (possibly Padmasambhava) holding a trident and sititng on a lotus throne suspended over a lake. Disciples receiving teachings in this vision, while sea creatures offer gems. The disciples, having received teachings are now seen as flying mystics above the mountains.

D1: Bernag Chen (Karma Kagyu Protector)
D2: Green protector holding kathwanga and lasso











TARA, SAMAYA YOGINI

Tibet, China. 18 - 19th century
Opaque watercolor on cloth
61.6 x 43.5 cm



SHADBHUJA MAHAKALA

Tibet, China. 18th - 19th century
Opaque watercolor on cloth
79.4 x 55.9 cm



ARHATS ANGAJA AND CHUDAPANTAKA

Tibet, China
Opaque watercolor on cloth
16th - 17th century
64.1 x 43.5 cm





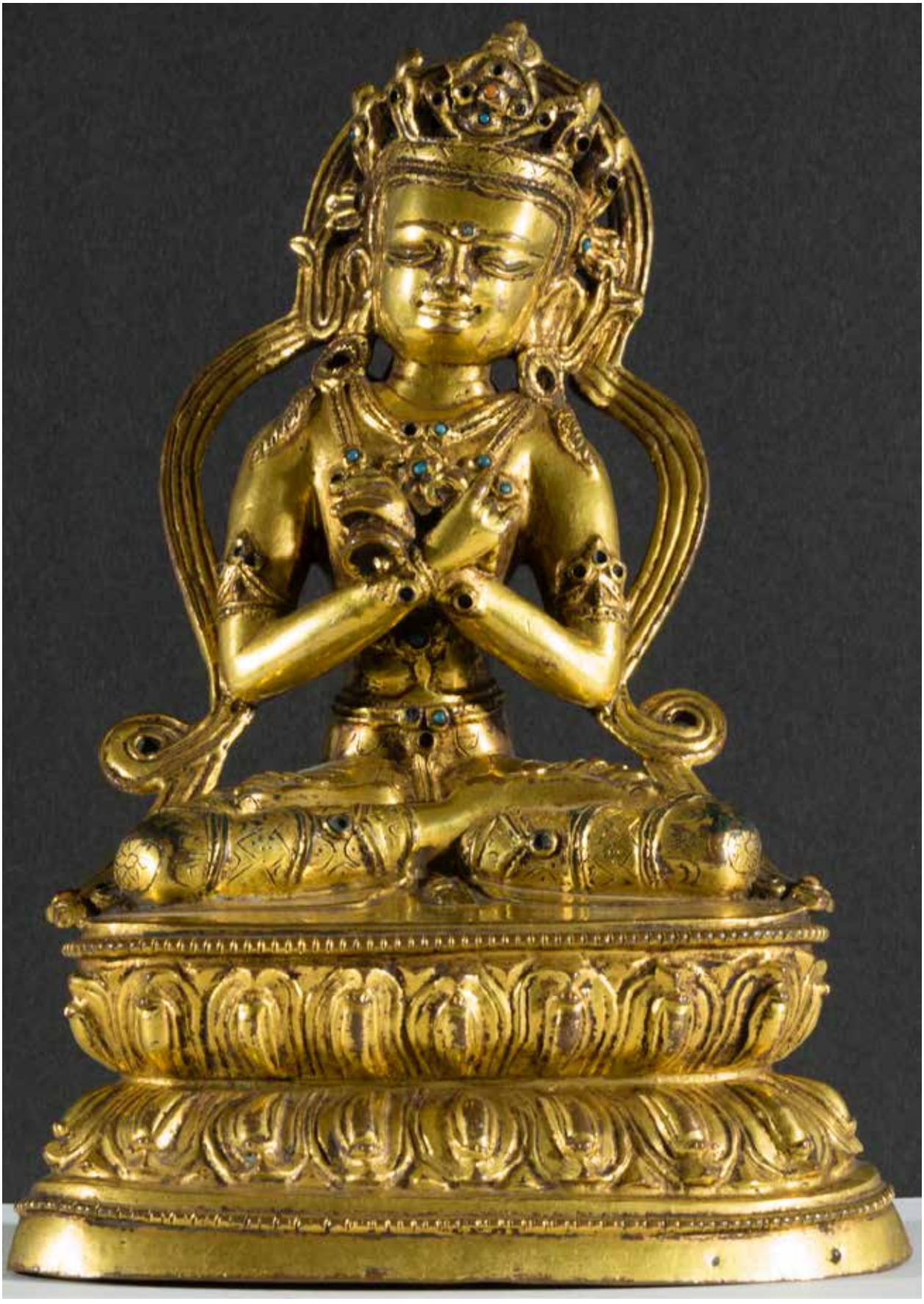
AVALOKITESHVARA

Tibet, China. 15th century
Gilt Bronze
13.5 cm



VAJRADHARA

Tibet, China. 16th century
Gilt Bronze
18.4 cm



VAJRASATTVA

Tibet, China. 15th century
Gilt Bronze
16.9 cm



A MAHASIDDHA, POSSIBLY GHANTAPA

Tibet, China. 16th century
Gilt Bronze
11.3 cm



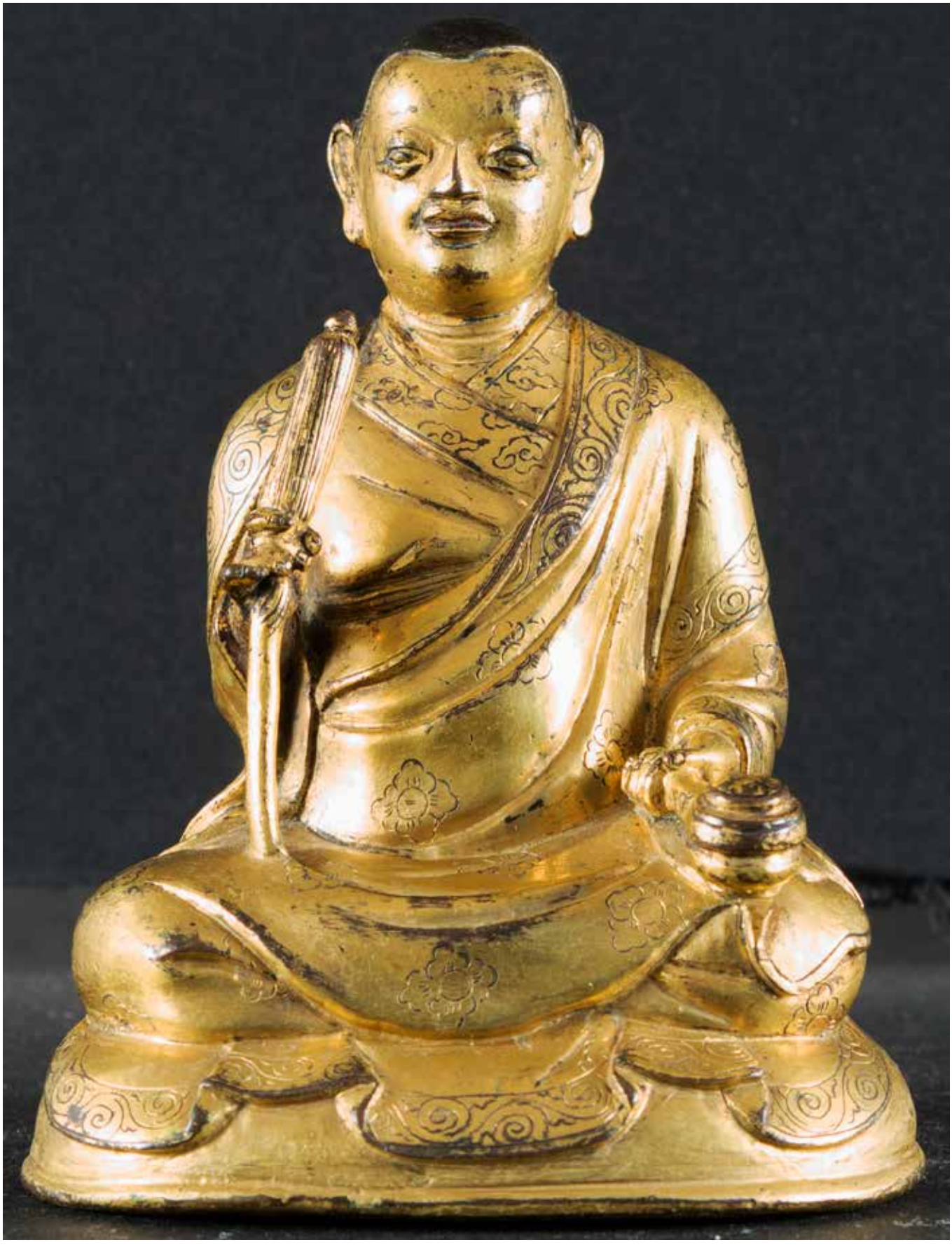
