Anna Maria Rossi and Fabio Rossi

Buddhist bronzes
from the Sandor P Fuss collection

New York
19th - 27th March
Monday to Saturday
10 am to 6 pm
Sunday 12 noon to 5 pm

private view 19th March
6 – 9 pm

at Neuhoff Gallery
4th Floor
Fuller Building
41 East 57th Street
New York
NY 10022
phone +1 212 838 1122

Hong Kong AAIFAIR
26th – 29th May

London Sculpture Week
14th – 22nd June
preface

This exhibition represents the fruits of twenty years' collecting in the field of Himalayan art. Sandor Fuss’s attraction to Buddhist sculpture started in his teens with his first visit to the Metropolitan Museum of Art in New York, where he was fascinated by the Asian art display. He quickly fell in love with the sculptures from Tibet and Nepal and it was soon after this experience that he acquired his first sculpture. The collection took years to build and his passion for Himalayan art never wavered. The group presented here is the realisation of his long-held dream to put together a world-class collection of Buddhist sculpture. Beauty and aesthetics were the main criteria for acquiring pieces – each sculpture had to be as perfect as possible. While country of origin, rarity and iconography were considered, with the aim of encompassing a broad range of Buddhist sculpture, beauty and perfection were always paramount. If a piece did not meet these high standards, no matter how interesting or important it was, then he would not even consider it. He applied this same principle to the various other collections that he has assembled over the years including the fine mineral specimen collection for which he is renowned. When I first met Sandor many years ago I was struck by his passion, his keen eye and his straightforward attitude. It was very refreshing to be able to talk openly about the Himalayan art market with a collector who had clear ideas of what he wanted and who so obviously loved what he collected. It has been a great pleasure to have been involved in the formation of this superb collection and it is a tremendous privilege for us to be able to offer it now. We hope other collectors will also be inspired by these works. Our thanks to Jane Casey, Ian Alsop, David Weldon and Inne Broos for writing the entries. The photography was taken by Jeff Scovil and the catalogue has been designed by Silvia Gaspardo Moro. My gratitude to Sandor for giving me this great opportunity and putting his trust in me – he is not just a remarkable collector but a true friend. Last but not least, my thanks to my mother for inspiration and support throughout.

Fabio Rossi, March 2007
This fine sculpture represents the celestial Buddha Vairocana, crowned and bejeweled and exhibiting one of his characteristic gestures (the bodhyagri mudra). Vairocana’s facial features, including the dramatically elongated, silver-inlaid eyes and the delicately arched brows, are hallmarks of the Kashmiri regional style. The feet are also rendered in a manner characteristic of the region, with the toes approximately uniform in length, and the last joint particularly accentuated. Kashmiri sculptors often used silver and copper to superb effect, as in this work where the eyes and necklace glisten with silver, and the red-brown coppery lips contrast beautifully with the brassy complexion of the deity. Vairocana sits on a lion throne, supported by a single row of lotus petals. He wears a lower robe demarcated with folds, and a scarf that falls along the inside of the elbows. Related works include a copper alloy image of Maitreya in the Nelson Atkins Museum, Kansas City, and a sculpture of Padmapani in the Los Angeles County Museum. One of the finest Kashmiri metal sculptures in public collections, now in the Asia Society Museum, New York, bears an inscription with a date corresponding to 714 C.E. The lotus petals of the Asia Society Museum sculpture are very similar to those in this work, and it is likely that the two sculptures are approximately of the same period. Buddhism and its arts flourished in Kashmir under the Karkota dynasty (c. 625–855), Hindu rulers who offered patronage to Buddhist institutions. King Lalitaditya (r. c. 724–50) appointed a Tokharian minister from Central Asia named Cankuna, who was a keen patron of Buddhism and Buddhist arts. The local historian Kalhana (fl. mid-twelfth century) described massive images in gold, silver and copper alloy commissioned during his time. Although no such large scale images survive, smaller works such as this are testaments to the refinement of the sculptural arts in Kashmir.

