



# THE JOHN C. AND SUSAN L. HUNTINGTON COLLECTION

NEW YORK 21 SEPTEMBER 2022

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## SPECIALISTS AND SERVICES FOR THIS AUCTION



**Tristan Bruck**  
Specialist, Head of Sale  
tbruck@christies.com



**Hannah Perry**  
Junior Specialist  
hperry@christies.com



**Anita Mehta**  
Sale Coordinator  
amehta@christies.com



**Rachel Orkin-Ramey**  
Regional Managing Director  
rorkin-ramey@christies.com



**Holly Rittweger**  
Head of Sale Management  
hrittwege@christies.com

### DEPARTMENT CONTACT

Anita Mehta  
Tel: +1 212 636 2190

### POST-SALE COORDINATOR

Alvina Huang  
Tel: +1 212 636 2524

### PAYMENT, SHIPPING AND COLLECTION

Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

For general enquiries about the auction, emails should be addressed to the sale coordinators.

The department would like to thank Tian Chen for his invaluable help with this publication.

## THE JOHN C. AND SUSAN L. HUNTINGTON COLLECTION

### AUCTION

Wednesday, 21 September 2022 (Lots 401-440)  
8.30 am

20 Rockefeller Plaza  
New York, NY 10020

### VIEWING

|          |              |                |
|----------|--------------|----------------|
| Friday   | 16 September | 10:00am-5:00pm |
| Saturday | 17 September | 10:00am-5:00pm |
| Sunday   | 18 September | 1:00pm-5:00pm  |
| Monday   | 19 September | 10:00am-5:00pm |
| Tuesday  | 20 September | 10:00am-5:00pm |

### AUCTIONEER

David Kleiweg de Zwaan

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**HUNTINGTON-20992**

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*The John C. and Susan L. Huntington Collection*, 14-28 September

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**CHRISTIE'S**

## THE JOHN C. AND SUSAN L. HUNTINGTON COLLECTION

Married for fifty-one years until John's death in 2021, John and Susan Huntington were not just partners in life but partners in their chosen work of teaching, researching, and publishing about the art of Asia. The two met in graduate school studying art history at UCLA, where John received his PhD in 1968 and Susan received hers in 1972.

John's doctoral dissertation, *Styles and Stylistic Sources of Tibetan Painting*, was a pioneering work, written at a time when there was little, if any, scholarly attention being paid to the study of Tibetan art. Most of the major museum collections of Tibetan works that are renowned today had not yet been formed, and, to find materials for his dissertation, John purchased Tibetan paintings that were available locally from antique and art dealers in the Los Angeles area and elsewhere. Thus began his collecting career in the field of Asian art. In addition to including them in his dissertation, John highlighted some of these *thangkas* in the three articles he wrote for *Studies in Conservation*.<sup>1</sup>

Following his doctoral work, John spent 1969-1970 traveling in Asia on a National Endowment for the Humanities postdoctoral fellowship pursuing his study of Buddhist art. At the same time, Susan was doing field research in India on a Fulbright grant for her doctoral dissertation. They married in India in 1970.

Susan's doctoral dissertation looked at the school of sculpture from eastern India and Bangladesh that has come to be known by the name of one of the main ruling dynasties, the Palas. Long overlooked by scholars in favor of Indic schools such as the Gandharan and Gupta styles, Pala-period art was largely absent from the canon of South Asian art history. Many considered the tantric subject matter to be decadent; some considered the art to be "late" and therefore representing a presumed decline of civilization in India prior to the advent of Islamic rule. Later published as *The Pala-Sena Schools of Sculpture*,<sup>2</sup> the study laid out the chronological and regional developments of the eighth through twelfth century artistic school for the first time and stimulated an explosion of interest in Pala art by scholars and collectors.

Over the course of her career, Susan continued to publish on Pala-period art, including "Some Aspects of Bengal Stone Sculpture,"<sup>3</sup> "Some Bronzes from Fatehpur, Gaya,"<sup>4</sup> "Pre-Pala and Pala Period Sculptures in the Mr. and Mrs. John D. Rockefeller 3<sup>rd</sup> Collection, The Asia Society,"<sup>5</sup> and "Compassion in a Mountain Abode."<sup>6</sup>

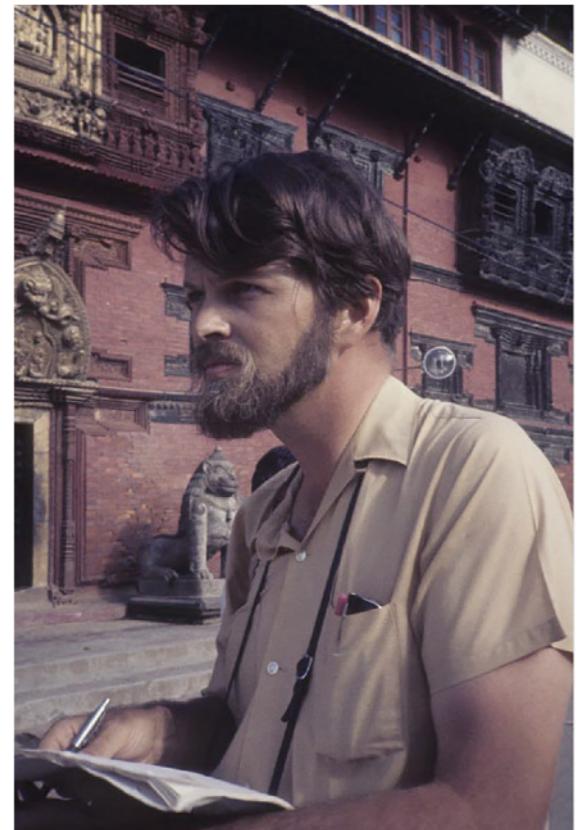


Susan and John in New Delhi with Domo Geshe Rinpoche, then Director of Tibet House Museum, 1970.

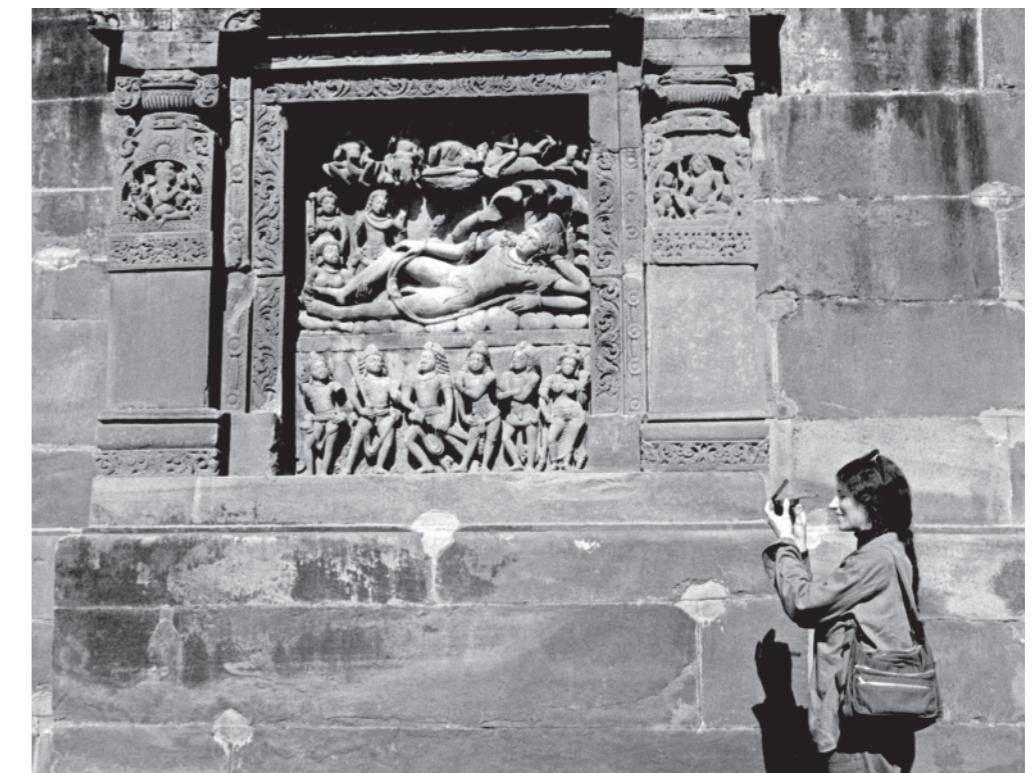
During this first of many trips to Asia together, John and Susan traveled in India, Nepal, Bangladesh (then East Pakistan), Pakistan, Afghanistan, and other regions conducting exhaustive photo-documentation for Susan's dissertation and for John's work on Buddhist art. Prior to undertaking graduate studies, John had been a professional photographer and throughout his life, his passion for photography never waned. Susan had developed an abiding interest in photography since taking a course in high school. Together, with Susan making exhaustive field notes as they photographed, the pair developed a teamwork that continued throughout their lifetime of field work.

Hired to teach Buddhist art history at The Ohio State University prior to his postdoctoral work, John began his long career there upon his return. Susan completed her dissertation, and was soon hired to teach South Asian art history. The pair attracted graduate students from across the globe, and their home soon became a gathering place for their students. Without a local museum with a strong Asian art collection, John and Susan's students were able to have first-hand experience working with the objects in their growing collection.

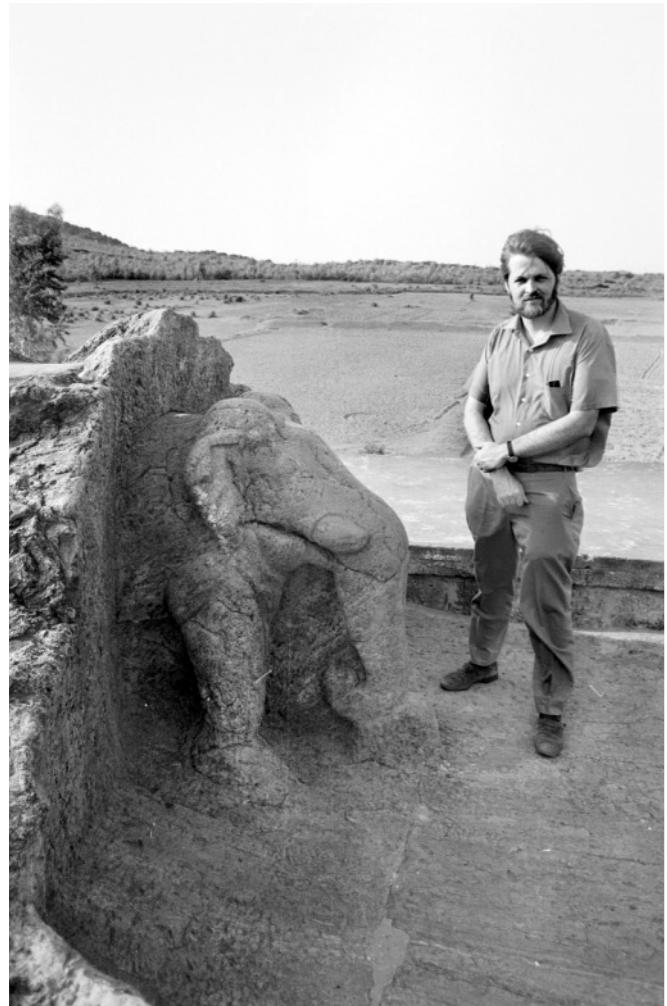
John's early focus on Tibetan art and Buddhist ritual led him to collect *phurbas*, *vajras* and other ritual implements. His monograph, *The Phur-pa: Tibetan Ritual Daggers*,<sup>7</sup> from 1975 continues to be a foundational work to this day. Indeed, until recently, this volume was one of the few studies on the *phurba*, the ritual three-sided peg or stake integral to Vajrayana Buddhist practice. As with Tibetan painting at the time John wrote his dissertation, such ritual objects had been given little scholarly attention and, in order to study them, John found himself acquiring examples. John's collection of *phurbas*, *vajras*, and other ritual implements, to be offered at a future date, is perhaps one of the most comprehensive in private hands and includes a number of examples of extraordinary quality. His purchase of the important gilt-bronze figure of Vajrakilaya (Lot 408) was inspired by the importance of the *phurba*, or *kila*, in the iconography of that deity.



John at Kumari Bahal in Kathmandu, Nepal, 1970.



Susan at the Vishnu Temple at Deogarh, in central India, 1980.



John next to the carved elephant at Dhauli, Orissa, India, 1970.

While a professor at The Ohio State University, John's contribution to the study of Buddhism and Buddhist art branched out from the art of South Asia and the Himalayas to encompass areas as far-reaching as Indonesia, China, and Japan. John's sweeping scholarship earned him one of Ohio State's most coveted recognitions, the Distinguished Scholar award. Contributing to journals such as *Orientations*, *Apollo*, *Lalit Kala*, and *Ars Orientalis*, John's writings investigated topics as diverse as the earliest Mahayana teachings of Mathura,<sup>8</sup> his award-winning article on the Buddhist iconography of the Yungang grottoes,<sup>9</sup> the complex Buddhist practices of Java,<sup>10</sup> and the early origins of the Svayambhu stupa of the Kathmandu Valley.<sup>11</sup>

John's work culminated in 2003 when he, with his former student, the eminent Nepali scholar, Dina Bangdel, organized the exhibition and accompanying catalogue, *The Circle of Bliss: Buddhist Meditational Art*.<sup>12</sup> On view at both the Los Angeles County Museum of Art and the Columbus Museum of Art, *Circle of Bliss* featured more than 150 works across multiple cultures (and including several works in the present sale, such as the Shat Chakravarti mandala painting (lot 412), the early Tibetan bronze figure of Ratnasambhava (lot 407), the Nepalese gilt-copper figure of Chakrasamvara (lot 416) and the unusual figure of Vajrapani (lot 409)). *The Circle of Bliss* explored the practices of tantric Buddhism as they manifested in various Buddhist cultures across South Asia and the Himalayas. Coming at a time when a multitude of other exhibitions and catalogues on the subject of Buddhist art were being published in the United States, *Circle of Bliss* distinguished itself for the scope of its ambition and the reach of its audience. The didactic drawings and diagrams John created to explain complex subjects in Buddhist iconography were a hallmark of the exhibition and publication, and, indeed, characterized John's method of explaining complex Buddhist concepts to a broad audience.

Aside from his scholarly pursuits, John was an avid woodworker, and built much of the furniture in the house that he and Susan shared. Some of his carpentry skills can be seen in the ingeniously-designed display box for the large Indian painting from Andhra Pradesh (lot 438), which allows the painting to be rolled or unrolled, revealing different parts of the painting. He was also a dedicated potter, having earned an MFA in ceramics, with his East Asian-inspired wares placed throughout the Huntingtons' home.

Susan is perhaps most widely known for *The Art of Ancient India: Buddhist, Hindu, Jain*<sup>13</sup> (with contributions from John), an exhaustive survey on Indic art from across the subcontinent, which remains a definitive resource for students of Indian art history. This volume, which has been reprinted many times, was the first overview of the art of the indigenous religious traditions of the Indian world to emphasize art from all regions of South Asia, including the Pala tradition, Kashmir, Kerala, and other schools that had received little notice in previous works. Lavishly illustrated primarily with photos taken by John and Susan during their field research, the book remains a classic for the study of South Asian art.

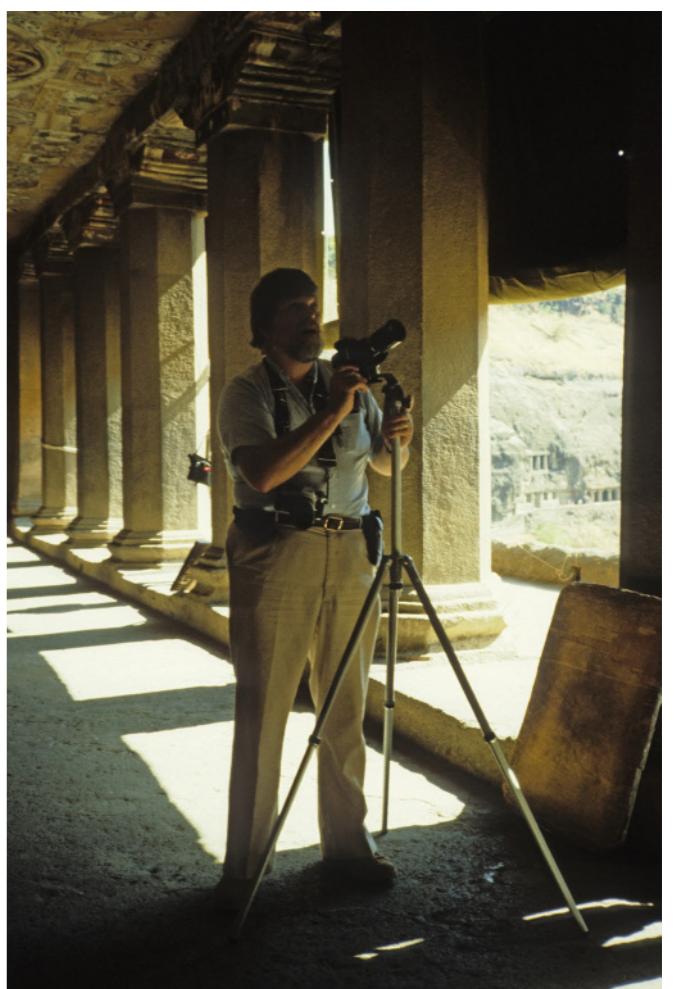
In addition to her work on Pala-period art, a main thread of Susan's research has been her writings on the early Buddhist art of India, in which she challenges the deeply ingrained idea of an aniconic period. Arguing that the trees, wheels, footprints, and other motifs seen in the art are important subjects in their

own right and not mere substitutes for Buddha images, her first publication on the topic is still widely cited today.<sup>14</sup> In addition to more than a half dozen articles that continue this work, her monograph on the topic, *Lay Ritual in the Early Buddhist Art of India: More Evidence Against the Aniconic Theory*<sup>15</sup> is a detailed explanation of her theory. Her recent article, "The Agency of Images" in the *Oxford Handbook of Buddhist Practice*<sup>16</sup> addresses the related issue of the origin of the Buddha image from a completely new perspective and illustrates the gilt and polychromed clay figure of Buddha (lot 424), as well as the x-rays of its interior.

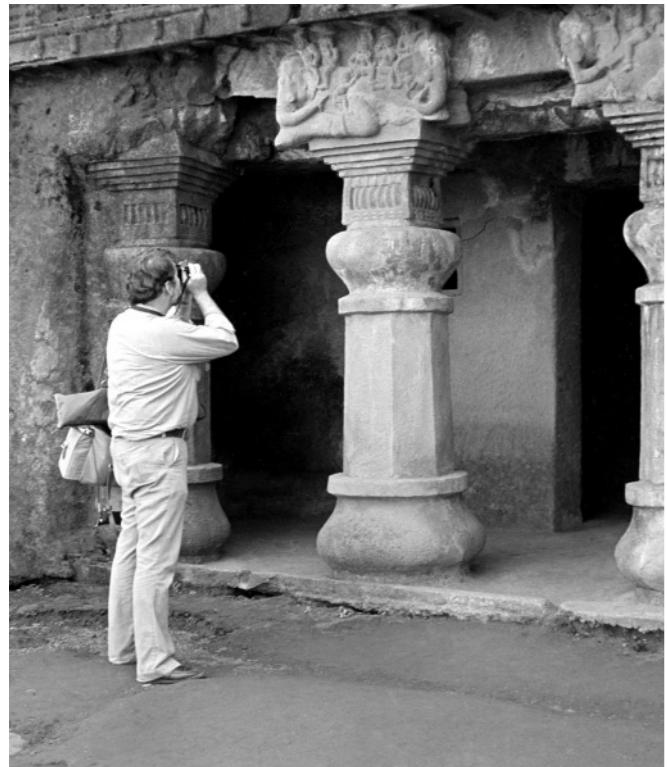
Throughout their careers, John and Susan collaborated on a variety of projects. Perhaps most notable is their groundbreaking exploration of the legacy of the Pala style on other Asian cultures. *Leaves from the Bodhi Tree: The Art of Pala India (8<sup>th</sup>-12<sup>th</sup> centuries) and Its International Legacy*,<sup>17</sup> grounds readers in a thorough understanding of the history and art of the Pala period in South Asia, and its expansive reach to the neighboring countries of Burma, Thailand, Indonesia, Nepal, Tibet, and China. The exhibition and catalogue demonstrate for the first time that Pala-period art was not only truly international but that it profoundly influenced the art and Buddhist practice of these other Asian regions. The accompanying exhibition started at the nearby Dayton Art Institute before traveling to the Walters Art Gallery in Baltimore and The Newark Art Museum before concluding at The David and Alfred Smart Gallery at the University of Chicago. Several of the works in the present sale were included as part of that catalogue and exhibition, such as the early painting of Shadakshari Lokeshvara (lot 411), the group of Tibetan initiation paintings (lot 418), the manuscript painting of Mahasiddha Shavaripa (lot 410), and the small *zitan* figure of Jambhala (lot 401).

Throughout her academic career, Susan has received numerous awards and grants, including from the John Simon Guggenheim Foundation, the Fulbright Award program, the National Endowment for the Humanities, the Institute for Advanced Study in Princeton, and the Smithsonian Institution. In 1995, she became the Dean of the Graduate School and Vice Provost for Graduate Education at The Ohio State University, where she served for ten years. In 1998, she was a Numata Distinguished Visitor in Buddhist Studies at Balliol College at the University of Oxford, and in 2005 was the Mary Jane Crowe Visiting Professor of Art History at Northwestern University. Her distinguished career in teaching and research was recognized with Ohio State's highest academic honor, the Distinguished University Professorship, which Susan received in 1990.

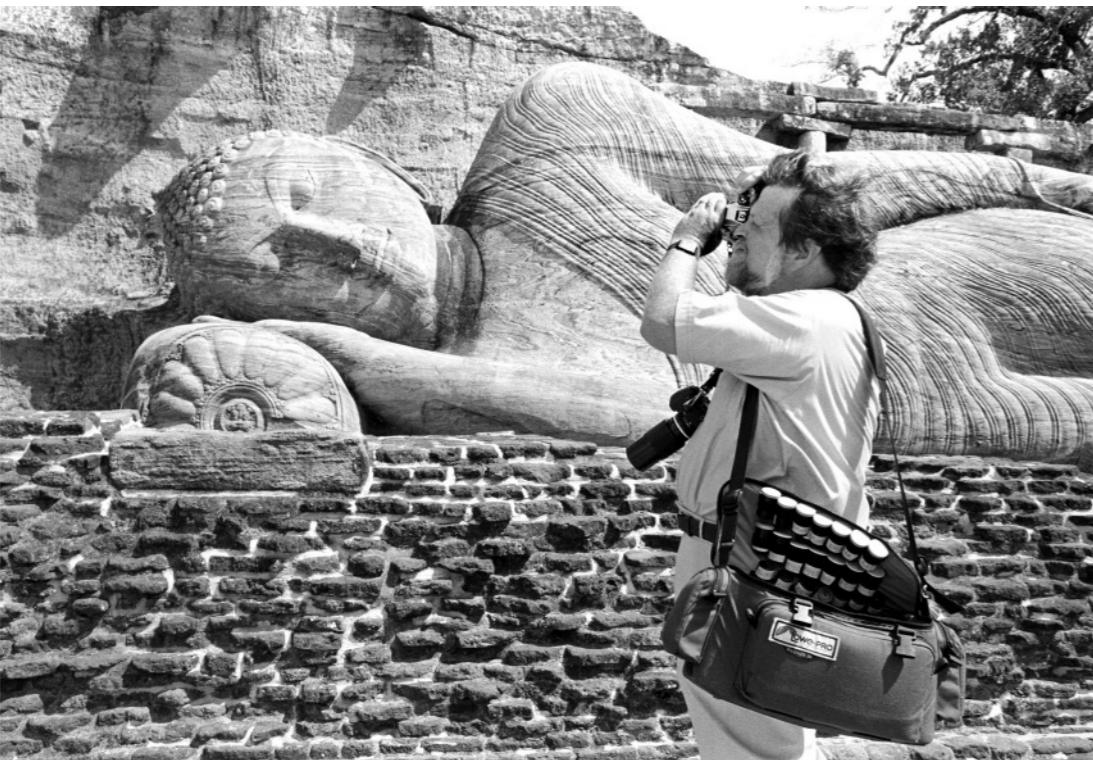
Perhaps John and Susan's most lasting contribution to the study of Asian art history will be their founding of The Huntington Photographic Archive of Buddhist and Asian Art at The Ohio State University in 1986. On their many travels, the Huntingtons exhaustively photographed important monuments, archaeological sites, and works of art throughout Asia. With a major grant from the Ohio Board of Regents, the Department of History of Art aimed to make these photographs and research materials available at no cost to the scholarly and educational community. Totaling more than 200,000 images, the photographs are now housed at the University of Chicago ([www.huntingtonarchive.org](http://www.huntingtonarchive.org)), where work continues to be done on this irreplaceable collection.



