THE

RICHARD R. & MAGDALENA ERNST COLLECTION

OF HIMALAYAN ART

NEW YORK 22 MARCH 2018

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OF HIMALAYAN ART

AUCTION IN NEW YORK
22 MARCH 2018
SALE N09800
10:00 AM

LOTS 901-988

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Saturday 17 March
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"Vishvavajra" image used with permission, © Robert Beer.

LOT 960 (DETAIL)

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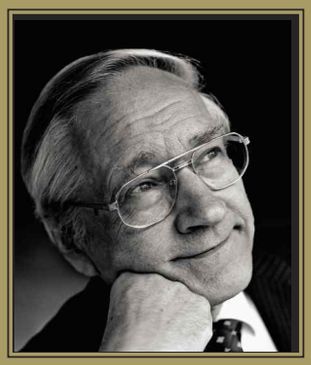
AN INTRODUCTION TO THE COLLECTION

By Richard R. Ernst

Human beings are "collectors" by nature. They want to preserve their glorious history forever. They try to leave indelible traces of their past. But not everybody is a creative artist and most humans depend on the creativity of others to design a worthy tombstone or a respectable monument. Naturally, this is true also for me. I thought that by fostering an ancient culture I contributed a little bit to my own immortality. Depending on the available wealth, mortal people have come up with various means to mark their unique importance. I have felt that by linking myself to the age-old sages of Tibetan History, I might achieve the same goal, perhaps with a mixed conscience but nevertheless with some originality as I have no natural motivation for such a link. It was just my love and admiration that caused my irresistible attraction for Tibetan art and culture. Perhaps, I am already saturated by Westernized culture and presumptions that are guiding me subconsciously. I admire the fresh approach of Tibetan philosophers and artists, and I am caught by their spontaneity and their metaphoric strength. I know I am not alone in my Tibetan fascination. But I am not carried just by a common wave of Tibet-friendliness; it was from the beginning a deep attraction by Tibetan symbols and their powerful message by the skillful usage of shapes and colors in the ancient paintings.



My scientific drive originated from the desire to explore the surroundings of Winterthur. In the attic of our old house, built in 1898 by my grandfather, I discovered a wooden box full of chemicals, the last remainders of an uncle who died in 1923. They inspired my first chemical adventures in the basement of our house leading to explosions and other surprising effects. Fortunately our house and I survived, nurturing my decision to study chemistry at ETH Zürich. In particular, spectroscopy became my preferred tool of exploration. My thesis advisor suggested that I acquaint myself with nuclear magnetic resonance (NMR), an upcoming analytical method that was "worth investing a lifetime".

I had to be patient to become accidentally exposed to Tibetan art, my dormant second passion. We were returning back to Switzerland from California after a stint in Palo Alto when in March 1968, Magdalena and I explored the market of Kathmandu together with our guide, Narendra M. Shakya. In a store at the New Road, we found numerous *thangka* paintings. I was struck by their fantastic colorfulness. At the beginning, I had no clue to comprehend its spiritual meaning. My science background was not particularly helpful in understanding it secret messages. Only much later did I learn about Buddhism and the role of the sixteen *arhats*, four of which are depicted on 'our' first *thangka*. But the fascination for this kind of art from a "different world" caught me; and step-by-step, I became a collector of Tibetan scroll paintings.

Most of them at the Kathmandu bazaar were either worn-out or relatively recently painted but lot 984 was an outstanding painting that caught our special attention. It was a painting of four *arhats*: Kanaksavatsa, Vajriputa, Ajita, and Bhadra, together with their entourage amidst lotus flowers and rivers in a Chinese-style setting. We got it for a very reasonable price as we still had the American pricing in our mind. We were quite entranced with our first Asian acquisition. The surrounding silk was still in a good condition. The brown "doors" on the top and bottom marking the entry into the painting were still in place. After our departure from Nepal, I stayed in contact with our guide, and received photos of some additional *thangka* paintings, but none of them had the quality of the Four *Arhat* painting. This was indeed the beginning of our collecting journey.

Our collecting now continued in Switzerland. My professional life, back in Switzerland, was at the beginning neither productive nor pleasant. A serious nervous breakdown in 1969, caused by private and professional inadequacies, kept me from scientific endeavors for several months and I was forced to spend a convalescence stage near the beautiful city of Lugano. I had the leisure to browse through some curio shops in this tourist's place. By another pure chance, in a cuckoo clock shop, I discovered two *thangkas* and a gilded bronze figure, having just arrived from Tibet by refugees.

One of the two *thangkas* represented the Conqueror of Death, Yamantaka (lot 923) a frightful dark-blue deity with nine heads; eight heads possess an angry complexion, while the topmost head looks peaceful and depicts the *bodhisattva* Manjushri. Yamantaka struck me as a fitting metaphor for a scientist who needed the strength and endurance of the fierce deity and at the same time the benevolent wisdom of Manjushri to be successful.

The second painting at the curio shop was in its original state illustrating episodes from the life of Ngorpa Rinchen Gyaltsen (lot 966). This very unique painting with fascinating vignettes show the master painter Zhou Chen with his students and his atelier in a meta-image that is a rare glimpse into the very activity of thangka painting.

We concentrated our collecting on thangka paintings that inspired our imagination more than almost-perfect three-dimensional gilded bronzes. We knew that we could not afford to collect all objects of art which we admired. It was a decision that let us restrict our collecting to paintings. We got used to the imperfection of paintings that were worn by centuries of use in the temples. Sometimes their mystery even was enhanced by the missing details.

Ultimately I found solutions to my mental obsessions which finally even ended up in a fully undeserved but gratefully accepted Nobel Prize in Chemistry in 1991. With a bit of time and some of the prize winnings, I was in a position to now fully indulge my dual passions. With techniques developed from both infrared reflectography and Raman spectroscopy (the latter of which proved to be an ideal technique for the identification of pigments in thangka paintings due to its specific and non-destructive properties—at low laser power—for inorganic pigments) I was able to develop ways beyond traditional and somewhat inaccurate carbon testing to date the pigments used in thangka creation and happily add to the research in this nascent field. Being able to access numerous aspects by a scientific approach increases the fascination beyond the borders of pure art studies and brings together two fields of human activity that inspires and deepens the understanding of both fields of science and art.

One of my favorite anecdotes is about how we acquired the sixteenth century Nepalese *paubha* of Guhyakali (lot 906): we acquired this mysterious Nepalese *paubha* from a dealer in Zürich. He had just bought it from the noted New York collector, the late Mr. Jack Zimmerman. When Jack came to visit us for the first time, he was in shock to see 'his' painting now hanging with us. From then, we had a long friendship with the Zimmermans, and the many scholars, dealers, curators within this community who have come to visit us over the years bound by our mutual love of Himalayan art.

In the 2014 publication "Science and Art", I wrote the following: "*What a magnificent life spending most of my time and effort on beloved passions! My two major loves are indeed science and art. It is even better when two interests match, complement and overlap each other in harmonious fashion. Naturally, other passions have also brought excitement and thrills into my past eighty years. But nuclear magnetic resonance spectroscopy (NMR), a prominent member of analytical chemistry, on one the hand, and Tibetan painting, a fascinating visual feast, on the other, have provided the best conceivable life ever. I did not willfully select science and art as my passions. It all happened by chance, by encounters that were arranged by whatever is governing destiny. I love the term 'chance' without having to enact a beneficial originator, acting behind the scenes.*"

January 2018

藏品簡介

理查德·R·恩斯特

人類天生就是「收藏家」。他們希望永久保存自己輝煌的歷史，試圖留下過去不可磨滅的痕跡。但不是每個人都是藝術家。為了設計一個有價值的墓碑或者有水平的紀念塔，絕大多數人都需要依賴於他人的創造靈感。自然，對我來說也是如此。通過培養一種古老的文化，我為自己的不朽做出了一點貢獻。世人根據現有的財富，找到了各種方法來證明其獨特的重要性。我已感覺到，通過將自己與西藏歷史上的那些聖人聯繫到一起，我可以達到這個目的，這可能源自一種複雜的認知意識，而非某種原始意圖，因為我原本並沒有想要建立這種關聯性的意圖。只是出於熱愛和崇拜，我才無法抗拒西藏藝術與文化。可能是因為我一直浸淫在西方文化裡，西方的理論一直指導著我的潛意識，我才會對西藏哲學家和藝術家的東西感到新鮮和敬佩，並被其自發性及隱喻的力量所吸引。我深知不止我一人沉醉於西藏的魅力，但我也不是要趕西藏潮的時尚，從一開始，就是西藏的符號，及其古老繪畫中對形狀和色彩的巧妙利用所傳遞出來的豐富信息吸引著我。

我的科研興趣始於對溫特圖爾週邊環境的探索慾。我在祖父在1898年建成的老房子閣樓裡，發現了一位在1923年去世叔叔的最後遺物——一個裝滿化學品的木箱。受到它的激發，我在地下室做了人生第一次化學實驗的冒險，這次冒險造成一場爆炸事故和其他出人意料的後果。不過，我們家房子和我都倖存下來了。這讓我決定去蘇黎世ETH學習化學。具體而言，我選擇了光譜學作為我感興趣的研究工具。我的論文指導老師建議我研究核磁共振（NMR），一種正在時興的「值得投入一生」的研究方法。

我接觸到我沉睡的第二興趣——西藏藝術，是很長時間以後偶然發生的。1968年3月，馬格達萊納和我，在加利福尼亞州帕洛阿爾托返回瑞士的途中，與我們的導遊納蘭德拉·夏克雅（Narendra M. Shakya）一起逛了會加德滿都的市場。在新路的一家商店，我們發現了唐卡畫。他們美妙的色彩讓我感到震驚。起初，我完全不理解它的精神意義，我的科學背景無法幫助我理解它的神秘信息。直到我獲悉佛教與十六羅漢，其中的四位被描繪在我們的第一幅唐卡上。這來自「不同世界」的藝術魅力引領著我，讓我一步一步地成為了西藏捲軸收藏家。

加德滿都集市上的唐卡大都破舊或近期所畫，但拍品984這幅傑作引起了我們的特別注意。這是一幅四羅漢繪畫：嘎納嘎巴薩，拔雜哩逋答喇，阿資答和拔哈達喇，與他們的隨侍置身於荷花池的景象。以當時美國定價來看，我們得到了一個非常合理的價格。這第一件亞洲藏品令我們振奮，它周圍的絲綢狀況良好，引人入畫的上下棕色「唐門」仍然在原有的位置。在我們離開尼泊爾後，我依舊與導遊保持著聯絡，還收到了一些其它唐卡的照片，但沒有一幅能與四羅漢媲美。它是我們收藏旅程的真正開端。

我們的收藏在瑞士繼續著。我在瑞士的早期職業生涯壓抑苦悶，缺乏成效。1969年，私人加上專業上的問題令我嚴重精神崩潰，我被迫在美麗的盧加諾市附近進行康復治療，無法再花費大量時間做科學研究，於是在這個旅遊聖地閒逛了一些古玩店。一次偶然的機會，我在一家咕咕鐘店發現了剛來自西藏難民手中的兩張唐卡和一個鍍金青銅佛像。

其中一唐卡描繪著終結亡神、勝伏死主的大威德金剛（拍品923號），一位可怕的深藍色九頭神；最頂端處是文殊菩薩的慈善面容，而其餘八個頭則面露怒色。於我而言，大威德金剛就如一位需要狂烈之神的力量與耐力和文殊菩薩的慈悲與智慧才能成功的科學家。

古董店裡的第二幅作品完美描繪了仁欽堅讚的生平事件（拍品966號）。這幅獨一無二的畫作有著引人入勝的圖案，展現了繪畫大師周臣與他的學生在工作室裡的生動場景，也使我們能一探究竟難得一見的唐卡繪畫過程。

我們專注於收藏能激發想像力的唐卡多過近乎完美的鍍金青銅像。我們深知自己無法擁有喜愛的全部藝術品。這令我們最終決定專注於收

藏繪畫作品。唐卡在寺廟中經數百年洗禮後所呈現的不完美甚至加深了其神秘感。

最終，我獲得了1991年諾貝爾化學獎，十分感激，受之有愧。這也使我得以克服了內心的困擾。有了時間和獎金，我終於可以完全沈浸在這兩個喜好裡。紅外線反射和拉曼光譜技術（由於後者在低鐳射功率下其特殊的無損性質——用於無機顏料，被證明是鑒定唐卡顏料的最佳技術）使我研究出了超越原先不夠準確的碳測試方法，用來鑒定唐卡使用顏料的年份，並幸運地增進了此新領域的研究。能夠通過科學的方式以多元化的視野進行探索，超越了純粹藝術研究的局限，為藝術探究增加了無窮魅力，並將科學與藝術這兩個人類活動的領域融為一體，不僅激發了研究興趣，同樣加深了對科學與藝術的理解。

關於我們如何獲得十六世紀尼泊爾時母博巴（拍品906號）是我最喜愛的軼事之一。我們從蘇黎世的藝術商那裡獲得了這幅神秘的尼泊爾博巴，他剛剛從著名紐約收藏家傑克·齊默爾曼先生那裡買下了它。當傑克第一次來探望我們時，他驚奇地發現「他的」畫竟掛在我們家裡。從那時起，對喜馬拉雅藝術的共同熱愛使我們與齊默爾曼家族建立了長久的友誼，並與圈中眾多學者，藝術商和策展人產生了緊密聯繫。

在2014年出版的«科學與藝術»一書中，我寫下了這樣一段話:「能夠花費大部分時間和精力在心愛之物上的生命是多麼美妙啊！科學和藝術的確是我的最愛，更妙的是它們可以相互配合,補充，並和諧相處。當然，其他的愛好也令我在過去的八十年感到興奮和激動。但是,分析化學的重要成員核磁共振光譜學（NMR），及迷人的視覺盛宴——西藏繪畫，給我提供了我可想像的最好生活。我沒有刻意選擇科學與藝術作為我的熱愛。這一切的偶然，是命運安排的相遇。我喜歡這與背後利益無關的偶然性。」

2018年1月

THE RICHARD R. AND MAGDALENA ERNST COLLECTION OF HIMALAYAN ART

By Dr. Amy Heller

The year 2018 marks the Jubilee or fiftieth anniversary of the Richard R. Ernst collection, started in 1968. A decade later, in 1977, in Paris, numerous paintings from this collection were selected for "Gods and Demons of the Himalayas", the pioneering exhibition comprising more than three hundred paintings, sculptures, books, musical instruments, textiles, and ritual objects.

The halls of the Grand Palais were populated by startling multi-headed buddha figures, the brilliant colors of multi-armed deities and grimacing powerful warriors of the Tibetan Buddhist and Bon religions. I was about to commence my graduate studies of Tibetan history, language and civilisation in Paris; due to my serious interest, I was allowed a *laissez-passer* to visit many times. Here I first encountered the distinctive RRE collection — the only private collection lending paintings both Buddhist and Bonpo, spanning several centuries — each unique, and all a pleasure to behold. It was only in 1996, however, that I had the chance to meet Professor Ernst, due to my historical and iconographic study of two portraits of Buddhist hierarchs which he purchased from a Paris dealer: the Taglung lamas, Palden Rinchen (lot 938) and Jigten Wangchuk (lot 939).

I cringed in anticipation of his attitude towards the results of my research. Both paintings had been attributed to the fourteenth century, but, in complete contradiction, my identifications of the names of the lamas revealed men who lived in the mid-sixteenth century. Would he fight the dealer for false attribution, requesting a refund since it was some two hundred years later and far less "valuable" than many fourteenth century paintings? How would he negotiate this controversy — and what if my reading was inaccurate?

Professor Ernst showed a scientist's due scepticism, then heartily accepted the more recent date and historical identifications. Accuracy was priceless for a scientist! This spurred what has become a long and fruitful research collaboration. As a scientist grounded in chemistry, Professor Ernst was fascinated not only by the forms and colors, but he personally examined many of his paintings by Raman-spectography to thoroughly analyze the pigments; he used radio-carbon analysis of cloth, wood or paper to determine accurate chronology as well as infra-red and ultra-violet photography to see beneath the painted surface for successive layers of sketches prior to application of paint, as well as color codes. He selected the paintings for the collection for their potential scientific interest as well as their aesthetic and historical criteria; the scientific research was complemented by iconographic and historical analysis which Tibetologists and art historians such as myself could contribute.

A brush with mortality in 1997 proved crucial. A motorist knocked me off my bicycle at a busy intersection and almost ran me over. I emerged shocked but only bruised. During my recovery, an Italian publisher sent me a request to write a book as an introduction to

Tibetan Art and Civilisation for general public interest. Spurred by the sense that this was a unique opportunity, I accepted, as the next time I fell from my bicycle I knew it might be the last. Professor Ernst encouraged me to overcome my hesitations concerning the magnitude of the project by offering me the opportunity to study and publish a number of masterpieces in their collection, including the fabulous fifteenth century Vajrabhairava (lot 923), his personal favorite, and the elegant Guhyasamaja and Sparshavajri (lot 926), the favorite of his wife, Magdalena. In 2018, these paintings still constitute special highlights of the Ernst collection.

In terms of cultural and historical significance, the collectors have been able to reunite elements from dispersed series of paintings. An inscription on the Kalachakra *mandala* (lot 938) in the collection states that the thirteenth abbot of Ngor monastery had a series of paintings made to honour the death of the eleventh abbot, Sonam Senge (1504-1569), and that this mandala was the eleventh in the series. An almost identical inscription is to be found on a Five *Mandala thangka* (lot 937) in the collection, also made to commemorate the eleventh abbot of Ngor. The inscription in the upper register of the Five *Mandala thangka* reads *"Tenth element of the Vajravali"*, confirming that two paintings from the series are now reunited in the Ernst Collection. These two *mandala* provide a precious historic benchmark. It is apparent that one atelier of artists was at work due to the great similarity of the palette, body proportions and robes of the historic figures as well as the distinctive pillars of the thrones.

Portraits of monks as spiritual ancestors are an important subject in Tibetan Buddhist paintings, as the monastic community reveres and seeks to emulate the predecessors. The Ernst collection has several of the earliest such *thangka* portraits, notably the portrait of a Tibetan Hierarch (lot 920), a most impressive painting due to the very large scale of the central monk, his distinctive emblem of *triratna* or the three jewels of Buddhism symbolizing the Buddha, the *dharma* and the *sangha*, held prominently to his heart. The monk is flanked by the *bodhisattva* Avalokiteshvara and the future *buddha* Maitreya, thus portraying the monk as if he were a *buddha*.

The fruits of Professor Ernst's scientific research may be exemplified by the two Taglung lama portrait *thangka* (lot 916). This is a double portrait which may be clearly attributed to late thirteenth century, due to the historic identification of the figures as the second and third abbots of the Taglung monastery. The companion portrait of the same series, representing the first abbot and his teacher, is now in the Cleveland Museum of Art, acc. no. 1987.146. Radio-carbon analysis of the painting confirmed the chronology (see Richard R. Ernst, "Science and Art: My Two Passions", ed. Antonio Sgamellotti, et al, *Science and Art: The Painted Surface*, 2014, pp. 1-27). Moreover, the pigment analysis by Professor Ernst revealed the presence of both indigo and azurite for the color blue (ibid., fig. 1.5). Varieties of indigo plants are found in the northwestern Himalayas, however the use of indigo as blue indicates the influence of Newar aesthetic traditions in early Tibetan paintings. It is quite possible that this painting was produced by an atelier comprising Newar painters working in Tibet.

The portrait of the Four Kagyu Hierarchs (lot 918) has also been identified historically by radio-carbon analysis as circa 1225, which makes this one of the earliest Tibetan monk portraits known ; as well as the use of Raman-spectography for the pigment analysis, again revealing indigo. Precise identification of these hierarchs has been challenging due to the lack of inscriptions, however, Tibetan historical and biographical literature of the period allows clarification. In this period began the custom of dedicating a thangka or sculptural portrait on the one year anniversary of the death of a high lama in the desire to fulfil the thought of the rebirth of the deceased.

As an example of such prayers for rebirth, this quotation from the prayers on the reverse of the portrait of the Taglung lama Jigten Wangchuk (lot 939) epitomises the Buddhist philosophy imbued in the paintings collected by Richard and Magdalena Ernst, offering spiritual welfare to all who behold these treasures of Tibetan civilisation:

'*Praises at the feet of Jigten Wangchuk, he who fully liberates the followers of the profound tantric path and who upholds the doctrines of tantric realization in the Land of Snows (i.e. Tibet). We pray for the benediction completely liberating all beings. At the summit of the powerful mountain where merits and wisdom unite, born of the precious tree of paradise-giving knowledge of the profound path, its branches spreading full of leaves of the multitude of perfect ritual acts, our praise to you, highest among men.*

Born from the strength of pure merit, the glory of your name covers the Ten Directions. We venerate the body of the lama, whose body is the great accumulation of good qualities. We venerate the speech of the lama, which is the liberating holy dharma without error, whose sound is the pure unobstructed lion's roar to stifle the heretic wild animals. We venerate the mind of the lama, for the mind's clear light stops the clouds of sudden illusion in the celestial realm of great joy without differentiation.

Spontaneously realizing the increase of knowledge, zealously fulfilling all desires, we venerate you for satisfying in all accordance of the power of the thought of the beings still to be liberated. Sovereign over immovable time, particularly overcoming strife in the world, we venerate you as the hero victorious in all directions over disharmony. To you whose very body is the perfection of good qualities of the five sorts of ritual acts, by our prayers and praise to you, we hope that you will reveal yourself as our lama. You who are the treasure of all virtues, wisdoms and merits, make the accumulation like the precious tree of paradise bringing to all beings a rainfall of riches, and all happiness and prosperity throughout the phenomenal world.

O, incomparable lama, may you accomplish this prayer, abandoning the illusions of the mind, may you be the power of memory guiding all beings. By all the virtuous acts placed here, may you reveal yourself in the eastern region of Kham near those who remember the dharma master and his son. May you obtain the perfect rainbow body of dharma.'

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LOT 936 (DETAIL)

LOT 910 (DETAIL)

NEPALESE PAINTING

尼泊爾繪畫

LOT 901 DETAIL

NEPALESE PAINTINGS FROM THE RICHARD R. & MAGDALENA ERNST COLLECTION

By Ian Alsop

This group of Nepalese paintings is an inclusive sampling of many of the various types of Nepalese "scroll" paintings (Newari: *paubha*). Dating from the early fourteenth through the nineteeth centuries, the paintings are a micro-sample of the history of the Nepalese *paubha*.

The earliest dated *paubha* in the collection, dated to 1443, commemorates the performance of the *lakshachaitya* ritual, where a donor family produces 100,000 small clay *chaitya* in honor of the primary Buddhist monument of the Newars, the Swayambhu chaitya (lot 914) (Pratapaditya Pal, Himalayas: An Aesthetic Adventure, California, 2003, pl 36, pp 64-65; and p280, translation by Gautama Vajracharya). In most *paubhas* of this type the myriad small clay *chaityas* are incorporated in some way into the painting itself, as is seen in this example. The hierarchical arrangement of the main figure and the assembled subsidiary figures in a flat two dimensional plane is typical of such early paintings; the formality and frontality of the composition is reinforced by the rows of miniature *stupas* of precisely the same size creating a hypnotic pattern as a background to the figures of the central *stupa* and the gods, and at the bottom, priest and donors. The central *stupa*, with its characteristic eyes, is surely is meant to represent Swayambhu. The first part of the inscription commemorates the several artists who created the painting; while not unknown in Nepalese painting, such an attribution is still relatively rare.

The *lakshachaitya* ritual is the subject of two other paintings in the Ernst collection. One, from 1644, almost two centuries after the first, is unusual in the known corpus of paintings of this type for its unique composition (lot 905). It shares with the earlier painting the convention of rows of miniature *chaityas* against a dark background, but the artist has depicted the central *stupa*—no doubt again meant to represent Swayambhu—against a stepped red background whose meaning is unclear, while the *stupa* itself is mounted on a two level plinth which seems clearly to be built of bricks. Again a Buddha is enshrined in the *stupa*, but in this case it is a relatively small depiction of Amitabha in a shrine, resembling the westernmost shrine of Swayambhu itself.