provenance
Ulrich Von Schroeder, Switzerland

1 Published in Pratapaditya Pal, Bronzes of Kashmir, nos. 41, 47
2 Pratapaditya Pal, Himalayas: An Aesthetic Adventure, pp. 106–07
This impressive sculpture depicts Manjusri, one of the great bodhisattvas of the Mahayana Buddhist pantheon. The crowned and bejeweled figure stands on a lotus, supported by a tiered pedestal with a prominent central projection (ratha). Befitting his association with wisdom, the bodhisattva holds the stem of a lotus flower on which rests the Perfection of Wisdom (prajnaparamita) manuscript. His right hand delicately holds a flower bud, the palm opened towards the viewer. The sculpture is rendered in a style that flourished in northeast India and Bangladesh during the medieval period (c. 700–1200). Close parallels may be drawn with a c. 12th century eastern Indian silver image of Maitreya, now in the Cleveland Museum of Art. The modeling of this Manjusri is similar to that of Maitreya: long cylindrical legs, the kneecaps slightly demarcated; a taut torso with slight fleshiness around the navel; and well-developed arms and shoulders. Their lotus supports are similar in shape and design. The Cleveland Maitreya no longer retains its original base, but other eastern Indian works still possess bases quite similar to that of this Manjusri, e.g., a crowned Buddha from Kurkihar dated c. 1060 C.E., now in the Patna Museum. Manjusri’s hands are sensitively rendered, with delicately tapered fingers such as one finds in many of the finest eastern Indian works. However inspired by eastern Indian styles, aspects of this sculpture suggest it may have been produced in Tibet. The back is less finely executed than most eastern Indian works of similar quality, and the facial features leave some room for doubt as to whether they were made by an Indian or a Tibetan artist. Whether made in eastern India or Tibet, this impressive sculpture reflects the aesthetic sensibility and technical virtuosity of the final phase of Buddhist art in India.

provenance
Ulrich Von Schroeder, Switzerland

bibliography
Sotheby’s London, Islamic and Indian Art, April 1991, lot 430

1 Published in David Weldon and Jane Casey Singer, The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, p. 22.
2 Published in N. R. Ray et al., Eastern Indian Bronzes, fig. 253; see also Schroeder, Buddhist Sculptures in Tibet vol. 1, figs 72B–75E; 82C, 86C; 99D.
3 Cf. Ray et al., Eastern Indian Bronzes, fig. 251b
The statue depicts a defining moment in the life of Shakyamuni Buddha. The vajra sceptre on the lotus seat identifies the image as Buddha Vajrasana, celebrating the occasion of the Buddha’s enlightenment while seated on the very stone pedestal, vajrasana, under the Bodhi tree in the temple compound of Bodh Gaya, eastern India. He is seated with legs crossed in vajraparyankasana, the diamond position, with his left hand resting in his lap holding the gathered end of his robe. He reaches forward with his right hand in bhumisparsha mudra, the gesture referring to the moment that he summoned the earth to witness his triumph over the demon Mara’s attempts to block his path to enlightenment. Buddha’s eyes roll upward in a state of ecstasy, pupils half hidden behind the eyelids. This sculpture demonstrates the strong influence that Indian art had during the extensive diffusion of Buddhism in Tibet in the 11th and 12th centuries. Images such as this are the precursors of a whole genre of Tibetan statues. The statue is related to a number of other remarkably similar images of Buddha Vajrasana, including one in the British Museum and one in the Norton Simon Museum, which are generally ascribed to Tibet. However, although all were probably found in Tibet, or remain in Tibetan and Chinese collections, the statues have features more in common with eastern Indian sculpture of the medieval period, and were more likely to have been cast in India and taken to Tibet by pilgrims, or Indian monks fleeing Muslim invasions. Indian stylistic features include the hair, with the curls tightly cropped to the head and ushnisha, as seen on other Pala period Buddhas. A state of ecstasy is expressed in the eyes by means of the deeply delineated pupils being partially hidden behind the lids – a common feature of Indian sculpture. The complex jewel finial atop the ushnisha is particular to Indian sculpture. The gathered robe end held in the left hand is common to the group and often seen on Indian sculpture, but rarely in Tibet. A locating lug protrudes from the base, as in the majority of the group, indicating a larger shrine setting for the image – a widespread feature of Pala period sculpture, but not of Tibetan portable sculpture of the early period. The fishtail pattern of the robe edging as it falls on the left shoulder is typical of eastern Indian design. A number of the group have a Sanskrit inscription, further suggesting an Indian provenance. Other than the inclusion of a Sanskrit inscription, each of the statues in the group may be recognized by their close adherence to this set of stylistic features. Unlike the many excavated Pala bronzes with which we are familiar, this group of Buddha images remain in more or less their original condition – albeit worn through handling over the years – and showing none of the ravages of corrosion that occur with burial. Indeed they have an almost identical patina to the Tibetan bronzes that they inspired. David Weldon