John photographing at the Ajanta caves in western India, 1984.



John photographing at the Nasik caves in western India, 1980.



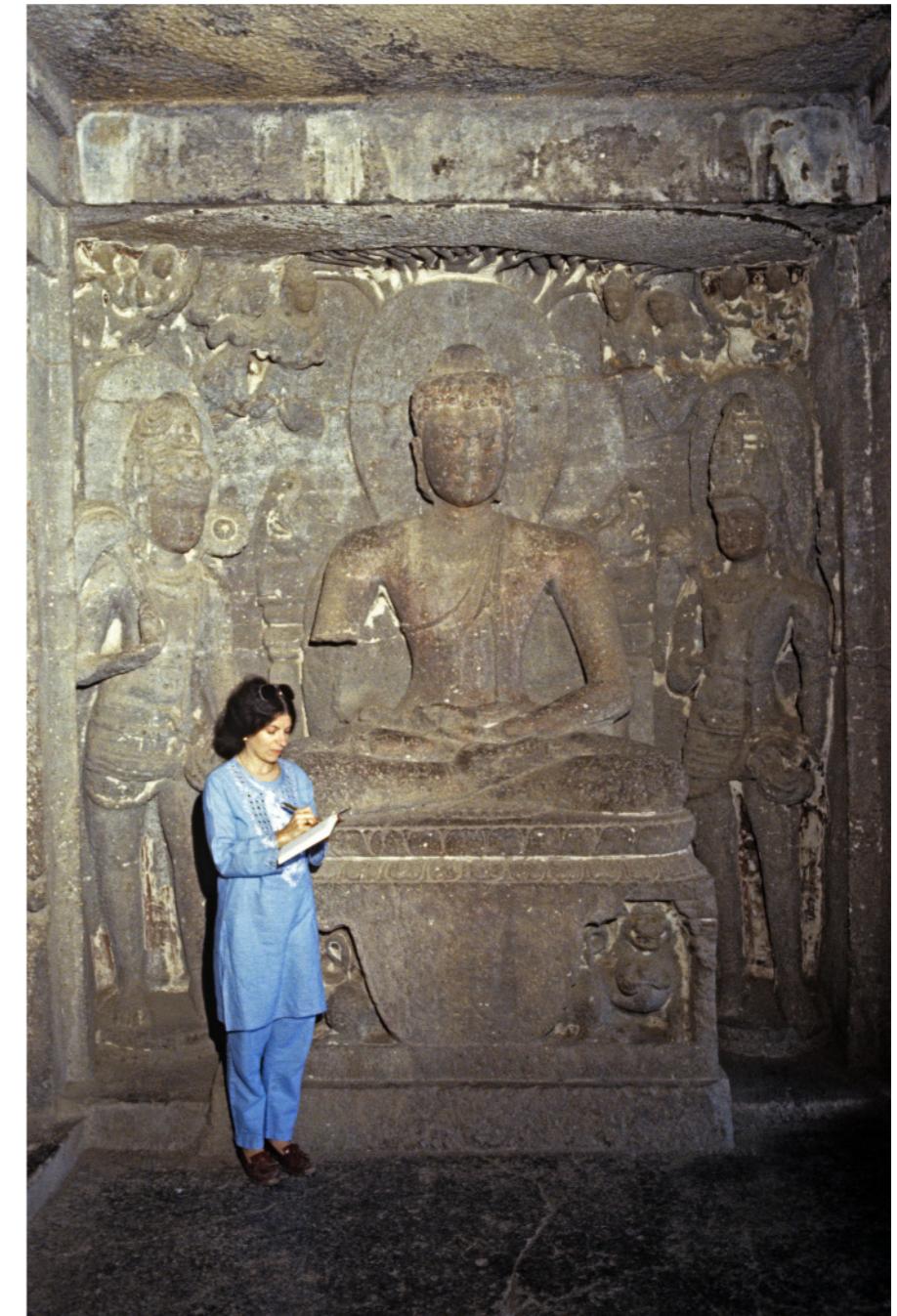
John photographing at Polannaruwa, Sri Lanka, 1984.

The collecting history of the Huntingtons aligned closely with their academic research and passion for learning. While they collected works in established categories that epitomized major Indian or Himalayan artistic styles or periods, they also pursued pieces that were little understood and that begged for further academic research; John's collecting of Tibetan paintings in the late 1960s and early 1970s, for instance, was part of an attempt to systemize and categorize different styles and techniques, something which, with the exception of Giuseppe Tucci, had been little understood in the West at that time. As they became more settled in Columbus at the university, their collection also took on another, perhaps more important role – that of a teaching collection. Away from the major metropolitan museums of New York or Los Angeles, the Huntingtons provided their students with the opportunity to experience rare Asian works firsthand – to be able to handle them, feel the patina of a bronze, or study the pigments and reverse sides of a painting. Indeed, many of their students used works from the Huntington's collection as the basis of their various studies and dissertations.

The collection presented here for sale is thus the culmination of the Huntingtons' academic passion across five decades. It is a testament to their commitment to the field and their desire to open new avenues of understanding and research not only to themselves but to succeeding generations of scholars. The works contained within this catalogue filled their home and enriched the inner lives of these two deeply knowledgeable and curious people, as well as generations of their students. The Huntingtons believed they were merely custodians for a relatively short period in the long history of these works. Their hope is that a new generation of collectors will treasure and be as fulfilled by these objects as they were, and pass along a passion for the art, culture, and history they imbue.

#### FOOTNOTES:

- 1 John C. Huntington, "On the Conservation of Tibetan Thang-Kas," *Studies in Conservation*, Vol. 14, No. 4 (Nov., 1969), pp. 152-154; John C. Huntington, "The Technique of Tibetan Paintings," *Studies in Conservation*, Vol. 15, No. 2 (May, 1970), pp. 122-133; John C. Huntington, "The Iconography and Structure of the Mountings of Tibetan Paintings," *Studies in Conservation*, Vol. 15, No. 3 (Aug., 1970), pp. 190-205.
- 2 Susan L. Huntington, *The "Pala-Sena" Schools of Sculpture*, Leiden, 1984.
- 3 Susan L. Huntington, "Some Aspects of Bengal Stone Sculpture," *Bangladesh Lalit Kala* (Jan., 1975) pp. 19-28.
- 4 Susan L. Huntington, "Some Bronzes from Fatehpur, Gaya," *Oriental Art*, XXV, 2 (Summer 1979), pp. 240-247.
- 5 Susan L. Huntington, "Pre- Pala and Pala Period Sculptures in the Mr. and Mrs. John D. Rockefeller 3<sup>rd</sup> Collection, The Asia Society," *Apollo* (Nov. 1983), pp. 370-378.
- 6 Susan L. Huntington, "Compassion in a Mountain Abode: A Pala-Period Image of Avalokiteshvara," *Orientations* (September/October 2017), pp. 78-87.
- 7 John C. Huntington, *The Phur-pa: Tibetan Ritual Daggers*, Artibus Asiae Supplementum, vol. XXXIII, Ascona, 1975.
- 8 John C. Huntington, "Mathura Evidence for the Early Teachings of Mahayana," *Mathura: The Cultural Heritage*, American Institute of Indian Studies, New Delhi, 1989, pp. 85-95.
- 9 John C. Huntington, "The Iconography of the Tan-yao Caves, Yungang," *Oriental Art*, n.s. vol. xxxii/2, Summer 1986, pp. 142-160.
- 10 John C. Huntington, "The Iconography of Borobudur revisited: The Concepts of Slesha (Multivalent Symbology) and the Sarava[buddha]kaya as Applied to the remaining Problems," in *Ancient Indonesian Sculpture*, Leiden, 1994, pp. 133-153.
- 11 John C. Huntington and Dina Bangdel, "Recreating an Almost-Lost Subject in Newar Buddhist Art: The Svayambhu Jyotirupa", *Orientations*, vol. 27.7 (July/August 1996), pp. 45-50.
- 12 John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003.
- 13 Susan L. Huntington with contributions by John C. Huntington, *The Art of Ancient India: Buddhist, Hindu, Jain*, Tokyo, 1985.
- 14 Susan L. Huntington, "Early Buddhist Art and the Theory of Aniconism", *Art Journal* 49, 4 (Winter 1990), pp. 401-408.
- 15 Susan L. Huntington, *Lay Ritual in the Early Buddhist Art of India: More Evidence Against the Aniconic Theory*, Amsterdam, 2012.
- 16 Susan L. Huntington, "The Agency of Images" in *Oxford Handbook of Buddhist Practice*, eds. Paula Arai and Kevin Trainor. Oxford, 2022, pp. 148-175.
- 17 Susan L. Huntington and John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India and Its International Legacy*, Dayton, 1990.



Susan taking notes at the Ellora caves in western India, 1984.

401

## A SMALL ZITAN FIGURE OF JAMBHALA

TIBET, 17TH CENTURY

2 1/8 in. (7.3 cm.) high

\$6,000-8,000

## PROVENANCE:

Oriental Gem Co., London, 25 June 1974.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## EXHIBITED:

The Dayton Art Institute; Baltimore, The Walters Art Gallery; The Newark Museum; Chicago, The David and Alfred Smart Gallery, "Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy," 11 November 1989-2 December 1990, no. 131.

## LITERATURE:

Susan L. and John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and its International Legacy*, Dayton, 1990, pp. 362-363, no. 131.

Himalayan Art Resources, item no. 24768

## 西藏 十七世紀 紫檀財神像

來源:

Oriental Gem Co., 倫敦 1974年6月25日

John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

展覽:

代頓藝術學院, 代頓;

沃爾特斯藝術博物館, 巴爾的摩;

紐瓦克博物館, 紐瓦克;

大衛和阿爾佛雷德斯馬特美術館, 芝加哥, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, 1989年11月11日至1990年12月2日, 圖錄編號112

出版:

Susan L. 與 John C. Huntington, 《Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and its International Legacy》, 代頓, 1990年, 頁362及363, 編號131

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24768

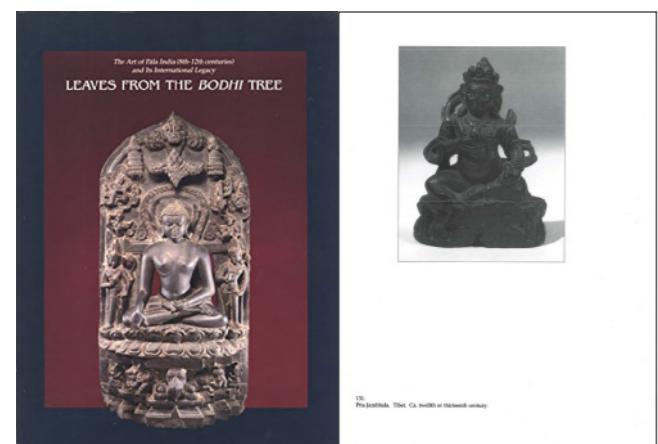
This particularly charming and rare sculpture of Pita Jambhala, the Buddhist deity of wealth, exemplifies the superior craftsmanship of Tibetan carvers and demonstrates the tradition of figural woodcarving in India and Tibet. As the material of wood is less durable than that of bronze or stone, fewer sculptures in wood remain to this day. The present work is carved entirely from *zitan*, a hardwood from India that was exported to China in the late Ming and early Qing dynasties. While *zitan* is a general term which includes numerous species of wood, it is commonly agreed that it belongs to the genus *Pterocarpus*. A purplish-black, fine-grained hardwood, *zitan* was considered the most prized hardwood by the Chinese. The density of the wood makes

this material especially suitable for fine and intricate carving. Due to its slow-growing nature, *zitan* often was only available in small quantities, and by the Qianlong period (1736-1795), its use was controlled by the emperor himself.

Much of the *zitan* that came to China was used for furniture, as the hard grain of the wood made it resistant to splitting and swelling in changes of climate. Smaller quantities were used for boxes and other scholars' accoutrement. Fewer works of sculpture in *zitan* are known, although the precious nature of the wood meant it would have been an appropriate material for an object of worship.

The figure of Jambhala is seated in *lalitasana* atop a double-lotus base, his pendent foot extending below his body in a posture of royal ease. In his left hand, he holds a mongoose, signifying his power to bestow wealth and material requisites for anyone seeking to follow the Buddhist path. His right hand cradles a *bijapuraka* fruit in front of his chest, a symbol of abundance and enjoyment. The rotund body is adorned with simple ornaments and his head is topped with a three-leaf crown. His eyes are wide in an expressive gaze and picked out with paint to intensify the whites of his eyes, and his delicately rendered facial features convey a benevolent yet authoritative expression. A flowing silk ribbon frames his body elegantly, accentuating his figure.

This form of Jambhala is particularly reminiscent of Indian figures of *yaksha*. Often confused with the Hindu god Kubera or the Buddhist Guardian King, Vaishravana, Jambhala's rotund figure descends from ancient Indian *yaksha* figures. In visual iconography, the Hindu god Kubera, also a wealthy deity, and Jambhala are essentially identical, while Vaishravana can be easily distinguished by the presence of armor, among other things. The small size of this work meant that it might have been valued as a treasured personal object of devotion or consecrated in a traveling shrine. Compare the present work with another *zitan* figure of the arhat, Bakula, sold at Christie's New York, 20 March 2019, lot 675.



Cover and illustration from Susan and John Huntington, *Leaves from the Bodhi Tree*, Dayton, 1990, p. 362.





402

A BRONZE FIGURAL PLAQUE OF A WRATHFUL DEITY

TIBET, 13TH-14TH CENTURY

4½ in. (11.4 cm.) high

\$5,000-7,000

**PROVENANCE:**  
Oriental Gem Co., London, 19 April 1974.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.

**LITERATURE:**  
Himalayan Art Resources, item no. 24769.

This charismatic bronze figure of a wrathful deity commands a mighty presence. A finely cast sculpture in an early Tibetan style, the wrathful deity strides in *alidhasana*, with the left leg bent at the knee and the right leg thrust to the side. The rotund deity stands triumphant, wielding an implement in his right hand and holding a *kapala* skull cup in his left. In Tibetan Buddhism, a skull cup symbolizes cutting through the identification with our body and its endless desires and craving by remembering death, the ultimate impermanence. The implement in his right hand is now lost, thus obscuring the identity of this deity. He wears human skin draped around his neck, framing his bulbous eyes and furrowed face. Around his waist, he wears an unusual loin cloth with floral motifs and he is adorned with anklets, bracelets

西藏 十三至十四世紀 黃銅憤怒本尊立像

來源:

Oriental Gem Co., 倫敦 1974年4月19日  
John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

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“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24769

403

A SILVER-INLAID BRONZE FIGURE OF BUDDHA SHAKYAMUNI

TIBET, PROBABLY 13TH-14TH CENTURY

5 in. (12.7 cm.) high

\$8,000-12,000

**PROVENANCE:**  
Oriental Gem Co., London, 19 April 1974.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.

**LITERATURE:**  
Himalayan Art Resources, item no. 24770.

and necklaces formed by beaded rondels topped with a triangular panel. His expression exudes power, like that of the Buddhist protector Achala, who wields a sword. Yet, unlike the common forms of Achala we know of today, he holds a skull cup in his left hand. While the exact identification of the deity is unknown, this figure would have been certainly part of a larger sculptural set. The surface of this statue has been rubbed to a glowing patina suggesting that it was treasured as a personal object of devotion. The three paneled crown and the overall proportion echoes the Pala style of Northeastern India; compare the present work with a Pala figure of Achala sold at Bonhams Hong Kong, 2 December 2020, lot 1003.



西藏 或為十三至十四世紀 銅嵌銀釋迦牟尼佛像

來源:

Oriental Gem Co., 倫敦, 於1971年4月19日入藏  
John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24770

devotion. The Buddha's general proportions, such as the relatively short neck and large head, reflect the stylistic traits associated with the image of Buddha in the Mahabodhi temple at Bodhgaya. Compare the present lot with an earlier Northeastern Indian Buddha sold at Sotheby's Paris, 16 June 2022, lot 120. Compare, also, the undulating eyebrows and the elongated earlobes of the present work with another bronze figure of Buddha sold at Bonhams Hong Kong, 2 October 2018, lot 115.

404

A SILVER AND COPPER-INLAID BRONZE FIGURE OF MAITREYA

TIBET, 15TH-16TH CENTURY

5 in. (12.7 cm.) high

\$25,000-35,000

PROVENANCE:

Oriental Gem Co., London, 19 April 1974.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24771.

The future Buddha Maitreya is represented here as a princely bodhisattva, residing in the Tushita heaven, from where he will descend to earth when the historical Buddha's teachings are forgotten. Exquisitely modeled in *lalitasana*, or posture of royal ease, on a double lotus base, his pendent right leg is supported by a separate lotus cushion, and his hands are held in the *dharmachakramudra*, the gesture of elucidation. Two leafy stalks of flowers rise from the lotus base along his arms: a small *kundika* water pot sits atop of the bloom to his left, and the other side likely depicted a *nagakesara* flower, though the right stem is now missing.

Elaborately bejeweled as is fitting a bodhisattva, he wears a belt tied with sashes, a necklace with pendant jewels, and foliate armlets. His compassionate expression is highlighted by the silver inlaid eyes, and the curled tresses of hair spilling down over the shoulders support a diminutive image of a stupa at the crown. Very likely, the bronze was cast for a patron in Gyantse in Tsang, for it relates stylistically to other versions, both in painting and in sculpture, that may be associated with the construction of the famous Kumbum temple in the town during the late fifteenth century. Compare this present work with a sixteenth-century figure of Maitreya sold at Christie's New York, 11 September 2018, lot 364. The style is directly descended from Pala images of Northeastern India, including the details such as the piled tresses of hair and the languid pose; compare, for example, with a twelfth-century bronze figure of Maitreya illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 287, fig. 71C.

The inscription running along the base of the statue says: "The sponsor of [this] statuary of Victorious Maitreya is Geshe Kurma, for the sake of the unfulfilled dream of the deceased Sherab Senge."

西藏 十五至十六世紀 黃銅彌勒菩薩像

來源:

Oriental Gem Co., 倫敦 1974年4月19日，  
John C. 與 Susan L. Huntington 伉儷珍藏，俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24771



(another view)



405

## A COPPER AND SILVER-INLAID BRONZE FIGURE OF A LAMA

TIBET, STYLE OF NGOR MONASTERY, EARLY 17TH CENTURY

6½ in. (15.6 cm.) high

\$30,000-50,000

## PROVENANCE:

The John C. and Susan L. Huntington Collection, Columbus, Ohio, acquired in the 1970s, by repute.

## LITERATURE:

Himalayan Art Resources, item no. 24772.

The present bronze, depicting a benevolent and respected Tibetan lama, is an exemplary work of the Tibetan metal-casting tradition. The figure sits in the meditative posture known as *dhyanasana* on a cushion over a lotus base, his hands resting languidly over his bent knees in juxtaposition to his upright posture. His heavy robes fall over the front of the cushion to rest on the petals of the base, and are incised with an ornate foliate pattern on the front, with an endless knot motif at the back of the neck and *lantsa* characters in patches at the back and sides. The lama's face is one of benevolent concentration, with eyes inlaid with silver, resulting in the dynamic intensity of his gaze. His hair is picked out with an all-over stippling pattern, much worn due to hundreds of years of worship.

The inscription on the back of the sculpture provides a clue to the possible dating of the figure; translated into English, it reads: "Homage to Khedrup [?] Gyaltsen. Faithfully commissioned by Drangpo Namkha Sanggye. [Made by] skilled craftmaker Lhamo Gyaltsen. May all those with aspiration swiftly achieve buddhahood!" In the present case, Drangpo Namkha Sanggye likely refers to Drangti Namkha Sanggye, the seventeenth abbot of Ngor Monastery, who held that title for a relatively short period from 1622-1625. Little is known about Namkha Sanggye, but he was the teacher of Pelchok Gyaltsen (1599-1673), the twenty-second abbot of Ngor; provided full ordination and name to Jamyang Namkha Pelzang (1611-1672), the twenty-third abbot of Ngor; and provided the monastic vows to Sonam Gyatso (1617-1667), the twenty-first abbot of Ngor. Although we lack the birth and death dates for Namkha Sanggye, he was thus active in the first quarter of the seventeenth century. It is likely this work was commissioned either before he attained the title of throne holder in 1622 or during his short reign as the abbot.

The subject of the bronze, Khedrup [?] Gyaltsen, is still somewhat of an enigma. It is possible it refers to Khedrup Sherab Gyaltsen (1505-1570/73), who was active at Ngor Monastery throughout the sixteenth century. From 1524 to 1541, Khedrup Sherab Gyaltsen held various titles, such as the chant leader and head of the assembly hall. At the age of thirty-seven, he left Ngor for Kham, but returned eight years later and was a Lamdre teacher at the monastery for the remainder of his life. In 1569, he was offered the title of abbot, but turned it down, although he served as an interim abbot until the permanent throne holder was elected.

The present bronze is also rare for the mention of the sculptor in the inscription. Like the subject of the bronze, little currently is known about Lhamo Gyaltsen. However, throughout the long history of metalworking in Tibet, the vast majority of sculptures were carried out by unknown artisans and craftsmen, with a few exceptions such as the fifteenth-century master artisan Sonam Gyaltsen. More research is required to illuminate the histories of these skilled artisans who helped to produce the resplendent sculptural tradition of Tibet, and inscriptions such as the one found on the present work will hopefully provide the foundation for future academic study.

西藏 或為十四世紀 銅嵌紅銅白銀上師像

來源:

John C. 與 Susan L. Huntington伉儷珍藏, 俄亥俄州哥倫布市, 于1970年入藏

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24772



(another view)

406

A BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

WESTERN TIBET, PROBABLY GUGE, 11TH-12TH CENTURY

10½ in. (12.7 cm.) high

\$25,000-35,000

PROVENANCE:

Oriental Gem Co., London, 19 April 1974.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24773.

This sculpture of a standing Avalokiteshvara most likely originates from the ancient Kingdom of Guge, a small Western Himalayan kingdom which was founded by King Yeshe-Ö and flourished from the tenth through twelfth centuries. Its artistic tradition was heavily influenced by Kashmiri sculptural and painting styles due to the presence of Kashmiri teachers and artisans active in the area during the period of the second dissemination of Buddhism in Tibet (c. 950-1200 CE). The leaded-brass alloy, the manner of modeling the rounded face with long, thin eyes, the pronounced belly, and the conjoined nimbus form in the present work are all reminiscent of Kashmiri prototypes that began appearing in Tibet at the turn of the eleventh century.

The style of depiction closely resembles murals in caves such as those at Ropha and Tsaparang, surrounding the Sutlej River which was once the heart of the western Tibetan Kingdom of Guge. The present sculpture, with its restrained representation, differs from the early masterpieces of Kashmir, which are defined by its exaggerated features. Compare the iconography, proportions, and rendering of the facial features of this present work with a related figural depiction of Avalokiteshvara attributed to the Tholing region of western Tibet from the eleventh century at the Los Angeles Museum of Art (acc. no. m.78.40), illustrated by C. Luczanits in *Collecting Paradise: Buddhist Art of Kashmir and Its Legacies*, New York, p. 111, fig. 2.4.