The third Lakshachaitya is dated 1822 (lot 902). Gone is the formal frontality and abstraction of the earlier two paintings, replaced by a narrative display that places the donors themselves in the field of the painting, busy at their various tasks as they create the hundred thousand miniature *chaityas* needed for the ritual. The field itself is divided between earth and sky, with the central image of Swayambhu *stupa* on its hill, but the hill is made up of the little *chaityas* interspersed with figures of Akshobhya, the Buddha of the east, while Amitabha is again shown ensconced in his shrine in the *stupa* itself. Among the host of repeated figures of Akshobhya on the hill, we find the figure of Ushnishavijaya, the goddess often associated with the *stupa* in other portrayals of the *stupa* in Nepal.

Among the oldest paintings in the Ernst collection is a depiction of the fierce and energetic deity Chandamaharoshana (lot 911), who is the rarest of the four most popular Buddhist tutelary deities ensconced in the secret shrines of the valley's Bahals. Alas the inscription is not easily legible, but it appears to have a fifteenth century date, which would be in accordance with the style. He is best known in the Western literature on Vajrayana Buddhism by one of his epithets, "Achala", "the Immovable". He is surrounded by an entourage of other tantric deities, including Hevajra and Chakrasamvara in the upper corners of his aureole; while a pack of Hindu deities look up in adoration from either side.

The tantric Buddhist pantheon is further represented in the Ernst collection by two depictions of Chakrasamvara, the most popular of the *agam* deities of the Newar Buddhists. Both paintings are both in the form of mandalas, the complex geometric diagrams showing the god at the center of his celestial palace. Both mandalas show Chakrasamvara in his usual twelve-armed, four headed form embracing his *prajna* Vajravarahi in the center of the mandala.

The earlier of the two shows a distinct resemblance to the style of the famous mandalas of the Ngor monastery of south central Tibet (lot 913). There is little doubt that the originators and masters of the school were migrant Newar artists from the

Kathmandu valley who brought their vivid coloring and careful painting technique to the monastery where they no doubt taught Tibetan students, and painted the precise, delicate and vivid mandala paintings that have been celebrated as among the greatest creations of Tibetan Buddhist art. This painting is not in the pristine condition of many of the Ngor paintings, but we can see the same geometrical composition and balanced radiating components of circles and arches. But where the Ngor paintings were exceptionally precise and fanatically detailed, this Kathmandu valley version exhibits a more relaxed drawing style. And of course the scenes of donors and priests in the bottom corners of the painting clearly identify the painting as Nepalese.

The larger and later Chakrasamvara mandala (lot 910) is probably from 1812; the first character of Nepal *Samvat* date in the inscription is indistinct, but the style would suggest this early 19th c. date (see John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, p. 286, cat 79). This painting follows the same general composition as the earlier mandala, but like the later Lakshachaitya painting in comparison to the earlier, shows a less formal and geometrical approach to the design. The ranks of deities above and below are freed from their arches, the elaborate floral patterning in the backgrounds has been reduced and the figures are less formally portrayed. Comparing the rendition of the eight great burning grounds, which form the outer ring of the mandala circle in both paintings, illustrates the differences in style.

A circa eighteenth century *paubha* of a four-armed tantric deity (lot 907), perhaps a depiction of Buddhakapala, a rare tantric deity less well-known in Nepal than Chakrasamvara and Chandamaharoshana, is an unusual depiction of a Buddhist tantric deity in the center of a natural landscape, made up of the eight burning grounds depicted in the outer circle of the two mandalas, with the horizon of two hills surmounted by snow-capped peaks in the background, below a sky with four swooping cranes.

The two other Buddhist paintings in the Ernst collection are both portrayals of forms of Avalokiteshvara. The earlier of the two portrays a mandala of the eight-armed Amoghapasha, Lord of the "unerring noose" a form of the god particularly favored in the Kathmandu valley (lot 912). Unlike the more geometrically arranged mandalas of Ngor monastery in Tibet, this mandala has specifically Nepalese traits that were not transmitted into the Newar-inspired Tibetan traditions. Of particular interest are the rows of narrative scenes above and below the main circle of the mandala, which tell the tale of the legend of this form of the god. The consecrations scenes in the bottom corners are particularly lively, as is the portrayal of a dancing Ganesh in the middle of the bottom register.

Another later painting of Avalokitesvara, dated 1779, shows the god with ten faces and eight arms (lot 903). This form, as well as its associated thousand-armed form, are both very popular in Tibet but rarer in Nepal; in this portrayal the ultimate head, a head of a Buddha, is missing. An inscription records that this portrayal of the eleven-headed god was painted by the *chitrakara* (artist) Vishvamitra Sim for Dhanavade Shakya. The painting is remarkable for its crowded composition, with the central figure only slightly larger than the host of brightly colored *bodhisattvas* who surround him in serried ranks with those below shown as overlapping. The bottommost figure is that of the Newar version of Vighnantaka Bhairava, who is held up and worshipped by a crouching white Ganesh.

Of the Brahmanical paintings in the Ernst collection, the largest and most spectacular is an enormous ca. painting honoring the great god Krishna (see lot 901). It shows the blue god is his familiar posture of blowing on his flute in the center of a temple flanked by his two wives Radha and Rukmini. The temple resembles, but is not an exact rendition of, the great stone Krishna Mandir of Durbar Square, Patan, which was built in 1637. The temple is reserved in a red field, which is surrounded by bands with red background alternating with dark blue or green; the register at the top shows the ten avatars of Vishnu—not including Krishna himself in this depiction, as he is here considered the essence of Vishnu. The next five registers are a narrative depiction of Krishna's life story, while the bottom two registers show the donors who commissioned the painting and a procession of those donors, no doubt on the

occasion of the culmination of an important ritual and the commission of this very painting. It is clear that the donors were likely royal personages, especially as two parties ride on elephants, but alas since there is no inscription we cannot be sure who is shown. The fact that some of the accompanying soldiers bear muskets with mounted bayonets would lead us to believe that the figures are from the court of the Shah kings who took over the valley from the Mallas in 1768.

A smaller painting of a similar theme gives us some clues about the circumstances that would surround the production of such a painting (lot 904). This painting also shows a temple, but it is populated by Lord Vishnu flanked by Garuda and Lakshmi. The inscription, which dates the painting to 1821, describes that the painting was consecrated on the occasion of the culmination of the performance of the *anantavrata* by Narapati Rajopadhyaya. It is very likely that a similar *vrata* (religious vow) was behind the consecration of the larger Krishna temple painting. Indeed it is said that it was Krishna who advised a devotee of the Pandava clan to perform the *vrata* to escape their troubles, and the focus of the *vrata*, Aanant Padmanabha Vishnu, is indeed Lord Krishna himself.

A delight in varied floral patterns and textile designs is a particularly attractive double-sided painting (lot 908). The painting is unusual in being painted on both sides, with one side perhaps showing Agni and the other showing Maheshvari. This was one of a set of eight paintings featuring in large format the eight directional gods (*ashtadikapala*) on one side and the eight great mothers (*Ashtamatrika*) on the other. These paintings were likely arrayed around a central statue in a shrine room for decoration and to provide protection for the god within. On both sides the deity is shown dancing underneath a tasseled curtain on a platform made up of stylized rock forms. The *dikapala* is set against a dark blue background while the *matrika* is shown against a red background. These set off the riot of patterns and designs which explode across both figures, in the floral borders, in the patterns on the curtain and tassels, and in bands of textile patterns in their dhotis and sashes. These are truly virtuoso works of decorative design, matched in no other Nepalese works of art.

The later medieval Newar sense of decoration is also at the forefront in a delightful pair of bookcovers in the Ernst collection (lot 909), which shows the *ashtamatrika* (eight mothers) or the *navadurga* (nine *durgas*) displayed along with Durga Mahisasuramardini on covers designed to protect a Durga manuscript, perhaps the Devi Mahatmya telling of the great victory of the goddess Durga over the buffalo demon, which is celebrated during Nepal's most important Hindu festival, Dasain. The figures of the goddesses are all multi-armed and each take the position of spearing the demon under her left foot with a spear held in her lower right hand. Each inhabits an elaborately decorated niche surmounted by a *torana* or gate, sharing patterned pillars with her neighbor, with an elaborate apron below flanked by lions.

The last of the Ernst collection *paubhas* is somewhat mysterious (lot 906). It shows a standing multi-headed, multi-armed god trampling an animal-faced deity, from whose navel appears a small mammal—likely a dog—on a lotus. All three have a variety of animal heads. It appears that the smaller figures in their bases include Brahma Vishnu and Shiva. The only immediately recognizable figure in this *paubha* is the Vinadhara Shiva at the center bottom, accompanied by his spouse Parvati, riding on their respective vehicles, bull and lion. It is likely that the main figure and the two figures on either side are a representation of a cosmic form of the Shaiva goddess, Shakti, perhaps a further refinement of this subject as the tantric goddess Guhyakali (see Pratapaditya Pal, *Art of the Himalayas*, New York, 1991, fig. 21, p. 57, and fig. 81, pp. 80-82). The painting is an example of the complexity of Nepalese religious iconography, and reminds us of how the tantric Hindu iconography of Nepal remains so little known to the outside world.

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901 A PAUBHA DEPICTING A KRISHNA TEMPLE
Nepal, 17th/18th Century
尼泊爾　十七／十八世紀　十萬佛塔博巴

the blue Krishna at center within a four-tiered *mandir* or temple, adorned with spired turrets, geometric designs and a golden roof, with bands of narrative panels behind depicting frolicking deities, patrons, priests and charioteers, symbolic offerings to Krishna, and an army with generals, all within a delicate foliate border

Himalayan Art Resources item no. 18357.
63 ⅜ by 92 by 92 ½ in. (161 by 236 cm)

PROVENANCE
Sotheby's New York, 19 September 1996, lot 18.

This large and spectacular *paubha* depicts a shrine to Lord Krishna set against a narrative backdrop relating stories from his life, also known as *Krishnalila*.

At center is the blue skinned Lord in his trademark saffron robes and long garland playing his flute. He is flanked by maidens bearing *vinas* or lutes and dancers holding aloft *morchals*. The towering shrine set against an imposing mountainous backdrop, is somewhat reminiscent of the Krishna Mandir at Darbar Square, Patan in Nepal. It is composed of receding tiers with receptacles bearing Vaishnava deities and is crowned by an image of Vishnu seated atop his eagle mount Garuda. The shrine is surrounded by eight registers of narrative scenes in alternating bands of red and green. At the very top are the *dasavataras* (ten avatars) of Vishnu followed by the stories of Krishna's birth, the miracles of his childhood in Vrindavana, his play with his companions on the banks of the river Yamuna, his challenge to his tyrant uncle Kamsa, the defeat of Kamsa's henchmen at the hands of Krishna and Balarama, the final overthrow of Kamsa and the anointment of Krishna's father Vasudeva as the King of Magadha. The two registers at the bottom bear detailed depictions of the donors who commissioned the painting, no doubt to mark the fulfilment of an important ritual. They are shown making lavish offerings.

Also pictured is a retinue or soldiers clad in red coats, parading with bayonets and flags picturing the long sword or *khadga*, symbolizing sovereignty, with a garland or *mala* over it. This emblem appears on the coins of the last Malla rulers of the Kathmandu valley and helps corroborate a late seventeenth/early eighteenth century date for the painting. In 1769 the Kathmandu Valley fell under the control of the Gorkhas led by Prithvi Narayan Shah who established the unified Kingdom of Nepal.

The creation of narrative scrolls, known as *vilampo*, to commemorate the performance of particular rites was a tradition known in Nepal since the early medieval period. These were usually devised in two or three registers representing Hindu or Buddhist legends depicted in a continuous narrative style, typically set against a background of alternating red and green bands as in the present painting. Natural elements like mountains or trees acted as artful scene separators. This schema was used to create murals such as the stories of Krishna seen on the walls of the Hanumandhoka Palace in Kathmandu, see Pratapaditya Pal, *The Arts of Nepal: Painting, vol. II*, Leiden, 1978, nos. 133, 134, 160 and 161. The format also appears as a background to *paubhas* such as the present lot. Certain compositional elements – the denouement of the figures, their style of dress – display a connection with Rajput painting from Central India of the same period. Compare the present lot with another *paubha* of very similar style depicting a Vishnu shrine in the collection of the Price of Wales Museum, Bombay, Ibid, no. 115.

$ 200,000-300,000

902 A PAUBHA DEPICTING LAKSHACHAITYA

Nepal, Dated by inscription to 1822

尼泊爾　1822年　十萬佛塔博巴

the *stupa* at the centre with Buddha Shakyamuni seated on a throne within, flanked by *bodhisattvas* Maitreya and Lokeshvara, eyes depicted on the *harmika*, thirteen *chatra* on a spire above and a lotus umbrella flanked by *apsaras*, myriad *chaitya* amidst blue Buddhas below, Ushnishavijaya and Five *Pancharaksa* beneath, surrounded by deities and scenes of *puja*, the donor family in the lower register flanking Manjushri, Ganesha and Mahakala, with an inscription beneath

Himalayan Art Resources item no. 18368.
32 1/16 by 23 in. (82 by 58.5 cm)

$ 8,000-12,000

903 A PAUBHA DEPICTING AVALOKITESHVARA

Nepal, Dated by inscription to 1779

尼泊爾　1779年　觀世音菩薩博巴

depicting Avalokiteshvara with eight arms and ten heads at the centre of the *mandala*, with Amitabha seated directly above, and surrounded by manifestations and deities, with Vighnantaka Bhairava supported by Ganesha below, flanked by Achala and Namasangiti and the donor family to the left and right

Himalayan Art Resources item no. 11416.
35 ½ by 28 ⅙ in. (90 by 72 cm)

This Newar *paubha,* done in the typically vibrant palette of works from the Kathmandu Valley, depicts an unusual arrangement and combination of deities all densely packed into the picture, with little space for architecture or landscape. Red Macchendranath stands to the right of the central figure surrounded by emanations in clouds, connected to his *urna*, eyes, mouth, throat, heart, hands, navel by gold lines, cf. gold lines issuing from Shrishtikanta Lokeshvara in a *paubha* formerly in the Jucker Collection, see Sotheby's New York, 28 March 2006, lot 30. The inscription below records that the present *paubha* depicting Avalokitesvara was painted by the *citrakara* (artist) Vishvamitra Sim for Dhanavade Shakya in the year corresponding to 1799. Inscriptions throughout identify each deity.

$ 30,000-50,000

904 A PAUBHA DEPICTING A VAISHNAVITE TEMPLE

Nepal, Dated by inscription to 1821

尼泊爾　1821年　毘濕奴神廟博巴

Lord Vishnu flanked by Garuda and Laksmi standing in the portals of the temple, with narrative scenes above, the donor family and the performance of *puja* below, all bound by a floral border

Himalayan Art Resources item no. 18397.
23 1/2 by 16 3/4 in. (60 by 40 cm)

The inscription states that the painting was consecrated in 1821 on the occasion of the culmination of the performance of the *anantavrata* by Narapati Rajopadhyaya.

$ 8,000-12,000

905 A PAUBHA DEPICTING LAKSHACHAITYA

Nepal, Dated by inscription to 1644

尼泊爾　1644年　十萬佛塔博巴

depicting the adoration of a brick-built *chaitya* in the Kathmandu Valley, with Amitabha Buddha seated within a niche, Sariputra and Maudgalyayana to either side holding *patra* and *khakkhara* staff, a *vajracharya* below on the left and a devotee to the right, both making offerings, with myriad *stupa* throughout, Chandra and Surya seated above, with the Five Tathagatas in the upper register, a *vajracharya* performing *homa puja* with devotees and donor family in lower registers

Himalayan Art Resources item no. 18336.
26 1/16 by 17 1/2 in. (66.5 by 44.5 cm)

Compare a Dharmadhatu *Stupa paubha* dated 1653, formerly in the Jucker Collection, see Sotheby's New York, March 28, 2006, lot 10; and compare the painting style with a ca. 1650 Abhisarika Nayika from a *ragamala* series in the Los Angeles County Museum of Art, see Pratapaditya Pal, *The Arts of Nepal: Painting*, Leiden, 1978, pl. 181.

$ 15,000-20,000

906 A PAUBHA DEPICTING GUHYAKALI

Nepal, circa 16th Century

尼泊爾　約十六世紀　古雅伽黎女神博巴

the blue multi-armed goddess in *pratyalidha* against a halo of flames, with *kartrika* and *kapala* in her principal hands, standing on a form of Shiva lying on a base with a black dog reclining on a lotus flower, deities and crowned heads beneath, charnel grounds and her multi-armed entourage around the shrine, the upper register cut, with Vinadhara Shiva and Parvati below flanked by Bhairava and Srikantha Kamakala

Himalayan Art Resources item no. 18308.
26 ¾ by 22 ¼ in. (68 by 56.5 cm)

This rare *paubha* depicts the *shakti* of Pashupatinatha, the patron deity of the Hindus of Nepal, see Pratapaditya Pal, *Art Of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, p. 80-2, and compare a 1600-50 Guhyakali in the Zimmerman Collection, ibid, p. 81. The goddess's temple is located across the Bagmati River from Pashupatinath in Kathmandu.

$ 8,000-12,000

907 A PAUBHA DEPICTING BUDDHAKAPALA

Nepal, 18th Century

尼泊爾　十八世紀　佛陀嘎巴拉金剛博巴

the dark blue deity wearing a tiger skin loin cloth in union with his consort Chitrasena, dancing on a white *kapala* resting on Shiva recumbent on a lotus, surrounded by the eight charnel grounds, Vajrasattva above and *yogini* at each corner, with the two donors below flanking dancing Vajravarahi

Himalayan Art Resources item no. 18321.
23 ¼ by 17 in. (59 by 43 cm)

$ 25,000-35,000

908 A DOUBLE-SIDED PAUBHA DEPICTING AGNI AND MAHESHVARI

Nepal, 17th/18th Century

尼泊爾　十七／十八世紀

阿耆尼及大自在天神母雙面博巴

one side of the *paubha* depicting a large figure of the red four-armed Agni wearing richly patterned *dhoti* and scarf, dancing on his *vahana* of blue and grey rams, with stylised rockwork base, and a curtain raised behind with scarves and jewelled hangings to each side; the reverse of the *paubha* depicting the white four-armed Mahesvari dressed in richly patterned skirt, scarf and blouse, dancing upon her *vahana* of recumbent oxen, on a stylised rockwork base, and a curtain raised behind with scarves and jewelled hangings to each side

Himalayan Art Resources item no. 18359 and 18360.
37 by 28 ⅜ in. (94 by 71.5 cm)

Compare a circa 1600 Nepalese double-sided Brahma *paubha* in the Museum of Fine Arts, Boston, see Pratapaditya Pal, *The Arts of Nepal: Painting*, Leiden, 1978, pl. 184. Boston has a number of paintings from the series, probably designed to depict the Astamatrika, the Eight Mother Goddesses, together with the Astadikapala, the Eight Directional Gods. The present fine and radiant example is likely to have been part of a similar series depicting the Astamatrika and Astadikapala and made to be suspended like flags high around a temple shrine, visible inside and out: the painting retains its original wood suspension rod above, while no provision is made for a weighted rod below, so the banner may hang free in space. The typical Newar palette remains as fresh and vibrant as any from this period of Kathmandu Valley painting.

$ 40,000-60,000

909 A PAIR OF WOOD AND POLYCHROME DURGA MAHISHASURAMARDINI BOOK COVERS

Nepal, Circa 17th Century

尼泊爾 約十七世紀

木彩繪牛魔屠者杜爾迦女神護經板二件

depicting ten deities from the Mahishasuramardini Durga cycle on both inner faces, each multi-armed goddess within a shrine supported by lions, a *kirtimukha torana* above and pillars topped by *yantra*
4 1/2 by 20 in. (11.5 by 51 cm)

Compare a Nepalese painted wood book cover depicting five forms of Durga Mahishasuramardini in Günter Grönbold, *Tibetische Buchdeckel*, München, 1991, p. 33, cat. no. 5; the painted covers of a Nepalese Devimahatmya manuscript in the Jucker Collection, Sotheby's New York, March 28 2006, lot 18; and similar covers in Pratapaditya Pal, *The Arts of Nepal: Volume Two: Painting*, Leiden, 1978, pl. 62.

$ 12,000-18,000

910

A PAUBHA DEPICTING A CHAKRASAMVARA MANDALA

Nepal, Circa 1812

尼泊爾　約1812年　勝樂金剛曼荼羅博巴

the sixty-two deity Chakrasamvara Mandala with twelve-armed and four-headed Chakrasamvara in union with Vajravarahi at the centre, the palace surrounded by the eight charnel grounds, with Kalachakra in union with Vishvamata to the left above, and Kapaladhara Hevajra with Nairatma to the right, Vajrayogini and Maitri Dakini to the left and right below the palace, with Vajravarahi in the centre of the lower register with the eight offering goddesses either side, and two-armed Chakrasamvara in the upper register flanked by Vajradhara, Buddhas and Chandamaharoshana

Himalayan Art Resources item no. 18351.
49 1/4 by 36 5/8 in. (126 by 93 cm)

EXHIBITED
"The Circle of Bliss: Buddhist Meditational Art", Los Angeles County Museum of Art, 5 October-11 January 2003; and Columbus Museum of Art, 6 February-9 May 2004.

LITERATURE
John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, p. 287, cat. no 79.

This monumental painting from the Kathmandu Valley represents the *mandala* of the iconic meditation deity of Nepalese Buddhism, Chakrasamvara, painted with vibrant reds, greens, blues and yellows, the typical palette of the Newar artistic tradition. Compare the composition and style of a 1777 Vasudhara *mandala* formerly in the Jucker Collection, see Sotheby's New York, March 28, 2006, lot 24. For a comprehensive discourse on the symbolism of the Chakrasmavara *mandala*, see John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, p. 286.

$ 100,000-150,000

911 A PAUBHA DEPICTING CHANDAMAHAROSHANA

Nepal, Circa 15th Century

尼泊爾　約十五世紀　偉大蹙眉者博巴

kneeling on a lotus throne with right hand holding the *khadga*, a *pasa* in the left, Buddhas seated within a halo of flames behind, *makara* and Garuda in a *torana* supported by pillars to either side, Chakrasmavara and Kapaladhara Hevajra above, with Hindu deities in adoration to the sides, and scenes below depicting the donor family and performance of *puja*

Himalayan Art Resources item no. 18337.
33 by 23 7/8 in. (84 by 58 cm)

The Buddhist deity, also known as Achala, The Immovable, is depicted in his characteristic kneeling posture with lower lip sucked in and fangs showing. Although there are a number of shrines to the deity in the Kathmandu Valley, this early *paubha* is a rare surviving representation of the deity.

A later depiction of Chandamaharoshana in union with his consort Dveshavajri, dating to around 1525-50, is in the Zimmerman Collection, see Pratapaditya Pal, *Art of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, cat. no. 38.

$ 25,000-35,000

912 A PAUBHA DEPICTING AMOGHAPASHA

Nepal, Circa 15th Century

尼泊爾　約十五世紀　不空羂索觀音菩薩博巴

the white eight-armed *bodhisattva* standing within a shrine at the center of the *mandala*, with Tara and Bhrikuti standing and Sudhanakumara and Hayagriva kneeling at either side, the Eight *Bodhisattvas* Gaganaganja, Khagarbha, Kshitigarbha, Maitreya, Manjugosha, Samantabhadra, Vajrapani, Vishkambin seated in the surrounding lotus, four *dakini* outside the lotus at the cardinal points, sixteen further deities within the palace gates, the whole set on a lotus flower ringed by multi-colored flames, deities seated in shrines amidst charnel grounds at the cardinal points, with narrative scenes above and below, seven Buddhas in the upper register including the Five Tathagatas, and Ganesha dancing to music in the lower register, the donor family either side with a *vajracharya* performing the *homa puja*

Himalayan Art Resources item no. 18346.
33 7/8 by 21 1/2 in. (86 by 54.5 cm)

PROVENANCE

Sotheby's New York, 5 December 1992, lot 32.