ARHAT AJITA

Tibet, China. 16th century
Gilt Bronze
10.8 cm



ARHAT ANGAJA

Tibet, China. 16th century
Gilt Bronze
8.6 cm



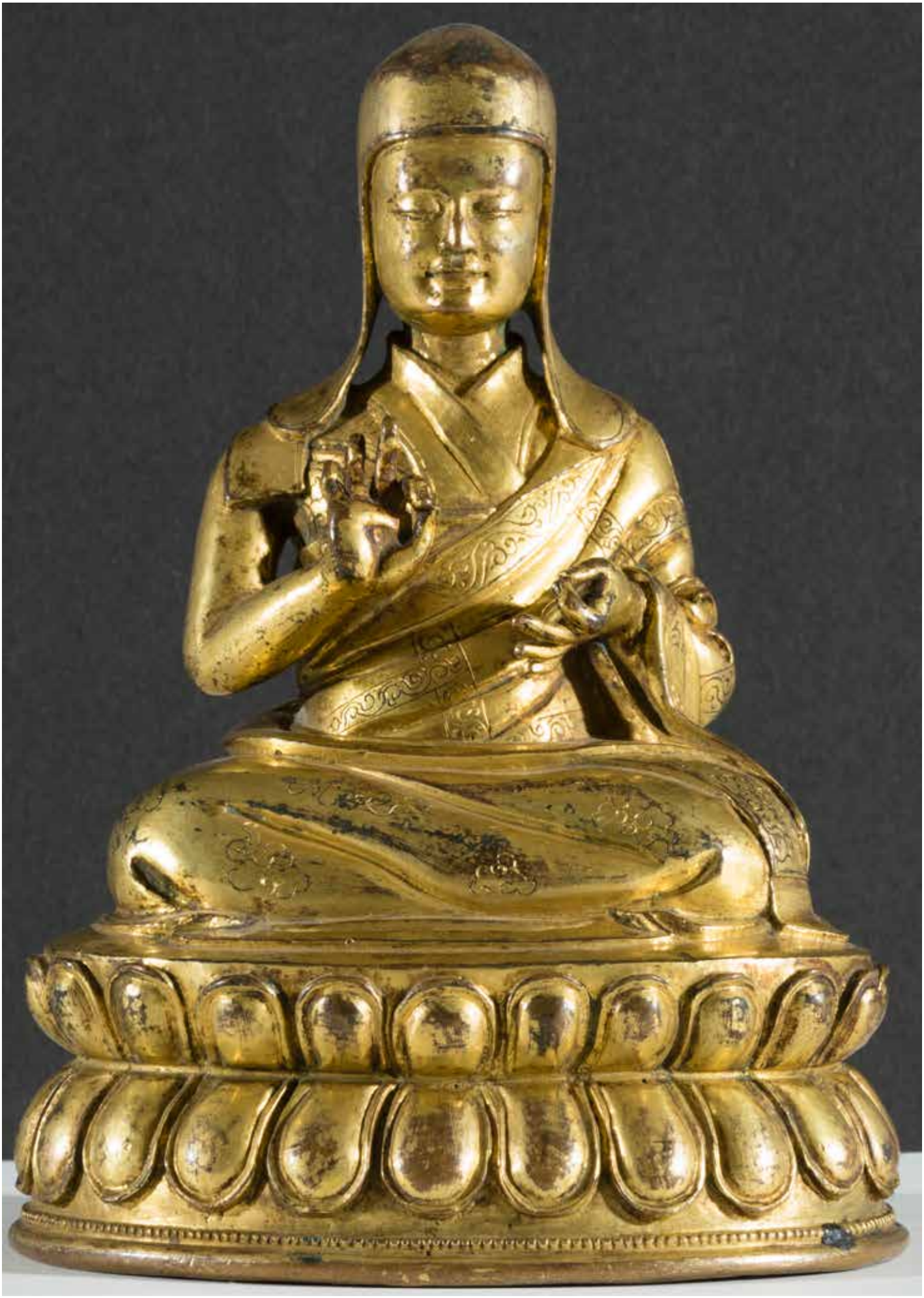
TEACHER

Tibet, China. 13-14th century
Gilt Bronze, 12.2 cm









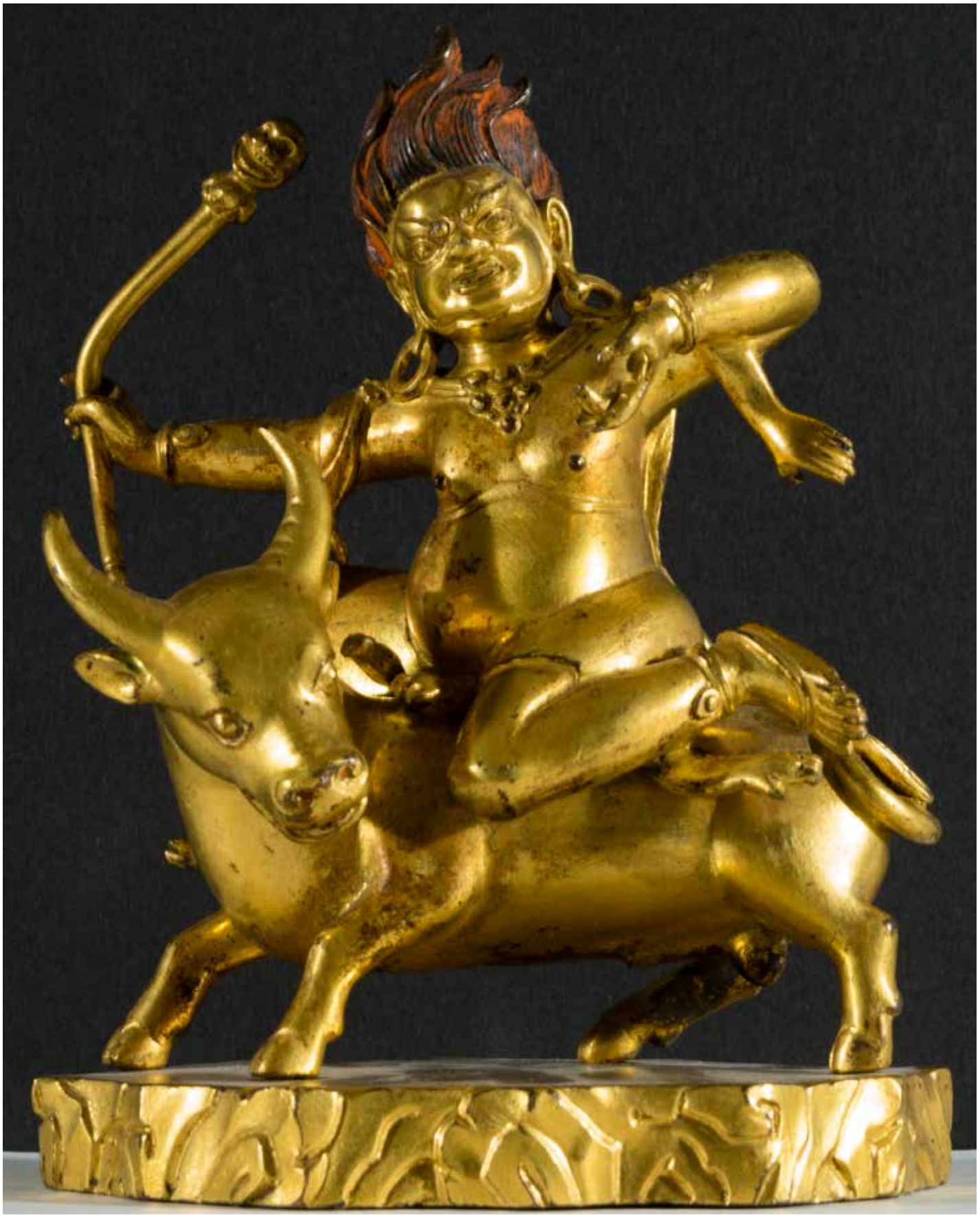
A SAKYA LAMA

Tibet, China. 16th century
Gilt Bronze, 15.9 cm



YAMA

Mongolia, 17-18th century
Gilt Bronze, 15.4 cm



SHADBHUJA MAHAKALA

China, 17-18th century
Gilt Bronze, 12.4 cm



WRATHFUL DEITY (BON)