The figure of Avalokiteshvara in his eleven-headed and six-armed aspect represents the supreme embodiment of compassion. Buddhist tradition holds that this bodhisattva, seeing the suffering of countless sentient beings, was so moved to help alleviate others' suffering that his single head multiplied to a tower of eleven in order to see in all directions, and his two arms multiplied such that he could reach out in all directions. In this unusual form of the eleven-headed Avalokiteshvara, he is depicted as possessing seven wrathful heads instead of one. They follow textual descriptions that describe his three peaceful faces, three fierce faces, three terrifying howling faces, and one laughing face, all surmounted by a head of the Buddha Amitabha, his teacher. He holds a fly whisk in his right hand, and a lotus, a branch, and a vase in the upper left hands. The fly whisk is an ancient Indian symbol representing the "sweeping away" of ignorance and mental afflictions. In this representation of the Compassionate One, the universal aspiration of a Buddhist deity and the regal status of a prince are united in a single figure that combines spiritual wisdom with worldly authority.

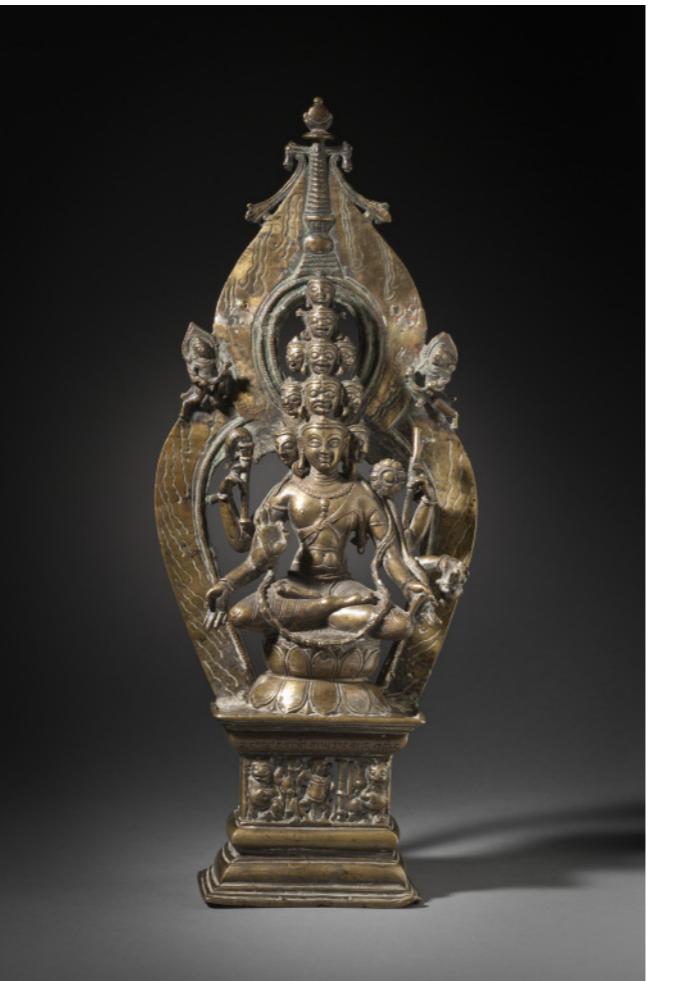
藏西 十四世紀 銅合金十一面觀音立像

來源:

Oriental Gem Co., 倫敦 1974年4月19日,  
John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

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Eleven-Headed Avalokiteshvara; Tibet, Tholing region, early 11th century; Los Angeles County Museum of Art, M.78.40



407

## A BRONZE FIGURE OF RATNASAMBHAVA

CENTRAL TIBET, 13TH CENTURY

12 1/4 in. (31.1 cm.) high

\$25,000-35,000

## PROVENANCE:

Oriental Gem Co., London, 1975.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## LITERATURE:

John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, p. 108, fig. 1.

Himalayan Art Resources, item no. 24774.

The current thirteenth-century sculpture from central Tibet depicts Ratnasambhava seated in the *vajra* posture atop a double lotus pedestal. His right hand displays the gesture of charity, while his left hand is elegantly held above his lap, showing the sign of meditation. The princely *sambhogakaya* form of Ratnasambhava Buddha is ornamented with elaborate jewelry and adornments, namely a five-fold crown, a pair of circular earrings, and various necklaces and other beaded ornaments around his neck, arms, wrists and ankles. The body of the Buddha is encircled by an animated ribbon-like scarf, framing the figure in a circular halo.

Ratnasambhava emerges from the five Buddha families, signifying the purification of pride. Thought to be residing in the south and gold in color, other depictions of Ratnasambhava show him holding a wish-fulfilling jewel in his left hand, symbolizing the enriching qualities of the Buddha's doctrine. The present sculpture belongs to a body of work long considered to originate in the western provinces of Tibet, however, more recent scholarship suggests a more general Tibetan style derived from Pala and Kashmiri prototypes.

Compare the present work with two bronze figures of Ratnasambhava illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, p. 180, figs. 34A and 34B, along with a fourteenth-century sculpture of Ratnasambhava from Fondation Alain Bordier (acc. no. ABS 032). The sculpture is hollow cast in one piece as indicated by the connecting pieces in the five-fold crown. Remains of cold gold on the face and polychrome at the top knot suggest an elaborate consecration ceremony where the statue of the Buddha was animated to embody the divine.

衛藏 十三世紀 銅寶生佛坐像

來源:

Oriental Gem Co., 倫敦, 于1975年入藏

John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

出版:

John C. Huntington 與 Dina Bangdel, 《The Circle of Bliss: Buddhist Meditational Art》, 哥倫布市, 2003年, 頁108, 圖1

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24774



Cover and illustrations from J. Huntington and D. Bangdel, *The Circle of Bliss*, Columbus, 2003, p. 108.



A RARE GILT-BRONZE VAJRAKILAYA



The heavy casting and rich gilding of this fierce Vajrakilaya sculpture relate to works produced at the famed Densatil Monastery and surrounding region of south central Tibet in the fourteenth and fifteenth centuries. Located southeast of Lhasa in central Tibet, Densatil Monastery was founded in 1179 by Phagmodrupa Dorje Gyalpo, one of the three principal students of Gampopa, the founder of the Pagdrub Kagyu School of Tibetan Buddhism.

As the sect grew in wealth and political power, eight lavishly decorated monumental stupas, known as *tashi gomang* ("many doors of auspiciousness") were constructed in Densatil Monastery's main hall. The main building had a massive three-story display of shimmering golden deities created by master artists from Nepal with the help of local craftsmen. Tragically destroyed in the second half of the twentieth century, little remains from the original site except for a small group of salvaged fragments which have been preserved in private collections and museums.

This rare sculpture depicts Vajrakilaya, an important meditational deity in the Nyingma, Sakya, Jonang, and Kagyu schools of Tibetan Buddhism. Vajrakilaya belongs to the eight pronunciations of Heruka and represents the activity aspect of the Heruka tradition. He stands in tight embrace with his consort, adorned with pendent garlands inlaid with turquoise and ruby.

Stylistically, the treatments of the beaded bangles around their arms and ankles, the severed-head garlands, and the foliate crowns, reveals a distinct Densatil style influenced by Newari aesthetics. Vajrakilaya holds various implements including the *phurbha*, or a ritual peg, in his principal hands. His bulging eyes emphasize his wrathful character, and the finely arched brows are centered by the third eye, flanked on either side by an additional face. His consort Dipta Chakra holds a *vajra* bell and skull cup, her face pressed to his with an intent gaze. On the reverse of the sculpture is a sealed consecration chamber, where precious texts and materials were deposited within the statue to animate the divine.

In the eight *tashi gomang* stupas at Densatil, Vajrakilaya statues, such as the present work, were usually placed on the second tier from the top. The first tier was reserved for Vajradhara and the various masters of the lineage, signifying the highest refuge in Vajrayana Buddhism. The second tier is reserved for *yidams*, which are special deities one works with in meditation as a means towards recognizing one's own awakened nature. On the second tier of the *tashi gomang* stupas, Vajrakilaya is displayed alongside other deities such as Vajrabhairava, Shadakshari Lokeshvara, Chakrasamvara, and Achala among others.

The presence of Vajrakilaya among the top three tiers of the monument emphasizes his significance to the religious life of the monastery and lineage. At Densatil, daily prayers and rituals would be offered to the meditational deity Vajrakilaya to remove obstacles and destroy enemies hostile to the monastery and the Buddha's teachings. Compare the present lot with a Vajrakilaya associated with Densatil sold at Christie's New York, 18 March 2013, lot 330 and a Vajrakilaya in a private collection published on Himalayan Art Resources, item number 12027.



A gilt bronze figure of Vajrakila Heruka and Dipta Chakra; Tibet, 14th - 15th Century; 10 3/4 in. (27.2 cm.) high; sold at Christie's New York, 18 March 2013, for \$2,139,750.



408

A GILT BRONZE FIGURE OF VAJRAKILAYA AND DIPTI CHAKRA

TIBET, STYLE OF DENSATIL MONASTERY, 14TH-15TH CENTURY

9½ in. (24.4 cm.) high

\$200,000-300,000

PROVENANCE:

Doris Wiener Gallery, New York, 16 December 1975.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24775.

西藏或為丹薩替寺 十四至十五世紀 銅鎏金普巴金剛雙修像

來源:

Doris Wiener 藝廊,紐約,於1975年12月16日入藏

John C. 與 Susan L. Huntington 伉儷珍藏,俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources),編號24775



(another view)



409

A BRONZE FIGURE OF VAJRAPANI

TIBET, 14TH CENTURY

10 in. (25.4 cm.) high

\$10,000-15,000

PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

EXHIBITED:

Los Angeles County Museum of Art and Columbus Museum of Art, "The Circle of Bliss: Buddhist Meditational Art," 5 October 2003-9 May 2004, cat. no. 53.

LITERATURE:

John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, pp. 203-204, cat. no. 53.  
Himalayan Art Resources, item no. 24776.

This fourteenth-century bronze statue depicts the wrathful and corpulent figure of Nilambara Vajrapani, "the vajra-holder of dark-blue raiment." Unlike most other Vajrapani images made during this time, the Nilambara form does not carry a bell, nor is he shown embracing a consort. Another distinctive feature of this icon is the presence of the eight great *nagas* in the form of snakes. In this present work, a *naga* is tied to secure his crown, one is curled around his waist like a belt, and smaller ones act as bracelets on his ankles and wrists. Promoted by Shalu Monastery, the lineage of Nilambara Vajrapani is prominent within the Sakya school of Tibetan Buddhism. The figure stands in *alidhasana*, thrusting diagonally to his right. His head, exaggerated in size in comparison to the proportions of his body, is adorned with a crown of skulls supported by a snake-headband. The piled locks of his hair support a blade-like protuberance, on which is displayed Akshobhya Buddha. The threatening gesture of the left hand with the raised forefinger serves as a sign of admonition. In his right hand he holds a *vajra*, the indestructible weapon of Indra, the Indian Vedic rain and thunder-deity. Compare the iconography of the present lot with a painting of Vajrapani illustrated by R. Linrothe and J. Watt in *Demonic Devine: Himalayan Art and Beyond*, New York, p.229. Also compare the present work with a thirteenth-century Vajrapani from the Fondation Alain Bordier at the Tibet Museum, Gruyères (acc. no. ABS 070).

西藏 十四世紀 銅憤怒金剛手立像

來源:

Oriental Gem Co., 倫敦, 於1971年已入藏

John C. 與 Susan L. Huntington伉儷珍藏, 俄亥俄州哥倫布市

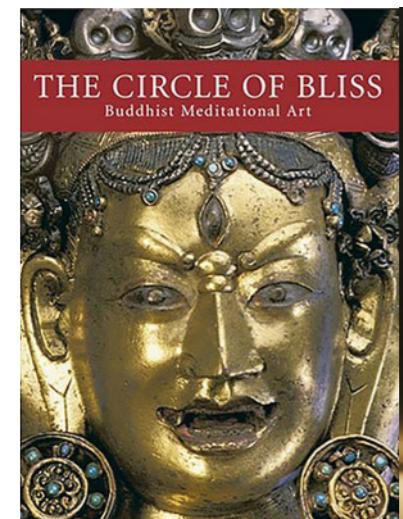
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洛杉磯郡立藝術博物館與哥倫布藝術博物館, *The Circle of Bliss: Buddhist Meditational Art*, 2003年10月5日至2004年5月9號, 圖錄編號53

出版:

John C. Huntington 與 Dina Bangdel, *《The Circle of Bliss: Buddhist Meditational Art》*, 哥倫布市, 2003年, 頁203, 圖53

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24776



Cover and illustrations from J. Huntington and D. Bangdel, *The Circle of Bliss*, Columbus, 2003, p. 203.

410

## A LEAF FROM A DOHAKOSAGITI MANUSCRIPT DEPICTING MAHASIDDHA SHAVARI

TIBET, 13TH CENTURY

3 1/2 x 13 1/2 in. (8.9 x 34 cm.) (folio)  
2 1/2 x 2 1/2 in. (6.4 x 7 cm.) (image)

\$10,000-15,000

## PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## EXHIBITED:

The Dayton Art Institute; Baltimore, The Walters Art Gallery; The Newark Museum; Chicago, The David and Alfred Smart Gallery, Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy, 11 November 1989-2 December 1990, no. 112.

Rubin Museum, New York, "Holy Madness: Portraits of Tantric Siddhas," 11 February-3 September 2006, no. 76.

## LITERATURE:

Susan L. and John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and its International Legacy*, Dayton, 1990, pp. 328-329, cat. 112.R. Linrothe, *Holy Madness: Portraits of Tantric Siddhas*, New York, 2006, pp. 354-355, cat. 76.

Himalayan Art Resources, item no. 24777.

This illuminated leaf, belonging to a thirteenth-century *Dohakosagiti* manuscript, shows a dark-skinned Shavaripa dancing in the pose of the two-armed form of Heruka, flanked by two consorts. The hand-written text surrounding the painting reveals the Tibetan and Sanskrit title in the first line. The body of the root-text is beautifully written in a calligraphic standard script (*U-chen*), while the commentaries are executed in a flowing clerical script (*U-me*).

*Doha*, or rhymed couplets, are the earliest Mahamudra literature extant and refers to the highest set of Buddhist teachings in the Sarma schools of Tibetan Buddhism. The *Dohakosagiti* by Mahasiddha Saraha is a treasury of *doha* songs expounding upon the direct, or "pointing-out," instruction of a guru, the non-dual nature of mind, and the negation of conventional means of achieving enlightenment. The core of the text discusses how to attain the realization of the mind's co-emergent nature with the help of a genuine guru. Shavaripa's presence as the main figure on the first page of the manuscript may be explained by his role in writing down the songs Saraha sang.

One of the eighty-four *mahasiddhas* of India, Shavaripa was a hunter who turned to the Buddhist path after an encounter with the bodhisattva

## 西藏 十三世紀 大成就者薩拉哈著《多哈道歌》經頁

來源:

Oriental Gem Co., 倫敦, 於1971年已入藏

John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

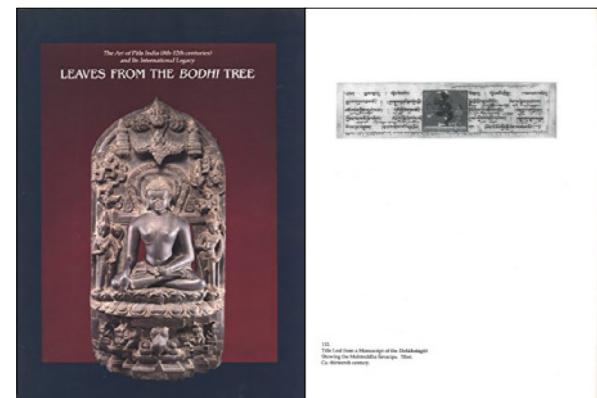
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沃爾特斯藝術博物館, 巴爾的摩;  
紐瓦克博物館, 紐瓦克;大衛和阿爾佛雷德斯馬特美術館, 芝加哥, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, 1989年11月11日至1990年12月2日, 圖錄編號112;魯賓藝術博物館, 紐約, *Holy Madness: Portraits of Tantric Siddhas*, 2006年2月11日至9月3日, 圖錄編號76

出版:

Susan L. 與 John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and its International Legacy*, 代頓, 1990年, 頁328-329, 編號112;R. Linrothe, *Holy Madness: Portraits of Tantric Siddhas*, 紐約, 2006年, 頁354-355, 編號76。

"喜馬拉雅藝術資源" (Himalayan Art Resources), 編號24777



Cover and illustration from Susan and John Huntington, *Leaves from the Bodhi Tree*, Dayton, 1990, p. 329.



Cover and illustration from R. Linrothe, *Holy Madness*, New York, 2006, p. 354.



(detail)

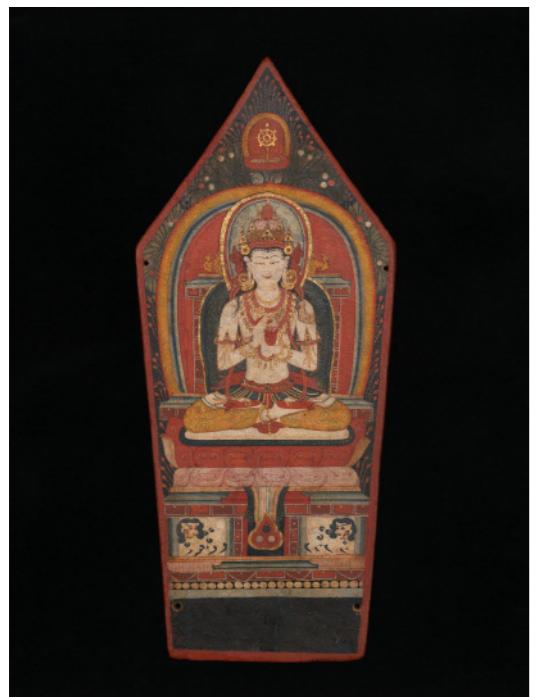
## AN EARLY PAINTING OF SHADAKSHARI LOKESVARA

This early painting from central Tibet depicts Shadakshari Lokeshvara surrounded by Amoghapasha Five Deities and his teacher Amitabha. Among all the iconographic forms of Avalokiteshvara, the four-armed manifestation is the most popular within Tibet and around the Himalayan regions. He is seated upon a lotus throne adorned with a luminous rainbow nimbus around his body. Adorned in rich garments and jewels, his body is white in color. The first two hands are pressed together at his heart holding a jewel signifying his complete enlightenment. He holds crystal rosary beads in his upper right hand and a lotus flower in his upper left, signifying purity of body, speech, and mind.

Surrounding Shadakshari Lokeshvara are the Amoghapasha Five Deities, a common configuration related to the Sakya school of Tibetan Buddhism. On the top register are Red Hayagriva and Black Ekajati, and on the lower register are White Bhrikuti, White Lokeshvara, and Red Amoghapasha. The set of five deities is recorded in the treatise, *Great Gods of Tibetan Buddhism (bod bryud nang bstan lha tshogs chen mo)* which says: "Lord of compassion Noble Lokeshvara, Amoghapasha and wrathful Hayagriva, Ekajati and goddess Bhrikuti; Noble Five Deities gathered together, I bow."

The vibrant color palette and composition echoes thirteenth-century Sakya or Kagyu painting styles from Central Tibet. The distinctive jetted triangular throne-back, form of the lotus base, along with his facial features all point to a strong Newari influence and was likely produced by Tibetan artists working in this idiom. Looking closely, the applied gold is three-dimensional, rising above the canvas. The gold beadlets are a distinctive detail of early-style works that contrast the flat application of gold in later paintings. A fine early example of Tibetan painting preserved in its original context and form, the painting retains its original indigo brocade framing along with a tie-dyed silk coverlet or *thang khebs*, used to protect the painting surface when not in use.

Compare the present work with a late thirteenth or early fourteenth-century painted crown leaf depicting Vairocana in the collection of the Metropolitan Museum of Art (acc. no. 1997.152), which displays similar treatment of the body and the rainbow-hued *prabha*.



Panel from a Buddhist Ritual Crown Depicting Vairocana; Tibet, late 13th-early 14th century; Metropolitan Museum of Art, New York, 1997.152.



411

A PAINTING OF SHADAKSHARI LOKESVARA

TIBET, 13TH CENTURY

12½ x 9 in. (32.1 x 22.9 cm.)

\$40,000-60,000

PROVENANCE:

Doris Wiener Gallery, New York, 16 December 1975.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

EXHIBITED:

The Dayton Art Institute; Baltimore, The Walters Art Gallery; The Newark Museum; Chicago, The David and Alfred Smart Gallery, "Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy," 11 November 1989-2 December 1990, cat. no. 110.

LITERATURE:

The National Geographic Society, *Peoples and Places of the Past: The National Geographic Illustrated Cultural Atlas of the Ancient World*, Washington DC, 1983, p. 220.

Susan L. and John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, Dayton, 1990, pp. 324-326, color pl. 110.

Himalayan Art Resources, item no. 24778.

西藏 十三世紀 四臂觀音唐卡

來源:

Doris Wiener Gallery, 紐約, 於1975年12月16日入藏  
John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

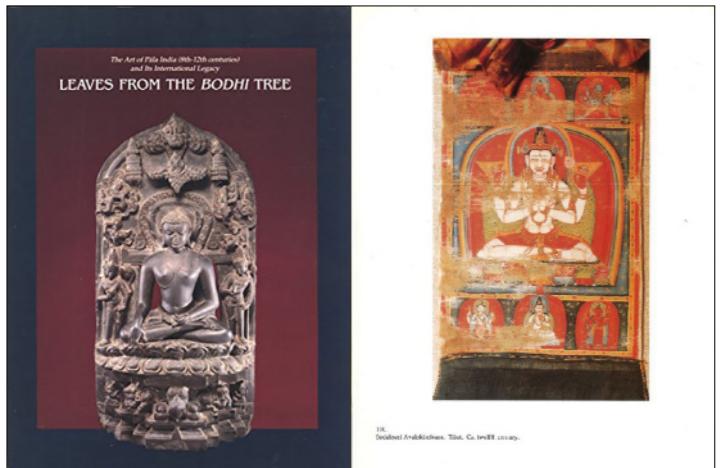
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沃爾特斯藝術博物館, 巴爾的摩;  
紐瓦克博物館, 紐瓦克;  
大衛和阿爾佛雷德斯馬特美術館, 芝加哥, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, 1989年11月11日至1990年12月2日, 圖錄編號110

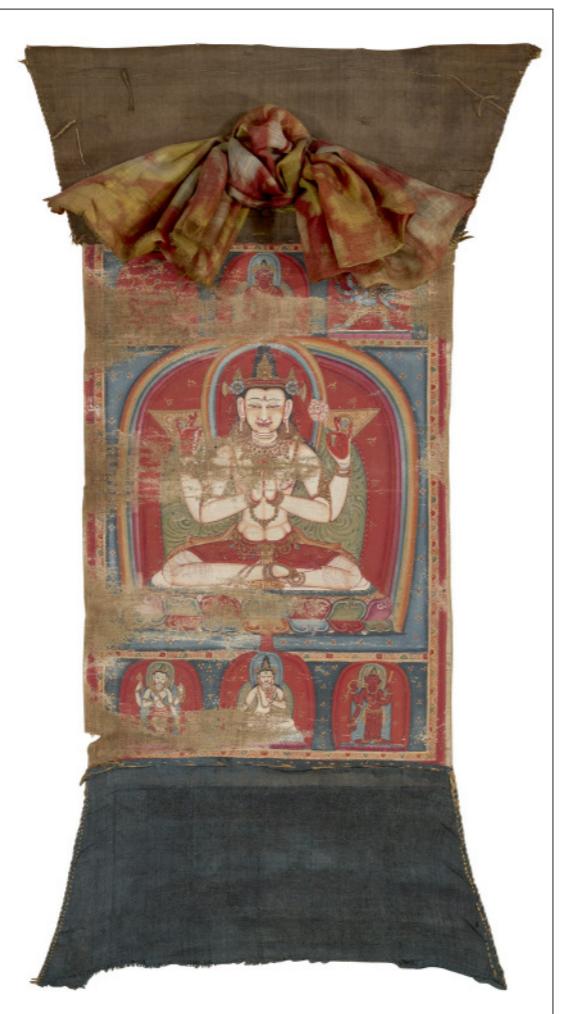
出版:

國家地理學會, 《Peoples and Places of the Past: The National Geographic Illustrated Cultural Atlas of the Ancient World》, 華盛頓哥倫比亞特區, 1983年, 頁220

Susan L. 與 John C. Huntington, 《Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and its International Legacy》, 代頓, 1990年, 彩圖編號110  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24778



Cover and illustration from Susan and John Huntington, *Leaves from the Bodhi Tree*, Dayton, 1990, pp. 324-326, color pl. 110.