The *paubha* depicts the *mandala* of Amoghapasha, Lord of the Unerring Noose, a popular form of the *bodhisattva* Avalokiteshvara in the Kathmandu Valley. Rows of narrative scenes above and below relate legends of this form of the *bodhisattva*. It is likely that the painting was commissioned as part of the performance of the Buddhist *ashtami vrata* ritual, in which a devotee, or group of devotees, vows to perform a series of pilgrimages in the Kathmandu Valley over a period of one year, sometimes culminating in the ritual consecration of a *paubha,* as portrayed in the lower register of the painting.

$ 30,000-50,000

913 A PAUBHA DEPICTING A CHAKRASAMVARA MANDALA

Nepal, 16th Century

尼泊爾　約十六世紀　勝樂金剛曼荼羅博巴

blue Chakrasmavara with twelve arms and four heads standing in *alidhasana* in union with his consort Vajravarahi at the center of the *mandala* palace, with concentric circles extending to the limits of the square palace ground, filled with gods and goddesses of the cycle and divided into red, green, yellow and blue segments, surrounded by the eight charnel grounds and bound by a ring of fire, multi-armed meditational deities in the four corners, including Hevajra, Kalachakra and Buddhakapala, a *vajracharya* performing *homa puja* below left, and members of the donor family to the right

Himalayan Art Resources item no. 18348.
28 1/4 by 22 in. (72 by 56 cm)

A similar composition is seen in a Chakrasamvara *mandala* in the Los Angeles County Museum of Art, which is inscribed with a date corresponding to 1490, see Pratapaditya Pal, *Art of Nepal*, Los Angeles, 1985, p. 69, cat. no. P. 19. Compare also a 1534 Chakrasamvara mandala in the Newark Museum, see Pratapaditya Pal, *The Arts of Nepal: Painting*, Leiden, 1978, pl. 101. In both these paintings the deities in the cardinal points outside the *mandala* palace are presented in the same orientation as the viewer, in contrast to the present example where the deities in each corner face into the center from the cardinal points, in the same way as many Tibetan *mandala*. The painting appears to be a little later in style than the LACMA and Newark examples, and probably dates to the sixteenth century while adhering to the same stylistic traditions of Kathmandu Valley painting. Chakrasamvara in union with his *prajna* Vajravarahi are the most popular meditation deities of Newar Buddhist initiates, and are the principal deities of the secret *agam* shrines in many of the Kathmandu Valley Buddhist Monasteries.

$ 60,000-90,000

914

A PAUBHA DEPICTING LAKSHACHAITYA

Nepal, Dated by inscription to 1443

尼泊爾　1443年　十萬佛塔博巴

a *stupa* at the center with Shakyamuni Buddha seated on a throne within, flanked by *bodhisattvas* Vajrapani and Lokeshvara, eyes depicted on the *harmika*, thirteen *chatra* on a spire above and a lotus umbrella flanked by two *apsaras*, four figures of Vajrapani below, with deities seated in geometrically disposed niches surrounded by myriad *stupa*, seated Buddhas in the upper register, and protector deity Chaturbhuja Mahakala below, flanked by panels depicting the symbols of the *chakravartin*, the donor family worshipping to the right, and a *vajracharya* performing *homa puja* to the left

Himalayan Art Resources item no. 18345.
33 by 23 ¼ in. (84 by 59 cm)

EXHIBITED

"Himalayas: An Aesthetic Adventure", The Art Institute of Chicago, 5 April-17 August 2003; and Arthur M. Sackler Gallery, Smithsonian Institute, Washington, D.C., 18 October 2003-11 January 2004.

LITERATURE

Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 36.

Per Gautama V. Vajracharya, the inscription can be translated as follows:

(This painting) is consecrated by Hidayju. Painters are Jiva Pona, Jayata Pona, Kalyana Subha Harasu, _ rama, Jayacamda and Ja _ rama. In the year of 563 [C. E. 1443] on the first day of the bright half of Bhadra month, Magha naksatra Parigha yoga, Wednesday, this image was rendered and the ritual of Laksacaitya was performed in the reign of Jayajasamalladeva. Pious donors are the Vyanjakara family, Jasarama ... Ruparama, Lutayi, Jivacamda, and _ kuniju. With this religious merit, may the donor family receive long life, health, friendship of people, prosperity, and offerings. May it be auspicious!

Gautama V. Vajracharya "The Nepali Inscriptions", in Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 280.

This important dated *paubha* depicts the Lakshachaitya ritual where the donor family, shown kneeling in the lower register, offer one-hundred thousand (*laksha*) *stupa*, often in the form of small consecrated clay moulds, to the Swayambhu *chaitya* depicted in the center of the painting.

The *stupa* remains the most potent and venerated symbol of the Buddha, who is depicted in the painting seated within the monument itself. The inscription records the names of the six artists, belonging to the *chitrakara* caste of painters who created the majority of Buddhist and Hindu *paubha* in the Kathmandu Valley: the donors are identified as the Vyanjanakara family who are highly regarded members of another caste of Newar society responsible for the production of sweets and cookery, ibid.

Compare similar geometric composition in a later *lakshachaitya paubha* in the Zimmerman Family Collection, dated to 1510-19, offering insight into the continuum of artistic tradition in Kathmandu Valley painting, see Pratapaditya Pal, *Art of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, p. 74, cat. no. 36.

$ 150,000-250,000

LOT 916 (DETAIL)

EARLY TIBETAN BUDDHIST ART

早期西藏佛教藝術

915 A CARVED WOOD AND POLYCHROME MANUSCRIPT COVER

Tibet, 12th or early 13th Century

西藏　十二世紀或十三世紀初　木刻彩繪護經板

the inner face painted with blue Achala at the left wearing a tiger skin tied at the waist, standing with a *khadga* in his raised right hand with the left in *tarjani mudra* holding a *pasa,* stepping in *pratyalidhasana* on a lotus against a halo of flames; white Avalokiteshvara with right hand lowered in *varadamudra* and the left holding the stem of a lotus, seated in *lalitasana* on a lotus pedestal with a green cushion behind; golden Manjuvajra with red and green faces showing either side, principal hands in *humkara mudra* and holding from left the *sara*, *khadga*, *nilotpala*, *chapa*, and seated on a lotus against a red halo; red Hayagriva to the right with a horse head in the flaming hair, wearing a tiger skin around the waist, a *danda* held in the raised right hand with the left in *tarjani mudra*

Himalayan Art Resources item no. 18455.
4 ¼ by 17 in. (11 by 43 cm)

Compare the bulk, posture and jewellery of Achala and Hayagriva with tantric deities on the base of a standing Avalokiteshvara in a twelfth century *thangka*, see Steven M. Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, p. 79, cat. no. 12. Also compare a twelfth century Tibetan painted book cover depicting Manjuvajra in the Maclean Collection, see Kathryn H. Selig Brown, *Protecting Wisdom: Tibetan Book Covers from the MacLean Collection*, Munich, London, New York, 2012, p. 62, cat. 7.

$ 60,000-90,000

(REVERSE)

(FRONT)

916 A THANGKA DEPICTING TAKLUNG ABBOTS KUYELWA AND SANGYE YARJON

Tibet, Circa 1300

西藏　約1300年

達隆噶舉二祖古雅仁欽岡及三祖桑傑雅鈞唐卡

the abbot Kuyelwa on the left wearing a red patchwork robe and floral patterned cloak, with closely cropped black hair, chiseled features, slightly parted lips, a thin moustache and tuft of beard below, hands in *dharmachakra mudra*, seated on a lotus supported by a tiered and stepped snow lion throne draped with a floral textile at center, with a green patterned cushion behind against a *torana* with *viyala* and elephant to the left, male and female *kinnara* emerging from swirling oceans on the cross bar above and a *khyung* atop the golden halo, the abbot in discourse with Sangye Yarjon on the right wearing a red patchwork robe and cloak of geometric and *vajra* patterns, with similarly cropped black hair and chiseled features, but close shaven, hands in *vitarka* and *dhyana mudra*, and seated on a lotus supported by a tiered and stepped snow lion throne draped with a geometric textile at center, with a green patterned cushion behind against a *torana* with *viyala* and elephant to the right and an assembly of jewels, ritual objects and crossed fly whisks between the hierarchs, *makara* emerging from swirling oceans on the cross bar above and a *khyung* atop the golden halo, the Taklung founder Tashipel seated in *dharmachakra mudra* between and above the two abbots, with staves of multi-colored mountains above, the *bodhisattva* Vajrapani and Buddha Shakyamuni appearing from behind the mountains left and right, and shrines in the upper register with Vajradhara, Tilopa, Naropa, Marpa, Milarepa, Gampopa and Phagmodrupa, a meandering lotus below the snow lion thrones with a donor monk making offerings in the lower register, with fragmentary images of deities including blue four-armed Mahakala, blue Heruka, white Aparajita, red Vajravarahi with blue boar head protruding at left, and two unidentified red deities at right

Himalayan Art Resources item no. 18344.
20 1/2 by 16 3/4 in. (52 by 40 cm)

$ 200,000-300,000

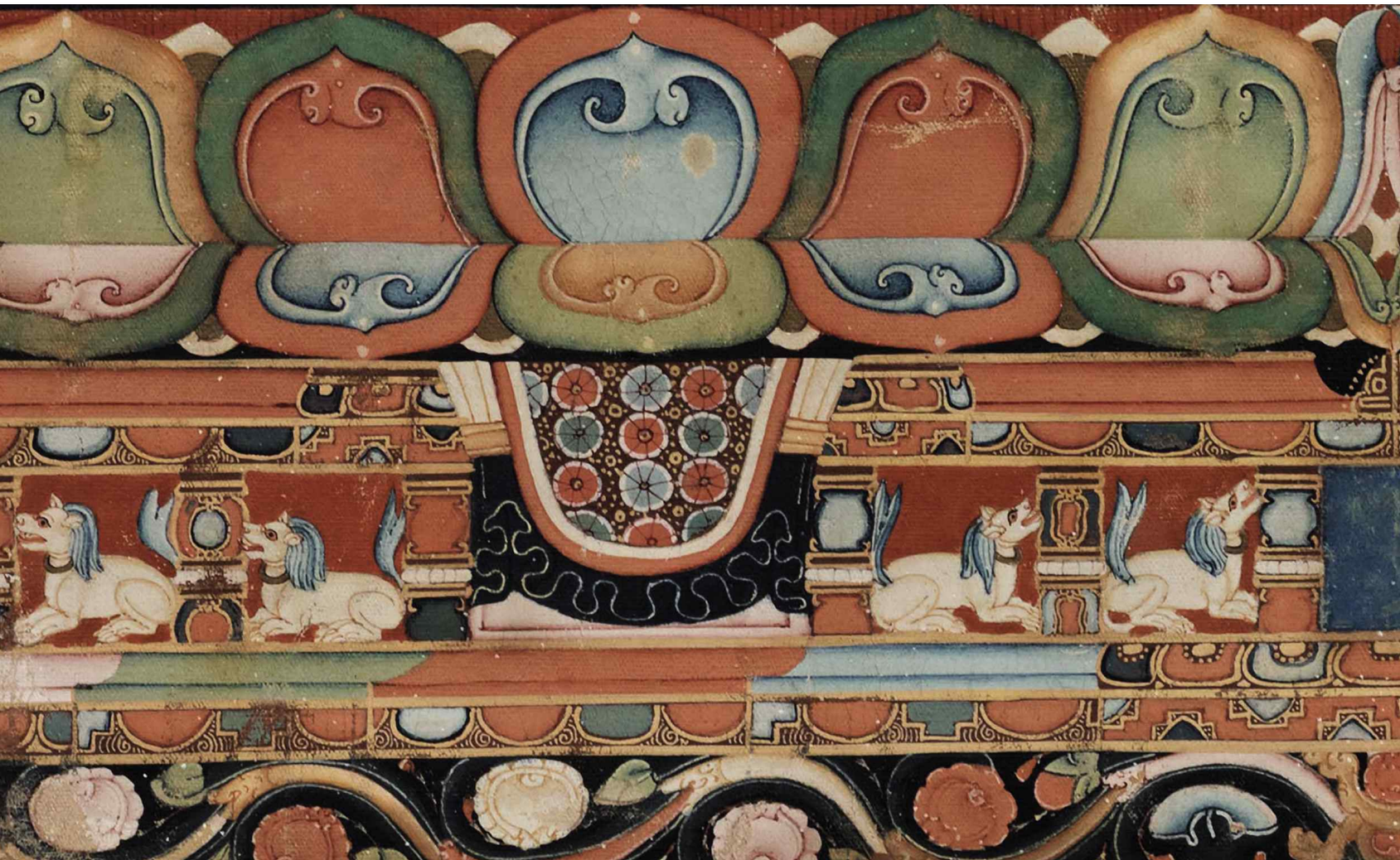
(continued)

Fig. 1 *Portrait of Two Lamas,* Tibet, *circa* 1300
© The Cleveland Museum of Art

This important *thangka* depicts Kuyelwa (1191-1236) and Sangye Yarjon (1203-1272) the second and third abbots of Taklung monastery seated in discourse at the center of the painting. The founder of the monastery Taklung Thangpa Chenpo (1142-1210), also known as Tashipel, is shown in a smaller image between and just above them. The upper register depicts their lineage with celestial progenitor Vajradhara to the left; the Indian *yogin* Tilopa (fl. late 10th-early 11th c); Tilopa's Indian disciple Naropa (956-1040); his Tibetan disciple Marpa (1012-1096); Marpa's disciple Milarepa (1040-1123); Milarepa's chief disciple Gampopa (1079-1153) and Gampopa's chief disciple Phagmotrupa (1110—1070) at the far right.

A similar painting in the Cleveland Museum of Art is almost certainly from the same series, fig 1, and depicts Phagmodrupa in discourse with the first abbot Taklung Thangpa Chenpo, see Steven M. Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, p. 114, cat. no. 26.

The present painting depicting the second and third abbots thus follows the Cleveland painting in the series. No other paintings from the set have come to light thus far, but there is a possibility that others exist, or once existed, depicting succeeding abbots of the monastery, or ones earlier in the series depicting lineage masters. Although the lamas are not identified by inscription, they may be distinguished by the lineage before them. Phagmodrupa, with his distinctive moustache and bearded cheeks, appears at the end of the upper register, cf. these features with the Cleveland portrait. Phagmodrupa's pupil Tashipel, shown between the two main figures, is also identifiable by distinctive features of moustache and three-pointed goatee, cf. ibid, p. 91, cat. no. 18. Tashipel's student Kuyelwa, who was abbot 1191-1236 is therefore identifiable as next in line and seated on the left, with the third in line Sangye Yarjon, abbot 1210-1236, to his right, cf. three *thangka* depicting Kuyalwa and Sangye Yarjon with Tashipel above, in David P. Jackson, op. cit. figs. 4.5, 4.6, 4.8.



Although verisimilitude was not a requirement in Tibetan portraiture, there is evidence that efforts were often made to preserve elements of hierarchs' physiognomical features and other physical characteristics, even in portraits created long after their deaths. Distinctive shapes of beards and moustaches are more or less reliably consistent throughout the corpus of Taklung portraits, and aid identification of individual lamas. Inscriptions on the back of the painting contain vivifying mantras, the *ye dharma* and patience creeds, and *om mani padme hum*.

The painting, in common with the Cleveland example, is defined by a vibrant palette, and subtle shading giving dimension and animation throughout. The earliest date for the painting would be 1236 when Sangye Yarjon was enthroned as abbot, but it is not known if there are, or were, any more portraits in the series of succeeding abbots that would thus indicate a later date for the series.

A tentative date of circa 1300 is ascribed in comparison with other paintings of the period. The dating is corroborated by C-14 dating that produced a result of 1268+/-50 years with a probability of 85.3%.

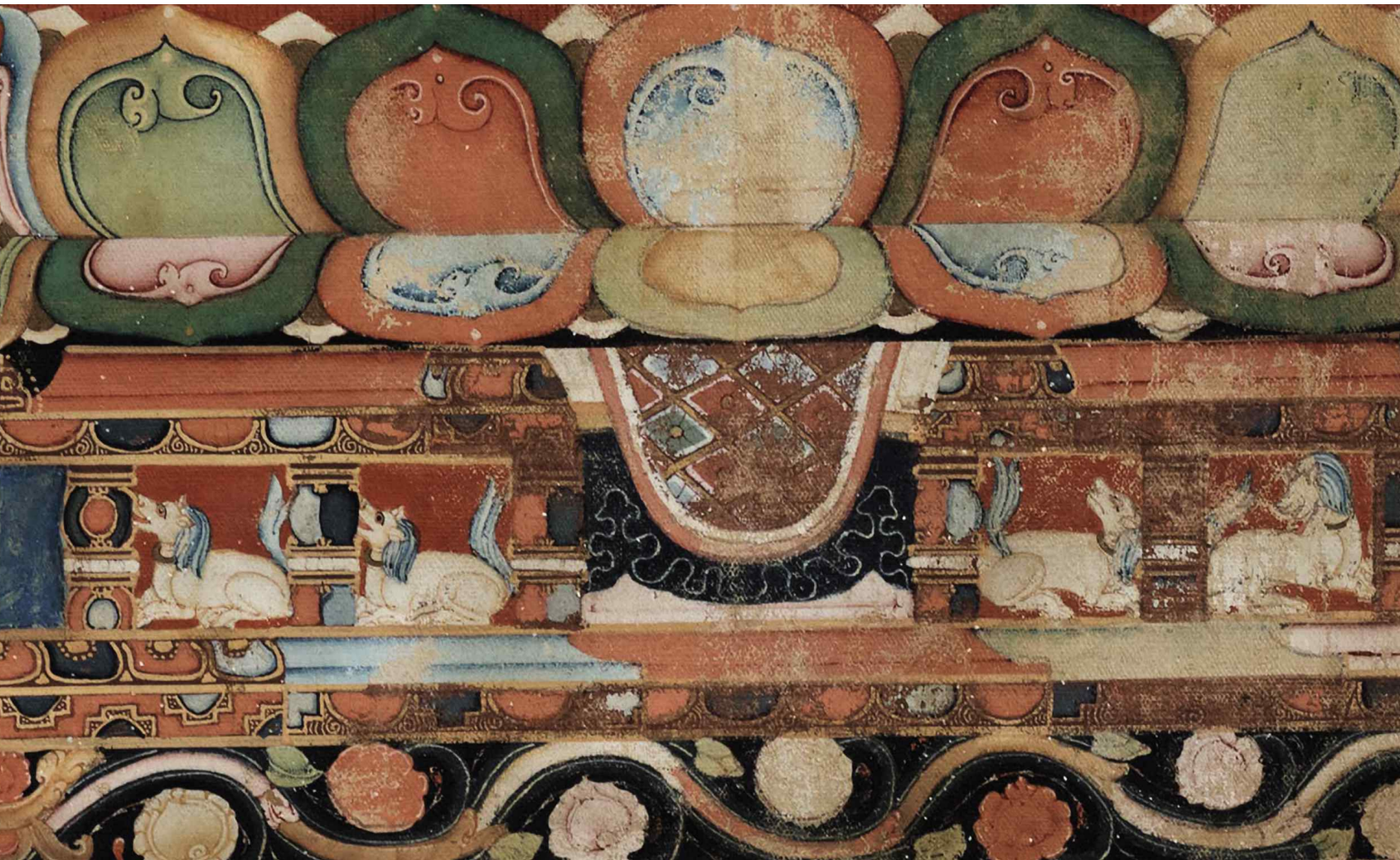
On the verso of the current lot, there are lengthy inscriptions behind the two main figures. Both inscriptions present the Tibetan precept "Patience" verse, followed by the "Ye dharma" verse, also known as the Buddhist creed. It is also referred to as the Dependent Origination *dharani*.

The "Patience" verse is said to have been spoken by Buddha Vipashyin, and is cited in Buddhist *vinaya* literature. It may be translated as follows:

The holy ascetic practice of patience is the best path to Buddhahood, thus the Buddha has said. For a monk to harm others is not virtuous practice.

The Buddhist creed may be translated as follows:

Of those phenomena which arise from causes,
Those causes have been taught by the Tathagata [Buddha]
And their cessation too, thus proclaims the Great Ascetic.



917 A CARVED AND POLYCHROME WOOD BOOK COVER

Tibet, Circa 12th Century

西藏　約十二世紀　木刻彩繪護經板

the goddess Prajnaparamita with four arms holding the *vajra* and *pustaka* in her upper right and left hands, and primary hands in *vitarka* and *dhyana mudra*, seated in *vajraparyankasana* on a lotus throne, with jewel-bearing elephants, snow lions and *kinnara* beneath, rampant *viyala* to the sides with riders clinging to their backs, a *khyung* gripping *naga* above, flanked by *makara* emerging from the swirling ocean, with *buddhas*, *bodhisattvas* and *Tathagatas* in niches to the left and right

Himalayan Art Resources item no. 18449.
8 ⅞ by 26 ¾ in. (20 by 67.9 cm)

PROVENANCE

Galerie Koller Zürich, Auktion 87/3, 25/26 Juni 1993, tafel 1, nr. 38.

This rare and unusual book cover depicts deities in shrines reminiscent of early Tibetan temple architecture. The reclining lions with paws extended forward, depicted in the center of the niches to the upper far right, lower far right and lower far left of the book cover, are in the same format as lion-headed beam ends in early Tibetan temples, such as eight or ninth century examples in the Jokhang, see Michael Henss, *The Cultural Monuments of Tibet,* Munich, London, New York, 2014, p. 48, pls. 38-40. Compare also the architecture of the niches in an eleventh or twelfth century Tibetan Prajnaparamita book cover in the Maclean Collection, see Kathryn H. Selig Brown, *Protecting Wisdom: Tibetan Book Covers from the MacLean Collection*, Munich, London, New York, 2012, p. 69, cat. 10.

$ 25,000-35,000

A MAGNIFICENT THANGKA DEPICTING FOUR KAGYU MASTERS

噶舉派四上師唐卡

Opposite: detail, lot 918, depicting Phagmotrupa

918 A THANGKA DEPICTING FOUR KAGYU MASTERS

Tibet, Circa 1225

西藏 約1225年 噶舉派四上師唐卡

dressed in monks' patchwork robes with heavy cloaks, seated in debate on lion and elephant thrones draped with patterned textiles, with ritual objects placed on the throne between them including crossed fly whisks beneath a bound manuscript and a *stupa*, Vajrasattva above flanked by two *mahasiddha*, and an Indian *pandita* flanked by two Tibetan adepts in the center

Himalayan Art Resources item no. 19826.
31 ½ by 22 ⅞ in. (80 by 55.5 cm)

EXHIBITED

"Himalayas: An Aesthetic Adventure", The Art Institute of Chicago, 5 April-17 August 2003; and Arthur M. Sackler Gallery, Smithsonian Institute, Washington, D.C., 18 October 2003-11 January 2004.

LITERATURE

Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 55
Richard R. Ernst, "Arts and Sciences: A Personal Perspective of Tibetan Painting", 2001, *Chimia* 55: pp. 900-914.
Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no.128
David Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 148, fig. 5.13

No other early Tibetan painting has come to light that depicts two masters and their disciples in this format.

Instantly recognisable is Phagmotrupa (1110—1070) in the upper right of the *thangka*, with his idiosyncratic beard and moustache. The older *guru* with grey hair to his left is likely to be Phagmotrupa's teacher Gampopa (1079-1153). David Jackson has identified the lineage depicted in the painting as Dakpo Kagyu, with the Indian *mahasiddha* Tilopa (fl. late tenth-early eleventh century) and Naropa (956-1040) to the left and right of Vajrasattva above, see David P. Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 146. Atisha (982-1054), wearing the yellow *pandita* cap with long lappets, sits with hands in *dharmachakra mudra* in the center of the painting, flanked by Marpa (1012-1096) to the left and Milarepa (1040-1123) to the right.

The lamas seated in the lower register have not been firmly identified but may represent subsequent masters in the Dakpo Kagyu tradition, with the grey-haired lama on the left as teacher of the youthful disciple on the right. Jeff Watt has tentatively identified the two masters as Gangpa Rinchen Ozer (1175-1249) and Kuyalwa Rinchen Gonpo (1191-1236), see Himalayan Art Resoucres item no. 19826.