Tibet, China. 16th century
Gilt Bronze, 12.3 cm



SITA SHADBHUJA MAHAKALA

Tibet, China, 17th century
Gilt Bronze, 15.8 cm

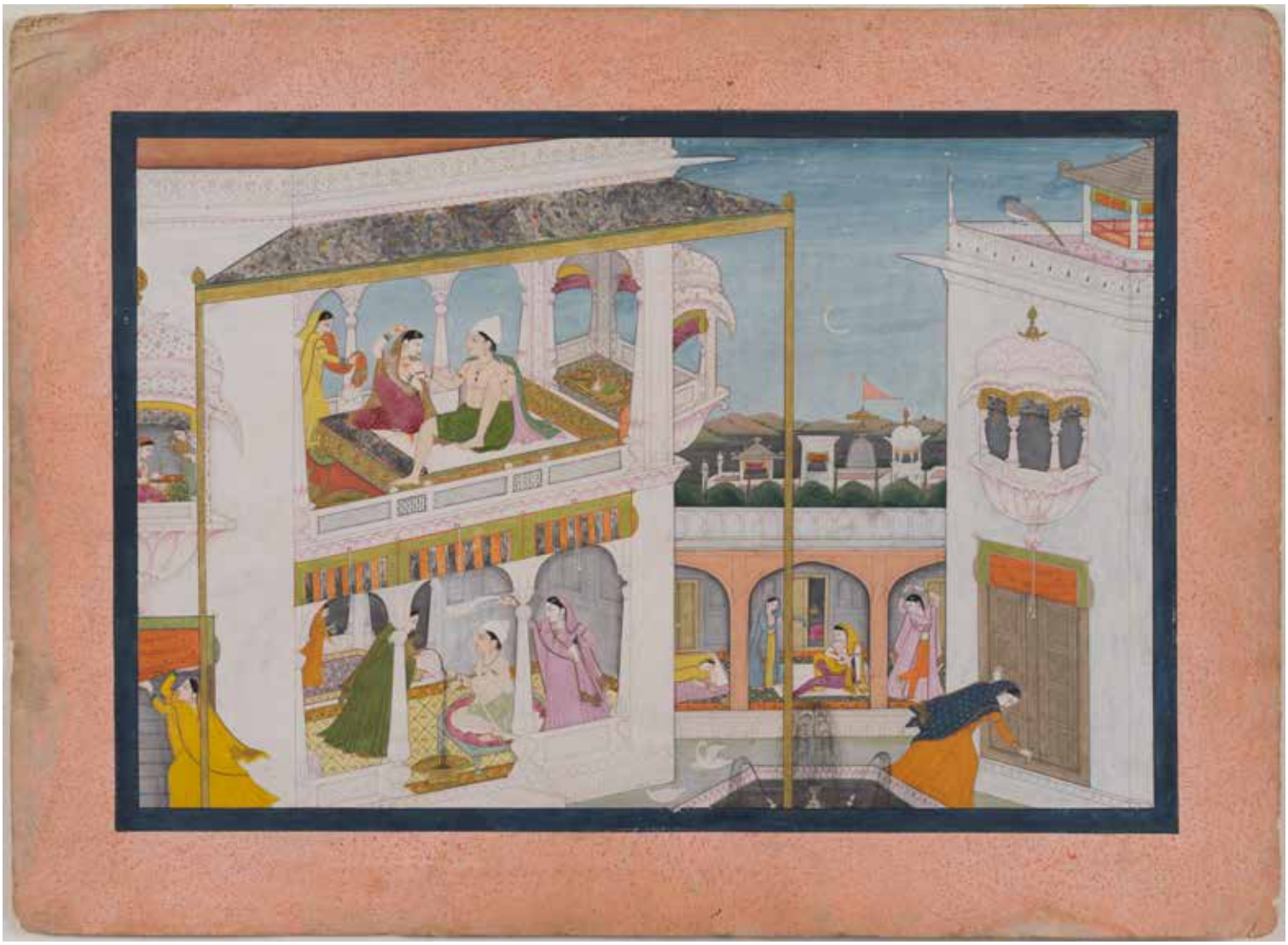


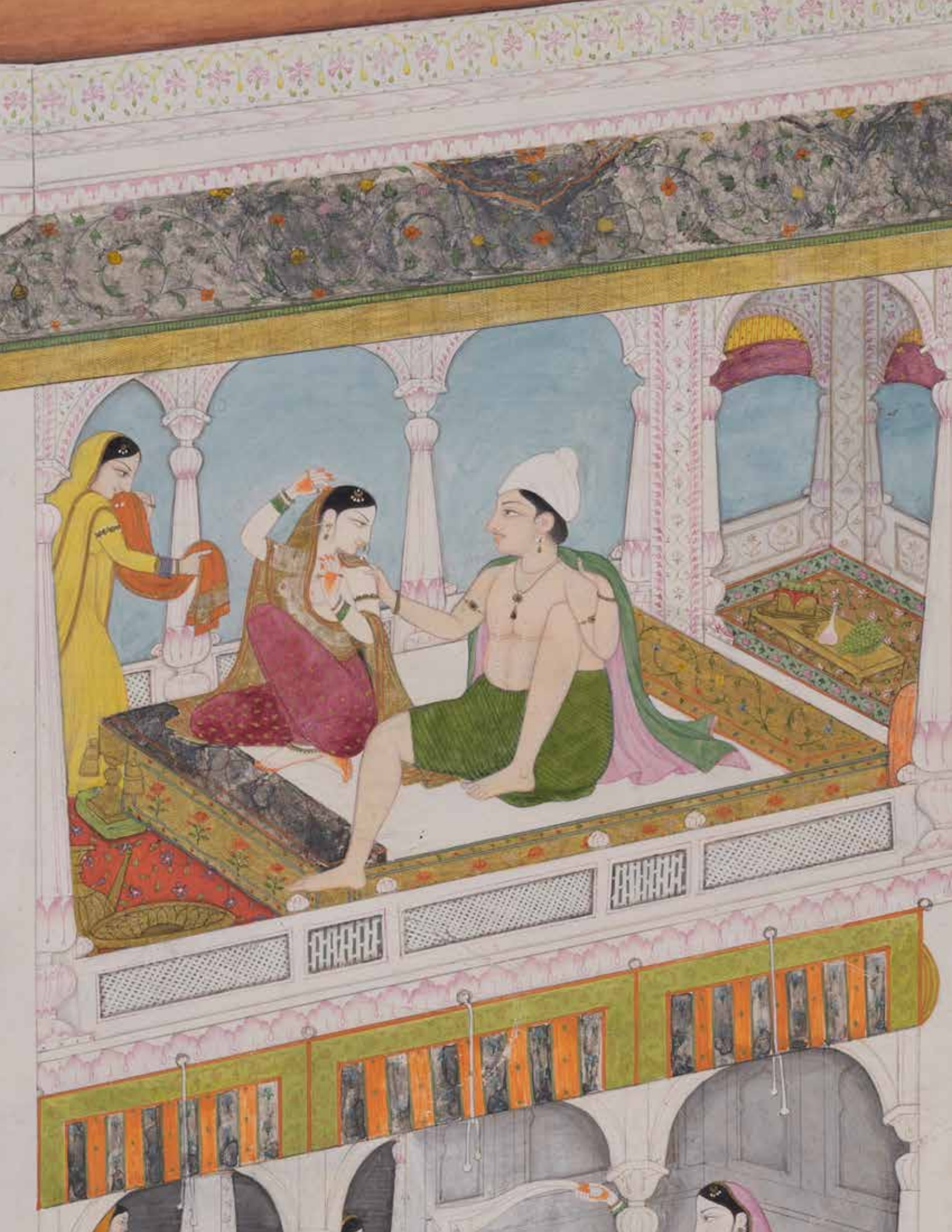
INDIAN COURT PAINTINGS



ROYAL TRYST