(another view)



A RARE AND IMPORTANT SHAT  
CHAKRAVARTI MANDALA



One of the finest examples of Tibetan painting from the fifteenth or sixteenth century, the present painting of a Shat Chakravarti mandala provides a stunning visual introduction to the artistic and spiritual heart of Tibetan Buddhism. The mandala embodies the yogic practices from the Chakrasamvara tantric cycle and illustrates a two-dimensional representation of the three-dimensional celestial palace of the "Six Universal Monarchs." The Chakrasamvara tantric cycle or the "Wheel of Bliss" is the principal highest yoga tantra of the wisdom classification in Tibetan Vajrayana Buddhism. There are more than fifty different traditions of the cycle, and the various forms emphasize different types of meditation practice that are suited for practitioners of different needs and capacities. In this tantric cycle, each of the six mandalas is identified with the first six grounds or stages (*bhumi*) of the Bodhisattva path.

The large mandala that frames the entire composition contains four elaborate gateways surrounded by a ring of lotuses and a wall of fire. Inside this mandala, the central deity, Vajrasattva, also known as Jnanadaka in the Chakrasamvara cycle, sits within his own smaller mandala. Directly below the Vajrasattva mandala is the abode of Vairochana. In the clockwise direction are the mandalas of Ratnasambhava, Amitabha, Akshobhya, and lastly Amoghasiddhi, the deities within each embracing their female aspects signifying penetrating wisdom, or *prajna*. In the top register are sixteen deities that emphasize the generation stage of the tantra, preparation for the completion-stage meditations on Vajravarahi. The bottom register contains sixteen performance goddesses, specifically wisdom *vajra-dakinis*. Supporting the mandala in the four outer corners are the principal forms of Vajravarahi, a central deity to the transformative process of completion-stage yoga.

While the composition of the mandala adheres precisely to the requirements of the Chakrasamvara tantra, the artist visibly delighted in its embellishment and ornamentation with highly varied motifs of ornate floral scrollwork, emphasized by the juxtaposition of contrasting color fields of primary colors for each section of scrolling. Stylistically, this painting exemplifies the late Newari style supported by the Sakya sect throughout the Tsang Valley. The exceptional finesse of the Newari painters of the Kathmandu Valley was so renowned that many were invited to Tibet, especially to Ngor Monastery in the early fifteenth century. They worked for patrons in Tibet and trained locals in aesthetics and painting.

The vibrant colors with the predominant red background, along with the shaded floral ornamentation creates a sense of perspective and volume for the architectural plan of the mandala. The scrolling is carried to the very edges of the thangka, beyond the borders of the celestial palace. The overall effect is a kaleidoscope of brilliant color. Although there are no datable inscriptions extant on the thangka, the painting can be compared with an iconographically-identical and stylistically-similar piece in the collection of the Philadelphia Museum of Art (acc. no. 1963-154-1). Furthermore, a visual analysis of the color, architectural and ornamental motifs of a Guhyasamaja-Manjuvajra Mandala in the collection of Ashmolean Museum, Oxford (acc. no. EA2007.246), reveals that the two works were likely created within the same atelier or region. These two works correspond to Sakya lineage paintings produced in Tibet for Ngor Monastery between 1429-56.



Mandala of Guhyasamaja-Manjuvajra; Tibet, first half of the 15th century; Ashmolean Museum, University of Oxford, EA2007.246.



Satchakravarti Samvara Mandala; Tibet, 15th century; Philadelphia Museum of Art, 1963-154-1.



412

A RARE AND FINE PAINTING OF A SHAT CHAKRAVARTI MANDALA

CENTRAL TIBET, 15TH-16TH CENTURY

28½ x 24 in. (72.4 cm. x 61 cm.)

\$400,000-600,000

PROVENANCE:

William H. Wolff, New York, 20 February 1968.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

EXHIBITED:

On loan to Los Angeles County Museum of Art (L.68.4), 1968-1970.

Los Angeles County Museum of Art and Columbus Museum of Art, *The Circle of Bliss: Buddhist Meditational Art*, 5 October 2003- 9 May 2004, cat. 87.

LITERATURE:

John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, pp. 313-316, no. 87.

Himalayan Art Resources, item no. 24779.

衛藏十五世紀六轉輪王曼陀羅唐卡

來源:

William H. Wolff, 紐約, 於1968年2月20日入藏

John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

展覽:

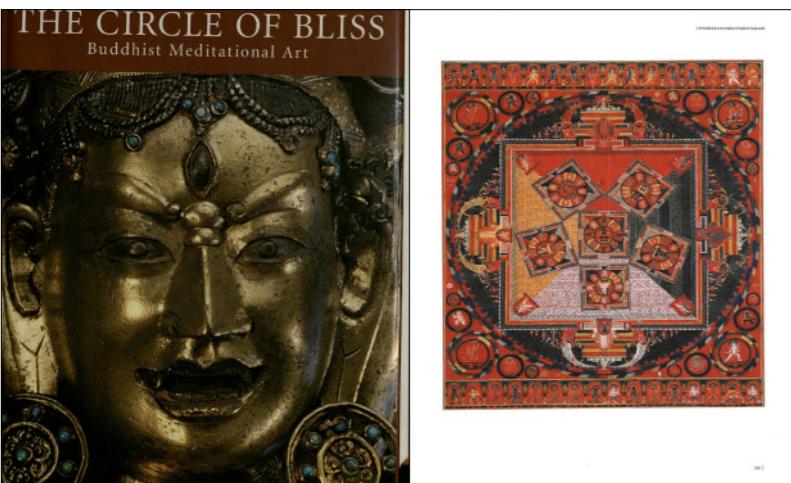
借展與洛杉磯縣立藝術博物館 (L.68.4), 1968-1970年

洛杉磯郡立藝術博物館與哥倫布藝術博物館, *The Circle of Bliss: Buddhist Meditational Art*, 2003年10月5日至2004年5月9號, 圖錄編號87

出版:

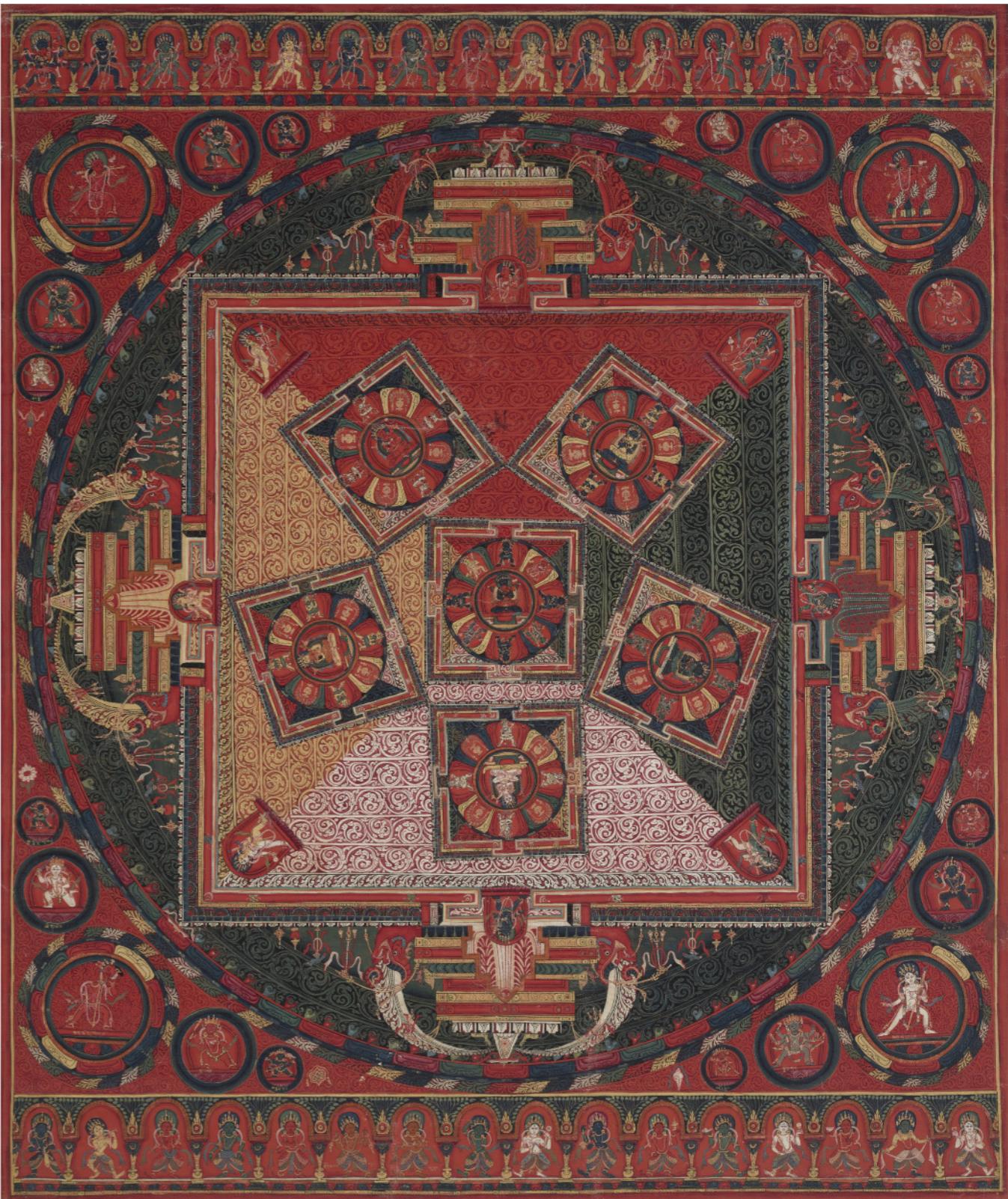
John C. Huntington 與 Dina Bangdel, 《The Circle of Bliss: Buddhist Meditational Art》, 哥倫布市, 2003年, 頁313-315, 編號87

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24779



Cover and illustrations from J. Huntington and D. Bangdel, *The Circle of Bliss*, Columbus, 2003, p. 315.

(reverse)



A VERY RARE CHAKRASAMVARA  
LOTUS MANDALA



This sculpture depicts a three-dimensional mandala of Chakrasamvara within a blossoming lotus. Mandalas are the celestial abodes of tantric Buddhist deities and can be temporarily constructed in colored sand, painted in two-dimensions, and sculpted in palatial form. The material mandala provides the practitioner a visual aid on the spiritual journey to enlightenment.

In Buddhist art, the lotus is by far the most frequently represented of all the rich flora of the Indian sub-continent. The lotus rises from the muddied waters, spotless, into the realm of air and light. Sculptural mandalas resembling lotuses, such as this lot, are perhaps the most rare and interesting. Constructed with a hinge mechanism to open and close the lotus petals around the central deity, such bronze lotus mandalas date back to the Pala period in Northeastern India (from roughly the eighth through twelfth centuries), and its artistic form spread to Nepal, Tibet, and China.

At the center of this lotus mandala is a delicately-gilded image of twelve-armed Chakrasamvara embracing his consort Vajravarahi, signifying the union of wisdom and compassion. Beautifully inlaid with turquoise, the deity was originally encircled on its lotus platform by four goddesses of the Chakrasamvara Tantra: Lama, Dakini, Khandaroha, and Rupini, alternating with four jeweled vases (one of the jeweled vase and one of the goddesses are now missing). On the interior of the lotus petals are the eight goddesses, protectors of the Eight Great Cremation Grounds. The lotus rests on top of a short stem rising from a cymbal-shaped base.

The delicately cast Chakrasamvara embracing his consort reveals the extraordinary artisanship of the Early Malla period in the fifteenth century. Characterized by its sharp facial features and elegant ornaments and jewelry, the present Chakrasamvara figure can be compared with a similarly-cast bronze figure of Chakrasamvara from Nepal sold at Christie's New York, 18 March 2014, lot 1005. The short lotus stem and the casting of the lotus petals can be compared with another Nepalese lotus mandala of Arapacana Manjushri in the collection of the Chazen Museum of Art (65.5.5). Further compare the iconographic details of the present work with a closely related lotus mandala of Chakrasamvara from Nepal illustrated in P. Pal's *Nepal: Where Gods are Young*, New York, p.48, fig.30.

The style of the present lot derives many of its iconographies from Pala-period examples from Northeastern India, including a twelfth-century bronze figure of Chakrasamvara sold at Christie's New York, 21 March 2011, lot 79. One notable Pala example is in the collection of the Ashmolean Museum, Oxford (acc. no.EAX285). Few examples of Nepalese bronze figural lotus mandalas remain; many of the surviving bronze lotus mandala examples date from the Chinese imperial workshops of the Ming and Qing dynasties. One of the finest examples of a Chinese-made figural lotus mandala is of the Seventeen-Deity Vajrabhairava dating from the reign of the Yongle emperor, now in the collection of the Tibet Museum, Lhasa, and illustrated in U. von Schroeder's *Buddhist Sculptures in Tibet*, Hong Kong, p.1265, plate 350.



A rare articulated bronze mandala of Chakrasamvara and Vajravarahi; Northeastern India, late Pala period, 13th century; 16½ in. (42 cm.) high, sold at Christie's New York, 13 September 2010, lot 61, for \$122,500.



413

A VERY RARE GILT-COPPER FIGURAL LOTUS MANDALA OF CHAKRASAMVARA

NEPAL, 15TH CENTURY

10½ in. (27 cm.) high (closed)  
7¾ in. (19.7 cm.) high (open)  
3½ in. (8.9 cm.) high (figure)

\$80,000-120,000

PROVENANCE:

The John C. and Susan L. Huntington Collection, Columbus, Ohio,  
acquired in London, 1970s, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24780.

尼泊爾 十五世紀 銅鎏金勝樂金剛蓮花曼陀羅

來源:

傳1970年於倫敦入藏

John C. 與 Susan L. Huntington 伉儷珍藏，俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24780



414

## A COPPER GROUP OF TANTRIC DEITIES

NEPAL, MALLA PERIOD, 14TH-15TH CENTURY

4½ in. (11.7 cm.) high

\$15,000-25,000

## PROVENANCE:

The John C. and Susan L. Huntington Collection,  
Columbus, Ohio, 1970, by repute.

## LITERATURE:

Himalayan Art Resources, item no. 24781.

Tantrism had its roots in the early centuries of the Common Era, and originated as a series of transgressive practices – the consumption of flesh, for instance, or sexual practice in a cremation ground that were believed to provide rapid spiritual progress. Through tantric worship, practitioners could embody the deity of their worship, absorbing its spiritual or physical abilities. Because of its inherent dangers, tantra required extensive initiations and training. By the Pala period (roughly the eighth through twelfth centuries), tantra, or, more correctly, Vajrayana Buddhism, was prevalent in the great Buddhist institutions of Bihar and Bengal. Moving away from its more transgressive practices, tantra was adopted by the Buddhist monastic community primarily as a meditative or yogic practice. From there, it was spread by religious scholars and teachers throughout the Himalayas, particularly in Nepal and Tibet.

As one of the few countries where communities of Buddhists and Hindus have lived alongside one another for millennia, Nepal is syncretic culturally, religiously and artistically. Often, Hindus will venerate Buddhist icons or celebrate Buddhist ceremonies, and vice versa. The close connection between these two communities, and the stylistic and iconographic intermingling of their art can sometimes make it difficult to assertively identify an individual deity unless there exists a textual source describing its iconography (much work in this regard has been done in recent years using Nepalese iconographic manuals, such as the Thyasapu manuscript offered as lot 14 in the online component of this collection). While the exact identity of the present figure, and by extension even whether it is Hindu or Buddhist, is unknown, that it is a tantric deity is unquestionable. The presence of multiple arms, all holding various weapons or implements, is an indication of the multivalent powers and abilities of the deity, powers which could be achieved through tantric worship. The figure and its consort are seated in sexual embrace on the prone figure of a corpse; although this physical union references the transgressive sexual practices of the earliest forms of tantra, by the time this figure was cast, it was understood to be symbolic rather than literal, representing the union of their two harmonious, yet separate, forces.

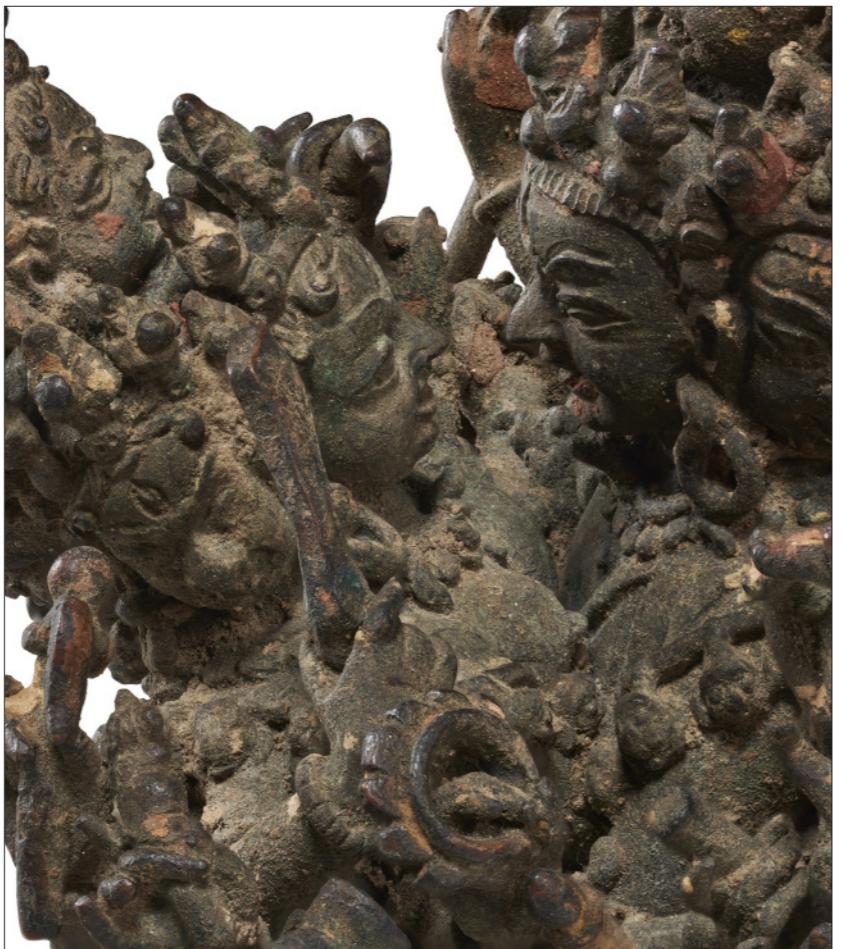
尼泊爾瑪拉王朝 或為十四至十五世紀 密宗雙修像

來源:  
傳1970年入藏

John C. 與 Susan L. Huntington伉儷珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24781



(another view)





415

A RARE COPPER GROUP OF A CHARNEL GROUND

NEPAL, MALLA PERIOD, 15TH-16TH CENTURY

2½ in. (6.4 cm.) high; 5½ in. (14 cm.) wide; 3½ in. (8.9 cm.) deep

\$5,000-7,000

PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24782.

Charnel grounds, in ancient India, were important locations for *sadhanas* or ritual activities relating to various antinomian and esoteric religious traditions, particularly those influenced by the tantric practices such as Shaivism and Vajrayana Buddhism. The charnel grounds signify an archetypal liminality that figures prominently in literature, religion, and art. The present shrine depicts a cremation scene in a charnel ground surrounded by manifestations of fierce deities. In the foreground, a barking dog represents the mount of Bhairava, the fierce emanation of Shiva. Flanking the central figure of the dog are a pair of birds and coiled snakes, animals that are typically associated with the charnel grounds and associated rituals. The inclusion of both a stupa and a *linga*, found at each side of the bronze, demonstrates the uniquely syncretised religious tradition of Nepal, where objects of religious devotion are venerated by both

尼泊爾瑪拉王朝 或為十五至十六世紀 尸陀林造像組

來源:

Oriental Gem Co., 倫敦, 於1971年已入藏

John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24782

Buddhists and Shaivites. Five deities with multiple faces are seated on the corners of the shrine, each holding a ritual implement in their left hand and raising the index finger of their right hand to the mouth in a gesture implying silence (*maunavratā*).

In *Nepal: Where the Gods are Young*, Pal has suggested that these deities likely signify the five forms of Shiva, equated with the five elements (*panchabhuta*). (For further reading, see P. Pal, *Nepal: Where the Gods are Young*, New York, 1975, cat. 64.) The four posts rising from the top of the deities' heads suggest that there would have been a roof supported over the shrine. Compare the subject and iconography of the present work with a similar copper shrine of Bhairava sold at Sotheby's Paris, 16 June 2022, lot 122.

416

A GILT-COPPER FIGURE OF CHAKRASAMVARA

NEPAL, LATE MALLA PERIOD, 16TH-17TH CENTURY

5¾ in. (14.6 cm.) high

\$8,000-12,000

PROVENANCE:

The John C. and Susan L. Huntington Collection, Columbus, Ohio, 1970s, by repute.

EXHIBITED:

Los Angeles County Museum of Art and Columbus Museum of Art, "The Circle of Bliss: Buddhist Meditational Art," 5 October 2003- 9 May 2004, cat. no. 75.

LITERATURE:

John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, pp. 278- 279, cat. no. 75. Himalayan Art Resources, item no. 24783.

The practice of Chakrasamvara is one of the main tantric cycles of Tibetan Buddhism and the primary path to liberation relied upon by the famed eighty-four great Indian adepts to achieve their great attainments. Chakrasamvara is depicted here as described in Sanskrit and Tibetan ritual texts with three heads of red, green and yellow to see in each direction, and twelve arms, each bearing its own tantric implement. The symbolism behind Chakrasamvara's iconography is manifold: his *vajra* and bell symbolize his mastery of method and wisdom; his elephant hide represents the destruction of illusion; his *damaru* and *khatvanga* represent the aspiration for enlightenment; his curved knife and skull cup symbolize utter egolessness; he cuts off the six defects with his axe and harnesses wisdom with his lasso; his trident marks his triumph over the threefold world; and, finally, the severed head of Brahma hanging from his lower right hand represents his supreme wisdom, penetrating all worldly illusions. He tramples Bhairava and Kalarati beneath his right and left feet, respectively, demonstrating his higher status than the Hindu gods.

He is primarily a meditational deity of the Highest Yoga Tantra classification, meaning that his practice has the potential to bring practitioners directly towards enlightenment within one lifetime.

Compare the present work with a closely-related example sold at Christie's New York, 22 March 2011, lot 296; both works display excellent openwork casting and thick, rich gilding.



尼泊爾瑪拉王朝 十六至十七世紀 紅銅鎏金勝樂金剛立像

來源:

傳1970年代入藏

John C. 與 Susan L. Huntington 伉儷珍藏, 俄亥俄州哥倫布市

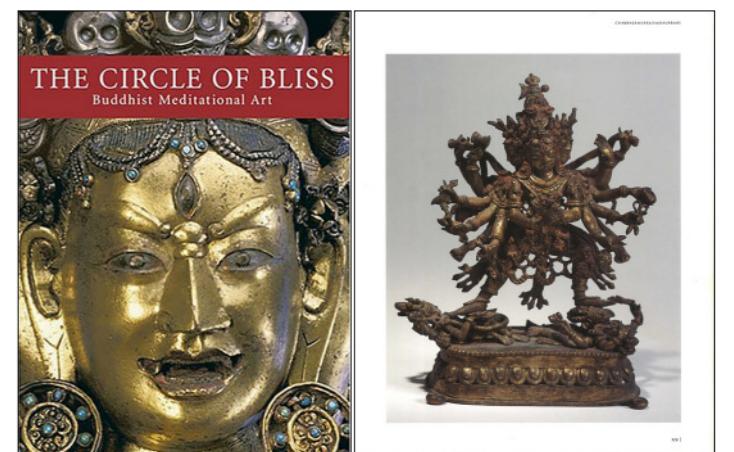
展覽:

洛杉磯郡立藝術博物館與哥倫布藝術博物館, *The Circle of Bliss: Buddhist Meditational Art*, 2003年10月5日至2004年5月9號, 圖錄編號75

出版:

John C. Huntington 與 Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, 哥倫布市, 2003年, 頁278-279 編號75

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24783



Cover and illustrations from J. Huntington and D. Bangdel, *The Circle of Bliss*, Columbus, 2003, p 278-279.