Jackson notes that Atisha is probably represented as lineal *guru* rather than a teacher of anyone portrayed in the painting, and that Gampopa was the first Tibetan monastic in the Dakpo Kagyu tradition to combine the lineages of Atisha and Milarepa, Jackson, op. cit. The *thangka* is painted in the style commonly seen in thirteenth century Tibetan works, such as a Phagmotrupa and Disciple in a private collection, with forward facing lions and elephants between the pillars of the throne bases, a device derived from eastern Indian Pala period traditions, and the stylised rockwork beneath, ibid, p. 147.

A thirteenth century date is confirmed by Carbon 14 analysis which dates the work to 1229 +/- 61 years, ibid, p. 146.

$ 600,000-800,000

919 A CARVED AND POLYCHROME WOOD BOOK COVER

Tibet, Circa 14th Century

西藏　約十四世紀　木刻彩繪護經板

the inner face carved and painted with three trilobate shrines with lotus flower bases featuring Shakyamuni at center seated in *vajraparyankasana* with right hand in *bhumisparshamudra* flanked by a monk to his right and a *bodhisattva* to his left, *amrita* vases either side supporting Vajrapani to the left and a *vajra* to the right, with a seated monk and Shadakshari Avalokiteshvara above, the four-armed Prajnaparamita in the shrine to the left with principal hands in *dhyanamudra* and holding the *vajra* and *sutra* in her upper hands, flanked by two standing *bodhisattvas* and Manjusri above, Milarepa (1040-1123) in the shrine to the right flanked by two standing monks, a *triratna* above flanked by two *pandita* wearing red caps with long lappets, all set amongst scrolling vine and contained within a stepped rectangular border with three sets of holes drilled along the upper edge for the attachment of a veil, now missing, the outer face of the cover with *astamangala* carved and painted within a foliate background

Himalayan Art Resources item no. 18453.
9 ¾ by 27 ⅛ in. (22.2 by 69 cm)

LITERATURE

Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 98.

The inner face of this rare and unusual book cover retains the majority of its original gold and polychrome with a rich and lustrous patina of age overall, and is one of the only known to feature the great Tibetan poet and *yogin* Milarepa (1040-1123). Compare the style of a fourteenth or early fifteenth century book cover, in Kathryn H. Selig Brown, *Protecting Wisdom: Tibetan Book Covers from the MacLean Collection*, Munich, London, New York, 2012, cat. 44.

$ 40,000-60,000

A THANGKA DEPICTING AN EARLY BUDDHIST MASTER

早期佛教上師唐卡

Opposite: detail, lot 920

920

A THANGKA DEPICTING AN EARLY BUDDHIST MASTER

Tibet, Circa 1200 or 13th Century

西藏　約1200年或十三世紀　早期佛教上師唐卡

the master with closely cropped black hair, hands in *dharmachakra mudra* holding a lotus stem with a flaming *triratna*, and dressed in a red patchwork robe and cloak of golden floral patterned cloth, seated on a multi-colored lotus supported on a lion and elephant throne draped with a floral patterned altar cloth, a green cushion behind with red foliate pattern resting against a *torana* with *makara* emerging from the cosmic ocean, a halo framing the face of the lama, a diminutive kneeling Achala to the left and Amitabha to the right holding a *patra*, with the *bodhisattva* Maitreya standing to the left of the hierarch holding a *nagakesara* flower, Avalokiteshvara to the right with the stem of a white lotus, an assembly of Indian *pandita* wearing red caps, Tibetan monks and a Tibetan layman wearing a white robe in the register to the left, Tibetan monks to the right and in the registers around the halo, with Buddha, Maitreya and Indian *pandita* in the upper register, Mahakala, Vajravidarana, Shadakshari Avalokiteshvara, Vasudhara and Ganapati in the lower register, a lama in adoration with hands in *anjali mudra* and holding a lotus flower with *ratna* to the right, with offerings of conch shells, a golden *stupa*, fly whisks, fruit, seeds, jewels, *torma* and butter lamps, all within a geometric multi-colored stylised lotus petal border

Himalayan Art Resources item no. 19822.
36 1/2 by 28 1/2 in. (93 by 72 cm)

EXHIBITED

"Himalayas: An Aesthetic Adventure", The Art Institute of Chicago, 5 April-17 August 2003; and Arthur M. Sackler Gallery, Smithsonian Institute, Washington, D.C., 18 October 2003-11 January 2004.

LITERATURE

Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 62
Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 120
David Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 39, fig. 2.3

$ 800,000-1,200,000

This important *thangka* is one of the larger early paintings depicting the Tibetan masters that helped spread Buddhist doctrine during the Chidar, the "Later Diffusion" of the Buddhist faith, corresponding to the period c. 1000-1200. The figures wearing simple red cloth garments and red caps with long lappets — that fill most of the upper and left hand registers — represent the Indian *gurus* to whom the Tibetans turned in their quest for Buddhist teachings. Indian artistic influence, furthermore, is apparent throughout the painting. The principal stylistic source of early Tibetan Lama portrait paintings was the aesthetic tradition of eastern India during the Pala dynasty (ca. 750-1199), cf. the bulk, posture and flowing scarf of Mahakala with the Krodha deities depicted in an eastern Indian or Indian influenced painting of Ushnishavijaya, and the costume and posture of the *bodhisattvas* in an Amoghasiddhi, both in the Kronos Collection, see Steven M. Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, cat. nos. 4, 6, where stylistic influence from eastern India is discussed at length, ibid. pp. 32-40.

This well published painting has accumulated commentary from a number of scholars. David Jackson has suggested the *thangka* dates to ca 1200 and speculates that the Indian master Atisha (982-1054) and his closest Tibetan disciple Dromtön (1005-1064) appear within the lineage, and that the hierarch was thus a master of the Kadam school, see David P. Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 38. Dr. Pal also speculates that the *thangka* was painted ca 1200 for a Kadampa patron at the Kadam monastery of Narthang, founded in 1153, see Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 184. Amy Heller in *Tibetan Art*, Milan, 1999, p. 85, notes a similarity with a large thirteenth century inscribed portrait of Zhang ston Chos kyi bLama who was the Fifth Abbot of Narthang from 1234 to 1244, see Jane Casey Singer, "Painting in Central Tibet, ca. 950-1400", in *Artibus Asiae*, Zurich, 1994, vol. 54 1/2, pp. 87-136, fig. 24. Compare a Kadam master with hands in *dharmachakra mudra* and gazing to his right in the Michael J. and Beata McCormick Collection, see Jackson, op. cit. p. 74, Fig. 3.5. Jackson suggests that a lama holding a staff in the McCormick painting — seated in the second register down to the left, next to Shakyamuni Buddha — might be identified as Dromtön's disciple Potowa (1027-1105), who is said in some sources to have walked with a staff. Potowa's presence would indicate the painting portrays a Kadam lineage transmitted by Dromtön, ibid p. 75. A lama in the present painting — seated directly above the *makara* to the right of the master's halo — holds a staff in much the same manner and may also represent Potowa, supporting evidence for a Kadam attribution. The *triratna* on a lotus held in the master's hands is an unusual attribute, and not seen as a personal attribute elsewhere in early lineage paintings. Although the symbol commonly refers to the Buddhist trinity of Buddha, Dharma and Sangha, it may in this instance be relevant to his school and that of the lineage depicted throughout the painting. Earlier, Amy Heller had tentatively identified the master as Drigung Kyoppa Jigten Gönpo, noting similar iconography in the portrayal of the lama and emphasis on the *ratna* symbol in other Drigungpa paintings, see "A *Thang ka* Portrait of 'Bri gung rin chen dpal, 'Jig rten gsum mgon (1143-1217)" in *Journal of the International Association of Tibetan Studies* 1 (October 2005). The symbol is seen in the textile design of the robe and throne cloth of Drigung Kyoppa Jigten Gönpo in a thirteenth century painting, ibid, and Jackson, op. cit, p. 155, fig. 5.21, and features throughout a portrait of the Drigung hierarch in the Pritzker Collection, forming the structure of the throne, as well as the textile design of the throne cloth, ibid, fig. 5.25. No inscriptional evidence, however, categorically confirms the identity of the master in the present painting, or his affiliation to a particular order. His revered status, nevertheless, is without question. *Bodhisattvas* standing in adoration at either side confer a state of Buddhahood upon the master. The lama's seat is empowered and protected with mythical animals in niches below and *makara* in the *torana* above, replicating the thrones of the celestial pantheon. This richly symbolic iconographic setting illustrates the reverence in which the master was held.

921 A PAIR OF CARVED WOOD AND POLYCHROME BOOK COVERS

Tibet, 14th/15th Century

西藏　十四／十五世紀　木刻彩繪護經板

the inner faces depicting myriad Buddhas within scrolling vine issuing from an *amrita* vase at center, all painted in red and black on a gold background, with *dharmachakra* wheels within floral borders, and each Buddha identified by inscription

Himalayan Art Resources item no. 18466.
11 by 29 ¾ in. (28 by 73 cm)

Compare a similar technique on a Tibetan fourteenth or fifteenth century book cover in the Maclean Collection, see Kathryn H. Selig Brown, *Protecting Wisdom: Tibetan Book Covers from the MacLean Collection*, Munich, London, New York, 2012, p. 149. And compare two Tibetan fourteenth century gold, red and black painted covers, in David Weldon, *Guardians of the Sacred Word*, exh. cat. Rossi & Rossi at Barbara Mathes Gallery, New York, 1996, cat. nos. 25, 26.

$ 40,000-60,000

922 A THANGKA DEPICTING A MANJUSHRI MANDALA

Tibet, second half of the 14th Century

西藏　十四世紀後半　文殊菩薩曼荼羅唐卡

Dharmadhatu Vagishvara, with eight hands holding *vajra*, *ghanta*, *capa pasha*, *khadga*, *pustaka*, seated in *vajraparyankasana* in the of the two-hundred and nineteen deity mandala from the Manjushri Namasangiti Tantra, the Buddhas of the Four Directions with attendants and consorts in surrounding panels each with similar attributes to the central figure, further deities throughout the palace, all contained within a band of flames, deities above and below and a Tibetan monk officiating to the right in the lower register

Himalayan Art Resources item no. 18341.
24 ½ by 20 ½ in. (62 by 52 cm)

Compare a Buddhakapala *mandala* with the same composition of scrolling vine encircling deities in each corner, the similar style of simple shrines for deities and lineage in the upper and lower registers, and the similar officiating monk in a red robe to the right of the lower register, see David Jackson, *A Revolutionary Artist of Tibet: Khyentse Chenmo of Gongkar*, New York, 2016, p. 308, fig. no. 13.4.

Jackson identifies the Buddhakapala as a *thangka* from the Ngok tradition dating to the second half of the fourteenth century. Such close stylistic similarities with the Dharmadhatu Vagishvara mandala would suggest a similar fourteenth century date for the present painting. Compare also a fourteenth century Hevajra *mandala*, formerly in the Doris Wiener Collection, see Christie's New York, 20 March, 2012, lot 124.

The stylistic origin of the *mandala* is the Newar painting tradition, as seen in a fourteenth century Nepalese Chandra *mandala* formerly in the Jucker Collection, see Sotheby's, New York, March 29, 2006, lot 3. Compare also the floral and foliate designs in the corners of a Yuan dynasty (1279-1368) *kesi* Cosmological *mandala* based on Newar design, see James C. Y. Watt and Anne E. Wardwell, *When Silk Was Gold: Central Asian and Chinese Textiles*, New York, 1997, p. 101, cat. no. 26.

$ 100,000-150,000

A THANGKA DEPICTING EKAVIRA VAJRABHAIRAVA

獨雄大威德金剛唐卡

923 A THANGKA DEPICTING EKAVIRA VAJRABHAIRAVA
Tibet, 15th Century
西藏　十五世紀　　獨雄大威德金剛唐卡

the ithyphallic dark blue buffalo-headed deity, wearing gem-encrusted jewellery and human bone adornments, a garland of severed heads and snakes, with eight further multi-colored faces, thirty-two arms with a panoply of ritual implements held in the outstretched hands, lunging in *pratyalidha* with sixteen legs trampling birds and animals and prostrate Hindu deities, all supported by a lotus pedestal against a flaming background filled with twelve multi-armed retinue deities in *yab-yum* and Manjusri above, with Vajradhara in the upper register together with *mahasiddha*, Indian *pandita* and Tibetan lamas, Hindu deities as guardians in the side registers, including Indra on the elephant *vahana* Airavata, Vishnu, Agni, Yama, Nairrita, Varuna, Vayu, Kubera, Ganesha, Ishana, Surya, Chandra and Prithvi, a Tibetan donor monk officiating below with Yama Dharmaraja and retinue in the lower register

Himalayan Art Resources item no. 8003.
38 1/4 by 28 1/2 in. (97 by 72.5 cm)

LITERATURE

Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 80.
David Jackson, *A Revolutionary Artist of Tibet: Khyentse Chenmo of Gongkar*, New York, 2016, p. 306, fig. no. 13.2.

This dynamic *thangka* depicting the iconic meditational deity of Tibetan Buddhism remains in exceptionally fine condition, retaining the majority of its original gilded relief ornament forming the necklace pendant clasps, gem-encrusted crown elements, arm bands, bracelets and anklets: for an assessment of this painting technique, see Robert Bruce-Gardner, "Realizations: Reflections on Technique in Early Central Tibetan Painting", in Steven M. Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, pp. 193-205.

Compare the raised gold jewellery on an important early fifteenth century painting in a private collection depicting Buddha flanked by the *bodhisattvas* Avalokiteshvara and Manjushri, see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, cat. nos. 93-4, and compare the raised gold jewellery and the line of the scrollwork behind the niches of an early fifteenth century Vajrapani *thangka* in the Collection of Donald and Shelley Rubin, see Rob Linrothe and Jeff Watt, *Demonic Divine: Himalayan Art and Beyond*, New York and Chicago, 2004, p. 254, cat. no. 65.

The painting is one of the earliest representations of Ekavira Vajrabhairava with the subsidiary heads arranged in a horizontal plane with a single red wrathful face emerging from the flaming hair and the peaceful face of Manjusri above. The style, described as *zhal kor*, is developed from the arrangement in which the heads are stacked above the central buffalo face (*zhal tseg*) as seen in earlier representations of the deity associated with the Sakya, Marpa Kagyu, Jonang and Shangpa Kagyu traditions, see Jeff Watt, Himalayan Art Resources, *Vajrabhairava Faces Outline Page.* This style development is associated with the Gelukpa tradition. Indeed, a painting in the Rubin Museum of Art depicting Tsongkhapa (1357-1419), the founder of the Geluk order, displays a number of stylistic similarities to the Vajrabhairava, see David P. Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 90, fig. 3. 17. The format of niches arranged geometrically around the central figure is similar in each painting, as is the inclusion of numerous Indian *pandita* wearing yellow caps in the upper registers. The elaborate scrolling embellishment of the lotus petals on the thrones is closely comparable in both examples, as is the overall palette.

Compare also the geometric arrangement of niches, the golden jewellery of the deities and the scrolling lotus petal design on a fifteenth century painting of Tsongkhapa, Manjushri and Maitreya in the Zimmerman Family Collection, ibid, p. 92. fig. 3. 18. Stylistic similarities with these two paintings of Tsongkhapa, together with the iconographical arrangement of the heads in the manner made popular by the Gelukpa, suggests that the Vajrabhairava was probably painted for a Gelukpa patron.

Yamantaka Vajrabhairava is the fearsome manifestation of the *bodhisattva* Manjushri, the Buddhist lord of transcendent wisdom. With skull cup and flaying knife in his principal hands, the buffalo-headed deity bellows with open mouth and fangs bared, proclaiming triumph over ignorance and suffering. Multiple arms, heads and trampling legs symbolise mastery over all elements that bind sentient beings to the wheel of existence, the constant cycle of birth and death, passions, desires and fears. The bull's head signifies the deity's conquest of the buffalo-headed god Yama, the lord of death in ancient Indian mythology, thus eliminating the conceptual obstacle of death, *yama-antaka*, through the enlightened Buddhist condition of transcendent wisdom. Tibetan inscriptions along the lower edge of the painting pay homage to Vajrabhairava and his entourage, and express hopes for spiritual realisation and joy to all sentient beings, see Amy Heller, op. cit, p. 148.

$ 700,000-900,000

924 A THANGKA DEPICTING VAJRA PANJARA MAHAKALA

Tibet, Circa 15th Century

西藏　約十五世紀　金剛寶帳大黑天唐卡

the protector deity with wrathful expression and flaming beard and moustache, a writhing snake in the hair with a *vajra* finial above, wearing white bone jewellery and a golden crown and ornaments, a snake necklace entwined on itself between the feet, a tiger skin around the waist, holding the *kartrika* and *kapala* before his chest, a *gandi* staff with golden *ratna* finials resting in the crooks of his arms and a scarf billowing at either side, standing with bended knees on a black demon recumbent on an elaborate lotus pedestal, a *torana* of fire behind with black animals and ravens amongst the flames, Vajradhara and Heruka Hevajra above, Ekajati and Shri Devi below, all framed by a red scrollwork border

Himalayan Art Resources item no. 18329.
20 by 18 in. (51 by 46 cm)

Compare the elaborate lotus petal design, the scrolling vine motif on the upper surface of the lotus pedestal and the red flame tips against a scrollwork halo of a Mahavajrabhairava *mandala* in the Pritzker Collection dating to the second half of the fourteenth century, see Steven M. Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, p. 159, cat. no. 44.

Compare also the tall crown and the compact and monumental form of a circa 1500 Mahakala formerly in the Zimmerman Family Collection, see Pratapaditya Pal, *Art of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, p. 161, cat. no. 93. Compare the simple format of the painting with four attendant deities placed in the corners, and a patterned border, with a fifteenth century Tibeto-Chinese Panjaranata Mahakala in the Museum of Fine Arts Boston, see Rob Linrothe and Jeff Watt, *Demonic Divine: Himalayan Art and Beyond*, New York and Chicago, 2004, p. 64, fig. 2.16. The border design of the present example is based on classic early Ming motifs.

The rare and unusual painting would seem to date to the period between the second half of the fourteenth century of the Pritzker Mahavajrabhairava mandala and the circa 1500 date of Zimmerman Mahakala, perhaps around the middle of the fifteenth century. Panjaranata Mahakala is the wrathful emanation of Shri Hevajra who is depicted at the top of the painting, and is protector of the Hevajra tantras that are particularly popular with the Sakya order. It is possible that the painting was commissioned for a Sakya patron. For a comprehensive discourse on the meaning and function of this form of Mahakala, see Jeff Watt, Himalayan Art Resources, *Panjarnata*.

$ 40,000-60,000

925 A THANGKA DEPICTING AMITABHA IN SUKHAVATI

Tibet, Circa 1500

西藏　約1500年　極樂淨土阿彌陀佛唐卡

with hands in *dhyana mudra* holding a black *patra*, seated on a peacock throne with the *bodhisattva* Avalokiteshvara standing to the left and blue Mahasthamaprapta to the right, an elaborate foliate canopy above, a temple in each corner, with Buddhas, monks and adepts throughout, Sadaksari Avalokitesvara below the throne with Padmasambhava flanked by Buddhas and seated on a lotus emerging from a lotus pond beneath, a temple to either side, rivers running throughout, and all bound by a foliate and floral border beneath and to either side

Himalayan Art Resources item no. 18343.
36 1/4 by 28 1/4in. (92 by 72 cm)

The painting depicts Sukhavati, the Blissful Western Pure Land of Amitabha, the Buddha of Infinite Light. Compare the composition of a Sukhavati painting in the Collection of Shelley and Donald Rubin, see Marylin M. Rhie, Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, Expanded Edition, New York, 1996, p. 470, cat. no. 225. Similarities include the distribution of temple complexes that the authors speculate are the abodes of the Dharma Kings of Tibet. The lotus supporting Padmasambhava, with Sadaksari Avalokitesvara above, is featured in both paintings, as is the floral and foliate border representing the cosmic tree that supports the Pure Land. Rhie and Thurman date the Rubin example to the fourteenth or fifteenth century and identify it as one of the earliest examples of the Sukhavati theme in Tibetan *thangka* painting, ibid. The present example, dating from circa 1500, is amongst the finest of these early depictions of the Sukhavati Pure Land.

$ 80,000-120,000

A THANGKA DEPICTING GUHYASAMAJA

密集金剛唐卡

926 A THANGKA DEPICTING GUHYASAMAJA
Tibet, 15th Century
西藏 十五世紀 密集金剛唐卡

the dark blue three-headed and six-armed deity in union with his three-headed and six-armed light blue consort Sparshavajri, each holding the same array of ritual implements including *vajra*, *ghanta*, *padma*, *chakra* and *khadga*, wearing golden jewellery and seated on a lotus throne within a trilobate arch of flaming *ratna*, with Vajradhara in the upper register to the left, together with Acharya Nagarjuna, Indian *pandita* and *mahasiddha,* and Tibetan monks, six-armed retinue deities together with the Eight Great *Bodhisattvas* in the side registers, with ten six-armed *krodha* in *pratyalidha* below including Yamantaka, Prajnadrika, Hayagriva, Vighnantaka, Acala, Takkiraja, Niladanda, Mahakala, Chakravarti and Sumbharava, and Hindu deities as guardians in the lower register, including Indra on the elephant *vahana* Airavata, Vishnu, Agni, Yama, Nairrita, Varuna, Vayu, Kubera, Ganesha, Ishana, Surya, Chandra and Prithvi

Himalayan Art Resources item no. 202997.
41 1/4 by 35 1/2 in. (105 by 90 cm)

EXHIBITED
"The Circle of Bliss: Buddhist Meditational Art", Los Angeles County Museum of Art, 5 October-11 January 2003; and Columbus Museum of Art, 6 February-9 May 2004.
"Goddess: Divine Energy", Art Gallery of New South Wales, Sydney, 13 October-28 January 2006.

LITERATURE
Heather Stoddard, "Early Tibetan Paintings: Sources and Styles (11th-14th centuries AD)", in *Archives of Asian Art* 49: pp. 26-50, 1996, fig. 26
Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 97
John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, p. 439, cat. no. 135.
Jackie Menzies, ed, *Goddess: Divine Energy*, Sydney, 2006, p. 242, cat. no. 151.

The painting of the celestial couple is one of the most elegant Tibetan works from the early fifteenth century, a masterpiece of design and execution. The pure red space of the shrine serves to highlight the dynamic line of the monumental figures. Subtle blue shading gives dimension to the goddess's lithe form draped with scarves and exquisite gold jewellery. Rarely is this iconographic subject so clearly delineated, allowing the viewer to follow the contours of the bodies, the flow of the scarves, examine hands and ritual implements silhouetted against the red background, and to gaze upon the otherworldly countenance of Guhyasamaja and his consort.

The *thangka* is painted in the classic central Tibetan fifteenth century style, with the retinue and lineages arranged in geometric registers around the central shrine, cf. jewellery design, the geometric arrangement of the retinue deities in registers around the large central figure, and the shape of niches within the registers with the fifteenth century Vajrabhairava painting in the collection (see lot 923).

Like the Vajrabhairava, the Guhyasamaja may also have been commissioned for a Gelukpa patron. For a comprehensive discourse on the iconography and the importance of this painting of Guhyasamaja, see the essay by Cathleen Ann Cummings in John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, pp. 438-40.

$ 700,000-900,000

927 AN ILLUMINATED COVER AND FRONTISPIECE OF AN ASHTASAHASRIKA PRAJNAPARAMITA MANUSCRIPT

West Tibet, Guge, late 15th Century

藏西 十五世紀末古格王朝

開光八千頌般若波羅蜜多經護經板及卷首

i) the manuscript title "*Prajnaparamita* in eight thousand verses, Volume A" in raised gold script within rectangular space at the center of the cover, flanked by Shakyamuni Buddha to the left seated in *vajraparyankasana* on a snow lion throne, with Sariputra and Maudgalyayana standing at either side holding *patra* and *khakkhara,* with Tara, the Third Karmapa Rangjung Dorje, Dipamkara Buddha and Jetsun Rimpoche below, all identified by inscription, four-armed Prajnaparamita to the right of the manuscript title with hands in *dharmachakra mudra* and holding *vajra* and *pustaka* on golden lotus flowers at the shoulder, seated in *vajraparyankasana* on a snow lion throne with standing *bodhisattvas* at either side, Drungchen Choje, Maitreya, Zutön Nawangpa, and Jambhala below, all identified by inscription, with the sixteen *arhats,* the attendant Dharmatala and patron Hvashang depicted above and below the manuscript title and each identified by inscription

ii) the illuminated frontispiece with illustrations of different episodes of the Prajnaparamita text surrounding the central rectangular panel, with Buddha in the upper register narrating the story of the *bodhisattva* Sadaprarudita seeking enlightenment, his meeting with the Hindu god Indra, his encounter with a merchant's daughter, and in the lower register Sadaprarudita travelling with the daughter, her parents and maids by chariot towards Gandhavati, the paradise of *Bodhisattva* Arya Dharma, the temple courtyard showing the *bodhisattva* teaching the *dharma* and worshiping a gold and lapis lazuli Prajnaparamita text bound in a white *khatta* and placed in the upper tiers of the temple, the scenes described in captions throughout

Himalayan Art Resources item no. 18451 and 18452.
7 7/8 by 27 9/16 in. (20 by 70 cm)

EXHIBITED

"Himalayas: An Aesthetic Adventure", The Art Institute of Chicago, 5 April-17 August 2003; and Arthur M. Sackler Gallery, Smithsonian Institute, Washington, D.C., 18 October 2003-11 January 2004.