Attributed to Gursahai.
Guler Style, circa 1810.
Opaque pigments on paper.
Painting 21.25 x 32.4 cm; Folio 29.9 x 40.6 cm.





A FOLIO FROM THE RAMAYANA

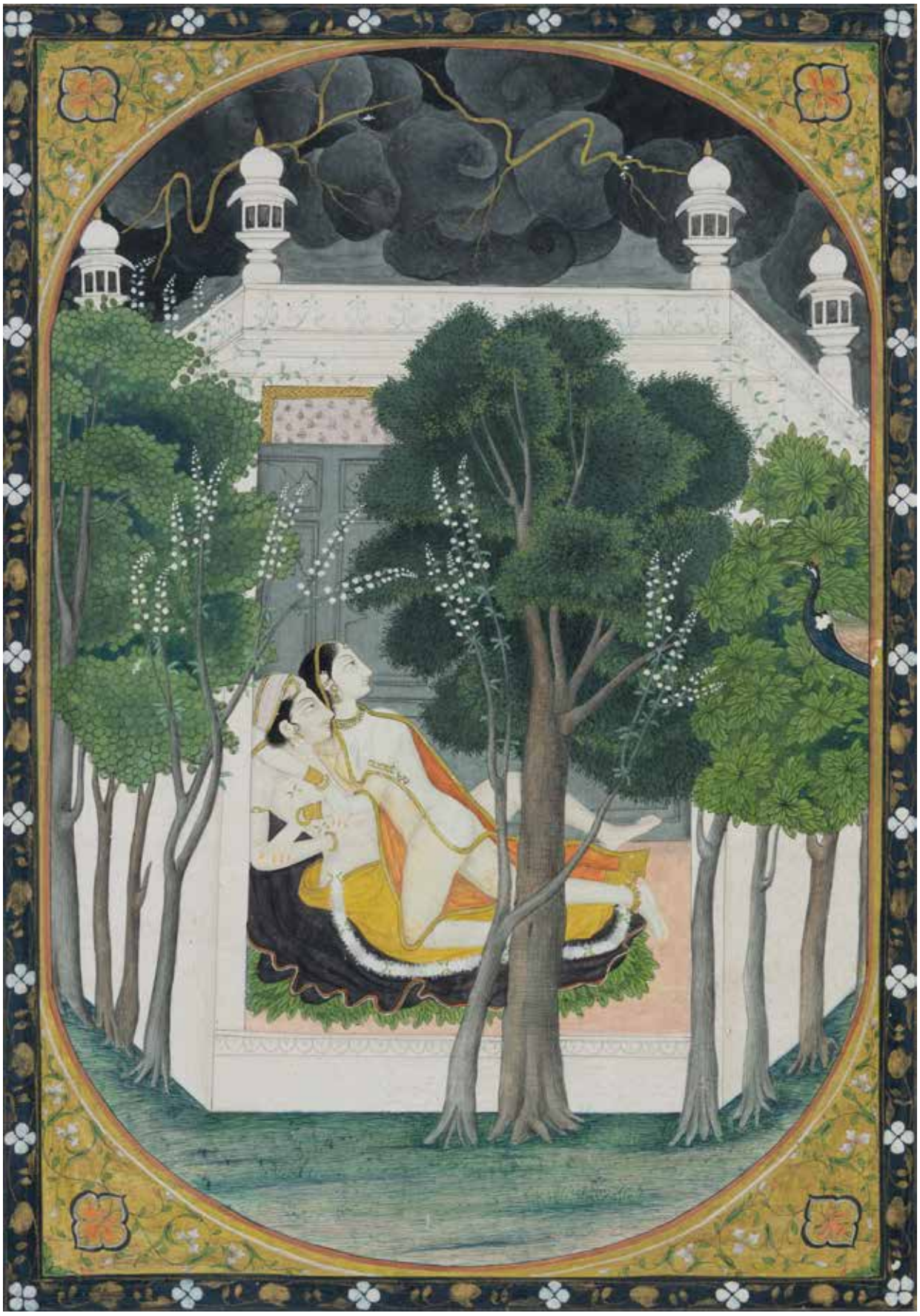
Kangra, Pahari circa 1780
Opaque watercolor on paper