# A RARE PAINTING OF A MONGOLIAN JUDGE

This fifteenth-century painting depicts a Mongolian patron-judge sitting atop a regal throne. Since the conquest of Tibet by Kublai Khan in the thirteenth century, the Tibetans and the Mongols have shared a complex relationship: Kublai Khan consolidated Tibet into the new Yuan dynasty and established the *Chö Yön*, or Priest-Patron, relationship between the Tibetans and the Mongols. This unique central Asian symbiosis entailed the protection and making of offerings by the secular patron to his spiritual teacher and master, in return for religious teachings and the bestowal of spiritual protection and blessings by the lama to his patron.

The best-known example of the socio-religious relation between an imperial preceptor and a secular ruler was established between the Tibetan Sakyapa Lama Phagpa Lodro Gyaltsen and the emperor of the Sino-Mongol Yuan dynasty Kublai Khan (r. 1260- 1294). The relationship between Phagpa and Kublai was not merely that of student and disciple, but rather it was perceived as the sharing of power between two equally realized deities. By elevating both the ruler and monk, the Mongols implemented a "bodhisattva-centric" polity. Within the religious framework, Phagpa was regarded as the manifestation of the bodhisattva of compassion, Avalokitesvara, and his disciple, ruler of the Mongol empire, was regarded as a manifestation of the bodhisattva Manjushri. The two figures, therefore, had equal status in the realm of Tibetan Buddhism, and shared in the right to rule. Kublai Khan's manifestation as Manjushri became especially significant when the Manchus conquered China in 1644 and declared themselves Kublai's spiritual and political inheritors as emanations of the same deity.

The present painting of a Mongolian judge official demonstrates the relationship between Mongol rulers and Tibetan religious institutions. The central figure sits atop an elaborately ornamented throne with Chinese-style dragons coiling around the columns. Although ostensibly Chinese in appearance, on closer inspection, the incorporation of the victory banners, along with the *bumpa* vase placed at the top of the throne pillar, a classical motif within Tibetan architecture, indicates a likely Tibetan origin of the painting. The Judge is seated on a floral cushion facing the right, with his face in three-quarter view. He wears a jeweled crown and a flowing green robe decorated with flower and dragon motifs. The belt and the robe reflect what was typically worn in the Chinese imperial court during the Ming dynasty (1388-1644). This stylistic detail can be compared with a painting of the Xuande Emperor in the Palace Museum, Taipei, illustrated in Craig Clunas' *Empire of Great Brightness*, Chicago, 2007. Furthermore, the elaborate jeweled crown worn by the judge is similar to those found in Ming dynasty water-and-land ritual paintings in Fa Hai Monastery in Beijing illustrated in *Fo Zaoxiang Juan*, Beijing, 2003, p 25.

Behind the central figure, the artist employs space-cells, a technique from Chinese painting used to create visual intrigue and an illusion of space: he depicts two half-hidden servants peeking out behind a screen and a throne back, implying the extension of space. The most noted example of this technique is found in Gu Hongzhong's *Night Revels of Han Xi Zai*, in

the collection of the National Palace Museum in Beijing (acc. no. 8813). The incorporation of this technique shows a high level of proficiency in traditional Chinese visual-language and painting styles.

At the lower register of the painting, three diminutive figures are depicted in various poses. The figure on the left is a portly figure, representing a martial guardian deity. The two figures to his right, with their dark skin and grotesque appearance, are portrayed similarly to "barbarians" in Chinese arhat paintings. One is depicted holding a large golden plate filled with food offerings, and the other presents a cylindrical mandala offering. To the right of the throne, two female figures fold their hands in veneration to the king. The sky is unpainted, leaving the raw cloth to evoke the ethereal qualities of the mist, a feature common to Chinese landscape painting. Negative spaces are fundamental to Chinese painting and have always been a major part of the artistic and philosophical ethos. They play the role of an amplifier, accentuating and framing the works by means of absence, rather than presence.

The painting is rendered in the style of Khyentse Chenmo, syncretizing the ornamental finesse of Tibetan traditions with stylistic elements and motifs from Chinese paintings. Khyentse Chenmo was an artistic genius who flourished from the 1450s to the 1490s. He was famed for his fine realistic depictions of his subjects and for his radical rejection of the prevailing, classic Indian and Nepalese-inspired styles with formal red backgrounds, enthusiastically replacing them with the vibrant greens and blues of Chinese landscapes. Khyentse Chenmo is the earliest Tibetan artist to have genuine historical documentation to establish a correlation between his historical existence and extant works of art attributed to him. Furthermore, Khyentse Chenmo's works and Khyenri have their distinctive and innovative aesthetic characteristics, despite the diversity in their subject matter and media. In this respect, the virtuoso artist Khyentse Chenmo and his art constitute an aesthetic revolution in Tibetan art history. Compare the painting stylistically with fifteenth-century arhat paintings in the style of Khyentse Chenmo published in David Jackson's *A Revolutionary Artist: Khyentse Chenmo*, New York, p. 256. Compare also the details on the hanging banners, floral motif on the cushion and the *prabha* on the present work with a painting of Phagpa as Teacher of the Path and Result illustrated in David Jackson's *A Revolutionary Artist: Khyentse Chenmo*, New York, p.170.

An eighteenth or nineteenth century painting based on the same composition as the present work survives in Palpung monastery in Eastern Tibet as illustrated by Tashi Tsering in "Si tu pan chen and His Painting Style: A Retrospective," *Journal of the International Association of Tibetan Studies*, Issue 7, August 2013, p. 176, fig. 14. Given that the Palpung painting closely follows the composition of the present painting, it was likely that it was painted as a copy of the present work. The Palpung painting is identified by Tashi Tsering as belonging to a set of 25 paintings sponsored by Ja sgo ma. The subject of the set is unknown, but it is possible that the set depicts the arhats along with other patrons and Buddhist deities.



417

A PAINTING OF A MONGOLIAN JUDGE

TIBET, 15TH-16TH CENTURY

31 x 20 1/4 in. (78.7 x 52.7 cm.)

\$25,000-35,000

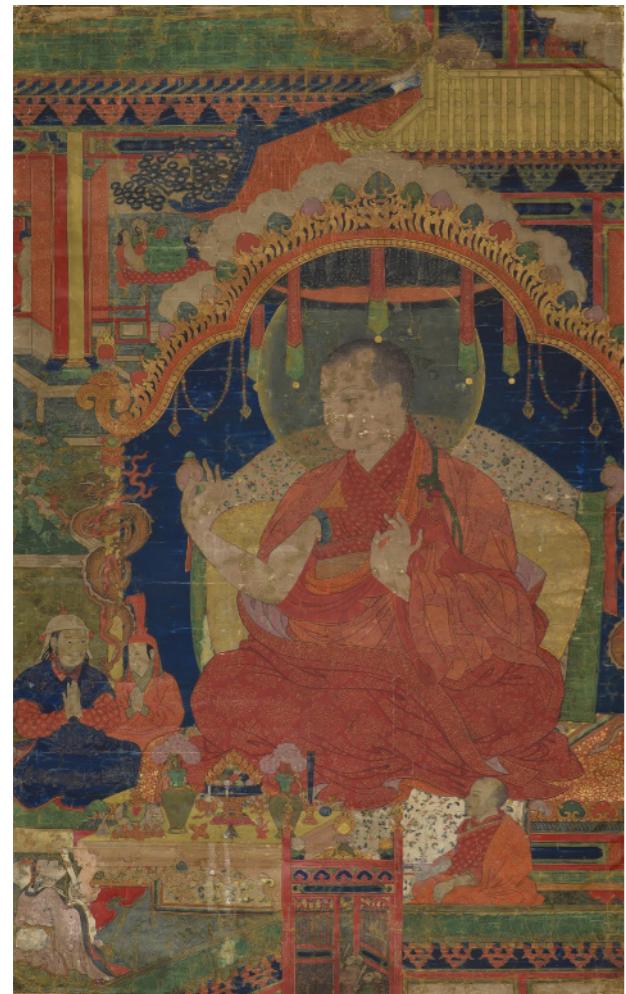
PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24784.



Qubilai Khan Naming Phakpa Imperial Preceptor; Tibet, late 15th-16th century;  
Art Gallery of Greater Victoria, p1965.068.001; photo by Stephen Topfer.

西藏 十五世紀 蒙古法官畫像

來源:

Oriental Gem Co., 倫敦, 於1971年已入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24784



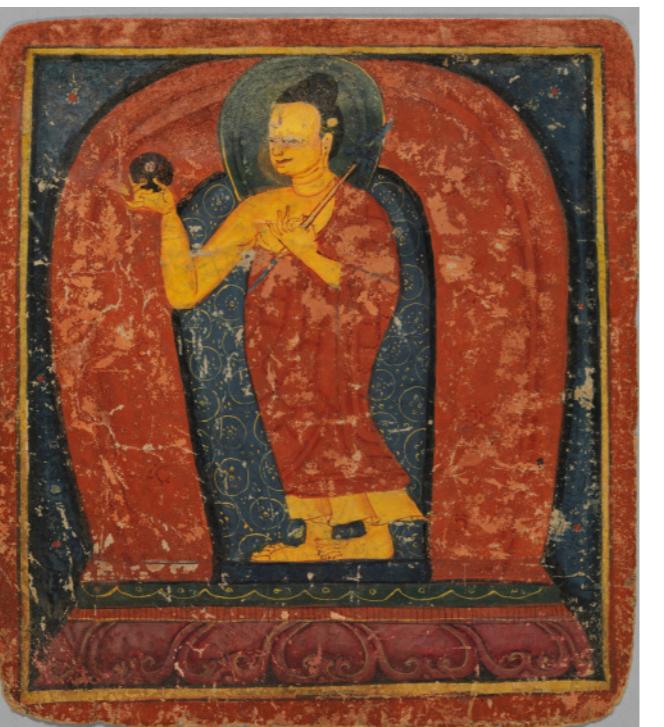


## A SET OF EARLY INITIATION PAINTINGS

These seven paintings belong to a mandala set used in initiations and consecrating temples. Initiation paintings are relatively small works used to facilitate private ceremonies in which a Buddhist teacher initiates a disciple into a particular set of tantric teachings, and more generally, in any ritual setting that requires small painted images of the Buddhist pantheon. Although this set of paintings is no longer complete, it is clear from the iconography of the surviving works that it was meant to serve as an introduction to a thirty-seven deity mandala. Depicted within this partial set are: Buddha Shakyamuni, White Manjushri, Virupaksha, Blue Jambhala, Red Jambhala, Vaishravana and Dhrtarashtra. Paintings such as these would also be hung across the front of a temple interior to demonstrate the presence of deities and as a part of the consecration materials of the temple.

Stylistically, the Newari-style facial features along with the dark outlining of the contour echoes the fourteenth and fifteenth century paintings of Kumbum Monastery in central Tibet. Motifs such as the hyper-stylized foliage behind the images of Manjushri, Maitreya, and the two Jambhalas are directly related to Newari schools of painting, while the lotus petals with gradient shading were popularized by the Mongol Yuan patronage of Newari artists. The treatment of the background in the three guardian-kings is of particular interest as the swirling cloud outlined with gold, popular in Ming Buddhist paintings, exemplifies the importation of Chinese motifs to an otherwise Newari style.

The technique, composition, and the visual vocabulary in this set shares close resemblance to a fourteenth-century group of initiation paintings published in Jane Casey's article "Buddhist Initiation Paintings from the Yuan Court (1271-1368) in the Sino-Himalayan Style." Further comparisons can be made with a partial set of Hayagriva initiation sets in the collection of the Metropolitan Museum of Art, New York (acc. no. 2000.282.16). These paintings stand testament to a highly international Tibetan style that combines mid-fourteenth century Newari painting traditions with Chinese motifs.



Initiation Card (Tsakali); Tibet, early 15th century; Metropolitan Museum of Art, New York, 2000.282.22



418

A GROUP OF SEVEN INITIATION PAINTINGS

TIBET, 15TH CENTURY

40% x 50% in. (102.6 x 128.6 cm.) (overall, framed)  
8 1/4 x 7 1/4 in. (21 x 18.4 cm.) (largest)

(7)

\$80,000-120,000

PROVENANCE:

Oriental Antiquities, London, 10 November 1970.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.

EXHIBITED:

The Dayton Art Institute; Baltimore, The Walters Art Gallery; The Newark Museum; Chicago, The David and Alfred Smart Gallery, "Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy," 11 November 1989-2 December 1990, cat. no. 119.

LITERATURE:

Susan L. and John C. Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and its International Legacy*, Dayton, 1990, pp. 346-348, cat. no. 119a-c.  
Himalayan Art Resources, item no. 24785.

西藏 十五世紀 一組七尊紮嘎裏唐卡

來源:

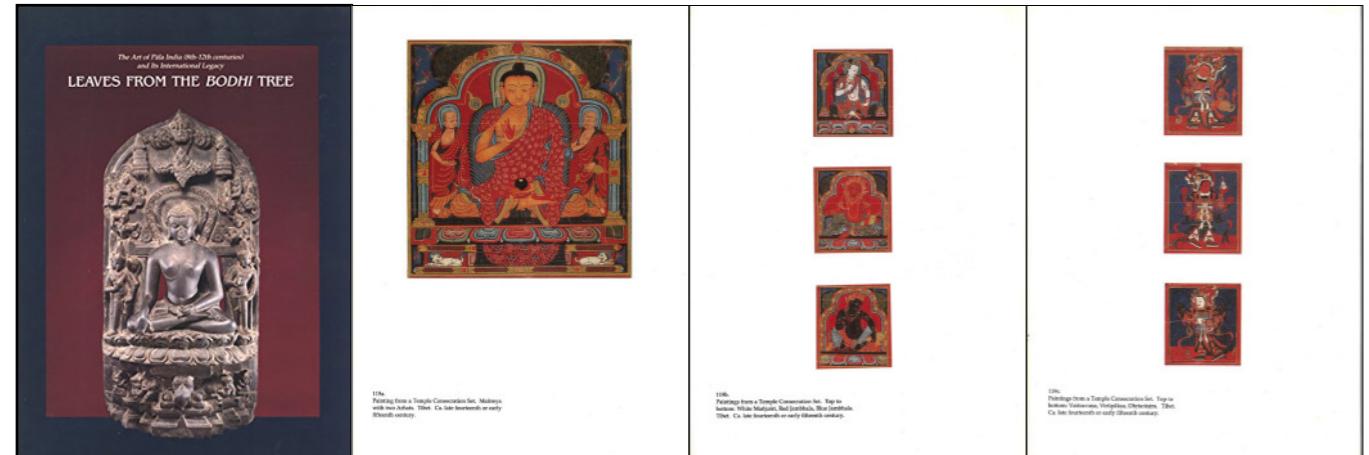
Oriental Antiquities, 倫敦, 1970年11月10日入藏  
John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

展覽:

代頓藝術學院, 代頓;  
沃爾特斯藝術博物館, 巴爾的摩;  
紐瓦克博物館, 紐瓦克;  
大衛和阿爾佛雷德斯馬特美術館, 芝加哥, *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, 1989年11月11日至1990年12月2日[CJ1], 圖錄編號112 [CJ1]English text did not include date, please check

出版:

Susan L. 與 John C. Huntington, 《Leaves from the Bodhi Tree: The Art of Pala India (8th-12th Centuries) and Its International Legacy》, 代頓, 1990年, 頁346頁-348頁, 編號119a-c  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24785



Cover and illustration from Susan and John Huntington, *Leaves from the Bodhi Tree*, Dayton, 1990, p. 346-348.





419

## A LARGE PAINTING OF A TIBETAN LAMA

TIBET, 18TH CENTURY

42 x 30½ in. (106.7 x 78.4 cm.)

\$50,000-70,000

## PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## LITERATURE:

Himalayan Art Resources, item no. 24786.

This large painting in an archaic style depicts a Kagyu or Sakya lama seated upon an elaborate throne surrounded by Buddhist deities and figures all framed by the vibrant blues and greens of a Chinese-styled landscape. The lama wears his hair tied in a distinctive and elaborate knot suggesting long retreats in which practitioners immerse themselves in meditation often lasting years or months. His patchwork robe is intricately detailed in gold at the hems with floral scrolls and geometric designs. This painting is noteworthy as it was likely commissioned during the lifetime of the lama.

The lama projects a powerful yet peaceful presence. In his left hand, he holds a longevity vase filled with medicinal plants and *amrita*, the nectar of immortality. The longevity vase along with the appearance of Amitayus, the Buddha of eternal life, serve as tacit aspirations for the teacher to live long and teach widely. From the longevity vase, a lotus stem emerges, the blooming flower sitting elegantly beside his left shoulder. He holds up his right hand in *vitarkamudra*, a gesture for teaching the *dharma*. In between his fingers, he holds the base of a lotus stem which blossoms on his right shoulder. Within the two lotuses emerge the bell and *vajra*, symbolizing the union of compassion and wisdom.

The throne back in this painting is of particular interest. At the base on each side are elephants and birds. Above, two boys carry a horizontal throne strut, on which two white birds stand atop. The upper throne ornamentation employs dynamic and colorful floral scroll motifs, which echo the murals and sculptures of the Central Tibetan monastery of Gyantse created in the fifteenth century. At the very top sits Padmasambhava and two lineage masters of Sakya, indicating the transmission lineage of the main lama. This

## 西藏 十八世紀 西藏上師畫像

來源:

Oriental Gem Co., 倫敦·於1971年已入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24786

unique formulation contrasts to the 'six ornament' design found in paintings from the seventeenth century onwards.

At the upper and lower registers, Buddhist deities and figures are seated on a ground of billowing clouds and lotuses. A narrative scene beneath depicts the lama and his partner in lay practitioner robes sitting side by side within a pavilion with elaborate architectural brackets. To the right, *thu'u bkwan*, or local gods donning exotic headdresses present gifts of jewels, silks and animals as offerings to the lama, and the gifts are accepted by two monk attendants. This offering scene can be compared with another seventeenth-century style painting of a Sakya hierarch of the Dzongpa tradition from the collection of Roshan Sabavala and Emanuel Schlesinger, sold at Pundoles, Mumbai, 3 November 2015, lot 17. Compare, also, with an earlier painting with a similar offering scene, in a painting of the initiation of Kublai Khan and the offering of Tibet to Phagpa in the collection of the Rubin Museum (C.2002.3.2), illustrated on Himalayan Art Resources, item no. 65046.

Although the central figure and the throne-back draws upon a more archaic Gyantse style, the artist places them among a lush blue and green landscape of flora and streams in the Khyenri encampment style. The painting of Khyentse Chenmo, the founder of the Khyenri style which flourished from the 1450s to the 1490s, was significant for his radical rejection of the prevailing, classic Indian and Nepalese-inspired styles with formal red backgrounds, enthusiastically replacing them with the vibrant greens and blues of Chinese landscapes. The syncretism between the two styles creates a striking visual effect.



420

A GROUP OF TWO PAINTED WOODEN FIGURES OF  
CHATURBUJA MAHAKALA WITH CHANDIKA AND  
KAKAMUKHA

TIBET, 17TH CENTURY

Mahakala and Chandika 12½ in. (31.8 cm.) high  
Kakamukha 10½ in. (26 cm.) high

(2)

\$15,000-20,000

PROVENANCE:

Oriental Gem Co., London, by 1971.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24787.

The present group depicts the four-armed, Chaturbhaja form of the protector deity, Mahakala, seated in embrace with his consort, Chandika, along with one of his retinue figures, Kakamukha, or Raven-Faced, Mahakala. Chaturbhaja Mahakala is considered the special protector deity for the Chakrasamvara cycle of tantras, and is thus an important deity in all of the Sarma (new) traditions of Tibetan Buddhism. He is worshipped both as a singular figure, or as in the present work, alongside a bevy of retinue figures. Given the presence of the Kakamukha figure in the current grouping, it is possible these works once formed a three-dimensional mandala with Chaturbhaja Mahakala at its center.

The figure of Chaturbhaja Mahakala sits on corpses over a circular base with pendent, leafy, lotus petals around the edges. In his primary hands, he holds a fresh heart over the lip of a skull cup, and would have held a sword and *khatvanga* in the upper hands. His ferocious face, with bulging eyes and flaming brows, stares intently into the eyes of his consort, Chandika, who holds a curved knife and skull cup in her hands. Mahakala and Chandika are adorned with garlands of severed heads, and Mahakala wears a human skin draped over his shoulders, the face of the deceased carved into his upper back. Kakamukha Mahakala stands in a dynamic pose, holding a curved knife aloft and a skull cup in front of his torso. Both figures, with their full-bodied proportions, richly applied pigments, and large size, embody the boldness of the Tibetan carved wood figural tradition, one that is far rarer than that of the metal-casting tradition, but is nonetheless exemplary of Himalayan sculpture.

西藏 十七世紀 一組彩繪木製四臂大黑天雙修與鴉面事業護法像

來源:

Oriental Gem Co., 倫敦, 於1971年已入藏  
John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

Oriental Gem Co., 倫敦, 於1971年已入藏  
John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24787



421

A GILT-BRONZE FIGURE OF KHECHARA VAJRAYOGINI

TIBET OR NEPAL, 18TH CENTURY

13½ in. (34 cm.) high

\$20,000-30,000

PROVENANCE:

Joseph Gelpey, Richmond, United Kingdom, early 1970s.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24789.

Vajrayogini, the 'Khechari of Naropa,' is the principal female deity of the Chakrasamvara Tantra, and the form of the present figure was realized by the eleventh-century Indian *mahasiddha*, Naropa and passed onto subsequent lineages. Khechara Vajrayogini became particularly important in the Sakya school of Tibetan Buddhism, and after the seventeenth-century, became central to Gelug practices as well. She is a fully-enlightened being who epitomizes the practice of tantra, the expedient Buddhist path to enlightenment, which entails destruction of human ego and the triumph over the duality of conventional and ultimate truth. These principles are captured in the skulls that would have once adorned her naked body and the blood she transforms to *amrita*. Although the separately-cast implements and adornments, including curved knife, skull cup, *khatvanga*, skull garland and crown are all missing, the present figure, with its dynamic pose, embodies the triumph of enlightenment.

In the process of conserving the bronze, the consecration materials within the base were studied and preserved in a display box for further research. The figure was consecrated with various semi-precious stones and shells, including turquoise, coral, and cowries, small fragments of wood, bits of blue



Consecration material extracted from the base of the statue

西藏或尼泊爾 十八世紀 銅鎏金那若卡居金剛瑜伽女像

來源:

Joseph Gelpey, 裏奇蒙, 倫敦於1970年代早期入藏

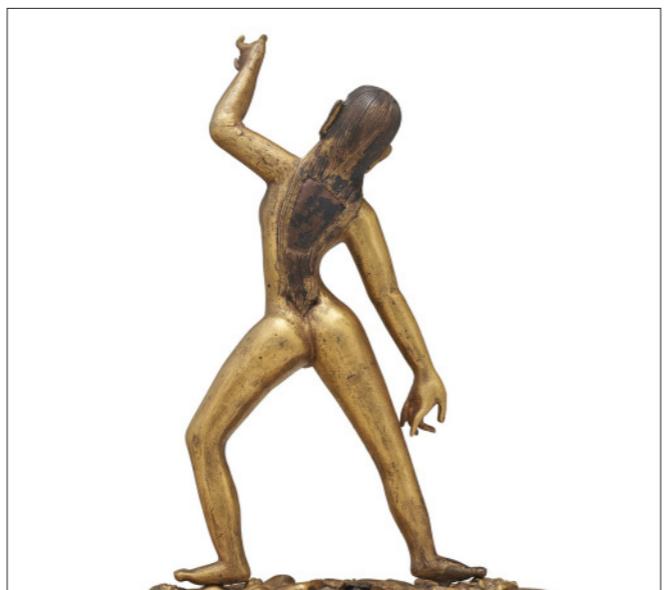
John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24789

textile stamped with Tibetan-style seals, circular pieces of paper printed with Buddhist emblems and characters, and perhaps most interestingly, a Nepalese coin from the reign of Jaya Vishnu Malla, who ruled the kingdom of Patan from 1729-1745. The coin is dated Nepal samvat 861, corresponding to 1741, which indicates the work was consecrated no earlier than the 1740s, and only thirty years before the end of the Malla period in Nepal. The presence of both a Nepalese coin as well as textiles stamped with Tibetan seals means the present bronze could have been cast in either Nepal or Tibet, although the somewhat more Tibetan style and the greater popularity of the deity in Tibet makes it more likely the work was a Tibetan commission.