LITERATURE

Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 104

These rare illustrated components of an Ashatasahasrika Prajnaparamita manuscript epitomise the narrative style of the artistic revival at Guge in the late fifteenth century. Dr. Pal speculates that the manuscript may have been commissioned by a royal patron of Ngari, such as Queen Döndubma in the last quarter of the fifteenth century, and was almost certainly painted by one of the artists responsible for the narrative murals in the Red Temple at Tsaparang, see Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 158. The commission includes homage to at least two Tibetan religious orders with the inclusion of a Kagyu hierarch, the Third Karmapa Rangjung Dorje (1281-1339), and other hierarchs wearing yellow caps, possibly monks of the Sakya or the Gelukpa order. The figure of a lama seated with the attributes of book and sword inscribed with the name *Jetsun Rinpoche* may be the founder of the Gelukpa order, Tsongkhapa (1357-1419) according to Amy Heller, see "The Tibetan Inscriptions: Dedications, History, and Prayers", ibid., p. 290.

No other Tibetan manuscript pages depict the legend of the *bodhisattva* Sadaprarudita in such detail: the tale is narrated in the last three chapters of the Ashatasahasrika Prajnaparamita text, ibid., p. 158.

$ 40,000-60,000

928 A THANGKA DEPICTING BHAISAJYAGURU

Tibet, 16th Century

西藏 十六世紀 藥師如來唐卡

the blue Medicine Buddha holding a myrobolan in the right hand with left in *dhyana mudra* holding a black *patra*, seated in *vajraparyankasana* on a snow lion throne draped with a cloth depicting a Sakya hierarch in *dharmachakra mudra*, a *torana* with *hamsa* above, the *bodhisattva* Suryabhaskara standing to the left holding a lotus bearing the sun, and Chandrabhaskara to the right holding a lotus bearing the crescent moon, with *pandita*, lamas, officials, Buddhas and Prajnaparamita in the upper registers, the Sixteen *Bodhisattvas* surrounding the throne, Twelve Yaksha Generals below with Sakya hierarchs in debate, and Hindu deities as guardians in the lower register, including Indra on the elephant *vahana* Airavata, Vishnu, Agni, Yama, Nairrita, Varuna, Vayu, Kubera, Ganesha, Ishana, Surya, Chandra and Prithvi

Himalayan Art Resources item no. 77136.
35 ½ by 25 ¼ in. (90 by 64 cm)

The diminutive Sakya lama depicted on the throne cloth is possibly Sakya Pandita (1182-1251) holding stems of flowers supporting the book and sword, attributes usually associated with the hierarch. Compare the composition, palette, the style of the lotus petals, the throne and the lions within, the halos of a circa 1500 Sakya order *thangka* depicting Sakya Pandita and Chogyal Pakpa in the Rubin Museum of Art, see Marylin M. Rhie and Robert A. F. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, p. 295, cat. no. 89.

$ 40,000-60,000

929 A THANGKA DEPICTING PADMASAMBHAVA
Tibet, 15th Century
西藏 十五世紀 蓮花生大士唐卡

holding the *vajra* in his raised right hand, *kapala* with *ratna* in the left, with *khatvanga* resting in the crook of his arm, dressed in layers of patterned textile robes and the Nyingmapa cap with upturned lappets, seated on a lotus emerging from a lake below, his consorts either side with Mandarava on the left, Yeshe Tsogyal on the right, surrounded by his Twenty-five disciples, Guru Dragpo below holding the scorpion, and Aksobhyavajra Guhyasamaja, Hayagriva, Chakrasamvara, Heruka, Hevajra and Green Tara in the lower register, Samantabhadra Buddha and consort in the upper register, flanked by the Eight forms of Padmasambhava, Shakya Sengge, Pema Jungne, Nyima Ozer, Oddiyana Vajradhara to the left, and Loden Chogse, Sengge Dradog, Pema Gyalpo, Dorje Drolo to the right, with Amitabha and Sadaksari Lokeshvara at either side of the trilobate shrine

Himalayan Art Resources item no. 19374.
27 ½ by 16 ¾ in. (70 by 40 cm)

The composition of the trilobate arch and the depiction of the master's consorts at either side is closely comparable to the fifteenth century painting of Padmasambhava in the Victoria and Albert Museum, see Marylin M. Rhie, Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, Expanded Edition, New York, 1996, p. 174, cat. no. 48.

While the iconography of each painting is similar, the disciples and deities are arranged geometrically around the central shrine in the present example, and within scrolling vine in the V&A example. Rhie and Thurman note comparisons with fifteenth century Western Tibetan works from Guge, but conclude that the V&A painting is possibly an example of the fifteenth century Menri style of the central regions. The raised gold used in the jewellery and halos of the present example is a device often seen in central Tibetan works from at least the early thirteenth through the fifteenth century, supporting a fifteenth century attribution and provenance for the Padmasambhava: for a comprehensive discourse on the raised gold technique in early Tibetan painting, see Robert Bruce-Gardner, "Realizations: Reflections on Technique in Early Central Tibetan Painting", in Steven M. Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, pp. 193-205.

$ 60,000-90,000

930 A CARVED AND POLYCHROME WOOD BOOK COVER

Tibet, Circa 14th Century

西藏 約十四世紀　木刻彩繪護經板

the four-armed Prajnaparamita with hands in *vitarka* and *dhyana mudra*, and holding *vajra* and *pustaka* in her upper hands, seated in *vajraparyankasana* within a multi-tiered shrine, with peacocks, lions and athletes beneath, *bodhisattvas* standing at each side, elephants and *vyala* in the *torana* with *makara*, *naga* and Garuda above, surrounded by Buddhas, emblems of the *chakravartin*, mythical animals and auspicious emblems within scrolling vine, all within a foliate border with *hamsa* above and *stupa* below, holes along upper edge for the attachment of a protective veil, now missing

Himalayan Art Resources item no. 18450.
8 by 26 ½ in. (20.2 by 67.5 cm)

$ 7,000-9,000

931 A GILT-WOOD AND POLYCHROME BOOK COVER

Tibet, 14th/15th Century

西藏 十四／十五世紀

木金漆彩繪護經板

the four-armed Prajnaparamita with hands in *dhyana mudra*, and holding *vajra* and *pustaka* in her upper hands, seated in *vajraparyankasana* within an elaborate shrine, crouching lions beneath, *kinnara* and *viyala* in the *torana* with *makara*, *naga* and Garuda above, surrounded by Buddhas and mythical animals within scrolling vine, and a painted geometric patterned border
10 by 28 ½ in. (25.5 by 72.5 cm)

$ 4,000-6,000

930

931

932 A THANGKA DEPICTING MILAREPA AND SCENES FROM HIS LIFE

Tibet, 15th/16th Century

西藏 十五／十六世紀 密勒日巴生平畫傳唐卡

the *yogin* with right hand in *varada mudra* and the left in *dhyana mudra* wearing a meditation band across the shoulder beneath a pure white robe, seated in *lalitasana* on an antelope skin, a red and gold halo behind, a *pitaka* basket to his right with a *kapala* above, all within a mountain cave with two principal disciples standing either side, six adepts standing beneath beating *damaru* in their right hands and evoking the Five Long Life Sisters, Tashi Tseringma riding a snow lion, Miyo Lozangma on a tiger to the left, Ting Gyi Shal Zangma holding a *triratna* and riding an ass, Tekar Drozangma riding the dragon and Chopen Drinzangma riding a stag, all surrounding red Vajrayogini, with scenes from Milarepa's life throughout, six *yogini* flanking two meditational deities in *yab-yum* in mountains above the cave, Shakyamuni Buddha and Padmasambhava to the left and right above, and all contained within a red and gold cloud border

Himalayan Art Resources item no. 18340.
37 ¼ by 26 in. (94.5 by 66 cm)

PROVENANCE
Galerie Koller Zürich, Auktion 79/3, 24/25 Mai 1991, tafel 6, nr. 175.

This rare and important *thangka* depicts the mystical life of Tibets's most revered *yogin* Milarepa (1040-1123). The painting remains one of the earliest known *thangkas* where episodes of his life story are freely arranged in the landscape around him, together with deities and historical personages; compare a ca. 1500 Western Tibetan example in the Los Angeles County Museum of Art where individual scenes are compartmented around the central image of the yogin, see Pratapaditya Pal, *Art of Tibet*, Los Angeles, 1983, p. 149, cat. P. 14.

Although Milarepa is a progenitor of the Kagyu lineage, he is perceived by Tibetans of all orders as the archetypal *yogin* and is held in the highest esteem for his heroic quest for knowledge. In his youth he mastered the arts of black magic but became disillusioned by destructive practises and resolved to seek the *dharma*. His first Buddhist teacher was unable to impart effective instruction and referred him to a man called Marpa from Wheat Valley in Lhodrak.

His trials while apprenticed to Marpa (1012-1096) are legendary. Frustrated by his lack of progress and unable to understand why Marpa seemed to be withholding teachings Milarepa give up and left on several occasions. Finding no satisfaction elsewhere he always returned, and for his persistence he was finally granted the teachings he sought. Milarepa had suffered greatly during his training, yet once enlightened he achieved a sublime perception.

$ 80,000-120,000

933

A THANGKA DEPICTING MAHASIDDHA DAMARUPA AND AVADHUTIPA

Tibet, 16th Century

西藏 十六世紀

大成就者札瑪如巴及阿瓦度帝巴唐卡

the *mahasiddha* Damarupa to the left, holding the *damaru* and *kapala* and in discourse with the *mahasiddha* Avadhutipa, both seated on a lotus throne with snow lions beneath, and surrounded by teachers and adepts of the Sakya Ngorpa Lamdre lineage, two forms of Chakrasamvara above and Chaturbhuja Mahakala below

Himalayan Art Resources item no. 18332.
25 1/4 by 21 1/8 in. (64 by 53.6 cm)

For another painting in the same series, depicting the Indian teacher Gayadhara and the Tibetan translator Drogmi Lotsawa, see Jeff Watt, Himalayan Art Resources item no. 18330.

Compare a fifteenth or early sixteenth century *thangka* of Tilopa and Naropa, formerly in the collection of Doris Wiener, see Marylin M. Rhie, Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, Expanded Edition, New York, 1996, p. 426, cat. no. 179, where the authors note that this format, of two adepts appearing together on a throne and surrounded by lineage masters, became a popular theme in late fifteenth and early sixteenth century *thangka* painting.

Compare also another example of the genre in the Zimmerman Family Collection, see Pratapaditya Pal, *Art of the Himalayas*, New York, 1991, cat. no 95.

$ 60,000-90,000

934

A THANGKA DEPICTING AMITABHA

Tibet, 16th Century

西藏 十六 世紀　阿彌陀佛唐卡

the Buddha Amitabha dressed in multi-colored robes, with hands in *dhyana mudra* and holding a black *patra*, seated in *vajraparyankasana* on a peacock throne with *chatra* above, the *bodhisattva* Lokeshvara standing to the left and Vajrapani to the right, seated Buddhas in vertical registers to the left and right of the throne, and multiple images of Shadaksari Avalokiteshvara in registers surrounding throughout, a donor family in the lower left

Himalayan Art Resources item no. 77079.
30 ⅝ by 24 ⅞ in. (78 by 63 cm)

Compare the use of a vibrant palette against the dark blue background, the textile designs and the geometry of sixteenth century central Tibetan works of the Sakya order, see Marylin M. Rhie and Robert A. F. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, pp. 286-97, cat. nos. 85-91.

$ 60,000-90,000

935 A RED LACQUERED-WOOD BOOK COVER
China, Ming Dynasty (1368-1644), Yongle period (1403-1424), Circa 1410
明永樂約1410年　木朱漆描金護經板

with the central panel of the outer face decorated with scrolling lotus vine issuing from the mouth of an *amrita* vase tied with flowing scarves and supporting a flaming *triratna*, with lotus flowers either side bearing Auspicious Emblems including a flaming wheel of the law, a victory banner, two fishes and a treasure vase, all contained within a border of lotus petals and edged with running scrollwork, with inscriptions in Chinese and Tibetan within a cartouche on the inner face, and the ends decorated with classic scrolling vine and *kirtimukha* lion faces

Himalayan Art Resources item no. 18454.
10 1/2 by 28 7/8 in. (27 by 73 cm)

The book cover is decorated in the *qiangjin* technique developed in China in the Song period (960-1279) in which a design is finely incised into the lacquer and leaf or powdered gold is then rubbed into the pattern. The cover comes from a set of the 108 volumes of the Tibetan Kanjur commissioned by the Yongle emperor in 1410, and was the first xylographic edition of the Tibetan canon to be printed in Beijing, see Heather Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, p. 55.

It is recorded in the annals of the early Ming dynasty, *Mingshi Lu,* that Kundrepa, abbot of the Tibetan monastery of Sakya, visited the Yongle emperor's court between 1413 and 1414 and was presented with Buddhist texts, *zangjing*, on two occasions, *ibid.*, p. 55. It is likely that this exquisite example was part of the imperial bequest to the Sakya abbot.

It is said that the covers of other sets of texts bequeathed during the Yongle period were not as elaborately decorated, such as the volumes presented to Shakya Yeshe (1354-1435) who was in China from 1415 to 1416: for similar examples and further discourse on the history of imperial bequests of sets of the Kanjur during the Yongle period, see Kathryn H. Selig Brown, *Protecting Wisdom: Tibetan Book Covers from the MacLean Collection*, Munich, London, New York, 2012, p. 199. Compare also the red and gold lacquered *qiangjin* book covers in the Florence and Herbert Irving Collection at The Metropolitan Museum of Art, see James C.Y. Watt and Denise Patry Leidy, *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, New York, 2005, p. 56, pl. 22.

$ 20,000-30,000

A THANGKA DEPICTING BUDDHA SHAKYAMUNI WITH ARHATS

釋迦牟尼佛及羅漢唐卡

936 A THANGKA DEPICTING BUDDHA SHAKYAMUNI WITH ARHATS

Tibet, 16th Century

西藏 十六世紀 釋迦牟尼佛及羅漢唐卡

in four rectangular sections with a golden Buddha in the upper left panel, his hands in *dharmachakra mudra,* and wearing a floral patterned red patchwork robe, seated in *vajraparyankasana* on a lotus flower emerging from the churning ocean filled with *naga*, *makara* and mythological sea creatures, with adepts, deities and auspicious emblems surrounding the ocean, monks in the clouds to the left and the Tushita heaven in clouds to the right, *chatra* above flanked by *apsaras* and adorants; an adjacent panel to the right with an *arhat,* possibly Ajita with head covered with cloth from his voluminous patchwork robe, seated in meditation on a throne set in mountainous landscape and flanked by attendant monks, another *arhat* below, possibly Kalika seated on cushions with a red and blue *pitaka* basket to his left and surrounded by a Lokapala, attendants and mythical animals; a further panel below right with an *arhat,* possibly Chudapapanthaka, offering a cloth to the Buddha seated on a peacock feather cushion, his sandals on a rocky outcrop before him, with an *arhat* seated on a throne below, possibly Nagasena holding a jewelled staff; and a further panel to the left with an *arhat* seated on a throne, possibly Rahula holding a scarf and with a crown supported by an attendant to his side, another *arhat* seated below, possibly Pindola Bharadvaja being offered a *patra* by an attendant and surrounded by white elephants

Himalayan Art Resources item no. 19841.
33 1/2 by 25 1/2 in. (85 by 65 cm)

EXHIBITED

"Himalayas: An Aesthetic Adventure", The Art Institute of Chicago, 5 April-17 August 2003; Arthur M. Sackler Gallery, Smithsonian Institute, Washington, D.C., 18 October 2003-11 January 2004

LITERATURE

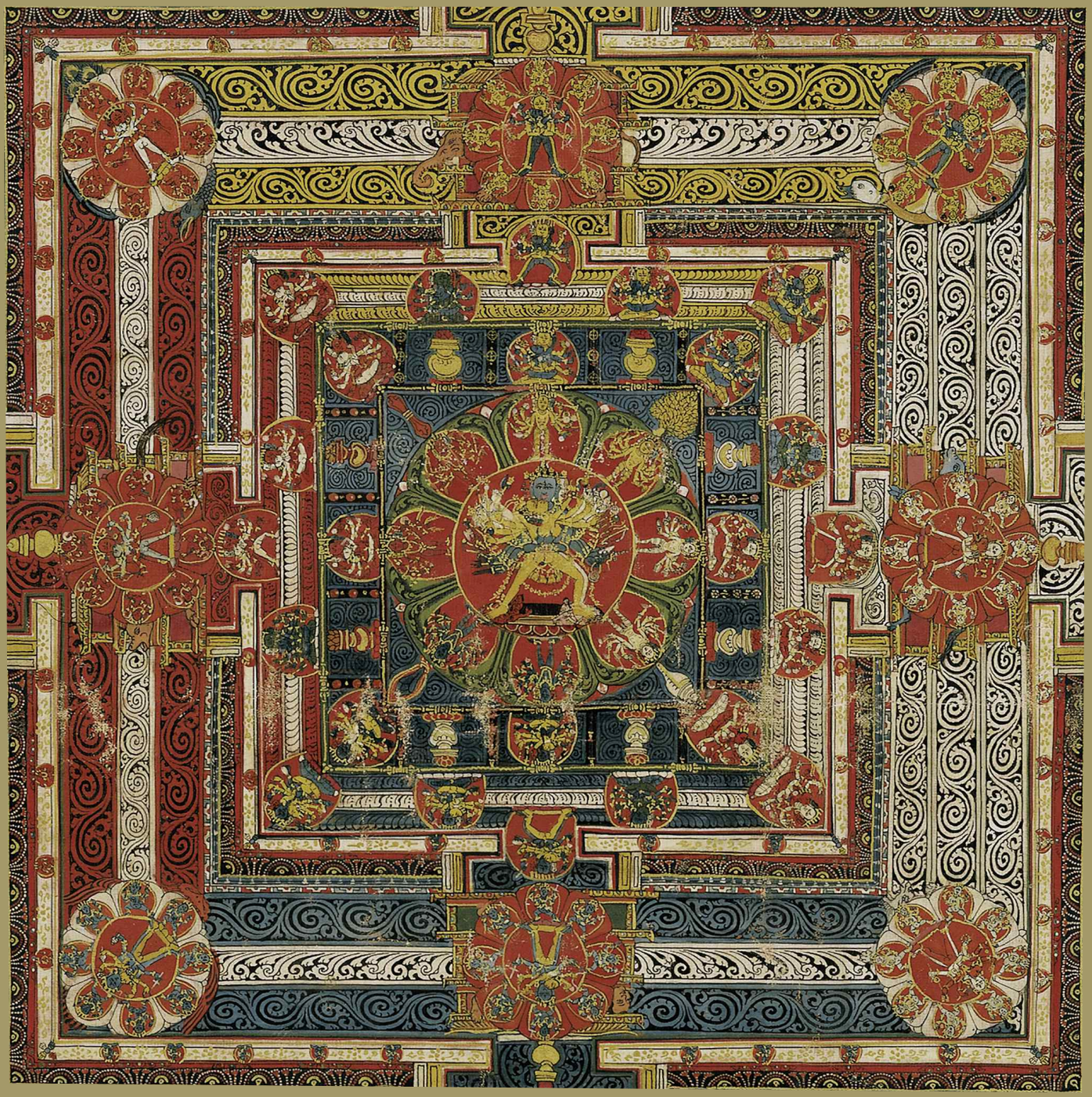
Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 169

The painting's format of four equal rectangular panels separated by thin red borders is unusual. It may be assumed that the *thangka* is one of a series depicting the remaining ten *arhats* together with the attendant Dharmatala and the patron Hvashang, and the Four Guardians of the Directions, Vaishravana, Virupaksha, Dhritarashtra and Virudhaka. A different manifestation of the Buddha may also have been included in the composition of each. This painting seems to be the only one of the series to come to light thus far, and indeed one of the only Tibetan *thangka* in this four panel format. However three from a series of *arhat* paintings in the Rubin Museum of Art consist of two vertically arranged panels within thin red borders that feature a single *arhat* in each; see Marylin M. Rhie and Robert A. F. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, pp. 167-8, pls 17-8, p. 229, pl. 50; see also a *thangka* in the Newark Museum divided equally into two segments, each depicting one *arhat* with attendants, in Pratapaditya Pal, *Tibet: Tradition and Change*, Albuquerque, 1997, p. 12, pl. 6.

$ 100,000-150,000

TWO MANDALAS FROM A VAJRAVALI SERIES

系列曼陀羅兩幅



The two following paintings (lots 937 and 938) were commissioned in memory of the eleventh Abbot of Ngor monastery, Sengye Senge (1505-1569) by Drangti Namkha Palzang (1535-1602), who would become the thirteenth Abbot of Ngor; see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet 600-2000 A. D.*, Milan, 1999, p. 150.

The paintings are the tenth and eleventh in a series of *mandala* depicting deities from the Vajravali meditational system according to the Indian *pandita* Abhayakara Gupta: three other paintings from the series survive, see Jeff Watt, Himalayan Art Resources item no. 59875.

The second painting of the series, formerly in the Doris Wiener Collection, depicts the *mandala* of Hevajra; see Christie's New York, 20 March 2012, lot 131. The twelfth painting in the series depicts the Dharmadhatuvagishvara *mandala*, see Detlef-Ingo Lauf, *Secret Revelations of Tibetan Thangkas*, Freiburg im Breisgau, 1976, pl. 26. Another *mandala* from the series in a private collection illustrates the cycle of Vajrayogini, Watt, op. cit.

The set is likely to have been painted around 1570, following the demise of Sengye Senge. Ngor monastery has a long history of producing sets of Vajravali mandalas, beginning shortly after its foundation in 1429 when Kunga Zangpo (1387-1456) commissioned a series in honour of his teacher Saszang Phagpa, see David Jackson, *A History of Tibetan Painting*, Vienna, 1996, p. 82.

For a comprehensive discourse on the symbolism of the *mandala* of Kalachakra, see John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, pp. 483-6, cat. no. 148.

Per Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet 600-2000 A. D.*, Milan, 1999, p. 150, the upper Tibetan inscription on lot 937 identifies the series and can be translated as follows:

"[The] tenth of the paintings of the (Vajra)vali"

The lower Tibetan inscription identifies the patron and his *guru*:

Made in reverent homage by Drangti Panchen Namkai Palzang to honour the memory of Vajradhara Sangye Senge".

LOT 938 (DETAIL)

LOT 937 (DETAIL)

LOT 937 (DETAIL)

937

A THANGKA DEPICTING THE MANDALAS OF BUDDHAKAPALA AND CHRITRASENA, BUDDHAKAPALA, MAHAMAYA, YOGAMBARA AND JNANADAKINI

Tibet, Circa 1570

西藏 約1570年　五尊曼荼羅唐卡

depicting the twenty-five deity *mandala* of Buddhakapala and consort Chitrasena on the upper left, the nine deity Buddhakapala *mandala* upper right, the fifty-seven deity Yogambara *mandala* lower left, the thirteen deity Jnanadakini *mandala* lower right, the five deity Mahamaya *mandala* in the center flanked by Ngorchen Kunga Zangpo on the left and Jangsem Lodro Rinchen on the right, the eight cemeteries interspersed between the mandalas, and with Tibetan inscriptions above and below the composition

Himalayan Art Resources item no. 59864.
21 1/2 by 18 7/8 in. (55 by 48 cm)

PROVENANCE

Sotheby's New York, 2 June 1992, lot 41.