provenance
Rossi & Rossi Ltd., London

3 See David Weldon and Jane Casey Singer, The Sculptural Heritage of Tibet: Buddhist Art in the Nyngjey Lam Collection, London, 1999, fig. 33, p. 65, (variously described as Burmese or Tibetan).
4 See von Schroeder, op. cit., 2001, no. 82A-B, p. 260 and no. 86C, pp. 268-69: it may be noted that the jewel finial of the British Museum example has a glass setting of similar red colour to that of ibid, 86C: see also the same red coloured glass decorating numerous other eastern Indian sculptures, see ibid, p. 251-57, nos. 78A-81A; coloured glass is rarely seen on Tibetan non-gilt sculpture of this period.
5 See, ibid, no 82A, p. 260 and no. 84C, p. 265, and a Pala stone Buddha in Susan Huntington and John Huntington, Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy, Seattle and London,1990, pl. 29, p. 155-56.
6 See Pal, op. cit., Volume 2, 2003, pl. 88, p. 134 (D2.jpg), and Zhong guo zang chuan fo jiao jin tong zao xiang yi shu, ren min meishu chuban she, Beijing, 2001, vol. 1 (shang xuan), pl. 73, p. 175: the example in the Chinese collection has had the tenons filed off, leaving score marks on the upper back of the Buddha – presumably something done after the image came to Tibet minus its larger throne setting, where the tenons were no longer required.
8 See Zwalf, op. cit., no. 183, p. 134, von Schroeder, op. cit., no. 307A, p. 1160. The British Museum example has the Sanskrit inscription around the lower rim of the back of the pedestal and the Tibetan syllables OM, AH and HUM carved into the upper back of the Buddha. The carving of the Tibetan syllables is by a different and perhaps more competent hand to that of the Sanskrit. The Tibetan characters, furthermore, are filled with black pitch, creating the effect of a painted inscription while the Indian characters are un-enhanced. Thus two different hands inscribed the bronze after casting – the Sanskrit by the Indian immediately after casting and a Tibetan at the later re-consecration of the statue in Tibet.
9 The characteristics may indicate an as yet unrecognized eastern Indian regional style, or may possibly be a more or less faithful reference to a revered, but now lost, Indian sculpture of Buddha Vajrasana exhibiting just this particular set of stylistic features.
Like Lakshmi, her Hindu counterpart, Vasudhara is the Buddhist goddess of wealth, good fortune and fertility. She is one of the most popular household deities of Nepal, invoked for riches and for large families and abundant crops. In this sculpture, she is seated in lalitasana, her right foot supported by a single lotus flower. Vasudhara is adorned with beautiful jewellery - armlets, belt, necklace and a high crown. A diaphanous dhoti incised with a geometric pattern sheathes her long legs. She is clearly identified by the six arms which display her characteristic mudras and her four life-sustaining attributes. With her upper right hand, Vasudhara displays the abhaya mudra and in her upper left hand she holds a manuscript. In the middle pair of hands she holds a gem bundle and a harvest bundle; her lower right hand displays the vitarka mudra and the lower left hand holds an overflowing vase.