Compare the current example with a non-gilt example, also missing her adornments, in the collection of the Rubin Museum of Art, illustrated on Himalayan Art Resources, item no. 65470, as well as a non-gilt example sold at Christie's Paris, 12 June 2012, lot 369, and a Tibeto-Chinese example from the Elizabeth and Willard Clark Collection sold at Bonhams New York, 19 March 2018, lot 3088.



(another view)



TWO PAINTINGS FROM A  
PALPUNG TARA SET



The following two paintings of Tara Victorious Over the Three Worlds and Tara Accomplishing the Complete Perfection are among the finest works executed in the style of Situ Panchen Chokyi Jungne (1700-1774) from Palpung Monastery in Eastern Tibet. These paintings follow the encampment style of New Khyenri that echoes the typical blue and green palette of Chinese landscapes. Perhaps the most innovative and creative style of the later schools, these paintings are relatively minimalist compared to the Central Tibetan New Menri tradition.

Situ Panchen Chokyi Jungne was one of the most influential masters in Tibetan art history. He was a prolific painter, translator, founder of Palpung monastery, and the editor-in-chief of the *Derge Kangyur*. He developed a unique style of painting at Palpung monastery which derives from the Khyenri style of painting. Most of the Palpung paintings in the style of Situ Panchen employ a minimalist style. The unique characteristics of the style are the open background and sparse landscapes combined with bold and expressive figures as if floating in the composition. The deities primarily follow the Khyenri style which Situ Panchen in particular mentions in his biography as one that must be copied and emulated especially for deities. Situ Panchen explains in the colophon of his famed Avadana painting set that his style comes from the traditions of Chinese scholars, while the buildings, people, and clothing are depicted like those he saw in India.

Tara is one of the most popular deities in Tibetan Buddhism, and is considered to be the goddess of universal compassion who represents virtuous and enlightened activities of the Buddha. This painting likely belongs to a set of twenty-one Tara paintings from the lineage of Suryagupta. One of the eighty-four Mahasiddhas, Suryagupta was a lay practitioner from Kashmir who was miraculously cured of leprosy by a statue of the goddess Tara. Thereafter, Suryagupta composed an ode to the twenty-one Taras, as well as *sadhanas* and commentaries. He taught these to his student Chandragarbha, and over time this lineage was transmitted in an unbroken line of Buddhist masters.

This beautiful Tara of **lot 422** is red in color signifying the enlightened activities of power, overcoming external forces that cannot be tamed through other means. She is often called upon to remove obstacles relating to sickness and untimely death. Seated on a red lotus and sun disk, she has one face and four arms. Her lower right hand holds a *vajra* and the upper a sword, the lower left with a threatening gesture and the upper holding a noose, which she uses to remove impediments to enlightenment. A relevant excerpt from Suryagupta's *Praise of Twenty-one Taras* can be translated as: "Homage to you who are worshiped by Indra, Agni, Brahma, Vayu, and the other mighty gods; And before whom the host of evil spirits, zombies, smell eaters and givers of harm respectfully offer praise."

Directly above the Tara sits Nyima Ozer adorned with a luminous rainbow *prabha* around his body. He is the sixth in the set of Eight Manifestations of Padmasambhava. Nyima Ozer is in the austere appearance of a *mahasiddha*; yellow in color with long black hair, partly tied in a topknot crowned with a gold half *vajra*. The right hand holds upright a *khatvanga* staff adorned with rings, skulls and streamers. The left hand is placed across the knee and with his index finger extended, issues forth rays of the sun removing the darkness of ignorance. He is adorned with a skull crown, bone earrings, necklace, and bracelets, and he wears an orange scarf, red meditation belt and a skirt made of tiger skin. He rests in a yogic posture on a deer skin and a mat of leaves. The backgrounds of both paintings depict scenes from the *Golden Rosary of Tara* by Taranatha. The inscription, in gold lettering over a red cartouche at the bottom of the painting of Tara Victorious Over the Three Worlds, is an excerpt from Taranatha's book on the origin of the Tara tantra.

The second painting depicts Tara Accomplishing the Complete Perfection, the last Tara of the twenty-one Tara set in the Suryagupta tradition. She rides atop a bull white in color. Meditating upon her and reciting her mantra brings joy and bliss, causing the practitioner's body, speech, and mind to blaze with power and splendor. She holds a trident in her right hand and a rosary in her left. Another relevant excerpt from the *Praise of Twenty-one Taras* goes: "Homage to you who have the perfect power of pacifying, through your blessings of the Three Thatnesses; subduer of the hosts of evil spirits, zombies and givers of harm, O Tu Re, most excellent and supreme!"

Another painting from the same set, residing in the Solomon Family Collection, depicts Tara of the Auspicious Light (Mangalaloka Tara), and is illustrated by R. Linrothe in "Utterly False, Utterly Undeniable" Visual Strategies in the Akanishta Shrine Murals of Takden Phuntsokling Monastery," in *Archives of Asian Art* 67, New York, October 2017, pp. 143-187, fig 47.



Tara of the Auspicious Light Mangalaloka Tara; Eastern Tibet, 18th century; Photograph: courtesy Solomon Family Collection.



422

A RARE PAINTING OF TARA FROM A PALPUNG TARA SET

EASTERN TIBET, KHAM PROVINCE, PALPUNG MONASTERY, 18TH CENTURY

24½ x 16½ in. (61.3 x 41.6 cm.)

\$40,000-60,000

PROVENANCE:

Oscar Meyer, Los Angeles, 9 April 1968.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

EXHIBITED:

On loan to Los Angeles County Museum of Art, 1968 (L.68.13).

LITERATURE:

Himalayan Art Resources, item no. 24790.



藏東康巴地區八蚌寺 十八世紀 八蚌寺度母唐卡

來源:

Oscar Meyer, 洛杉磯, 1968年4月9日

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

展覽:

借展與洛杉磯郡立藝術博物館, 1968年, 編號L.68.13

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24790



“...In the country of Gujiratha at a place called Bharukaccha, there once lived a merchant who was very rich. Having loaded many heavy bundles of merchandise on some one thousand camels and some five hundred bullocks, he set out for the country of Maru [an ancient name for Rajasthan]. But along the road he came to a solitary place in the wilderness where nearly one thousand bandits resided. Both sides of the road were covered with the flesh, blood, and bones of all the merchants who had come there previously and had been murdered. Hundreds of thousands of merchants had been impaled on stakes. These bandits were like rakshasas who eat human flesh. The merchant was very much afraid and since he was without any refuge or protector, he prayed loudly to Tara. At that instant, there miraculously appeared innumerable troops of soldiers in close ranks, who were in fact emanations of Tara. Even though they pursued the bandits over long distances, they were neither killing nor dying. All traces of these bandits disappeared from that region. The merchant went along his way happily, and afterwards he returned home safely to Barukaccha.”

(detail)

423

A RARE PAINTING OF TARA FROM A PALPUNG TARA SET

EASTERN TIBET, KHAM PROVINCE, PALPUNG MONASTERY, 18TH CENTURY

24½ x 16½ in. (61.6 x 41.6 cm.)

\$40,000-60,000

PROVENANCE:

Oscar Meyer, Los Angeles, 9 April 1968.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

John C. Huntington, "The Technique of Tibetan Paintings," *Studies in Conservation*, Vol. 15, No. 2, May, 1970, fig. 10, p. 128.

Himalayan Art Resources, item no. 24791.

藏東康巴地區八蚌寺 十八世紀 八蚌寺度母唐卡

來源:

Oscar Meyer, 洛杉磯, 1968年4月9日

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

John C. Huntington, &lt;The Technique of Tibetan Paintings[CJ1]&gt;,  
《Studies in Conservation》, 卷15, 冊2, 1970年5月, 頁128, 插圖編號10.

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24791



(detail)

*"There was once a sadhaka who practiced the sadhana of Tara. He sat beside the roots of a bimba tree and repeated mantras. On one occasion, in the early morning, he saw a narrow lane in front of him which had not been there previously. He entered this and followed along the way. By nightfall, he found himself in the midst of a delightful forest and here he saw a golden house. When he entered it, he encountered the Yakshini Kali, who was the servant of the Yaksha Natakubera. She was adorned with every kind of ornament and her body was of an indefinite color. She addressed him, "O sadhaka, since you have come here, you must eat of the elixir," and she placed in his hands a vessel filled with nectar. He remained for one month, drinking the elixir, and thereafter his body became free of death and rebirth."*

424

## A GILT AND POLYCHROMED CLAY FIGURE OF RATNASAMBHAVA

CHINA, QING DYNASTY, 18TH CENTURY

12½ in. (31.8 cm.) high

\$10,000-15,000

## PROVENANCE:

Oriental Gem Co., London, 20 January 1972.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## LITERATURE:

S. Huntington, "The Agency of Images," *The Oxford Handbook of Buddhist Practice*, Oxford, 2022, p. 162, fig. 9.9.  
Himalayan Art Resources, item no. 24792.

This highly unusual gilt and polychrome lacquered clay sculpture shows the *tathagata* Ratnasambhava seated in *dhyanasana* atop a double-lotus pedestal. His right hand is extended palm forward on his knee and his left hand held above his lap, with the palm upward in *dhyanamudra*. The figure is clad in voluminous robes gathered above the waist, the face with a serene expression and the forehead inset with a raised *urna*. The curls of hair are painted in black lacquer then highlighted with bright ultramarine pigment over the *ushnisha*.

The present sculpture is carried out in the style of the Qing imperial court, which flourished during a period of cultural interchange between China, Mongolia, and Tibet in the eighteenth century. In the pursuit of political support and legitimacy, the Qing dynasty propagated and heavily patronized Tibetan-style Buddhism. From the seventeenth through nineteenth centuries, Qing emperors took advantage of this devotion by lavishly patronizing Tibetan Buddhist activities in the capital of Beijing.

Although clay is not a well-known artistic medium in Tibetan art, it has always been an important sculptural material. Such sculptures were likely made with a core of straw wrapped around a wooden armature and applied with clay molding on the surface. An x-ray photograph of the statue reveals that the cavity within has been filled with rolled sutras and a small votive tablet of Amitayus is attached to a pole representing the spine that runs through the center of the torso. The practice of making and depositing these relief sculptures, called *tsa-tsa* in Tibetan, has its roots in Indian Buddhist practice as is exemplified by the countless molded clay tablets found at Buddhist sites such as Nalanda in Northeastern India, as well as excavated from stupas, including the famous Gilgit stupa in Pakistan.

## 清 十八世紀 泥塑鎏金漆繪寶生佛坐像

來源:

Oriental Gem Co., 倫敦·1972年1月20日入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

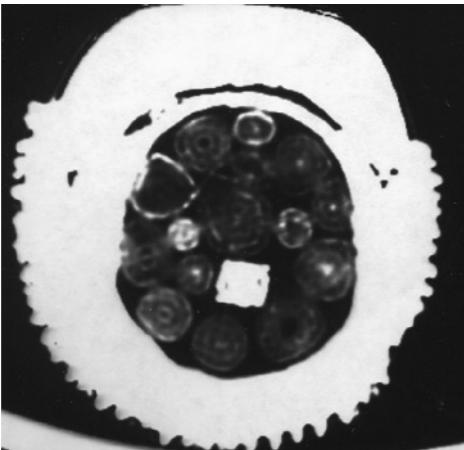
出版:

S. Huntington, &lt;The Agency of Images,&gt; [CJ1] 《The Oxford Handbook of Buddhist Practice》,牛津, 2022年, 插圖編號9.9  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24792

Consecration of a statue is essential to its religious purpose. Through an elaborate ceremony, the statue is brought to life and imbued with the spiritual qualities of the deity it is representing. Compare the present figure with a gilt-lacquered figure of a Buddha sold at Christie's Hong Kong, 22-23 March 2018, lot 1041. Also compare the proportions and overall detailing on the present work with a large lacquered Medicine Buddha from the Gump collection sold at Christie's Hong Kong, 29 May 2019, lot 2707.



(another view)



X-ray images of the figure revealing rolled sutras, the central pole, and the small votive figure of Amitayus.

425

## A PAINTING OF THE ARHAT BAKULA

TIBET OR CHINA, 18TH CENTURY

32 $\frac{1}{2}$  x 18 $\frac{1}{2}$  in. (83.2 x 46.7 cm.)

\$40,000-60,000

## PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## LITERATURE:

Himalayan Art Resources, item no. 24793.

This finely painted image of the arhat Bakula carried out in the style of the Qing imperial court belongs to an imperial Chinese school of Tibetan-style Buddhism that flourished during a period of cultural interchange between China, Mongolia, and Tibet in the eighteenth century. As a newly established dynasty, the Qing, who were themselves Manchus and not of Han Chinese descent, relied on the discipline and support of other foreign ethnic groups, including the Mongolians and Tibetans, for their dominance of China proper. In the pursuit of this goal, the Manchus propagated and heavily patronized Tibetan-style Buddhism. As early as the Yuan dynasty, the Mongolians had relied on the spiritual wisdom of Tibetan Buddhist masters as guidance in matters both religious and secular. They would consult with Tibetan *lamas* (teachers), for instance, prior to battle, and believed that subsequent victories were the result of their karmic righteousness. In the following centuries, Mongolian adherence to Tibetan Buddhism only increased, and the Qing Emperors took advantage of this devotion by lavishly patronizing Tibetan Buddhist activities in the capital of Beijing and within its lavish palaces.

The present painting is signed in Chinese in a vertical cartouche at the lower left corner of the painting: "respectfully painted by the court-official Ding Guanpeng," and was thus likely commissioned by the Qing imperial palace in the latter half of the eighteenth century. Ding Guanpeng was a noted Chinese court painter who was active from the later part of the Kangxi era (1661-1722) through to the Qianlong era (1735-96). At one point he studied oil painting under Giuseppe Castiglione, and he was noted for painting people and landscapes, as well as his knowledge of Tibetan painting. The style of the present painting differs slightly from the usual oeuvre of the artist's work, and it is possible this painting was carried out in homage to the well-known eighteenth-century court painter.

The painting shows Bakula seated in a relaxed position atop a rocky outcropping; his left hand is held in a gesture of teaching, and his right hand cradles a brown mongoose copiously ejecting wish-fulfilling jewels from his mouth. The mongoose is a symbol for wealth, signifying that he will bestow the material requisites for anyone seeking to follow the Buddhist path. To the right of Bakula, a diminutive figure dressed in Chinese scholar's robes and holding a *ruyi* scepter attends to his needs. The background of the painting illustrates three vignettes showing the life stories of Bakula. Attaining the spiritual goal of enlightenment late in his life, Bakula the Elder was one of Shakyamuni Buddha's closest disciples. According to Mahayana traditions, the Buddha selected sixteen enlightened disciples from amongst his students and requested them to remain in the world after his passing, protecting the Buddhist teachings for as long as beings are capable of benefiting from them. The Sixteen Arhats vowed at the time of the Buddha's enlightenment to remain in the world until the time of the future Buddha Maitreya. In later classifications of the Sixteen Arhats, Bakula is considered to be the ninth of the sixteen disciples.

The dominant imperial Buddhist style of painting of the eighteenth century was itself inspired by, among other things, the fifteenth-century arhat painting tradition of the Yongle period. Compare the sprawling pine and gentle stream in the foreground of this work with details from a painting of Hvashang sold at Christie's New York, 17 March 2021, lot 453. Similar to details from Yongle-style arhat paintings, the loose and colorful monastic robes that Bakula wears are in the Chinese style, and he is seated within a lush landscape, surrounded

## 清 十八世紀 巴古拉尊者畫像

來源:

Oriental Gem Co., 倫敦, 於1971年已入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24793

by blooming magnolia blossoms, curving pine boughs, and flowing streams. The sky is left unpainted, leaving the raw cloth to accentuate and frame the works by means of absence, rather than presence. The genre of Tibetan arhat paintings owes much to the secular tradition of landscape literati painting in China, and breaks from the earlier Tibetan compositional practice of Buddhist paintings, in which deities and other important figures are set within a regimented and prescribed hierarchy. In the tradition of Chinese literati paintings, nature and country life was seen as an escape from the intrigues of the court, a place where scholars could find the peace needed to write poetry, perform music, and develop ideas.

Reflected in the realistic rendering of the blossoming flowers behind the arhat's head, the artist's technique in depicting flora is also inspired by European realism popularized by Giuseppe Castiglione in the Qing court. These stylistic details may also relate to the works of Khazi Lhazo, a prominent artist from the Kham region of eastern Tibet active in the eighteenth century. Furthermore, the diagonal composition indicates that this painting was part of a set, with the arhat facing the direction of what would have been a central painting of the Buddha. Compare the overall composition and holistic style of the present painting with another imperially-commissioned arhat painting, possibly from the same set, offered at Christie's New York, 21 March 2001, lot 163.



A Thangka of the Arhat Ajita; Tibet, dated 1803; 31 $\frac{1}{2}$  x 19 in.; offered at Christie's New York, 21 March 2001, lot 163.

(detail)





426

A PAINTING OF THE ARHAT BAKULA  
TIBET, 18TH-19TH CENTURY

26½ x 20 in. (68.3 x 50.8 cm.)

\$15,000-25,000

PROVENANCE:

The John C. and Susan L. Huntington Collection, Columbus, Ohio, by 1968.

LITERATURE:

John C. Huntington, "The Technique of Tibetan Paintings," *Studies in Conservation*, Vol. 15, No. 2, May, 1970, fig. 9, p.127.  
Himalayan Art Resources, item no. 24794.

This charming painting of the arhat, Bakula, depicted with exaggerated features, sits atop a cushion within a highly stylized landscape. His left hand is held in a gesture of teaching, and his right hand cradles a brown mongoose spewing forth wish-fulfilling jewels from his mouth. In ancient India, the mongoose is a symbol for wealth, signifying that he will bestow the material requisites for anyone seeking to follow the Buddhist path. The figure's loose monastic robes in red, blue and orange are intricately detailed in gold at the hems with floral scrolls and geometric designs. The snow-capped mountains in the background, the abundance of water, and the peony tree are all indicators of an auspicious setting.

In the foreground of the painting, a gentle stream flows through the landscape framed by jetting rocks in blue and green. Three diminutive figures riding on donkeys and horses traverse the stream carefully. One of the riders wears a broad-brimmed hat known as a *tsetop*, made to be worn by a senior monk official during the warmer summer months when out riding. This detail suggests this painting was commissioned by monk officials, so that they may be protected under the gentle gaze of the arhat. Compare the overall exaggerated anatomy of the figure and highly stylized landscape of the present work with another painting of the Arhat Bakula from the Rubin Museum (acc. no. p.1996.12.2).

西藏 十八至十九世紀 羅漢唐卡

來源:

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市于1974年入藏

出版:

John C. Huntington, &lt;The Technique of Tibetan Paintings&gt; *Studies in Conservation*, 卷15, 冊2, 1970年5月, 頁127, 插圖編號9.  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24794

427

A LARGE EMBROIDERED THANGKA OF USHNISHAVIJAYA  
TIBET, 18TH-19TH CENTURY

88½ x 34 in. (225.1 x 86.4 cm.)

\$10,000-15,000

PROVENANCE:

S. Kriger, Inc., Washington, DC, 14 February 1968.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24795.

This large and impressive embroidered textile depicts the goddess, Ushnishavijaya, a deity associated with longevity and one popular across all sects of Mahayana Buddhism. The goddess sits at center of the textile on a double-lotus base holding a variety of implements, including a *mala*, arrow, and *damaru* (drum) in her right hands and a parasol, bow, and *amrita* vase in her left hands, with the central hands pressed together in *anjali mudra* in front of her chest. Her three faces are backed by an encompassing partite nimbus, in a rich landscape of scrolling foliage and billowing clouds. Amidst the latter, the Sixteen Arhats and the patron, Hvashang, and the attendant, Dharmatala, are gathered in attendance to the deity. At the top of the composition, a jewel sitting on a pillow is worshipped by heavenly attendants.

Although the embroidery technique was utilized in Tibetan and Chinese religious textiles from at least the fifteenth century, it became more common during the Qing dynasty in the eighteenth and nineteenth centuries. The technique was particularly successful for large images such as the present lot, and allowed for multiple colors and even gold thread and semi-precious stones to be worked into the image. While the colors of the present work are somewhat faded now, the stark white swathes of the main image of Ushnishavijaya, worked with gold thread, would have been resplendent against the dark blue of the ground and the reds of the arhats' robes.

西藏 十八至十九世紀 大型尊勝佛頂刺繡唐卡

來源:

S. Kriger, Inc., 華盛頓哥倫比亞特區, 1968年2月14日.

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24795



428

## A LARGE PAINTING OF MARUTSE

TIBET, 18TH CENTURY

65 $\frac{1}{2}$  x 44 $\frac{1}{2}$  in. (167.3 x 112.7 cm.)

\$8,000-12,000

## PROVENANCE:

Oriental Gem Co., London, by 1971.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## LITERATURE:

John C. Huntington, "The Phur-pa, Tibetan Ritual Daggers," *Artibus Asiae*. Supplementum Vol. 33, 1975, fig. 93, pl. LVII.

Himalayan Art Resources, item no. 24796.

This strikingly powerful painting of Marutse in the solitary form depicts the protector deity with four arms riding atop a Garuda, a mythical bird that represents the enlightened characteristics of a bodhisattva. Marutse often appears in the retinue of Mahakala, where he is described as severing the life-force or breath of demonic enemies. Marutse is extremely wrathful and maroon in color, signifying the magnetizing activity of Vajrayana Buddhism. Magnetizing activities attract positive circumstances for the practitioner, and related rituals are often practiced to overcome obstacles for growth and development. With three angry red eyes, a gaping mouth, and blazing facial hair, he is extremely fierce, wearing bone ornaments and a five-skull crown made from his enemies. He also wears the flayed skins of a human, elephant and tiger, along with a garland of fifty blood-dripping heads.

Marutse dwells amidst a blazing mass of fire, his wildly waving hair mirroring the flames around him. He holds a curved knife and a blood-filled skull-cup with his first two hands, and with his second pair of hands he holds an iron sword and the warm blood-dripping heart of an enemy. Marutse is a protector deity coming from the *Terma*, or 'Revealed Treasure,' Tradition of the Nyingma school of Tibetan Buddhism. A prominent feature of the Nyingma school, *Terma* teachings are considered to be originally hidden by highly attained Vajrayana masters to be discovered at opportune times. Buddhist teachers known as *Tertön* (*gter ston*) assume the responsibility of uncovering these treasures. Surrounding the dominating figure of Marutse are various tutelary protectors, each depicted with an animal head.



## 西藏 十八世紀 大型寧瑪護法唐卡

## 來源:

Oriental Gem Co., 倫敦, 於1971年已入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

## 出版:

John C. Huntington, &amp;lt;The Phur-pa, Tibetan Ritual Daggers &amp;gt; [CJ1] 《Artibus Asiae》. Supplementum 卷33, 1975年, 插圖編號93, 圖版編號LVII. "喜馬拉雅藝術資源" (Himalayan Art Resources), 編號24796

429

## A DOUBLE-SIDED PAINTED FIGURAL FORM HANGING CLOTH

NEPAL, 16TH-17TH CENTURY

17 $\frac{1}{4}$  x 13 $\frac{1}{2}$  in. (43.8 x 34.3 cm.) (painting)

56 in. (142.2 cm.) high (overall)

\$8,000-12,000

## PROVENANCE:

Doris Wiener Gallery, New York, 2 April 1976.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

## LITERATURE:

Himalayan Art Resources, item no. 24797.

This unusual double-sided painting depicts a red-faced bodhisattva on one side and a similar, white faced bodhisattva on the other. The artist has attached a swath of Chinese-style brocade to the bottom of the painting, which has been cut into a human silhouette, ingeniously providing the form of the rest of the figure. Although the exact purpose is unclear, the two deities may represent the red and white forms of Padmapani, perhaps the most popular deities of the Kathmandu Valley and known generally as Lokeshvara (or Bunga Dya for the red version). Compare the present work with a similar double-sided figural-form hanging cloth, possibly the pair to the Huntington example, offered at Christie's London, 16 June 1987, lot 320.