EXHIBITED

"The Circle of Bliss: Buddhist Meditational Art", Los Angeles County Museum of Art, 5 October-11 January 2003; and Columbus Museum of Art, 6 February-9 May 2004.

LITERATURE

Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 91.
John C. Huntington and Dinah Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, p. 324, cat. no 90.

$ 250,000-350,000

938 A THANGKA DEPICTING A KALACHAKRA MANDALA
Tibet, Circa 1570
西藏 約1570年　時輪金剛曼荼羅唐卡

depicting the six-hundred and thirty-four deity mandala of Kalachakra within a circle depicting the charnel grounds, with Vajradhara, Sahaja Kalachakra and nine Shambala kings in the upper register, Indian masters, Shambala kings and *mahasiddha* in the upper corners and Tibetan masters in the lower corners, with Tibetan teachers and the *chakravartin* symbols in the lower register

Himalayan Art Resources item no. 202984.
21 1/2 by 19 1/2 in. (54.6 by 49.5 cm)

PROVENANCE
Private European Collection.
Sotheby's New York, 25 March 1999, lot 82.

EXHIBITED
"Wisdom and Compassion: The Sacred Art of Tibet", Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 9 May-25 August 1996; Fundacio "la Caixa", Barcelona, 1 October 1996-14 January 1997; Tobu Museum of Art, Tokyo, February-April 1997; The Yamaguchi Prefectural Museum of Art, Yamaguchi City, May-July 1997; Chiba City Museum of Art, Chiba City, August-September 1997.
"The Circle of Bliss: Buddhist Meditational Art", Los Angeles County Museum of Art, 5 October-11 January 2003; and Columbus Museum of Art, 6 February-9 May 2004.

LITERATURE
Marylin M. Rhie, Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, Expanded Edition, New York, 1996, p. 481, cat. no. 237.
John Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art,* Chicago, 2003, cat. no. 148.
David Jackson, *A Revolutionary Artist of Tibet: Khyentse Chenmo of Gongkar*, New York, 2016, p. 312, fig. 13.8.

$ 500,000-700,000

939 A THANGKA DEPICTING JIGTEN WANGCHUK

Tibet, 16th Century

西藏 十六世紀 凡夫旺秋唐卡

the Taglung lama wearing a gold-patterned red robe beneath a yellow cloak and a cap with upturned lappets, hands in *dharmachakra mudra*, seated in *vajraparyankasana* on a lion throne, with cushions behind within a halo, set against multi-colored stylised mountains, surrounded by Kagyu Taglung lineage including, Marpa and Tilopa, Vajradhara, Gonpo Yeshe at center, Naropa, Milarepa, Gampopa in the upper register, with Sharmapas in the register to the right, with Khardrung Sonam Tashi Pelzangpo in the lower register flanked by Tsokyedo and Sakyong Tashi Pelzangpo to his left, and Radnakaru and Mengyelpo to his right, the reverse with an inscription in red within a *stupa*

Himalayan Art Resources item no. 18353.
14 1/2 by 11 1/2 in. (37 by 29 cm)

LITERATURE
Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 104.
David Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 131, fig. 4.21.

Jigten Wangchuk (1454-1532) was abbot of the Kagyu Taglung branch monastery of Riwoche in Kham, but is principally renowned as a teacher, and notably for the transmission of the Kalachakra to Eighth Gyalwa Karmapa, Mikyo Dorje (1507-1554), see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, p. 196.

The format of the painting, with the large central enthroned image of the master against a background of stylised multi-colored mountain staves, and surrounded by Taglung lineage, is based on the Taglung portraits of the thirteenth and fourteenth centuries, see Jane Casey Singer, 'Taklung Painting' in Jane Casey Singer and Philip Denwood, eds, *Tibetan Art: Towards a Definition of Style*, London, 1997, pp. 52-67: the dates of Jigten Wangchuk preclude an attribution of the painting earlier than mid-sixteenth century. Heller suggests this *thangka*, together with the portrait of Palden Rinchen in the following lot, may have been done in the traditional style to accompany an existing series of portraits from the earlier period, Heller, *op. cit*.

The Tibetan inscription at verso may be translated as follows:

Praises at the feet of 'igten Wangchuk, he who fully liberates the followers of the profound tantric path and who upholds the doctrines of tantric realization in the Land of Snows. We pray for the benediction completely liberating all sentient beings. At the summit of the powerful mountain where merits and wisdom unite, born of the precious tree of paradise-giving knowledge of the profound path, its branches spreading full of leaves of the multitude of perfect ritual acts, our praise to you, hightest among men.

Born from the strength of pure merit, the glory of your name covers the ten directions. We venerate the body of the lama, whose body is the great accumulation of good qualities. We venerate the speech of the lama which is the liberating holy dharma without error, whose sound is the pure unobstructed lion's roar to stifle the heretic wild animals. We venerate the mind of the lama, for the mind's clear light stops the clouds of sudden illusion in the celestial realm of great joy without differentiation.

Spontaneously realizing the increase of knowledge, zealously fulfilling all desires, we venerate you for satisfying all in accordance with the power of the thought of the beings still to be liberated.

Sovereign over immovable time, particularly overcoming strife in the world, we venerate you as the hero victorious in all directions over disharmony.

To you whose very body is the prefection of good qualities of the five sorts of ritual acts, by our prayers and praise to you, we hope that you will reveal yourself as our lama.

You who are the treasure of all virtues, wisdom and merits, make the accumulation like the precious tree of paradise bringing to all beings a rainfall of riches and all happiness and prosperity throughout the phenomenal world. (NB: "Jigten Wangchuk" means "the powerful riches of the phenomenal world", so this is a special way of imploring the lama).

O, incomparable lama, may you accomplish this prayer, abandoning the illusions of the mind, may you be the power of memory guiding all beings. By all the virtuous acts placed here may you reveal yourself in the eastern region Kham near those who remember, the Dharma master and his son. May you obtain the perfect rainbow body of Dharma.

$ 60,000-90,000

(REVERSE)

940 A THANGKA DEPICTING PALDEN RINCHEN

Tibet, 16th Century

西藏 十六世紀 帕登仁千唐卡

the Taglung lama wearing layers of gold-patterned red robes and a cap with upturned lappets, right hand raised in *abhaya mudra*, the left in *dhyana mudra*, seated in *vajraparyankasana* on a lion throne, with cushions behind within a halo, set against multi-colored stylised mountains, and surrounded by Kagyu Taglung lineage including Milarepa and Vajradhara, Tashipel at center above, Naropa to his left with Marpa and Gampopa to the right, the third black hat Karmapa Rangyung Dorje in the register to the right, Phagmotrupa at the top of the register to the left, above Sangye Nomwa, and blue Buddhakapala in union with his red *prajna* Vishvasukha Matri, with Vajravidarana to the left below, and Ushnishavijaya, Sitatapatra, Amritakundalin, Pita Jambhala, Krishna Jambhala to the right, the reverse with an inscription in red within a *stupa*

Himalayan Art Resources item no. 18354.
14 ½ by 11 ½ in. (37 by 29 cm)

LITERATURE
Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 103.

The format of the painting, with the large central enthroned image of the master against a background of stylised multi-colored mountain staves, and surrounded by Taglung lineage, is based on the Taglung portraits of the thirteenth and fourteenth centuries, see Jane Casey Singer, 'Taklung Painting' in Jane Casey Singer and Philip Denwood, eds, *Tibetan Art: Towards a Definition of Style*, London, 1997, pp. 52-67.

Amy Heller suggests this *thangka*, together with the portrait of Jigten Wangchuk in the preceeding lot, may have been done in the traditional style to accompany an existing series of portraits from the earlier period, see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, p. 196.

The Tibetan inscription at verso may be translated as follows:

Salutations to the Precious Guru, Precious Guru, hum, master of meditation.

We venerate you Palden Rinchen, the protector of sentient beings, both living and dead, you who are the best captain of liberation in the ocean of Samsara.

I pray for the blessing of merciful meditation.

Born from the realm of great precious merits, by the great bliss, strength transforms to infallible wisdom. Protector of being, born from the three lands of great liberation of Dharma, we praise your body which is a precious jewel, transformed into spontaneous infallible wisdom. You are the most compassionate of all, the yogin bissfully maintaining the lineage of teachings with nine perfections.

Salutations to the best name of Ratnaguru, incomparable master of compassion and master of the power to fulfill all wishes and all needs, who appeases all the difficulties of human life. I bow at the feet of the best-born lama.

As for your precious speech, it has the sixty melodious tones to teach the infallible path of enlightenment, and it is famous as the best path, holy in its sanctity.

As for the precious mind of the best protector of beings, it is perfectly pure, kept like a treasure of compassion, full of the constant thought of what is beneficial for others. I bow to the mind of the lama which is ultimate bliss. Giving utmost respect to the glory of the body, speech and mind, I bow. Entirely appeasing all obstactles of the three poisons, I pray for the blessing by the lama's body, speech and mind.

By the merits of making this offering (i.e. the thangka) *and praises* (i.e. the dedicatory prayer), *may the glory of the accomplished lineage increase and by precious retribution of the share of karma, may we reach the insight of wisdom. We make these words of prayer to never be separated from the incomparable lama, the holy precious master. May this purify the mind of all illusions and may there be the power of guiding all beings. May there be blessing with the pure realization of this thangka and prayer as a support of complete good qualities. May it be the best support for bringing happiness for the cherished dharma master, he who penetrates the meaning of the union of the two truths, wisdom and compassion.*

$ 60,000-90,000

(REVERSE)

941 A THANGKA DEPICTING MYSTIC MASTER HUMKARA

Tibet, Circa 1600

西藏 約1600年 吽嘎拉尊者唐卡

the master adorned with bone jewellery and a flower garland crown, black hair drawn up through a *triratna* symbol topped with a sun and crescent moon, wearing a pink *dhoti* and flowing green scarf, holding *vajra* and *kapala* and seated on an antelope skin placed on a rocky outcrop within a charnel ground, a stupa and a tree with Ganapati in the branches to the right, Namkay Nyingpo wearing a *pandita* cap seated on a yellow cushion beneath, with deities in *yab-yum* seated on a recumbent Ganapati, and *nagaraja* emerging from waters below with a dancing blue attendant deity

Himalayan Art Resources item no. 19843.
11 ½ by 9 ½ in. (29.5 by 24.5 cm)

EXHIBITED
"Himalayas: An Aesthetic Adventure", The Art Institute of Chicago, 5 April-17 August 2003; and Arthur M. Sackler Gallery, Smithsonian Institute, Washington, D.C., 18 October 2003-11 January 2004.

LITERATURE
Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 172.

A dedicatory inscription in gold along the lower edge of this rare and unusual *thangka* is a eulogy to the master Vajrahumkara by the donor Drag Palde. The Tibetan inscription can be translated as follows:

"*Through meditating on the glorious pure body of realization [of Vajrahumkara], Drag Palde transformed hatred by the pure mirror of wisdom. Praise to the strength of exceptional spiritual accomplishments by the yogi Drag Palde. who received the thoughts and knowledge of the knowledge-holder Vajrahumkara*."

According to the Nyingma tradition, Humkara was a Dzogchen lineage holder who was born in Nepal and a contemporary of the eighth-century saint Padmasambhava, see Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 260.

The charnel field to the left of Humkara is identified by inscription as Silway Tsal, one of the Eight Cremation Grounds, and a further inscription identifies the *pandita* below as Namkay Nyingpo, one of the twenty-five disciples of Padmasambhava who is said to have meditated in the Silway Tsal cemetery, see Amy Heller, "The Tibetan Inscriptions: Dedications, History, and Prayers" in *ibid.*, p. 294. The reverse of the painting is inscribed with a series of mantra and the Buddhist Creed within a *stupa*, followed by a ritual description of Humkara as he appears on the front of the painting, seated on an animal skin and holding the *vajra* and *kapala*. The dedication includes a prayer that the practitioner may achieve spiritual union with Humkara, written in verse that reads as if Humkara is the practitioner's actual teacher, *ibid.*. The verses conclude with an excerpt from the *Pratimoksa sutra* and a request for blessings.

$ 60,000-90,000

(REVERSE)

942 A THANGKA DEPICTING AMITABHA
16th Century
十六世紀　阿彌陀佛唐卡

red Amitabha Buddha wearing a patchwork robe and with hands in *dhyana mudra* holding a *patra,* seated in *vajraparyankasana* on a peacock throne in Sukhavati paradise, the *bodhisattva* Maitreya standing to the left with a *mahasiddha* in the halo above, and the *bodhisattva* Vajrapani to the right with a Sakya master wearing a white cloak in the halo above, a lotus flower emerging from the ocean below supporting seated Amitayus with hands in *dhyana mudra* and holding a *kalasa*, a Sakya monk and Jambhala at either side of the lotus stem, a host of monks worshiping beneath the throne, with temples, deities and monks throughout the mountainous landscape of the Pure Land, a *chatra* suspended above the throne surrounded by celestial musicians and *apsaras*, and monks in obeisance to Vairocana and Akshobya in temples to either side, with lakes, trees and birds in vertical registers against red borders at either side, and a golden inscription in the red border below

Himalayan Art Resources item no. 18323.
38 ¾ by 29 ¾ in. (96 by 73 cm)

EXHIBITED
"Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque", Grand Palais, Paris, 25 March-27 June 1977; and Haus der Kunst, Munich, 5 August-16 October 1977.

LITERATURE
Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque, Paris*, 1977, p. 103, cat. no. 61.

The Tibetan inscription can be traslated as follows:

May the patron Sangye Tashi's father, mother, and close relatives (...) whatever blessings have been dedicated equal to the extent of space! (May they) all be reborn in the Western (pure land of) Sukhavati! May it be auspicious! So be it!

Compare an Amitabha *thangka* in the Zimmerman Family Collection, see, Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque*, Paris, 1977, p. 216, cat. no 240.

$ 80,000-120,000

943 A THANGKA DEPICTING A VAJRAKILA MANDALA

Tibet, 16th/17th Century

西藏 十六／十七世紀 普巴金剛曼荼羅

the winged, three-headed, four-legged Vajrakila with six arms clasping his consort Dipta Chakra, his principal hands holding the *kila*, surrounded by emanations of Vajrakila, Amitabha Buddha and entourage within the palace grounds, deities on lotus petals surrounding the *mandala* palace, with the eight charnel grounds and a circle of fire, Vajrasattva, Amitabha,Tara, with Padmasambhava and Nyingmapa lamas above, Mahakala, lamas and a hierarch with attendants in landscape below

Himalayan Art Resources item no. 18331.
23 1/4 by 20 1/2 in. (59 by 53 cm)

Compare the style and composition of this rare Nyingma mandala with a sixteenth century central Tibetan Sakya Vairochana mandala in the Rubin Museum of Art, see Marylin M. Rhie and Robert A. F. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, p. 434, cat. no. 172.

$ 8,000-12,000

LOT 953 (DETAIL)

TIBETAN BON PAINTING

西藏波苯教繪畫

BON PAINTING AND ICONOGRAPHY: AN OVERVIEW OF SUBJECTS WITH AN INTRODUCTION TO SPECIAL SYMBOLS AND CHARACTERISTICS

By Jeff Watt

Himalayan art styles cover both a very broad geographic area containing many different cultures and over one thousand years of production. Within the regions and period of time there were, and still are, three main religious groups being served; Buddhist, Bon and Hindu.

The Bon religion is often referred to as the indigenous religion of Tibet existing before the spread of Buddhism into Central Tibet in the 8th century. Early Bon artwork, be it painting or sculpture, is hard to identify or even find. Pictographs from the 1st millennium and earlier etched onto rock faces in Western Tibet are considered the earliest examples of Bon symbolic art.

Bon painting is studied in the same manner as the Buddhist art of the Himalayan and Central Asian regions. The three trainings of (1) art history, (2) religious studies and (3) iconography are essential. The art history in general applies equally to both, however there can be small differences in overall composition and the asymmetrical placement of figures and groupings of figures in Bon compositions while Buddhists tend to create symmetrical compositions in almost all cases. The religious studies training is different from other religions and traditions of the region because the subjects of the art originate from a completely different corpus of religious literature with its own unique terminology and original mother language. The iconography of Bon can be similar to Buddhism in general appearance and look, however in specific detail it is differentiated and distinguished from Buddhism by the use of unique symbols, attributes and choice of animal attendants and mounts.

Like Vajrayana Buddhism, Bon employs the use of many different forms of deities. The deities are best understood by the different types of iconography - their visual appearance, and by their religious, narrative or ritual function which is by nature more abstract. For iconographic appearance in Bon there are seven types: (1) Buddha-like, (2) monastic person, (3) lay person, (4) peaceful deity, (5) wrathful deity, (6) animal featured and (7) warrior. Himalayan Buddhist iconography has a few more forms totaling eleven figurative forms. The term Buddha-like is used with reference to Bon art and Tonpa Shenrab specifically because although the similar Buddha image is borrowed by the Bon from Indian Buddhism the subject figures depicted within the Bon context are not true Buddhas from the Buddhist point of view. This is a similar situation with the Jain religion of India where the principal figures have Buddha-like appearance and are each referred to with the title of "Jina" rather than Buddha.

Deity figures are different in nature from the persons, be they lay or monastic. People are real, had real lives and historical events, either well or poorly recorded. Deities are not real in most senses of the word. Deities are constructs. They are tools to codify abstract concepts and systems of meditation. They have metaphors to help explain their appearance and symbolic content. There are four important and original Bon gods known as the Four Transcendent Lords. The four are Satrig Ersang, Shenlha Okar, Sangpo Bumtri, and Tonpa Shenrab. Almost all, if not all, the enlightened Bon deities are regarded as emanations of these four gods. The terms "god" and "deity" are used interchangeably here because the Four Transcendent Lords play a major role in the various Bon creation myths. In that role they are much more like traditional gods as understood in modern religious studies. Aside from the Four and the deities that are regarded as emanations of them, there is a class of subjugated worldly gods that are made up of local village, mountain or lake gods of the Himalayan regions and Tibet.

Unlike with Buddhist Iconography, a peaceful Bon deity will always have a wrathful form and a wrathful Bon deity will always have a peaceful form. This can however become very confusing because the peaceful and wrathful names are unrelated and give no clues to the relationships between different forms of deities. The different names and deities have to be learned either textually or from oral instruction from a Bon teacher.

The founder of Bon is known as Tonpa Shenrab, "teacher, great priest." He is typically depicted, from the iconographic seven types of appearance, as either a peaceful deity or in Buddha-like appearance. His earliest depictions in art portray him in peaceful appearance. Only later is he found depicted in a buddha-like appearance. The general narrative works of Bon art visually convey the life story and previous life stories of Tonpa along with the stories of later Lay or monastic teachers, both mythical and real.

The special symbols of the Bon that are not generally shared with forms of Buddhism found in the Himalayan regions and Tibet are the "yungdrung" (svastika), five pointed star, nine-crossed swords, umbrella, butter lamp, bird crown and a bird wing, just to mention the more common and easily recognized. The garments of deities can be clouds, water, fire or rainbows. There is also the use of Tibetan letters placed on the hands with the palms open and facing out, or on the chest of different deity figures such as Kunzang Gyalwa Dupa and Kunzang Akhor.

A set of wrathful deities are known as the "Five Fortress Deities" and they are employed as principal meditational practices of the Bon. The chief protector deity of Bon is Sipai Gyalmo, a female, the wrathful form of Satrig Ersang of the Four Transcendent Lords. She is typically depicted as wrathful in appearance, with three faces and six arms, riding a dre'u. There are many different forms of this protector. There is even a form that depicts a thousand faces and a thousand hands.

Animals are depicted in the iconography and art in several different ways. Some deities are placed standing on a square throne. Animals are depicted as decorating or supporting the front of the throne. With Bon art the animals are generally indigenous to the Himalayas and the Tibetan plateau. Whereas Buddhism almost exclusively depicts animals that are native to greater India such as lions, elephants, horses peacocks and the like. The Bon depict the otter, yak, tarpin, leopard, monkey and other native animals. The animals are different, but so is the abstract meaning. Beneath the Bon throne the animals represent negative mental characteristics that are being subdued and conquered. For the Buddhists the animals are positive characteristics related to the deity above and the worldly human condition being transformed.

The reasons for creating Bon art is the same as for other religious groups of the Himalayas. Generally there are seven reasons for the creation of art. Some works are used purely for devotional reasons, others are narrative and meant to convey a story, some are didactic which is instructional in nature, for ritual use, memorial, as a commodity, or simply decorative. Those are the seven. Artworks can also have over-lapping reasons for their creation and over time they can be repurposed for other uses.

The general painting styles of the Bon follow the different regional art styles across the Himalayas which are also employed by the Buddhists. There is no unique or identifiable Bon art style. Art styles are regional. Identification of Bon art is based solely on iconography and unique symbols.

Jeff Watt, is a leading scholar and curator of Tibetan and Himalayan art, and well known translator of Tibetan texts. Since 1998 he has been the Director and Chief Curator of the Himalayan Art Resources (HAR) website, the most comprehensive online resource for Himalayan art and iconography that features thousands of artworks from Tibet, Nepal, Bhutan, and Mongolia, with a catalog of over 60,000 images written by Watt. From October 1999 – October 2007 Watt was also the founding curator at the Rubin Museum of Art in New York City, which houses one of the largest collections of Himalayan and Tibetan art in North America.

944 A THANGKA DEPICTING KUNTU ZANGPO

Tibet, Circa 15th Century

西藏 約十五世紀 普賢王如來唐卡

the deity wearing just a loincloth, with hands in *dhyana mudra*, and seated in meditation on a lion throne, with halos behind, and a flowering vine to the sides, surrounded by the lamas and deities of the Drenpa Akar Gongdü lineage, and monks in the lower register wearing white elongated meditation caps, together with offerings and dancing laypersons

Himalayan Art Resources item no. 73118.
26 by 22 ¼ in. (66 by 56.5 cm)

LITERATURE

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, pl. 12.

A mantra on the reverse of the painting describes Küntu Zangpo in this form as a divine manifestation of the eighth-century sage Drenpa Nankha, often referred to by Bonpa simply as *lachen*, The Great Lama, see Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, p. 119.

Black scrollwork on a blue background, as seen throughout this rare and early depiction of Küntu Zangpo, is a common device in central Tibetan painting in the fifteenth and sixteenth centuries, and often associated with Sakya paintings with Nepalese influence, cf. the background scrollwork on a sixteenth century Sakya *mandala* in the collection depicting Buddhakapala and Chitrasena, Buddhakapala, Mahamaya, Yogambara, Jnanadakini (see lot 937).

$ 40,000-60,000

945 A THANGKA DEPICTING SATRIG ÖSANG

Tibet, 15th/16th Century

西藏 十五／十六世紀 薩智艾桑唐卡

with hands in *dharmachakra mudra*, wearing scarves and a lower garment decorated with *bija*, seated on a throne with *khyung* bird, elephant, lions and mythical animals beneath, a *torana* with *khyung* above, and deities and monks surrounding the throne

Himalayan Art Resources item no. 18465.
31 ⅛ by 21 ½ in. (79 by 55 cm)

The deity is the most popular goddess in the Bon pantheon, and is known as the Great Mother, with Satrig signifying 'Wisdom'. The iconographic colour is yellow, corresponding with Prajnaparamita, the Buddhist goddess of Wisdom, see Per Kvaerne, *The Bon Religion of Tibet*, London, 1995, p. 25.