RADHA AND KRISHNA MAKING LOVE AT NIGHT

Kangra, Pahari, ca. 1820
Opaque watercolor on paper
22.8 x 15.9 cm



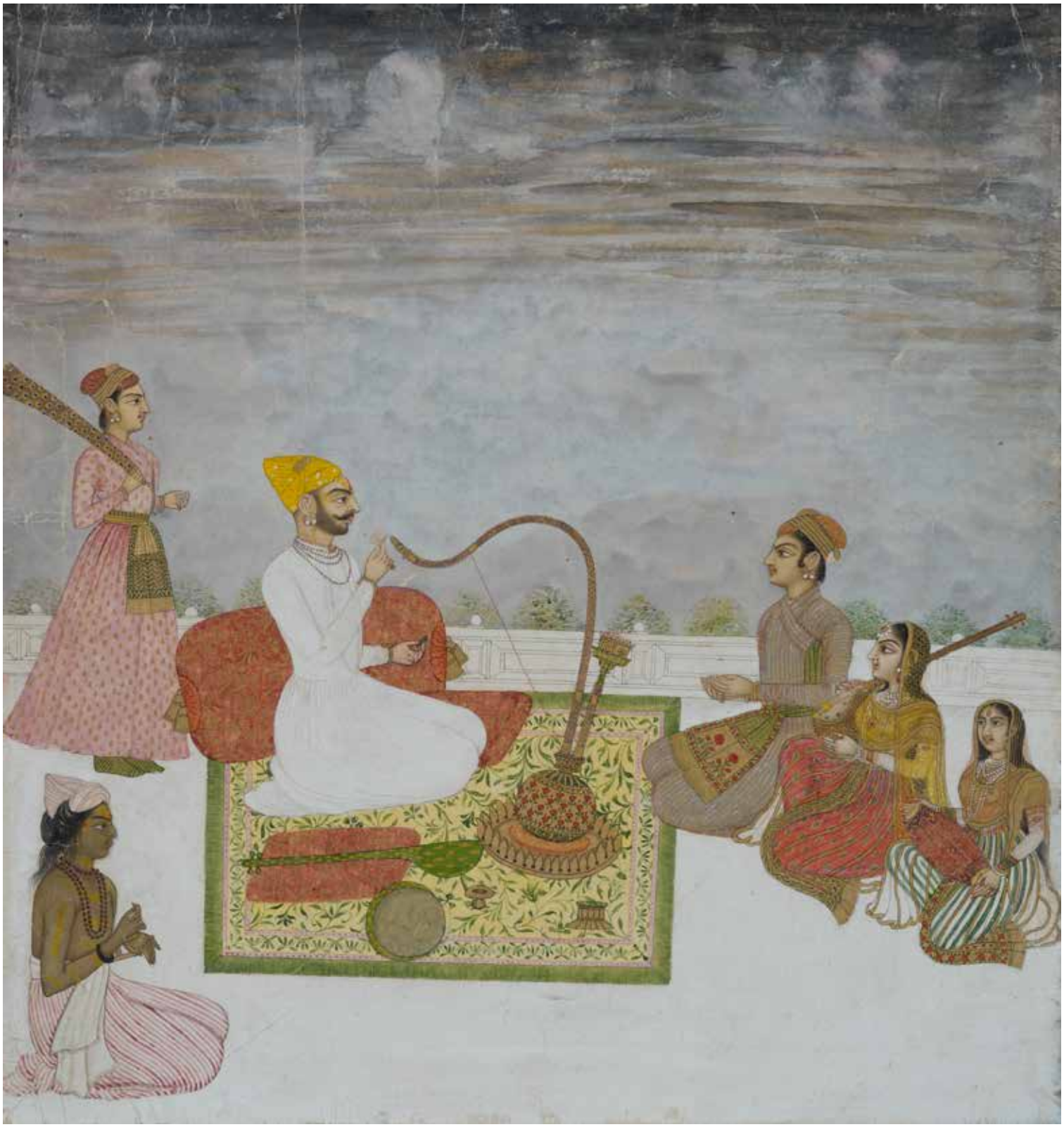
RADHA AND KRISHNA

Kangra, Pahari, ca. 1800 - 1810
Opaque watercolor on paper
23.1 x 15.7 cm



GOND RAJA SHRI INDER SINGH LISTENING TO MUSIC

Mughal School, circa 1700
Opaque watercolor on paper
28.8 x 27.3 cm



A PORTRAIT OF AURANGZEB

Mughal, circa 1680
22.7 x 12.2 cm



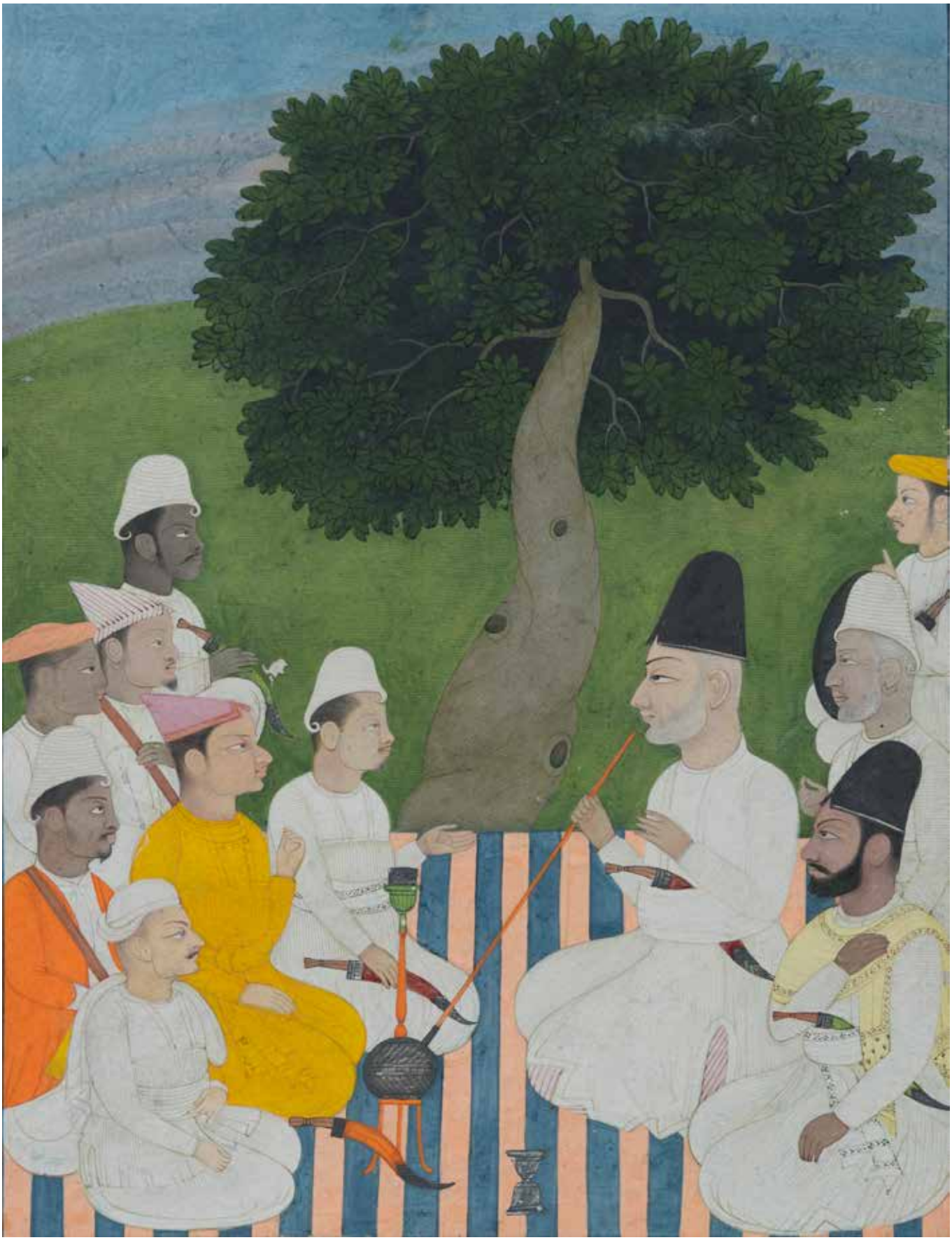