## 尼泊爾 十六至十七世紀 本尊雙面掛像

## 來源:

Doris Wiener Gallery, 紐約, 於1976年4月2日入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

## 出版:

"喜馬拉雅藝術資源" (Himalayan Art Resources), 編號24797



(another view)



THE BUDDHA'S DESCENT  
FROM THE TRAYATRIMSHA



The northeastern regions of the Indian subcontinent, in what is today the Indian states of Bihar and West Bengal and the country of Bangladesh, were, in the eighth through twelfth centuries, some of the most important intellectual, cultural, and artistic centers of South Asia. The location of many of the Buddha's most important life stories, including the attainment of enlightenment at Bodh Gaya, these regions coalesced into a relatively unified political entity under the reign of the Pala dynasty. The political stability and economic prosperity afforded by Pala rule resulted in the growth of numerous Buddhist institutions, including the university of Nalanda and the monastery of Vikramashila. Scholars and pilgrims from across Asia traveled to Pala territory to study or worship, and there was an explosion in the production of Buddhist images from the eighth century until the devastation of the region as a Buddhist center at the end of the twelfth century. Thousands of small, portable images in bronze, wood and stone were made as tokens for these traveling pilgrims, many of which were preserved in other countries such as Tibet and Nepal. An important tradition of carving more permanent and larger images in stone, often in the dark, almost black schist found in the region, was also established, and the present image is an exemplar of this latter tradition.

The central image of Buddha Shakyamuni is depicted in a diaphanous *sanghati* draped over both shoulders, revealing the soft contours of the Buddha's body beneath. The depiction of the Buddha's form, barely concealed by his robes, follows closely the earlier Gupta styles such as those developed at Sarnath. The Buddha stands on a double-lotus base carved with an inscription below, and is framed by a U-shaped coil of foliate garlands, with further inscriptions running at either side of his body. He is flanked by the diminutive images of Brahma on his right side and Indra at his left. The former is indicated by the presence of two visible faces (the other two are not represented due to the complex composition of the stele, but the viewer would have accepted the presence of the other two) and his overall ascetic appearance, and the latter by the princely garb (Indra being considered the king of the *Trayatrimsha*). Brahma clutches the shaft of a parasol that rises behind the image of Buddha and shades his head at the top of the stele; such imagery has its roots in early Indian culture and was considered a sign of respect for a great person or leader. Indra holds a bowl of offerings in his folded hands, another symbol of reverence towards the central image of the Buddha. The significant juxtaposition in size of the figure of Buddha and the two attendant Brahmanical deities reinforces the preeminence of Buddha over the Brahmanical deities and Buddhism above the Brahmanical faith.

The present stele depicts the moment of Buddha Shakyamuni's descent from the *Trayatrimsha* heaven. Following the Buddha's miraculous displays at Shravasti, Shakyamuni ascended to the *Trayatrimsha*, the second realm of heaven where the *devas* reside. His mother, Maya, descended from the *Tushita* heaven to receive his teachings on the *abhidharma*. The *Trayatrimsha*, literally the 'realm of thirty-three,' refers in this case to the figurative thirty-three deities, ie, the entire pantheon of Brahmanical gods, that reside in that heaven. After he finished his teachings in the *Trayatrimsha*, the Buddha asked Indra to construct a ladder or staircase for his descent; the central ladder was to be constructed of precious jewels, while ladders flanking on either side, for the use of the Brahmanical deities, were constructed of gold and silver. Three steps of the ladders are shown beneath Brahma and Indra and two steps appear beneath the Buddha's lotus pedestal. Compare the present work with a closely-related example in the collection of the Royal Ontario Museum (Acc. no. 961.171), illustrated by S. Huntington in *Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy*, Seattle, 1990, pp. 132-133, cat. no. 9. The Buddha's descent from the *Trayatrimsha* heaven is considered to be one of the eight great moments in the life of Shakyamuni Buddha (alongside the birth of the Buddha, the triumph over Mara, the first sermon, the miracle at Shravasti, the monkey's gift of honey, the taming of Nalagiri, and the death, or *parinirvana*). Some Pala-period stelae depict all eight scenes in a single composition, such as a tenth-century black stone stele from the James and Marilyn Alsdorf Collection, now in the Art Institute of Chicago, and illustrated by R. Ghose in *In the Footsteps of the Buddha: An Iconic Journey from India to China*, Hong Kong, 1998, p. 178, cat. 24. As the present work depicts just a single scene from the life of the Buddha, it has been posited that groups of stelae, each with a life scene, might have been worshipped *ensemble*. When placed in niches within the walls of a temple or Buddhist institution (as indicated by the unfinished backs of many Pala stelae), such a grouping would have been a powerful visual reminder of the transcendence of Shakyamuni Buddha and the Buddhist faith.

The inscriptions running at either side of the Buddha's body can be translated as: "Of all objects which proceed from a cause, the Tathagata has explained the cause, and He has explained their cessation also; this is the doctrine of the great Samana." The inscription at the base of the stele is less legible, but can possibly be translated as "Pious gift of Harimitra [?]." Christie's thanks Dr. Dragomir Dimitrov and Dr. Stefan Baums for their help in translating the inscriptions on the present lot.



430

A RARE BLACK STONE STELE OF THE BUDDHA'S DESCENT  
FROM THE TRAYATRIMSHA HEAVEN

NORTHEASTERN INDIA, BIHAR, PALA PERIOD, 9TH CENTURY

26½ in. (67.3 cm.) high

\$150,000-250,000

PROVENANCE:

Gump's, San Francisco, 8 April 1975.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

LITERATURE:

Himalayan Art Resources, item no. 24798.

印度帕拉王朝比哈爾邦 九世紀 黑巖佛陀忉利天臨降碑

來源:

Gump's, 舊金山, 1975年4月8日入藏

John C. 與 Susan L. Huntington珍藏, 俄亥俄州哥倫布市

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24798



Standing Buddha; Bogra District, Bihar, India, Pala Period 8th-10th century;  
Royal Ontario Museum, ROM2007.9662.5.



431

A PAINTING OF SHIVA AND THE HOLY FAMILY

INDIA, PUNJAB HILLS, MANDI, CIRCA 1820

4¾ x 7½ in. (11.1 x 18.4 cm.) (folio)

2¾ x 5¾ in. (6.7 x 14.3 cm.) (image)

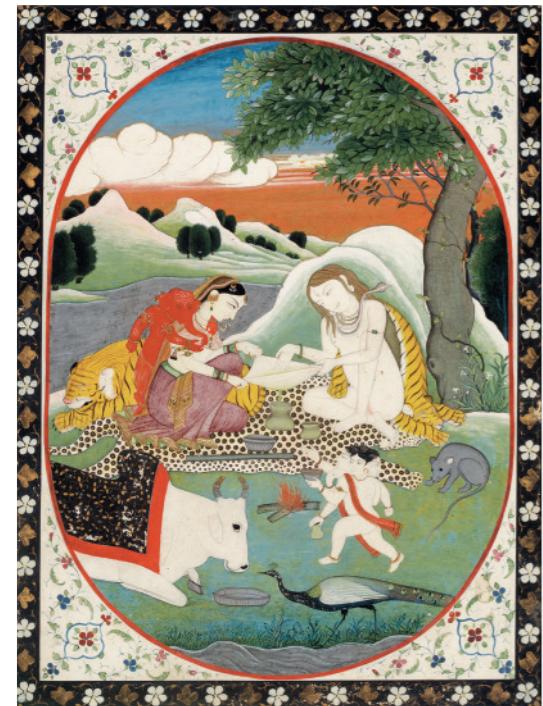
\$6,000-8,000

PROVENANCE:

The John C. and Susan L. Huntington Collection, Columbus, Ohio, early 1970s.

Scenes of the Holy Family in domestic bliss were a popular theme with Pahari painters. In these scenes, Shiva is transformed and humanized from the wild ascetic to a doting husband and father, though still retaining trappings of his divine status. In the present lot, Shiva and Parvati lock eyes and cuddle in their Himalayan abode. In costumes made of animal pelts, and a live cobra around Shiva's neck, they feed each other from a skull-shaped cup. Their young son Kartikeya playfully climbs up Shiva's lap, tugging his arm for attention. Young Ganesha sits beside them, in complete bliss as he snacks out of multiple jars and bowls as his rat *vahana* patrols the cave for crumbs to feed on. Kartikeya's peacock is perched upon a small cave housing Shiva's bull Nandi and Parvati's lion tiger.

The present painting can be compared to a section of a larger portrait of the Holy Family in the collection of the Victoria and Albert Museum (acc. no. 4648C/IS) dated to circa 1810-1820; the present painting, however, stylistically similar, is more sensuously rendered. This subject was also known to be painted by the Mandi court artist Sajnu, influencing similar renditions in the region. A painting of the subject attributed to Sajnu sold at Christie's New York, 20 March 2002, lot 146.



A Domestic Scene of Shiva and Parvati with Family; India, Himachal Pradesh, Guler or Mandi, attributed to Sajnu, circa 1810-20; 8 x 6 in. (20 x 15 cm.); sold, Christie's New York, 20 March 2022, lot 246 for \$14,100



A PAINTING FROM THE  
'BHARANY' RAMAYANA



Exiled from the Dandaka Kingdom, Rama, Sita and Lakshmana, dressed in leafy robes, build a home from themselves at Panchavati, an enchanted woodland valley in the heart of the Dandaka forest. As news of Rama's banishment spreads, sages, hermits and even noblemen travel to his grassy shelter to pay homage to the 'royal hermit.' The ensuing philosophical exchanges are so liberating on the area's religious seekers, that Rama finds himself engaging in these conversations on a daily basis.

This painting is from a dispersed series of the *Ramayana*, painted in Kangra by a master of the first generation after Nainsukh and Manaku. The series originally belonged to the dealer C.L. Bharany from which it takes its name, although it is also at times referred to as the 'Second Guler' *Ramayana* series. The series exemplifies the Pahari style at its best, presenting a world of refinement and delicacy on every page. This remarkably gifted group of painters produced among the most well-known and well-celebrated series in Indian painting, including the present series, the 'Tehri Garhwal' *Gita Govinda* and the 'Modi' *Bhagavata Purana*. The three works are all closely related stylistically and iconographically and, according to W.G. Archer, these series were all commissioned by the mother of Raja Sansar Chand of Kangra (r.1775-1823) for his wedding in 1781. These series together rank among the finest achievements in Indian painting, becoming some of the most coveted illustrations among collectors.

The artists of this series reveled in the splendid beauty of Panchavati. As described in the *Ramayana* by the sage Agastya, Panchavati is a lovely, delightful and sacred land, abound in roots, fruits and every type of bird. Accordingly, the forest depicted in this scene is radiantly idyllic. Trees with contoured trunks, wrapped in serpentine vines, sprout lush and varied foliage with cascading floral splays. Wild animals, including fawns, pheasants, rabbits and peacocks, graze the layered hillocks, which position Rama's hut to

overlook the streams of the sacred Godavari River. The artists pay homage to the lush nature of the Pahari region using the scenery surrounding the Beas River and Kangra Valley to inspire their interpretations of the Dandaka forest. Overall luminous, alive, and colored with great care, pages from this series are amongst the most astonishing celebrations of nature in Pahari painting.

Although the series is unnumbered, and not previously known to the public until its dispersal in the 1970s, it is estimated that about 100 pages of this *Ramayana* subsist in private and public collections. The first three chapters of the series comprise the 'Bharany' *Ramayana*, while the final books were completed by the same artists in a slightly later continuation series, variously attributed to have been completed between 1780 and 1800. The individual paintings are particularly inventive and varied—some cityscapes, other idyllic nature landscapes and a succession of battle scenes—although many follow a similar composition along a diagonal, with a succession of planes and perspectives.

Among the 'Bharany' section, five illustrations from the Edwin Binney III Collection are in the San Diego Museum of Art (acc. nos. 1990.1267; 1990:1260; 1990:1265; 1990:1266; 1990:1268); two illustrations are in the Brooklyn Museum, New York (acc. nos. 78.256.3 and 80.181); four illustrations are at the Metropolitan Museum of Art (acc. nos. 1985.398.14, 1976.15, 1976.14, 1976.15); five illustrations are at the Museum Rietberg (acc. no. RVI 981 and four published in Britschgi and Fischer nos. 11, 13 37 and 58); and three illustrations are at the Philadelphia Museum of Art (acc. nos. 2002-11-1, 2004-149-73 and 1977-11-1). The Minneapolis Museum of art also recently acquired a page from the series formerly in the Paul F. Walter collection (acc. no. 2021.7). A page from the series recently sold at Christie's New York 22 March 2022, lot 466 for \$201,600.



A Painting from the 'Bharany' *Ramayana*: Rama and Lakshmana Depart Ayodhya; North India, Punjab Hills, Kangra or Guler, Master of the First Generation after Nainsukh and Manaku, circa 1775-1780; sold at Christie's New York, 23 March 2022, lot 466 for \$201,600.



432

A PAINTING FROM THE 'BHARANY' RAMAYANA: RAMA, SITA AND LAKSHMANA AT PANCHAVATI

INDIA, PUNJAB HILLS, KANGRA OR GULER, FIRST GENERATION AFTER NAINSUKH AND MANAKU, CIRCA 1775

10 x 14 in. (25.4 x 35.6 cm.) (folio)  
8½ x 12¼ in. (20.6 x 31.1 cm.) (image)

\$100,000-150,000

PROVENANCE:

C.L. Bharany, London, 31 December 1973.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.





433

**TWO PAINTINGS FROM A DASAVATARA SERIES: BALARAMA AND NARASIMHA**

INDIA, PUNJAB HILLS, KANGRA OR GULER, 1800

3% x 4% in. (9.2 x 12.4 cm.) (each folio)

3 x 4 1/4 in. (7.6 x 10.8 cm.) (each image)

\$9,000-12,000

**PROVENANCE:**

The John C. and Susan L. Huntington Collection, Columbus, Ohio, early 1970s.

The two paintings in the present lot belong to a *Dasavatara*, or Ten Avatars of Vishnu, series detailing the epics of Vishnu's various forms. The paintings here depict Narasimha, Vishnu's half-lion form, and Balarama and Krishna, playful human avatars. The works are exceptionally fine in detail, despite being of unusually small size for the period. The naturalism of the Pahari scenery and elegantly shaded and refined figures are reminiscent of the quality and style of work upheld in Kangra and Guler by the three generations of artists in Pandit Seu's family workshop.



The white-skinned Balarama is depicted with his plow, which he uses to divert the course of the Yamuna River toward Vrindavan so he can cool down in the hot seasons. In attempting to demand the river to move, he summons the river goddess Yamuna herself, who, in this scene is drawn to Krishna's performance on his flute. The rolling landscape is well articulated, with flowering plants sprouting in the foreground and the new branch of the Yamuna river emerging from behind a rocky outcrop. The composition of the present painting closely resembles that of an earlier Chamba painting dated to circa 1760 at the Brooklyn Museum of Art (acc. no. 36.250).

Narasimha is represented at his iconic moment—bursting from a pillar, disemboweling the demon-king Hiranyakashipu with his lion claws, wielding Vishnu's mace, lotus, and disc with his remaining four blue-skinned arms. The king's pious son, Prahlada and wife, Kayadhu, are in attendance as Vishnu destroys the wicked king and restores peace and tolerance on earth. The details on this folio are particularly refined, with clear strokes for every strand on Narasimha's mane, every fold in Hiranyakashipu's *jama*, and the damascene in his *talwar*.



**Lots 434 through 436** of this sale belong to a large format *Mahabharata* series attributed to the Kangra court artist Purkhu. Owing to the patronage of Maharaja Sansar Chand (r. 1775-1823) and the artistic direction of Purkhu (active c. 1780-c. 1820), Kangra is remembered as a great center of Pahari miniature painting. A skilled portrait artist, Purkhu is lauded for his distinguished and individualized portraits within his works, often noted for veering towards journalistic goals over idealized or fantastical qualities. His works documenting the public and private life of Sansar Chand are thus unsurprisingly rigorous in their attention to detail, and one can assume, loyalty to accuracy. Notwithstanding, Purkhu's works on religious themes have proved his capability for innovation and passion, creating large series on the *Harivamsa*, *Shiva Purana*, *Ramayana*, *Kedara Kalpa*, *Gita Govinda*, and the present *Mahabharata* series.

The two battle scenes in this group, **lots 435 and 436**, represent the *chakravyuha*, a military formation resembling a spiraling labyrinth of artillery men meant to disorient and trap their opponent. Notably difficult to penetrate, only a handful of skilled warriors would have been able to counter the strategy. According to the *Mahabharata*, Arjuna's son Abhimanyu learnt of the *chakravyuha* in his mother's womb. Throughout gestation, he learned how to penetrate its many layers, but sadly, never heard how to escape. When the Kaurava army formulated the *chakravyuha* attack against the Pandavas, only Abhimanyu was present. He fought his way through six tiers of the spiral, defeating many high ranking members of the Kaurava clan. However, once he reached the center, the surviving Kaurava commanders all attacked him simultaneously, ultimately exhausting and killing the young warrior. The death of Abhimanyu is narrated in the seventh book of the *Mahabharata*, canto 47.

In **lot 434**, Arjuna, among his army and other Pandavas, are visited by the sage Vyasadeva, to whom the authorship of the *Mahabharata* is credited. Vyasadeva is delivering horrifying news to the Pandava camp, as Arjuna and his soldiers all shield their eyes in defiance of reality. It is possible the sage is reporting on the horrifying death of the sixteen-year-old Abhimanyu, or possibly a later event where they learn of Krishna and Balarama's departure from this earth.

When writing on the *chakravyuha* painting from the N.C. Mehta collection, Khandalalava references a folio from the series in the collection of the National Museum, New Delhi, bearing an inscription referencing Sansar Chand and dating the work to 1803. The referenced folio, however, is apparently unpublished and has not been referenced elsewhere. A further page from this series is illustrated in W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, p. 225, no. 61. Archer points out that upon visiting with Maharaja Sansar Chand and viewing his painting collection in June and July of 1820, the explorer William Moorcroft (1767-1825) noted that 'the principal portion consists of representations of the performances and prowess of Arjoon and the adventures of Krishna.' Aligning with the association to Sansar Chand, the series as a whole demonstrates strong characteristics from the workshop of the Kangra artist Purkhu. The large format of the painting, the principal figures being bigger than the less important ones, the distinctive heavy beards and large moustaches and the red and white Devanagari

inscriptions hovering over each figure are all hallmark features of the artist's atelier. A Garhwal Darbar stamp apparently on the reverse of a page from the series has perhaps contributed to similar scenes from this series having been attributed to the Garhwal school. However, it is quite apparent stylistically that the work stems from the Kangra *kalam*, and it has been speculated the series was brought into the Tehri Garhwal collection as part of the dowry of the two daughters of Sansar Chand, who wed Raja Sudarshan Shah of Tehri Garhwal.

The chaotic and disorienting nature of the *chakravyuha* is highlighted by the changing colors of the backgrounds on every page. The intense battle continues on this series for many folios known to the market and public collections. A similar battle-field scene with Abhimanyu as protagonist is published in K. Khandalalava, *Pahari Miniature Paintings in the N.C. Mehta Collection*, two are in the Asian Art Museum, San Francisco (acc. nos. F2003.34.16.1 and F2003.34.16.2), and several have come to market at Sotheby's New York, 15 December 1978, lot 180, Sotheby's New York, 26 March 2013, lot 129, and more recently at Christie's London, 1 May 2019, lot 117, which realized a price of GBP 32,500. Additional scenes with Arjuna in a tented encampment similar to lot 435 have sold at Sotheby's New York, 14 December 1979, lot 224 and Sotheby's New York 22 March 1989, lot 168. An additional painting from this series recently sold at Christie's New York, 21 September 2021, lot 461, for \$112,500.



An illustration to a *Mahabharata* Series: Abhimanyu Trapped in the Chakravyuha Formation Strikes Ashvathama with his Mace; attributed to the Workshop of Purkhu, Kangra, Punjab Hills, North India, circa 1820; sold at Christie's London, 2 May 2019, lot 117, for GBP 32,500.





434

A PAINTING FROM A MAHABHARATA SERIES: THE PANDAVA CAMP

INDIA, PUNJAB HILLS, KANGRA, ATTRIBUTED TO PURKHU, 1800-1820

Folio 13 X 18 1/4 in. (33 x 46.4 cm.)  
Image 12 5/8 x 17 5/8 in. (31.4 x 44.8 cm.)

\$30,000-50,000

PROVENANCE:

C.L. Bharany, London, 31 December 1973.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.



435

A PAINTING FROM A MAHABHARATA SERIES: ABHIMANYU FIGHTING IN THE CHAKRAVYUHA  
INDIA, PUNJAB HILLS, KANGRA, ATTRIBUTED TO PURKHU, 1800-1820

13½ x 18 in. (33.3 x 45.7 cm.) (folio)  
12½ x 17¼ in. (32.1 x 18.4 cm.) (image)

\$30,000-50,000

PROVENANCE:

C.L. Bharany, London, 31 December 1973.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.



436

A PAINTING FROM A MAHABHARATA SERIES: ABHIMANYU BREACHING THE CHAKRAVYUHA

INDIA, PUNJAB HILLS, KANGRA, ATTRIBUTED TO PURKHU, 1800-1820

13½ x 18 in. (33.3 x 45.7 cm.) (folio)

12½ x 17¼ in. (32.1 x 18.4 cm.) (image)

\$30,000-50,000

PROVENANCE:

C.L. Bharany, London, 31 December 1973.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

437

A PAINTING OF SOHNI CROSSING THE RIVER TO MAHIVAL

INDIA, PROVINCIAL MUGHAL, LUCKNOW OR FARRUKHABAD,  
CIRCA 1780

11½ x 8½ in. (29.2 x 21.6 cm.) (folio)  
10½ x 7½ in. (25.7 x 18.1 cm.) (image)

\$8,000-12,000

PROVENANCE:

C.L. Bharany, London, 31 December 1973.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

The story of Sohni and Mahival is one of the most popular ill-fated romances from the Punjab region, relating the complicated love affair between Sohni, the heroine from the *Kumhar*, or potter caste, and her lover Mahival. Mahival, a merchant from Bukhara, had swiftly fallen for Sohni while passing through her village on a caravan. Mahival decides to stay in Sohni's village, making frequent stops at her family's pottery shop, describing her beauty so eloquently: that her face was like the moon, eyes like an innocent deer, and eyelashes like arrows that pierce his heart. Learning of their forbidden love, Sohni's family arranged her to marry another potter from their village; yet, in defiance of her marriage, every night, Sohni would visit Mahival, using one of her pots to stay afloat as she traveled across the river to where he grazed his buffalo. Skeptical of her whereabouts every night, Sohni's sister-in-law followed her to the river on one occasion and replaced her pot with one unfired. When Sohni next went to see Mahival, the jar dissolved midstream. Mahival jumps in to save her as she was drowning in the water, and tragically, they drown together.

The tale of Sohni and Mahival was so poignant, it spread to become one of the most beloved painting subjects in the Mughal provinces. Several examples can be compared to the present lot, including a painting in the style of Faqirullah Khan, from Lucknow or Farrukhabad dated to circa 1780, in the collection of the Los Angeles County Museum of Art (acc. no. M.72.2.1), a Delhi-school composition sold at Christie's New York, 9 October 2014, lot 84, and most recently a similarly-dated rendition from Lucknow sold at Sotheby's London, 30 March 2022, lot 56. Further examples and an extensive analysis of the subject are provided by Stephen Markel in "Drowning in Love's Passion: Illustrations of the Romance of Sohni and Mahinwal," in *A Pot-Pourri of Indian Art*, P. Pal (editor), Mumbai, 1988, pp. 99-114. The present painting includes an unusual feature in that the unnamed hermit who is almost always depicted in the lower left corner is accompanied by a young man tending to his hookah.





## 438

## AN IMPRESSIVELY LARGE SCROLL PAINTING OF THE MARKANDEYA PURANA

INDIA, DECCAN, TELENGANA, 18TH- EARLY 19TH CENTURY

33 ft. 8 1/8 in. x 2 ft. 9 1/2 in. (10.27 x .85 m.)