$ 15,000-20,000

946 A THANGKA DEPICTING MERI

Tibet, 16th Century

西藏 十六世紀 象雄護法唐卡

with eighteen arms, six legs, four wrathful faces and six animal heads with a *khyung* or wild ass above, wearing golden armour and holding a panoply of weapons and emblems, standing in *pratyalidha asana* on a lotus throne with *khyung*, horse, white deer, a black and a white kneeling figure, snow lion, red horned animal and tiger beneath, accompanied on the throne by Nele Sipe Gyalmo and Namkhe Ole, with the Ten Terrifying Ones to the sides, each with consort and two Messengers, the top two registers depicting the transmission lineage of the cult of Meri, and surrounded by the complete entourage of the tutelary Zhangzhung deity, with the Bon Protectors Sipai Gyalmo, Nyipangsai and Menmo below, an altar table to the left in the lower register with two lamas wearing the lotus cap flanking a high ecclesiastical dignitary wearing the *serteb* hat

Himalayan Art Resources item no. 73139.
34 7/8 by 30 1/4 in. (86 by 77 cm)

EXHIBITED

"Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque" Grand Palais, Paris, 25 March-27 June 1977; and Haus der Kunst, Munich, 5 August-16 October 1977.

LITERATURE

Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque*, Paris, 1977, cat. no. 204.

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London,1995, pl. 31.

An inscription of the reverse of the *thangka* is contained within a Bon *stupa* with characteristic black-horned *khyung* birds in the lotus umbrella. As well as mantras, the text reveals that the *thangka* was offered by one of the lamas depicted on the front of the painting.

The line at the lower edge of the *stupa* has been translated by Per Kvearne: "It (i.e. the *thangka*) has been presented (or: made) by the *drangsong* of the Shen lineage, Tsugpü Gyaltsen, as the tutelary deity of this life and the next. May all sentient beings of the Three Realms (i.e. the entire universe) be encompassed of the Three Lords, who are tutelary deities! Auspiciousness!", see Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, p. 102.

$ 60,000-90,000

947

A THANGKA DEPICTING TROWO TSOCHOG KAGYING

Tibet, Circa 16th Century

西藏 約十六世紀 措秋卡央唐卡

the blue four-legged, four-headed and six-armed tutelary deity in union with his red consort Khala Dugmo, trampling *naga* and naked demons on a lotus, supported by a tiered throne inhabited by animals and mythical beasts between the pillars, the Four Wrathful Ones Who Avert Evil at either side of the throne, and surrounded by the Eight Emanations of the Outer Circle, the Four Doorkeepers, Twenty-seven Powerful Ladies, Nine Chinte, Twenty Athletes and Generals, the Ten Generals and the Four Outer Doorkeepers

Himalayan Art Resources item no. 73134.
34 1/4 by 26 1/2 in. (87 by 67.5 cm)

LITERATURE

Detlef-Ingo Lauf, *The Buddhist Sculpture of India and her Influence on the Art of Tibet, (Tibetica 20)*, Stuttgart (Schoettle), 1972, pl. 49.
Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, pl. 26.

$ 40,000-60,000

948 A THANGKA DEPICTING TAKLA MEMBAR

Tibet, 18th Century

西藏 十八世紀 達拉梅巴唐卡

the red wrathful deity, with arms outstretched holding a golden *chakra* in his right hand and a *chakra* of flaming iron *khadga* in his left, wearing a flowing scarf and a flayed human skin over the shoulders, a skull crown with flaming hair above, golden earrings and lapis necklace, a flayer tiger skin loincloth tied with a *naga*, and a garland of severed heads, trampling prostrate figures on a throne with a lion, a horse, an elephant, a dragon and *khyung* bird beneath flanking a *kapala* offering, with the tiger-headed protector Tag Dong Chen below flanked by Nying Du Tingnag on the left and Machen Pomra riding a lion on the right, with the four animal-headed Kings of the Directions wearing golden armour to the left and right, and surrounded by lamas, deities, mythical animals and dancing goddesses, with the multi-armed Kunzang Gyalwa Dupa, Bonpo masters and manifestations of Tagla Membar above

Himalayan Art Resources item no. 18356.
43 by 29 ¾ in. (109 by 73 cm)

LITERATURE

Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet*, Milan, 1999, cat. no. 115

Four historic Bonpo masters are depicted above the fearsome figure of Tagla Membar, including Sherab Gyaltsen (1356-1415) and Namkha Gyaltsen holding books, and Chura Namgyel who is regarded as the master of the *terma* texts describing the ritual cycle of the deity, see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, p. 199.

The armoured god Machen Pomra riding the snow lion below is the protector deity of the Amye Machen Mountain in Amdo, *ibid.*, and it may be that the painting was made in this eastern region of Tibet. Pigment analysis revealed the use of Prussian blue, first synthesised in 1704, and while Heller notes similarities with mid-seventeenth century murals at Tashilhunpo the presence of the pigment confirms a later date while suggesting a firm chronology within the eighteenth century, *ibid.* It is certainly one of the finest Bonpo paintings of the period.

$ 100,000-150,000

949 A THANGKA DEPICTING SIPAI GYALMO
Tibet, 19th Century
西藏 十九世紀 思巴嘉摩唐卡

with six arms and three faces, the blue wrathful goddess riding a mule across a sea of blood surrounded by manifestations in a mountainous landscape, with Machen Pomra riding a snow lion below, Tsen Apse to the left and Midu riding an otter to the right, Kunzang Gyalwa Dupa flanked by multi-armed meditation deities and their consorts above

Himalayan Art Resources item no. 18371.
40 ¾ by 26 ¼ in. (101 by 67 cm)

PROVENANCE
West Coast Collection.
Sotheby's New York, 21 September 2001, lot 46.

Sipai Gyalma, 'Queen of the Created World', is the principal Bon Protector deity. It is thought that she was originally a demonic being and was subdued into the service of Bon by Tagla Membar. The cult of the goddess is said to have been introduced as Protector of Bon by Shenchen Luga (996-1035), see Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, p. 108. The style of the *thangka* is similar to the Tagla Membar in the collection (see lot 948) including the painted red and yellow borders, suggesting a similar provenance, possibly Amdo.

$ 25,000-35,000

950 A THANGKA DEPICTING CHIME TSUGPU

Tibet, 17th Century

西藏 十七世紀 晉美祖普唐卡

with hands in *dhyana mudra* holding the *triratna*, dressed in the robes of a Spiritual Hero, and seated in *vajraparyankasana* on a lotus throne, with the blue tutelary deity Magyü below with sixteen arms and seven heads and in union with his consort, all in landscape filled with lineage masters and deities above

Himalayan Art Resources item no. 73124.
34 7/8 by 26 in. (86 by 66 cm)

LITERATURE

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, pl. 18.

$ 20,000-30,000

951 A THANGKA DEPICTING NAMPAR GYALWA

Tibet, 17th/18th Century

西藏 十七／十八世紀 南巴嘉瓦唐卡

with right hand raised in the Victory gesture, seated in *vajraparyankasana* on a lotus throne with recumbent horses beneath, a *triratna* before the throne, a *torana* of snow lions, dragons and *makara* with *khyung* above, the throne flanked by the Four Excellent Youths, *naga* and entourages in the lower corners flanking the eight-armed red deity center surrounded by animal-headed *dakini*, tutelary deities to either side, and Spiritual Heroes in discourse above

Himalayan Art Resources item no. 73127.

34 ¼ by 24 ½ in. (87 by 62 cm)

LITERATURE

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, pl. 21.

Nampar Gyalwa is known by his epithet Fully Victorious One, and is a manifestation of Tonpa Shenrab, see Per Kvaerne, *The Bon Religion of Tibet,* London, 1995, p. 33. Kvaerne identifies the deities seated cross-legged within golden haloes above the palace as the deities of the *mandala* of Yungdrung Longe, which Tonpa Shenrab constructs when consecrating the temple that is depicted behind Nampar Gyalwa's throne, ibid, p. 68.

$ 30,000-50,000

952 A THANGKA DEPICTING NAMPAR GYALWA

Tibet, 18th Century

西藏 十八世紀 南巴嘉瓦唐卡

the dark blue deity with right hand raised in the victory gesture, seated within a temple complex, surrounded by *naga*, protector and meditation deities, historical figures and monks, a halo behind with lions, dragons and *makara*, and *khyung* above

Himalayan Art Resources item no. 18363.
42 1/4 by 28 in. (107.5 by 71 cm)

Nampar Gyalwa is a form of Tonpa Shenrab, the founder of the Bon religion. The legend portrayed in this *thangka* appears in the biography of Tonpa Shenrab, and describes the trial and tribulation in the building of the White-black Shimmering Temple at the great ocean to the west of Olmo Lungring, Jeff Watt, Himalayan Art Resources item. no. 18363. The golden roofs of the completed temple appear above Nampar Gyalwa in the painting. The style of the *thangka* is similar to the Tagla Membar in the collection (lot 948), including the painted red and yellow borders, suggesting a similar provenance, possibly Amdo.

$ 30,000-50,000

953

A THANGKA DEPICTING KUNZANG GYALWA DUPA

Tibet, 18th Century

西藏 十八世紀 貢桑嘉瓦堆巴唐卡

the white ten-armed and five-headed deity in union with his consort Yum Tugje Chamma, seated on a lotus throne with lion, elephant, horse, dragon and *khyung* bird beneath, a floral *torana* behind with spirits riding elephants and deer, *gandharva* musicians and *khyung* above, the throne surrounded by deities, with monks including Kundrol Drakpa and lay teachers including Shenchen Luga below, the protectors Machen Pomra riding a white snow lion and Sipai Gyalmo riding a mule across a sea of blood to the left, and Midu riding an otter and Nyi Pangse riding a white horse to the right

Himalayan Art Resources item no. 18352.
38 1/2 by 34 1/4 in. (98 by 87 cm)

Kunzang Gyalwa Dupa, the All-good Collection of Conquerors, is usually portrayed with both his consorts, Tugje Chamma and Namkai Lhamo, one at either side. This rare example depicts the deity in *yab-yum* unison with Yum Tugje Chamma. This depiction of Kunzang Gyalwa Dupa is likely to be done in the Bon Sarma tradition: Kundrol Dragpa, identified by inscription and appearing in the assembly of teachers below, was the renowned eighteenth century teacher of the Bon Sarma of Eastern Tibet, see Jeff Watt, Himalayan Art Resources item no. 18352.

$ 25,000-35,000

954 A THANGKA DEPICTING KUNZANG GYALWA DUPA

Tibet, 18th Century

西藏 十八世紀 貢桑嘉瓦堆巴唐卡

with five heads and ten arms, holding symbols of the sun and the moon before his heart, his emblem the swastika in his middle right hand, seated in vajraparyankasana on a throne, with *khyung* bird and mythical animals beneath, the landscape filled with lamas of Kunsang Gyalwa Dupa's cult

Himalayan Art Resources item no. 18460.
28 ¾ by 16 ½ in. (73 by 42 cm)

The deity is known by his epithet The All-Good Assembly of Conquerors: for an important fifteenth century depiction of the deity with the same iconography, see Per Kvaerne, *The Bon Religion of Tibet*, London, 1995, p. 61, pl. 15.

$ 15,000-20,000

955

A THANGKA DEPICTING KUNTU ZANGPO

Tibet, 18th Century

西藏 十八世紀 普賢王如來唐卡

with hands in *dhyana mudra*, holding a sun disc, seated in *vajraparyankasana* on a lion throne, an altar table before with butter lamp, offerings and auspicious emblems, and surrounded by deities, musicians and adepts

Himalayan Art Resources item no. 18463.
27 ⅛ by 18 ⅛ in. (69 by 46 cm)

$ 8,000-12,000

956

A THANGKA DEPICTING ZANGPO BUMTRI

Tibet, 18th Century

西藏 十八世紀 桑波奔赤唐卡

with right hand raised and left in *dhyana mudra*, seated on a lion throne in landscape surrounded by deities, with four protector deities below

Himalayan Art Resources item no. 18464.

16 ⅛ by 18 ⅛ in. (69 by 46 cm)

$ 8,000-12,000

957 A THANGKA DEPICTING SHERAB CHAMMA
Tibet, 18th Century
西藏 十八世紀 希繞強瑪唐卡

with right hand raised holding an *amrita* vessel, and left in *dhyana mudra* holding a sun disc, and seated on a lion throne in landscape surrounded by deities, with offerings below

Himalayan Art Resources item no. 18461.
28 by 18 ⅛ in. (71 by 46 cm)

$ 10,000-15,000

958 A THANGKA DEPICTING THE PREVIOUS LIVES OF TONPA SHENRAB

Tibet, 18th Century

西藏 十八世紀 敦巴辛繞前世唐卡

with scenes including devotees at the feet of a master above, fire issuing from a *yantra,* a group protesting a savage act, a river crossing with devotees and a horse, monks and adepts debating, and walled monasteries with a white horse running through landscape below

Himalayan Art Resources item no. 18462.

24 ⅜ by 18 ⅛ in. (62 by 46 in)

$ 8,000-12,000

LOT 970 (DETAIL)

LATER TIBETAN BUDDHIST PAINTING

後期西藏佛教藝術

959 A THANGKA DEPICTING THE MIRACLE AT SHRAVASTI

Tibet, Circa 17th Century

西藏 約十七世紀 舍衛城大神變唐卡

Buddha Shakyamuni with right hand raised in *vitarka mudra* and left in *dhyana mudra*, surrounded by a multitude of Buddhas within a rainbow realm, and seated on a flower rising from a lotus pond with *naga* in attendance, and gods, mythical animals, monks and dignitaries in obeisance to each side, the *Stupa* of Miraculous Display below and blue Vajrapani dispelling heretics at the shores of a lake

Himalayan Art Resources item no. 18342.
35 by 24 ⅜ in. (89 by 62 cm)

Probably one of a series of paintings, the *thangka* depicts one episode of the miracles at Shravasti which are traditionally celebrated in Tibet during the Great Festival of Miracles in the first fortnight of the Tibetan New Year.

The celebration praises the defeat of six Brahmanical or non-Buddhist teachers (Skt. *tirthika*) by Shakyamuni Buddha and his magical prowess.The *thangka* appears to narrate the eighth miracle with the *naga* offering a lotus tree of a thousand petals with myriad emanated Buddhas expounding the *dharma,* while Vajrapani dispels the six heretics that are depicted in the lower left of the painting wearing blue sashes, see block prints from Derge depicting the fifteen miracles of Shravasti, and compare a *thangka* depicting a similar scene, see Jeff Watt, Himalayan Art Resources item no. 99040.

The Tibetan inscription can be translated as follows:

The nagas offered a lotus tree (...) with as many as one thousand petals (...) was seated in the heart of that lotus. Then, many similar lotuses appeared to the right and left of the Blessed One (bhagavan). On these also were seated many emanations of the Buddha. [In the same way], Buddha Avatamsaka manifested himself as far as the Akanishtha realm. Upon seeing the miracle, [King] Prasenajit, the queen's retinue, hundreds of thousands of spiritual heirs who had come from different lands, and hundreds of thousands of celestial gods felt overjoyed.

The Tibetan inscription beneath may be translated as follows:

Yaksha Vajrapani having sent [dusty] wind gusts and torrential rain, such that the magical pavilion did not come into the path of their sight, the heretics ran away.

$ 60,000-90,000

960 A THANGKA DEPICTING PANDITA PADMASAMBHAVA

Tibet or Bhutan, 18th Century

西藏或不丹 十八世紀 班智達相蓮花生大士唐卡

wearing an orange *pandita* cap with long lappets and monk's attire, holding *vajra* and *kapala* with a *khatvanga* at the shoulder, a *pitaka* basket and *kalasha* to his left and *bilva* fruit in a lapis lazuli bowl before him, seated on cushions within a golden cave, with blue Buddha Samantabhadra above flanked by Oddiyana Vajradhara to the left and Pema Jungne to the right, the *pandita* flanked by Loden Chogse to the left and Pema Gyalpo to the right, with Longchempa and Tenzin Legpé Dondrup to the left and right beneath Padmasambhava, and Nyima Ozer, Sengge Dradog, Dorje Drolo and Shakya Sengge from left to right below, all set in mountainous landscape with the twelve protector goddesses including the Four Great Demons, the Four Great Yakshis and the Four Great Menmos appearing throughout, adepts meditating in caves and a lama flying above

Himalayan Art Resources item no. 18350.
27 1/2 by 16 3/4 in. (70 by 40 cm)

This rare *thangka* is painted with great finesse and masterful use of colour. A golden glow emanates from the caves inhabited by Samantabhadra, the Eight Manifestations of Padmasambhava and the Tibetan masters below.

The unusual composition of densely packed blue and green gold-edged mountains is filled with minute detail: adepts meditate in caves, birds perch on rocks, protector deities ride through the landscape, a monk flies out of his meditation cave above. The inclusion of the Bhutanese Nyingma lama Tenzin Legpé Dondrup (1645-1726), the second Gangten Tulku, shown seated directly below Padmasambhava, suggests that this unusual and exceptionally fine painting might be from Bhutan.

$ 100,000-150,000

961 A THANGKA DEPICTING MAHAKALA

Tibet, 17th Century

西藏 十七世紀 大黑天唐卡

with sixteen hands holding an assortment of ritual implements, and four wrathful faces including a buffalo head at the rear, clasping his consort with his principal hands in *humkara mudra*, both deities wearing bone jewellery and flayed tiger skin aprons, and trampling Yama and deities prostrate on a lotus throne, with a flaming nimbus behind, Vajradhara above flanked by Chakrasamvara and four-armed Mahakala to the left, Bhutadamara Vajrapani and two-armed Mahakala to the right, three further multi-armed forms of Mahakala with their consorts below, all against a black background with ritual implements, attendants, mythical animals and birds amongst smoke and flames and seas of blood

Himalayan Art Resources item no. 35976.
29 1/2 by 21 7/8 in. (75 by 53 cm)

The masterpiece of Tibetan *nagthang* or black-ground painting portrays rare forms of the Buddhist Protector according to the root text and system of the Mahakala Tantraraja Nama, in the tradition of Abhayakara Gupta (d. 1125), tantric master and abbot of Vikramashila monastery in Bihar, see Jeff Watt, Himalayan Art Resources item no. 35976. No other example is known from this period.

The *thangka* is painted with consummate skill in the expression of wrath, ferocious movement and the three-dimensionality and weight of the central figures. The tiger skin aprons are rendered with well observed delicacy. Careful preparation of the canvas and the use of finely ground pigments have insured the lasting suppleness of the support and adherence of the pigment, resulting in the exceptional condition of the work. The *thangka* is mounted in Chinese brocades with a pleated valance and veils of multi-colored streamers, in the manner favoured in Tibet for secret esoteric images.

$ 200,000-300,000

962 A THANGKA DEPICTING VAJRAPANI

Tibet, 17th Century

西藏 十七世紀 金剛手菩薩唐卡

Blue Vajrapani wielding a *vajra* in his right hand and *ghanta* in the left, in union with his consort standing in *pratyalidhasana* against a halo of fire, surrounded by protector deities, with Padmasambhava and Nyingma lamas above

Himalayan Art Resources item no. 18320.
25 ¼ by 17 ⅛ in. (64 by 43.5 cm)

This fine example of Tibetan *nagthang* or black-ground painting contrasts subtle hues depicting the gods and masters against a dark foreboding background. Compare a *nagthang* painting depicting Mahakala, dating to the second half of the seventeenth century, from the Lionel Fournier Collection, see Gilles Béguin, *Art ésotérique de l'Himâlaya: Catalogue de la donation Lionel Fournier*, Paris, 1990, p. 133, pl. 74.

$ 40,000-60,000

963 A THANGKA DEPICTING SHRI DEVI

Tibet, 17th/18th Century

西藏 十七／十八世紀 吉祥天女唐卡

Red Remati riding a mule across a sea of blood, Makaramukha leading the mule to the left, with Simhamukha to the right, surrounded by the Five Long Life Sisters, with Tashi Tseringma riding a snow lion below, together with Miyo Lozangma on a tiger above, with Ting Gyi Shal Zangma, Tekar Drozangma and Chopen Drinzangma, and Padmasambhava seated above flanked by the sun and moon, all set in a flame and smoke-filled black ground

Himalayan Art Resources item no. 77103.
23 1/4 by 16 3/4 in. (59 by 40 cm)

LITERATURE
Wisdom Publications Calendar, illus., Somerville, 1993, November.

Compare a Shri Devi thangka formerly in the Jucker Collection, see Sotheby's New York, 28 March 2006, lot 111.

$ 10,000-15,000

964 A THANGKA DEPICTING PEHAR GYALPO

China or Mongolia, 18th Century

中國或蒙古 十八世紀 白哈爾神王唐卡

the five forms of Pehar Gyalpo and their attendants, together with assemblies of monks and warriors and demons, and with Padmasambhava above

Himalayan Art Resources item no. 18370.
21 by 15 ⅛ in. (53.5 by 38.5 cm)

Gyajin riding the elephant is the prominent form of Pehar featured in this *thangka*. The deity represents the mind aspect of Pehar. As a non-Tibetan spirit, Pehar was subjugated into the service of Buddhism by Padmasambhava. The five Pehar protectors were originally from the *terma* tradition of the Nyingmapa school, but were incorporated into the Gelug pantheon at the time of the Fifth Dalai Lama (1617-1682).

$ 15,000-20,000

965 A SILK THANGKA DEPICTING AN ASSEMBLY OF EMBLEMS

Tibet, Circa 18h Century

西藏 約十八世紀　絹本設色法器唐卡

depicting a skull crown, tiger skin apron, bone apron, scarf, golden earrings, necklace of freshly severed heads and snake jewellery, with a canopy above and black ravens to the side, an array of drums and ritual implements on altar tables beneath, and offerings of the emblems of *chakravartin*, weapons and animal skins below, together with a separated white silk veil with Tibetan inscription

Himalayan Art Resources item no. 18364.
51 ¾ by 23 ¼ in. (129 by 59 cm)

The Tibetan inscription on the silk veil may be translated as follows:

Om mahakala vikala ratri[k]a hum bhyo shatrun maraya hum phat! Through a compassionate display of raging wrath, the terrifying warrior with four faces, four arms, one leg bent and the other one stretched out, stands majestically upon samaya offenders. His dark blue body [wears] a warrior's [bone] attire. He holds a sword, a skull, a spear, a garland of heads, a chopper, a vase, and innumerable weapons. The faces are light yellow, greenish red, and variegated. Through the manifestation of the four activities you protect the Buddha's teachings. The four supreme consorts and the eight classes of malevolent deities partake in slaughtering a gathering of twenty one tribal (Tibetan: mon pa) men and women. The Lord of Life in union with his consort are the thieves of mortal beings' vital breath. Surrounded by an ocean of oath-bound protectors, I bow down to you. Blessed Nepalese metal images (bal li), jewels, silk brocades, animal pelts, and this sharp-pointed sword, were offered symbolically (...) by the monk Palden Chökyong as a thanksgiving for a well [granted] former request. This was realised in accordance with the Dharma to accomplish what was wished for. Sarva Mangalam.

ཨཱ།།ཨོཾ་མཧཱཀཱལ་བིཀཱ་ལ་ར་ཏྲི་ཧཱུཾ་བྷྱོ་ཤ་ཏྲུ་ན་མ་ཡ་ཧཱུཾ་ཕཊ།
གཎ་ཆེན་ཁྲོས་པའི་ཐུགས་རྗེའི་རྩོལ་གར་ལས།།འཇིགས་རུང་དཔའ་
བོ་ཞལ་བཞི་ཕྱག་བཞི་པ།།ཞབས་གཅིས་བཅུང་བཟློམ་དམ་ཚིགས་རོ་ལྟེང་འཛིན།།
མཐིང་ནག་སྐུ་ལུས་དཔའ་བོའི་ཚས་ཀྱི་བཏུན།།རལ་གྲི་ཐོད་པ་མཎྜ་ཕྲེང་མགོ་ཕྲེང་
དང་།།གྲི་ཁུག་བྱམ་པ་མཚོན་ཚད་མ་འཇོན།།རེ་འགའ་དཀར་ས་ར་དམར་ལྷང་
ལྷ་ཚོགས་ཞལ།།ལས་བཞིའི་རྒྱལ་པ་ཕྲག་བསྟན་སྐྱོང་ཁྱོད་ཀྱི།།ཡུམ་ཆེན་བཞི་དང་
དེགས་པ་ལྷ་བཏུང་།།རོལ་ཤན་ཀེར་གཅིག་མོན་པ་ཕོ་མོའི་ཚོགས།།སྲོག་བདག་ཡབ་ཡུམ་གྱི་
འཚོའི་དབྱགས་ལེན་སོགས།།དམ་ཅན་རྒྱ་མཚོས་ཡོངས་བསྐོར་ལ་འདུད།།
ཏྲི་ན་ཀྱིས་བཏབས་པའི་པལ་ཡི་དང་།།རིན་ཆེན་དང་ཟས་སྒྱུན་གཟིགས་ཚོགས།།ཆོ་ངར་ཕྲན་པའི་རལ་
གྲི་འདི།།དགེ་སློང་དཔལ་ལྡན་ཆོས་སྐྱོང་གིས།ཕྱར་ཞུས་ལེགས་པའི་བཀང་རག་ཡིན།།
···ས་ལེགས་པའི་བརྗེ་ཆ་ཀུན་ཏུ་འབྲལ།།བས་ངོ་ཆོས་བཞིན་འགྲུབ་པར་མཛད།།
ས་ཏ་མङ্ग་ལཾ།

The text written on the silk veil reveals that the painted *khatta* represents a symbolic depiction of Chaturmukha Shrimahakala and his consorts. The display of attributes alone would appear to be consistent with Sakya tradition, whereby this four-faced and four-armed manifestation of Mahakala is rarely depicted in art and never shown to the uninitiated. In this form, Shrimahakala is the chief protector deity of Ngor Monastery, where the abbots were compelled to receive ritual permission for practicing the deity prior to their installation ceremony as head of the monastery, see Jörg Heimbel, *Vajradhara in Human Form: The Life and Times of Ngor chen Kun dga' bzang po*, Lumbini, 2017, pp. 263-64.