RAJA UMED SINGH OF CHAMBA

Chamba, Pahari, circa 1740
Opaque watercolor on paper
25.0 x 15.5 cm



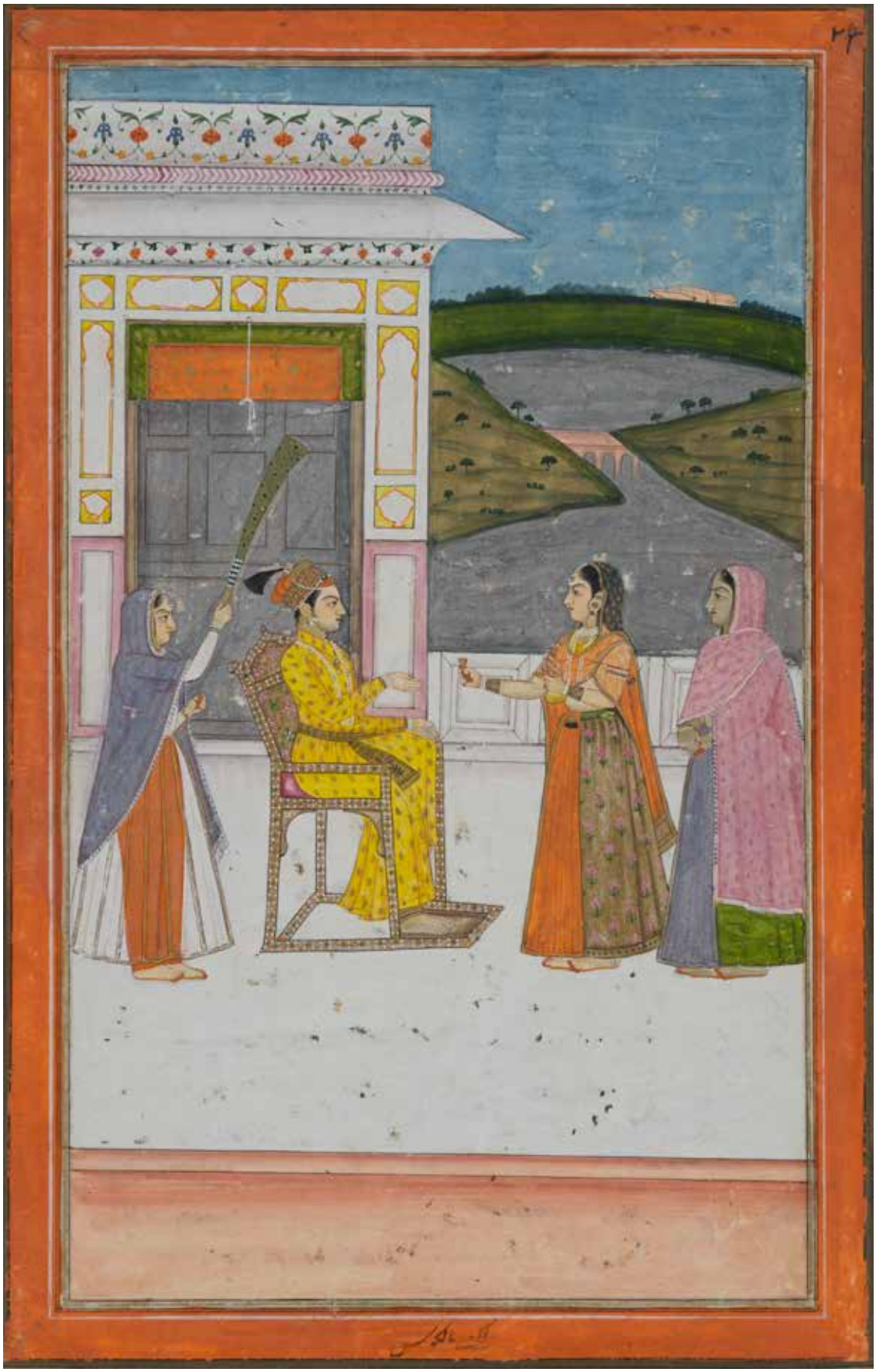
RAJA SMOKING HOOKAH UNDER TREE WITH ATTENDANTS

Garhwal, Pahari, circa 1820
Opaque watercolor on paper
22.3 x 17.2 cm



RAJA IN PAVILION WITH COURTIERS

Pahari, circa 1800
Opaque watercolor on paper
28.0 x 18.0 cm



ASCETIC SEATED UNDER A TREE WITH ATTENDANT

Hyderabad, Deccan, circa 1700
Opaque watercolor on paper