90 in. (228.6 cm.) high (display)

\$30,000-50,000

## PROVENANCE:

C.L. Bharany, London, 31 December 1973.

The John C. and Susan L. Huntington Collection, Columbus, Ohio.

The present lot is a superbly-conserved example of a complete painted narrative scroll, or *pata-chitra*, used by itinerant story tellers to relate genealogies and Hindu epics. This particular scroll dictates the genealogy of the Padmasali weaver community, through the *Markandeya Purana* and the feats of the celestial weaver Bhavana Rishi.

The opening scene of this scroll begins with a dedication to Ganesha and Vishnu. Ganesha sits forward facing and snacking, rats begging at his feet and flanked by his consorts Riddhi and Siddhi. Vishnu lies below him, reclined, Sri Devi and Bhu Devi by his feet. Brahma sprouts from Vishnu's garland within a lotus flower, while a banyan tree, depicting seven *rishis* within their leaves grows behind the reclined deity. After the introduction of Vaishnava worship, the scroll goes on to narrate the genealogy of the Padmasali weaver community, as told through the *Markandeya Purana* and story of the celestial weaver Bhavana Rishi. Bhavana is depicted throughout the scroll riding on his tiger and interacting with the gods. At the end of the narration, he defeats the demon Kalavasenudu and uses the body of the defeated demon to produce new dyes for the Padmasali weavers.

The sophisticated style of painting of this scroll recalls the royal paintings produced for the Vijayanagara rulers in the fifteenth through sixteenth centuries, preserved as murals in Andhra temples such as Lepakshi. An early scroll dated to 1625 painted in Mahbubnagar district of Andhra Pradesh in the Mittal Museum, published by Stuart Carey Welch in *India Art and Culture from 1300-1900* (1985, p. 51, no. 19), showcases strikingly similar stylistic and iconographic consistencies to the present lot. From the 1600s to present, painter families lived in the villages and temple towns of Telangana where a majority of these narrative works were created. Surviving scrolls from the seventeenth and nineteenth centuries are however remarkably consistent as commissions for new scrolls would be made as copies of old, weathered versions. The gradual changes, which compiled overtime, tend to reflect changing social norms. For example, in the earliest examples, only kings were dressed in Deccani *jama*; the previously bare-chested men in slightly later examples such as the present are dressed in splendidly woven *jama* coats, as they became more popularized amongst the population.

At base, however, the works heavily reflect the original South Indian tradition. The style here is defined by agile, thick-limbed characters colored in deep ochres, indigos and whites contrasting on a bright red background. The men, women, gods, and goddesses are lavishly bejeweled and crowned. Most important to the weaver community, they wear vibrantly patterned *dhotis*, *jamas* and *saris*. Each panel is separated with floral borders, yet rhythmically connected as crowns and trees occasionally pierce through their upper register.

The end of the narrative is inscribed, dating the transfer of ownership of the scroll to the year *vrisha nama* and the seventh month, *ashweeyaja* (October). In the Telugu calendar, the year *vrisha nama* repeats every 60 years, so the inscribed date could be referring to the years 1701, 1761, or 1821. The stylistic and iconographic consistency of these works makes the task of dating the painting unfortunately difficult; however, as noted by Anna Dallapiccola, the natural cinnabar red pigment was used until *circa* 1840, afterwards synthetic pigments from Europe came into use (see A. Dallapiccola 'Telengana Scrolls,' in *South Indian Paintings: A Catalogue of the British Museum Collection*, London, 2010, pp. 226-239). This allows us to date the present work to 1821 at the latest.

Comparable scrolls are in the collection of the British Museum (acc. no 1996.0615.0.1), the Jagdish and Kamla Mittal Museum (acc. no. 76.469), while fragmentary sections are kept at the Seattle Art Museum (acc. nos. 76.41 and 76.42) and the Philadelphia Museum of Art (acc. no. 1971-270-1). A modern twentieth-century narrative scroll dictating the genealogy of the Dhobi Caste sold at Christie's London, 24 May 2017 for 10,000 GBP.





439

**A PAINTING OF DURGA**

INDIA, BIHAR, MITHILA, BY SITA DEVI, 1970S  
83 $\frac{1}{2}$  x 43 $\frac{1}{4}$  in. (213 x 109.9 cm.)

\$7,000-9,000

**PROVENANCE:**

Bihar Emporium, New Delhi, 6 May 1980.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.

Sita Devi (1914-2005) is recognized as one of the most prominent Mithila style artists in history. The Mithila, or Madhubani, style of painting had been practiced by women in Bihar for generations. Historically they were produced as floor and wall paintings performed during festivals, often using tools such as fingers, twigs, and matchsticks with natural dyes and pigments. As the style gained some attention in the mid-twentieth century, a government sponsored program was founded to encourage the artists to earn an income by painting their works on paper for sale. Many of these works were sold through government handicraft galleries, such as the Bihar Emporium where the present lots were acquired, and influenced the style to reach international acclaim.

By the 1970s, individual Mithila artists began to be recognized on the national and international stages. Sita Devi fast became one of the most prominent among them. Her distinct style became known as the *bharni* style of Mithila painting, with an emphasis on strong colors and forms over lines. Not only did she paint celebrated paintings of gods and goddesses, but on her travels she created amazing images of American landmarks such as the World Trade Center, the New York skyline and Arlington National Cemetery. The present lots deviate slightly from her typical *bharni* style, representing portraits of Hindu deities in a relatively subdued color palette. This images represent Durga, upon her lion tiger vehicle, and the other shows Ardhanarishvara, the combined form of Shiva and Parvati. The image of Ardhanarishvara is particularly inventive, presenting the figure from multiple perspectives, Parvati in profile and Shiva facing forward. The same image was painted on the walls of Sita Devi's home in Jitwarpur and photographed there in 1984.

Paintings by Sita Devi are held in the collections of esteemed institutions throughout the world, including countless works in the Victoria and Albert Museum, the Los Angeles County Museum of Art, the Philadelphia Museum of Art, and the Asian Art Museum of San Francisco, among many others. A painting of similar size and style, with Krishna fluting between two *gopis* sold at Saffron Art, 26 February 2013, lot 41.

440

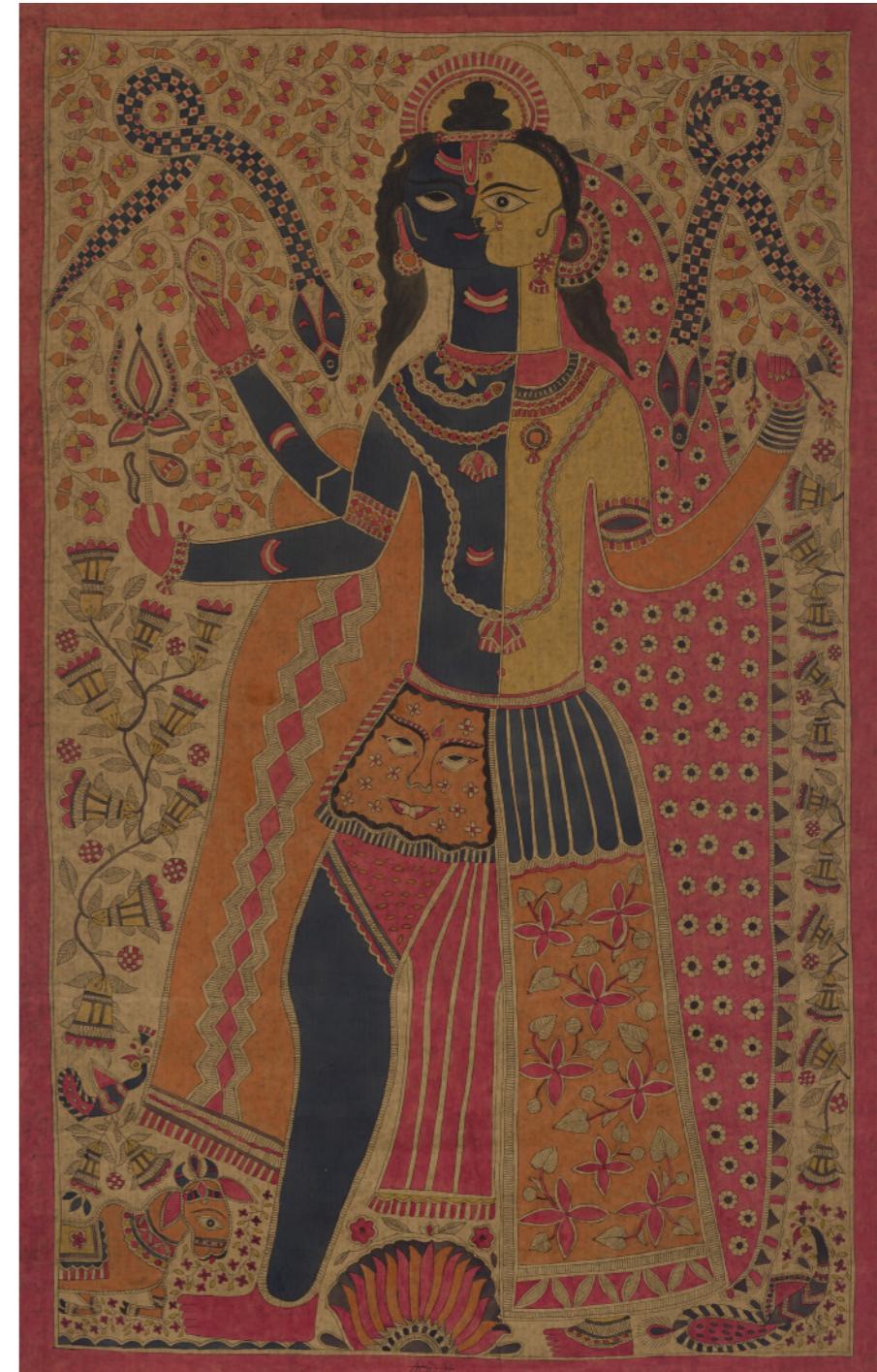
**A PAINTING OF ARDHANARISHVARA**

INDIA, BIHAR, MITHILA, BY SITA DEVI, 1970S  
67 $\frac{1}{2}$  x 42 $\frac{1}{2}$  in. (171.1 x 108.3 cm.)

\$7,000-9,000

**PROVENANCE:**

Bihar Emporium, New Delhi, 6 May 1980.  
The John C. and Susan L. Huntington Collection, Columbus, Ohio.



END OF SALE



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Indian and Himalayan Art Online featuring The John C. and Susan L. Huntington Collection, 14 -28 September 2022



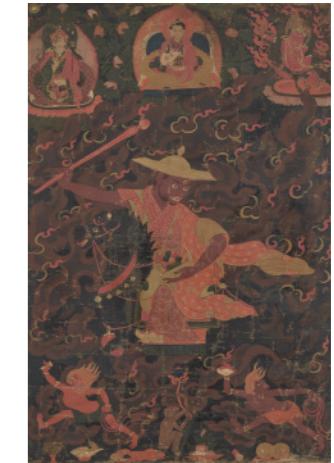
1  
**A RARE GOLD-GROUND PAINTING OF CHAKRASAMVARA**  
TIBET, 15TH CENTURY OR LATER  
38 x 33½ in. (96.5 x 85.9 cm.)  
\$6,000-8,000

西藏 十五世紀或以後 金底勝樂金剛唐卡



2  
**A RARE PAINTING OF A SIDDHA**  
TIBET, 18TH CENTURY  
33½ x 24¾ in. (84.8 x 62.5 cm.)  
\$1,000-1,500

西藏 十八世紀 大成就者畫像



3  
**A PAINTING OF DORJE SHUGDEN**  
TIBET, 18TH CENTURY  
25 x 17¼ in. (63.5 x 43.8 cm.)  
\$5,000-7,000

西藏 十八世紀 多傑雄登唐卡



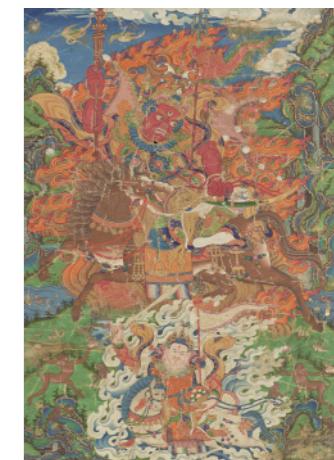
4  
**A PAINTING OF AN ARHAT**  
PROBABLY EASTERN TIBET, 18TH CENTURY  
22¾ x 16¼ in. (58.1 x 41.3 cm.)  
\$3,000-5,000

東藏 十八世紀 羅漢畫像



5  
**THREE PAINTINGS FROM AN ARHAT SET**  
TIBET, 18TH CENTURY  
28 x 19¾ in. (71.1 x 50.2 cm.) (each) (3)  
\$12,000-18,000

西藏 十八世紀 三組羅漢唐卡



6  
**A PAINTING OF DORJE SETRAP**  
TIBET, 18TH-19TH CENTURY  
17 x 11¼ in. (43.2 x 28.6 cm.)  
\$6,000-8,000

西藏 十八至十九世紀 金甲衣護法唐卡

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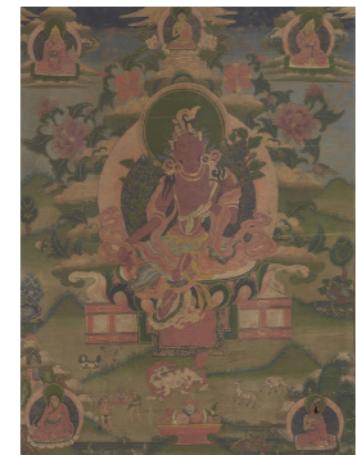
7  
A SET OF FIVE PAINTINGS FROM AN ARHAT SET

TIBET, 19TH OR 20TH CENTURY

23 x 15½ in. (58.4 x 39.4 cm.) (image, each)

\$3,000-5,000

西藏 十九至二十世紀 一組五張羅漢唐卡



8  
A PAINTING OF RED TARA  
TIBET, EARLY 19TH CENTURY

28½ x 21 in. (73.3 x 53.3 cm.)

\$2,000-3,000

西藏 十九世紀早期 紅度母唐卡

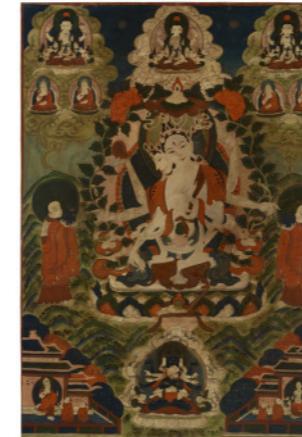


9  
A PAINTING OF PADMASAMBHAVA AND A PAINTING OF SHADAKSHARI  
TIBET, 19TH CENTURY

37½ x 24½ in. (94.9 x 34.6 cm.) (each)

\$4,000-6,000

西藏 十九世紀  
蓮花生大士畫像與四壁觀音唐卡



13  
A PAINTING OF USHNISHAVIJAYA  
TIBET, 19TH-20TH CENTURY

34½ x 24 in. (87.9 x 61 cm.)

\$600-800

西藏 十九至二十世紀 尊勝佛母唐卡



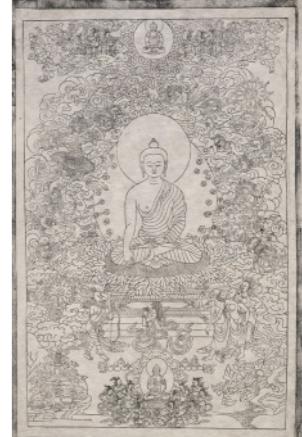
14  
A RARE RITUAL MANUSCRIPT OF CHAKRASAMVARA'S SIXTY-FOUR FORMS; A DOUBLE-SIDED ICONOGRAPHIC MANUAL; SIX FOLIOS FROM A BUDDHIST MANUSCRIPT  
NEPAL, 15TH CENTURY AND LATER

9½ x 11½ in. (232.4 x 28.6 cm.) (Chakrasamvara manual)

81 x 7 in. (205.7 x 17.8 cm.) (iconographic manual)  
2½ x 10½ in. (6.4 x 26.7 cm.) (each loose folio) (8)

\$8,000-12,000

尼泊爾 十五世紀或以後 六張雙面密宗儀軌  
經頁



15  
A GROUP OF FIFTY-FOUR WOODBLOCK PRINTS AND RUBBINGS  
TIBET, 19TH CENTURY AND LATER

30 x 20 in. (76.2 x 50.8 cm.) (largest, sizes vary) (54)

\$5,000-7,000

西藏 十九世紀 五十四張版畫



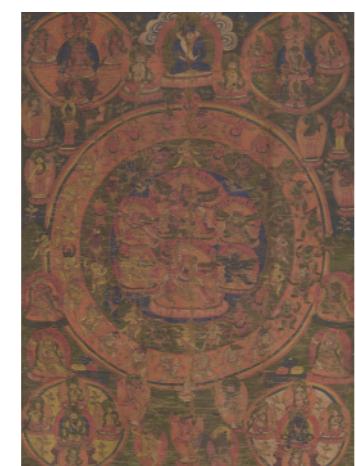
10  
A PAINTING OF WHITE JAMBHALA ON A DRAGON

TIBET, 19TH CENTURY

24½ x 38½ in. (62.2 x 97.8 cm.)

\$800-1,200

西藏 十九世紀 白財神臥龍唐卡



11  
A MANDALA OF PEACEFUL AND WRATHFUL DEITIES OF THE BARDO

TIBET, 19TH CENTURY

24 x 17½ in. (61 x 44.5 cm.)

\$800-1,200

西藏 十九世紀 文武尊中陰壇城唐卡



12  
A PAINTING OF TARA OF THE EIGHT FEARS

TIBET, 18TH-19TH CENTURY

30½ x 55¾ in. (77.5 x 141.6 cm.) (image)

\$5,000-7,000

西藏 十八至十九世紀 度母八難救濟唐卡



16  
A BRASS FIGURE OF TARA

WESTERN TIBET, 11TH CENTURY

5½ in. (13.3 cm.) high

\$1,500-2,500

西藏 十一世紀 銅合金度母立像



17  
A BRONZE FIGURE OF VAJRASATTVA

TIBET, 13TH-14TH CENTURY

6½ in. (16.5 cm.) high

\$6,000-8,000

西藏 十三至十四世紀 金剛薩埵座像



18  
A BRASS STUPA WITH AN IMAGE OF VAJRADHARA

TIBET, 18TH CENTURY

8½ in. (21.6 cm.) high

\$6,000-8,000

西藏 十八世紀 黃銅金剛總持佛塔

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**19**  
**A SILVERED COPPER REPOUSSE DHARMACHAKRA**  
 TIBET, 19TH CENTURY  
 14½ in. (36.5 cm.) high  
 \$1,200-1,800

西藏 十九世紀 白銀紅銅法輪



**20**  
**A MONUMENTAL BRONZE AND IRON PHURBA**  
 TIBET OR MONGOLIA, 18TH-19TH CENTURY  
 43½ in. (111.4 cm.) high  
 \$4,000-6,000

西藏或蒙古 十八至十九世紀 巨型銅普巴杵



**21**  
**TWO GILT-LACQUERED WOOD FIGURES OF DEITIES**  
 CHINA, BEIJING, 18TH-19TH CENTURY  
 4 in. (10.2 cm.) high (each)  
 \$2,000-3,000

北京 十八至十九世紀 兩尊漆金佛教造像



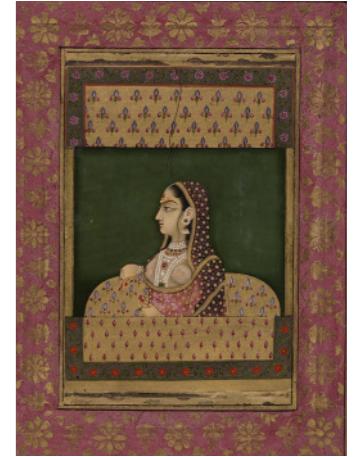
**25**  
**A PAINTING OF KALI**  
 INDIA, RAJASTHAN, UDAIPUR, 19TH CENTURY  
 6½ x 5¼ in. (16.8 x 13.3 cm.) (folio)  
 5½ x 4¾ in. (14 x 11.1 cm.) (image)  
 \$2,000-3,000

\$2,000-3,000



**26**  
**AN UNUSUAL PAINTING OF A DEITY, POSSIBLY SHIVA**  
 INDIA, RAJASTHAN, 19TH CENTURY  
 6½ x 4¾ in. (16.8 x 11.7 cm.) (folio)  
 5 x 3½ in. (12.7 x 7.9 cm.) (image)  
 \$3,000-5,000

\$3,000-5,000



**27**  
**A JHAROKHA PORTRAIT OF A PRINCESS**  
 INDIA, PROVINCIAL MUGHAL, CIRCA 1760  
 7½ x 5¾ in. (19.1 x 14.6 cm.)  
 \$4,000-6,000



**22**  
**A GROUP OF THREE SMALL BRONZES**  
 INDIA, 14TH CENTURY AND LATER  
 Parvati: 3½ in. (8.9 cm.) high  
 Vishnu: 3½ in. (8.9 cm.) high  
 Lakshmi: 3 in. (7.6 cm.) high  
 \$4,000-6,000



**23**  
**A PAINTED WOOD FIGURE OF A LADY**  
 INDIA, GUJARAT, 19TH CENTURY  
 33½ in. (85.1 cm.) high  
 \$2,000-3,000



**24**  
**AN EMBROIDERED FIGURAL SQUARE SHAWL (AMLRUMAL)**  
 NORTH INDIA, LATE 19TH-EARLY 20TH CENTURY  
 63½ x 63 in. (161.3 x 160 cm.)  
 \$4,000-6,000



**28**  
**A PAINTING OF A NOBLEMAN, POSSIBLY RAJA SURMA SEN**  
 INDIA, PUNJAB HILLS, MANDI, LATE 18TH-EARLY 19TH CENTURY  
 11 x 8½ in. (27.9 x 21 cm.) (folio)  
 9 x 6½ in. (22.9 x 15.9 cm.) (image)  
 \$2,000-3,000

\$2,000-3,000



**29**  
**THREE PAINTINGS FROM THE BHAGAVATA PURANA, MAHABHARATA, AND RAMAYANA**  
 INDIA, 19TH CENTURY  
 Color studies: 2½ x 7¾ in. (7.3 x 19.7 cm.)  
 Village fire: 8½ x 11 in. (21 x 27.9 cm.)  
 Radha swooning: 10½ x 7½ in. (26 x 19.1 cm.) (3)  
 \$3,000-5,000



**30**  
**A GROUP OF THREE SKETCHES**  
 INDIA, 19TH CENTURY AND LATER  
 Color studies: 2½ x 7¾ in. (7.3 x 19.7 cm.)  
 Village fire: 8½ x 11 in. (21 x 27.9 cm.)  
 Radha swooning: 10½ x 7½ in. (26 x 19.1 cm.) (3)  
 \$3,000-5,000



31

## AN ALBUM OF 143 PAINTINGS ON MICA AND TEN LOOSE PAINTINGS ON MICA

INDIA, COMPANY SCHOOL, 19TH CENTURY

6 x 9 1/2 in. (15.2 x 24.1 cm.) (each album page)

5 1/4 x 3 3/8 in. (13 x 9.8 cm.) (each loose painting) (12)

\$4,000-6,000

32

## AN FIFTY-EIGHT PAGE ALBUM OF COMPANY SCHOOL PAINTINGS

INDIA, COMPANY SCHOOL, 19TH CENTURY

10 1/2 x 8 in. (26.7 x 20.3) (each page)

\$4,000-6,000

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21 SEPTEMBER 2022

670

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Sunder

signed and titled 'Rahman Chughtai' "Sunder"  
(lower edge)etching on paper  
8 x 9 1/2 in. (20.3 x 24.1 cm.) plate; 9 x 11 1/4 in. (22.9 x 28.6 cm.) sheet

\$2,000-3,000

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1025

## A RARE DEHUA FIGURE OF BUDDHA

LATE QING DYNASTY-REPUBLIC PERIOD,  
SIGNED XU YUNLIN

24 in. (61 cm.) high

\$30,000-50,000

晚清/民國 德化白釉釋迦牟尼像  
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