It seems likely therefore that the monk mentioned in the inscription is indeed Palden Chökyong (1702-1760), the thirty-fourth abbot of Ngor. Palden Chökyong's tenure lasted from 1733 until 1739, after which he became the court chaplain to the king of Derge between 1739 and 1754, *ibid.*, p. 527, n. 45. It has been suggested that the abbot of Ngor commissioned this painting during a pilgrimage to Derge in Eastern Tibet, see Richard R. Ernst, 'Science and Arts', *EPR News Letter* 14, no. 1-2 (2004): pp. 15-18. Palden Chökyong left an impressive body of literary work, including an autobiography, which may bear evidence for the present work and votive scarf.

$ 40,000-60,000

966 A THANGKA DEPICTING EPISODES FROM THE LIFE OF NGORPA RINCHEN GYALTSEN

18th Century

十八世紀　薩迦哦派仁钦坚赞生平畫傳唐卡

with gated monasteries and tented encampments depicting scenes of monastic life, itinerant teaching and artistic production, all set in verdant and mountainous landscape, with celestial beings in clouds above

Himalayan Art Resources item no. 8002.
31 ⅝ by 23 ⅞ in. (78 by 58 cm)

EXHIBITED

"Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque" Grand Palais, Paris, 25 March-27 June 1977; and Haus der Kunst, Munich, 5 August-16 October 1977.

LITERATURE

Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque*, Paris, 1977, cat. no. 276.
David Jackson, *A History of Tibetan Painting: The Great Tibetan Painters and Their Traditions*, Wein, 1996, p. 303, fig. 160, p. 313, pl. 63.
Amy Heller, *Tibetan Art: Tracing the Development of Spritual Ideals and Art in Tibet,* Milan, 1999, cat. no 114.
David Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting*, New York, 2012, p. 107, fig. 5.22.

This rare and important *thangka* documents episodes in the life of Ngor Abbot Rinchen Migyur Gyaltsen (b. 1717) relating to his time at Derge in Kham, see Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan, 1999, p. 198. The Sakya monastery of Ngor in central Tibet had strong ties with the Eastern kingdom of Derge, where Derge Parkhang, the renowned sutra-printing temple, is located.

At the upper left the abbot and two hierarchs instruct, while artists carve printing blocks: five *thangka* hang on the wall behind. In a large monastery complex to the upper right monks gather at the feet of the master: to the left the master receives tributes of *khatta*, fine silks, furs, coral and sutras from monks and laity: beneath to the right the eminent Khampa scholar and artist Shuchen Tshultrim Rinchen (1697-1744), supervises the Lhaga brothers and their assistants while painting a set of *thangka* for Rinchen Gyaltsen depicting the one hundred former lives of Buddha Shakyamuni, as described in the epic poem "The Wish-fulfilling Tree", by the eleventh century Kashmiri master Kshemendra; see David Jackson, *A History of Tibetan Painting: The Great Tibetan Painters and Their Traditions*, Wien, 1996, p. 303, fig. 160.

More tributes are received in another monastery complex lower left, where monks are seen reading texts and sculpting a statue of Buddha. The master teaches an assembly of monks in a tented encampment to the lower right.

The *thangka* is of great historical importance in the depiction of artistic production in Derge in the eighteenth century: Jackson speculates that the painting may have been created by the circle of Shuchen Tshultrim Rinchen, and the inscriptions by the master himself, see David Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting*, New York, 2012, p. 106.

Multiple gold inscriptions cover the current *thangka,* indicating the scenes presented. Clockwise from upper left, the Tibetan can be translated as follows:

Top left: The monastic household of Luding, a place of upbringing that gave rise to a rosary of sala, the learned ones among whom Sharchen [Migyur Gyaltsen, the 37th abbot of Ngor Monastery] was born; a delightful garden where he encountered innumerable demeanours of bodhisattva, the way of accomplishing the benefit of others.

Right: The way of depicting the splendid hundred and eight Avadana stories was first paved by Tsultrim Rinchen [i.e. Zhuchen Tsultrim Rinchen Gyaltsen (1697-1774)] Lhaga, together with his siblings and disciples, whose finger tips having turned into a dramatic performance [showed] the manner of painting.

Center: *The glorious and excellent Rinchen Migyur Gyaltsen [of] Ewam [Monastery], where he is worshipped and bestowed with a sacred printed [edition]; an inspiring material display of the one hundred and eight foliage of words of the Conqueror's Wish-fulfilling Tree.*

Bottom right: *Arriving near the guests who participate in the maiden's lush green summer banquet, (...) the benefactor (...) together with the abundance and wealth of the four excellences (...)*

Bottom left: *(...) the dharma king, Amdo and Kham (...) paid respect. (...) monastic robe (...) nephew and spouse (...)*

$ 100,000-150,000

967

A THANGKA DEPICTING RAHULA AND BAKULA

Tibet, 17th Century

西藏 十七世紀 巴古拉及羅喉羅二尊者唐卡

the *arhat* Rahula above, seated on a dragon throne in his paradise with an assembly of attendants and holding the golden crown, the *arhat* Bakula below holding a *nakula*, and seated in the land of Uttarakuru, all set in a fabulous landscape with temples throughout

Himalayan Art Resources item no. 18305.
27 ⅛ by 17 ¾ in. (69 by 45 cm)

EXHIBITED

"Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque" Grand Palais, Paris, 25 March-27 June 1977; and Haus der Kunst, Munich, 5 August-16 October 1977

LITERATURE

Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque, Paris*, 1977, p. 164, cat. no. 177

$ 30,000-50,000

968

968 A THANGKA DEPICTING JATAKA TALEs
Tibet, 17th Century
西藏 十七世紀 佛本生故事唐卡

Buddha Shakyamuni at center surrounded by temples and monastery scenes in mountainous landscape, detailing episodes in the Buddha's previous lives

Himalayan Art Resources item no. 18322.
37 by 26 ¾ in. (94 by 65.5 cm)

$ 10,000-15,000

969 A THANGKA DEPICTING BUDDHA SHAKYAMUNI
Tibet, 17th Century
西藏 十七世紀 釋迦牟尼佛唐卡

the golden Buddha dressed in a patchwork robe with left hand in *dhyana mudra* and right in *bhumisparsha mudra,* touching the lotus supported by a snow lion throne with golden halos behind, dragons emerging either side holding jewels, with disciples Shariputra and Maudgalyayana to his side, Buddhas above and the four-faced Brahma with Avalokiteshvara below flanking a *dharmachakra* wheel

Himalayan Art Resources item no. 18311.
27 ⅛ by 18 ⅛ in. (69 by 46 cm)

$ 12,000-18,000

969

970 A THANGKA DEPICTING THE EIGHTH DALAI LAMA

Tibet, 19th Century

西藏 十九世紀 八世達賴喇嘛唐卡

Jampel Gyatso with right hand raised holding the stem of a lotus flower supporting *pustaka* and *khadja*, the emblems of Manjushri, the left holding a golden *dharmachakra* wheel, wearing voluminous robes and the yellow cap of the Gelukpa order, seated on a cushion set on the Snow Lion Throne of office, a further cushion behind draped with white *khatta*, sumptuous textiles covering the back of the throne with a *khakkhara* resting against its yoke-back dragon finial, tables on either side supporting stacks of bound *sutra* to the left and a red and blue *pitaka* basket to the right, two monks below holding a Meru *mandala* and a vessel standing either side of a dais supporting an *astamangala* offering, and before an altar table set with a large blue *patra* containing *bilva* fruit, a lidded *kapala, vajra*, *ghanta*, *damaru*, *kalasha*, *chisal*, stem cup and stand, auspicious emblems and an incense burner, an Indian *yogi* bearing a golden *kalasha* and leading a white elephant below, together with musicians, Four Guardians of the Directions and deities offering auspicious emblems, with groups of officials, monks and devotees surrounding the Lion Throne, the Potala Palace to the left with *apsaras* in clouds above, and the Dalai Lama's birthplace to the right connected by a gold line to his spiritual progenitor Sadaksari Avalokitesvara above, Shakyamuni Buddha at the top flanked by the Third Panchen Lama Lopsang Palden Yeshe to the left and the Dalai Lama's teacher Yeshe Gyaltsen to the right, all set in a flower-filled mountainous landscape with the sun and moon in clouded skies above, and framed in borders of silk brocade

Himalayan Art Resources item no. 18347.
34 5/8 by 24 in. (88 by 61 cm)

PROVENANCE

Galerie Koller Zürich, 27 November 1993, lot 4.

EXHIBITED

"Die 14 Dalai Lamas", Ethnographic Museum of the University of Zürich, 4 August 2005-30 April 2006.

LITERATURE

David Jackson, *A History of Tibetan Painting: The Great Tibetan Painters and Their Traditions*, Wein, 1996, p. 359, pl. 67

Martin Brauen, ed, *The Dalai Lamas: A Visual History,* Chicago, 2005, p. 118. cat. no. 80

David Jackson, *The Place of Provenance: Regional Styles in Tibetan Painting*, New York, 2012, p. 46, fig. 3.19

The *thangka* depicts the 1762 enthronement of Jampel Gyatso (1758-1804) as spiritual and political leader of Tibet in one of the finest examples of Lhasa high court style painting. The Dalai Lama commands the composition, gazing out with a serene otherworldly countenance while a massed congregation of gods, lay officials, noblemen, monks, mythical animals, mendicants and *yogis* surround the Snow Lion Throne. Animated scenes of adoration portray foreigners bearing gifts, monks with offerings, Lhasa nobles in traditional costume wearing gold and turquoise *ringyen*, the 'ancient jewels' of Yarlung dynasty kings. Gods and Guardians mingle with the crowd evoking the spiritual and political roles of the Dalai Lama.

The incarnation of the Dalai Lama is depicted above right with a gold line connecting the house of his birth in Thopgyal, Tsang, to an image of his spiritual progenitor, the *bodhisattva* Sadaksari Avalokitesvara. In clouds above the scene, the Dalai Lama's teacher Yeshe Gyaltsen (1713-1793) overlooks the ceremony, and the Third Panchen Lama, Lopsang Palden Yeshe (1738-1780), who presided over the enthronement, is portrayed above the Potala Palace at the left: for a detailed discourse on the life of the Dalai Lama see Derek F. Maher, "The Eighth Dalai Lama Jampel Gyatso" in Martin Brauen, ed, *The Dalai Lamas: A Visual History*, Chicago, 2005, pp. 117-27.

Compare the assembly of adorants in a painting in the Potala Palace of the regent Desi Sangye Gyatso (1653-1705), David Jackson, op. cit., p. 212. Noblemen wearing traditional costume and the gold and turquoise *ringyen* are depicted in photographs taken in Lhasa between 1936 and 1950 by H. E. Richardson, see Giuseppe Tucci, *Transhimalaya*, Geneva, 1973, fig. 179.

$ 250,000-350,000

971

A THANGKA DEPICTING THE FOURTH DALAI LAMA

Tibet, 18th Century

西藏 十八世紀 四世達賴喇嘛唐卡

the Fourth Dalai Lama, Yönten Gyatso (1589-1617), seated with *kapala* in his raised right hand and his left in *vitarka mudra*, with Sera monastery and monks making offerings to his right, Panchen Lama Lobzang Chokyi Gyaltsen (1570-1662) above with Vajrabhairava and Mahakala, and Yama Dharmaraja below, a single handprint and inscription on the reverse

Himalayan Art Resources item no. 18303.
27 1/2 by 17 3/4 in. (70 by 45 cm)

EXHIBITED

"Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque", Grand Palais, Paris, 25 March-27 June 1977; and Haus der Kunst, Munich, 5 August-16 October 1977.

LITERATURE

Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque, Paris*, 1977, cat. no. 253.

$ 8,000-12,000

972 A THANGKA DEPICTING AMITABHA IN SUKHAVATI

Tibet, 18th/19th Century

西藏 十八/十九世紀 極樂淨土阿彌陀佛唐卡

the pureland of Sukhavati with Amitabha seated at the center on a peacock throne, an assembly of monks and deities to the sides, a lotus pond and an Amitayus temple complex below, an elaborate canopy protecting the Buddha, and auspicious emblems raining from blue sky above

Himalayan Art Resources item no. 18369.
37 ⅜ by 29 ½ in. (95 by 75 cm)

The *thangka* belongs to a group of paintings associated with Trehor Namkha Gyan, known as Lankajie, a renowned artist working in Kham in the eighteenth century, see Jeff Watt, Himalayan Art Resources, *Kandze Valley Painting Style and Trehor Namka Gyan*. Based on oral histories Namkha Gyan worked for Gelug establishments in the Kangdze region, as well as the Ngorpa Sakya monastery of nearby Dongtog. He was thought to have been commissioned by the third Panchen lama Palden Yeshe (1738-1780), and a number of his works are now in the imperial collection in Beijing as gifts to the Qianlong emperor (r. 1735-1796).

Compare a later nineteenth century Amitabha in Sukhavati in the Rubin Museum of Art, see Marylin M. Rhie and Robert A. F. Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999 p. 428, cat. no 169.

$ 40,000-60,000

973 A THANGKA DEPICTING NAMKAI NYINGPO

Tibet, 19th Century

西藏 十九世紀 南卡寧波唐卡

the disciple of Padmasambhava seated on clouds and wearing a *lotsawa* cap, the sun to his right, with Heruka Chakrasamvara and the *mahasiddha* Krishnacharya above, with worldly protector deities and a lama performing rituals below

Himalayan Art Resources item no. 18319.
30 5/16 by 19 11/16 in. (77 by 50 cm)

$ 8,000-12,000

974 A THANGKA DEPICTING YUDRA NYINGPO

Tibet, 19th Century

西藏 十九世紀 玉札寧波唐卡

the disciple of Padmasambhava seated on a white lotus at the center, hands in *dhyana mudra* with a meditation chin-support stick, with Vimamitra above, Red Vaishravana below flanked by Lowa Chorab Gyatso to the left and Shandrog Dur Nagmo to the right

Himalayan Art Resources item no. 18318.
30 3/4 by 19 11/16 in. (78 by 50 cm)

$ 8,000-12,000

975 A THANGKA DEPICTING DENMA TSEMANG

Tibet, 19th Century

西藏 十九世紀 登瑪策夢唐卡

the disciple of Padmasambhava seated on cushions at the center, with the Ninth Dalai Lama, Lungtog Gyatso (1805-1815) above flanked by Lochen Rinchen Zangpo on his left and Ngog Lotsawa to his right, with Raton Tobden Dorje and Drag Nuden Dorje beneath, and Buton Yamche Khyenpa on the left below, Kunkyen Dolpopa to the right, flanking Machen Pomra together with his consort Gung Men

Himalayan Art Resources item no. 18317.
31 by 19 5/8 in. (78.5 by 50 cm)

$ 8,000-12,000

974

975

976 A RED-GROUND THANGKA DEPICTING AMITAYUS

Tibet, 18th/19th Century

西藏 十八／十九世紀 無量壽佛紅唐卡

with hands in *dhyana mudra* holding a *kalasha*, seated on a lotus throne in a mountain setting, all painted in gold on a red background, with repeated images of Amitayus throughout

Himalayan Art Resources item no. 18315.
28 ⅛ by 19 ½ in. (74 by 49.5 cm)

Compare the myriad deities in the background to central figures in two nineteenth century Tibetan tsertang paintings in the Museo Nationale d'Arte Orientale, Rome, see Jeannine Auboyer and Gilles Béguin, Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque, Paris, 1977, cat. nos. 266 and 267.

$ 7,000-9,000

977

978

977 A THANGKA DEPICTING A JATAKA TALE
Tibet, 19th Century
西藏 十九世紀 佛本生故事唐卡

Himalayan Art Resources item no. 18355.
34 1/4 by 22 3/4 in. (87 by 55.2 cm)

$ 7,000-9,000

978 A THANGKA DEPICTING A JATAKA TALE
Tibet, 17th Century
西藏 十七世紀 佛本生故事唐卡

the Buddha Shakyamuni seated at the center on a lotus throne, with horizontal sections above and below depicting scenes from his previous lives set in temples and landscape

Himalayan Art Resources item no. 18335.
37 3/8 by 22 7/16 in. (95 by 57 cm)

$ 8,000-12,000

979

979 A THANGKA DEPICTING PADMASAMBHAVA
Tibet, 19th Century
西藏 十九世紀 蓮花生大士唐卡

Himalayan Art Resources item no. 18467.
28 1/8 by 18 1/4 in. (71.5 by 46.5 cm)

$ 7,000-9,000

980 A THANGKA DEPICTING A NYINGMA PROTECTOR DEITY
Tibet, 19th Century
西藏 十九世紀 寧瑪派護法唐卡

Himalayan Art Resources item no. 18327.
30 3/8 by 22 7/16 in. (77 by 57 cm)

$ 15,000-20,000

981 A THANGKA DEPICTING SITATARA

Tibet, 19th Century

西藏 十九世紀 白度母唐卡

seated in *vajraparyankasana* on a lotus in a mountainous landscape, with temples and monastery complexes and *avadana* scenes, all surrounded by a cloud border

Himalayan Art Resources item no. 77095.
32 1/4 by 23 1/4 in. (82 by 59 cm)

EXHIBITED

"Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque", Grand Palais, Paris, 25 March-27 June 1977; and Haus der Kunst, Munich, 5 August-16 October 1977.

LITERATURE

Jeannine Auboyer and Gilles Béguin, *Dieux et démons de l'Himâlaya: Art du Bouddhisme lamaïque, Paris*, 1977, cat. no. 189.

$ 25,000-35,000

982

982 A THANGKA CHEMCHOG HERUKA
Tibet, 19th Century
西藏 十九世紀 切秋赫魯嘎唐卡

with Mahottara surrounded by eight *mandala* and deities of the Bardo

Himalayan Art Resources item no. 18312.
30 1/4 by 22 5/8 in. (77 by 57.5 cm)

$ 2,000-3,000

983 A THANGKA DEPICTING PADMASAMBHAVA
Tibet, 18th/19th Century
西藏 十八／十九世紀 蓮花生大士唐卡

the deity holding a *kapala*, *vajra* and *khatvanga*, wearing voluminous robes and an upturned Nyingmapa cap, seated on a lotus in landscape with his consorts Mandarava and Yeshe Tsogyal at his side, White and Green Tara with Buddhas and Gelukpa lamas above, *dharma* king Songtsen Gampo below with protector mountain deities

Himalayan Art Resources item no. 18306.
26 3/4 by 17 7/8 in. (68 by 45.5 cm)

$ 5,000-7,000

983

984

984 A THANGKA DEPICTING FOUR ARHATS
Tibet, 19th Century
西藏 十九世紀 四羅漢唐卡

the *arhats* Kanakavatsa, Vajriputra, Ajita and Bhadra seated in mountainous landscape, with Amitayus above and a devotee below offering a lapis bowl of auspicious emblems

Himalayan Art Resources item no. 18301.
24 by 17 in. (61 by 43 cm)

$ 3,000-5,000

985 A THANGKA DEPICTING FOUR ARHATS
Tibet, 19th Century
西藏 十九世紀 四羅漢唐卡

the *arhats* Bakula, Rahula, Ajita and Panthaka seated within a fenced enclosure with attendants and devotees, mountains behind and Tsongkhapa in clouds above with Gyaltsab and Khedrup Jey, with Mahakala, Yama Dharmaraja and Vaishravana below

Himalayan Art Resources item no. 18310.
25 ⅛ by 54 ¼ in. (64 x 54 cm)

$ 5,000-7,000

985

986 A THANGKA DEPICTING A GELUGPA REFUGE FIELD

Tibet, 19th Century

西藏 十九世紀 格魯派皈依境唐卡

the lama Tsongkhapa wearing the yellow *pandita* cap with lappets, seated at center in *vajraparyankasana* upon a white lotus throne, surrounded by a rainbow halo, the right hand raised in *vitarka mudra* grapsing the end of a lotus stem, the left hand in the lap holding a vase filled with *amrita*, a small figure of Buddha Shakyamuni at heart center, a *khadga* or sword on a white lotus over the right shoulder, a *pustaka* or religious text on a white lotus over the left shoulder, the upper register and left and right center with a retinue of *buddhas*, celestial beings, *mahasiddhas* and lineage holders, at lower register a retinue of *dakinis*, wrathful protectors including Panjarnata Mahakala, Yama Dharmaraja, Vajrabhairava, Shadbhuja Mahakala, White Mahakala, Shri Devi and Jambhala, together with the Guardians of the Four Directions and a host of nobles

Himalayan Art Resources item no. 18309.
32 ¼ by 16 ½ in. (82 by 42 cm)

The current work depicts the "Stages of the Path" *Guru Puja* (Tibetan: *Lamrim Lama Chopa*) Field of Accumulation visualization, with lama Tsongkhapa at center. Compare the composition of the current work with an eighteenth century Gelugpa Refuge Field from the Jongen-Schleiper Collection, see Bonhams London, 11 May 2017, lot 17; also compare with a further nineteenth century Refuge Field in the Rubin Museum of Art, New York, illustrated on Himalayan Art Resources item no. 556.

$ 8,000-12,000

987 A THANGKA DEPICTING A JATAKA TALE
Tibet, 19th Century
西藏 十九世紀 佛本生故事唐卡

with Buddha Shakymuni seated in the center, with temples and *chorten* below, an elephant above throwing itself from a cliff and dismemberment below

Himalayan Art Resources item no. 77086.
30 ¾ by 21 ⅞ in. (78 by 53 cm)

The Jataka tale depicted on this rare *thangka* relates the legend in Shayamuni Buddha's previous existence when in the incarnation of an elephant he threw himself from a cliff to his death that the starving may feast on his remains.

$ 15,000-20,000

988 A THANGKA DEPICTING MILAREPA

Tibet, 19th Century

西藏 十九世紀 密勒日巴唐卡

seated in characteristic posture with right hand to his ear, the left in his lap holding a *kapala*, wearing a red meditation band over the shoulder and under a white robe, seated on a yoke-back lion throne in the midst of a mountainous landscape, devotees kneeling before the throne, with scenes of his life portrayed throughout, hailstones destroying the crops of his family to the left, with his teacher Marpa above, Milarepa's tower to the lower right, Vajradhara in clouds above with two *mahasiddha*, Hevajra and Chakrasamvara below to the left and right

Himalayan Art Resources item no. 18349.
33 by 21 ⅝ in. (84 by 55 cm)

$ 10,000-12,000

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9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects

a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves
Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import

or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♡ Premium Lot
In order to bid on "Premium Lots" (♡ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity
(by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at
+1 212 606 7444, or (c) in person at Sotheby's premises at the address noted
in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on

the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing
New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

Photography:

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

MODERN & CONTEMPORARY SOUTH ASIAN ART
19 March 2018
New York

INDIAN, HIMALAYAN & SOUTHEAST ASIAN WORKS OF ART
22 March 2018
New York

SATURDAY AT SOTHEBY'S: ASIAN ART
24 March 2018
New York

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