21.2 x 14.5 cm



DISCUSSION BETWEEN RAJAS

Chamba, Pahari, ca. 1770
Opaque watercolor on paper
19.7 x 28.7 cm





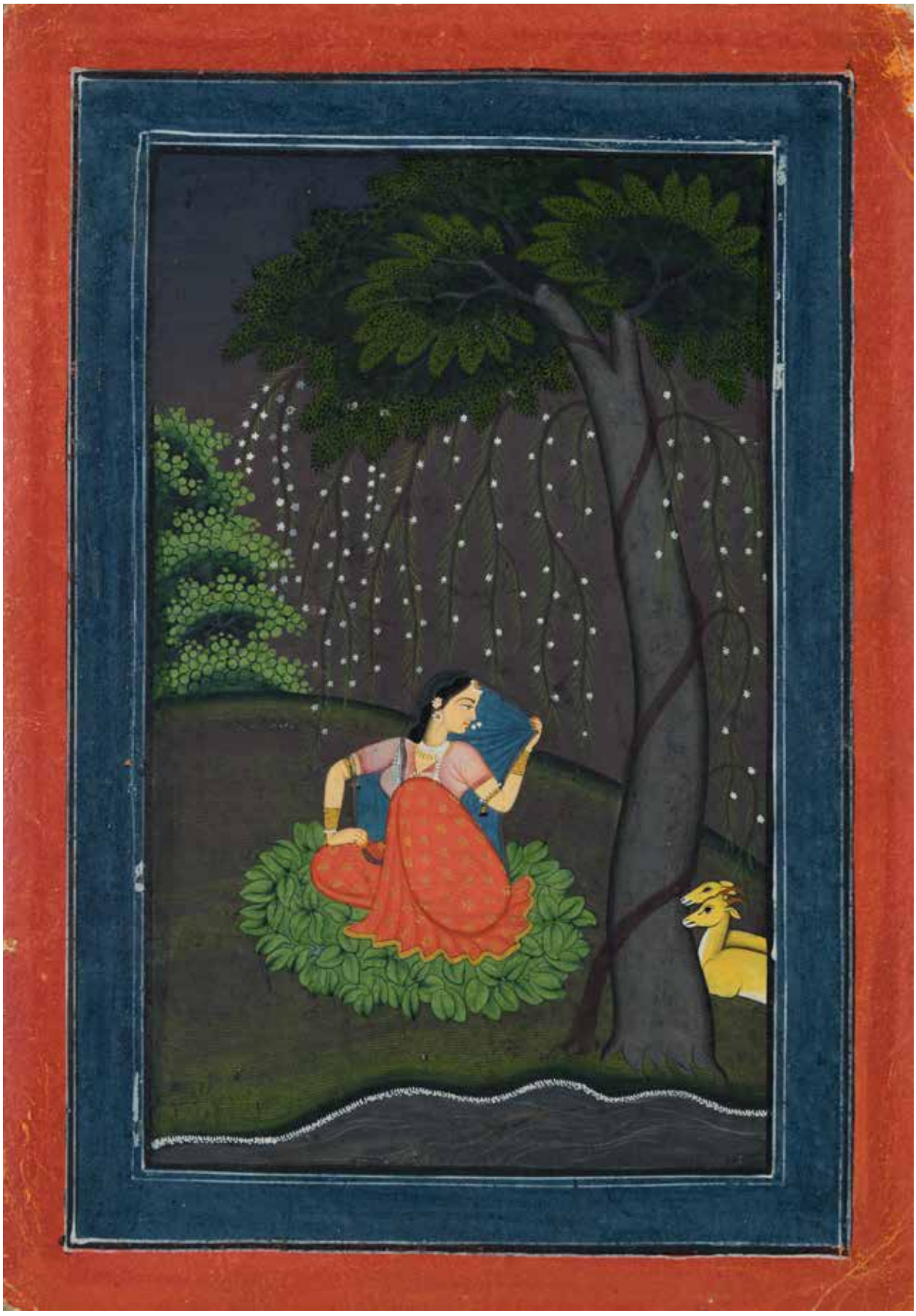
MARRIAGE OF NAGINI

Kangra, Pahari, circa 1800
Opaque watercolor on paper
19.4 cm x 21.3 cm





UTKA NAYIKA
Illustration to the Rasikapriya
Nurpur, Pahari, circa 1760



BIRTH SCENE

Opaque watercolor on paper
Kangra, Pahari, circa 1780
25.4 cm x 18.4 cm



A HORSE

Kishangarh, Rajasthan
ca. 1760
28.7 x 37.8 cm