provenance
Spink and Son, London
Arjuna Arts Limited, early 70s
Rossi & Rossi Ltd

compare
Pratapaditya Pal, Nepal. Where the Gods are Young, New York, 1975, cat. nos. 41-2
Stella Kramrisch, The Art of Nepal, New York, 1964, cat. no. 23
This sculpture is a particularly fine example of a classic type of Nepalese sculpture representing the bodhisattva Avalokiteshvara as Padmapani – the Lotus Bearer and most important bodhisattva in the Buddhist pantheon – in his simplest form. The embodiment of compassion and grace, he is continuously engaged in helping humanity toward the path of enlightenment. The enchantment of this sculpture lies in its poise and perfect balance. Avalokiteshvara is standing in elegant tribhanga with his hips swung gently to the left. His left arm, with the hand extended in the vitarka mudra follows the curve of his body; with his raised right hand he forms the abhaya mudra. The modelling of this figure reflects a penchant for supple, fleshy volumes and smooth, subtle surfaces. His face shows a countenance both benevolent and divine; he has a small mouth with finely outlined lips, a straight nose, delicate almond-shaped eyes that are slightly downcast, and arched eyebrows in relief. The bodhisattva is wearing a diaphanous dhoti stippled with stylised rosettes and secured by a jewelled belt. The surplus material of his cloth cascading down in long pleated sashes and an upavita or sacred thread is draped over his left shoulder. His body is adorned with elaborate jewellery – foliate armlets, anklets, a jewelled collar and large earrings. He wears a crown with fluttering sashes and large central leaf ornamented with a Buddhist wheel and his hair arranged in a tall conical topknot. The bronze makes a strong sculptural statement that impresses the viewer with its majestic bearing. It combines a finesse in the handling of detail with a remarkable mastery of sculptural form, demonstrating the virtuosity of Nepalese artists of this period.

provenance
Spink and Son
Arjuna Arts Limited, early 70s
Rossi & Rossi Ltd

compare
Pratapaditya Pal, Nepal, Where the Gods are Young, Asia Society, New York, 1975, p. 35.
The subject of this handsome bronze is Vairocana Buddha, a crowned and bejeweled figure of noble bearing whose posture (padmasana) and gesture (bodyagri mudra) are meant to suggest a state of profound contemplation. The face imparts a transcendent expression, the eyes partly closed and the lips turned upward in a rapturous smile. Like many early Tibetan sculptures, this work is inspired by artistic traditions from eastern India. Vairocana’s crown consists of three foliate panels connected by leonine masks emitting pendant gems, the latter element similar to that on the armbands of a superb c. 11th century copper alloy figure of Lokanatha from Kurkihar, now in the Patna Museum. The necklaces, also inspired by eastern Indian prototypes, include a short string of beads; a wide torque with flower bud pendants and a large central pendant in the shape of a flower; and a long string of beads that falls along the torso. The figure’s thin scarf and lower robe are adorned with bands of incised floral patterns, also drawn from eastern Indian prototypes, as are the gem-inset upper armlets and central pendant. Although inspired by prototypes from eastern India, this sculpture is entirely Tibetan in its aesthetic sensibility. The body is well aligned but not sensuous, relying on jewelry and textile embellishments to enhance its surface. Similarly, while the jewelry and textiles demonstrate familiarity with eastern Indian prototypes, they are unique variations of eastern Indian designs. Vairocana may be compared with other c. 14th century Tibetan sculptures, including a very fine Vairocana in the Berti Aschmann Foundation collection at the Rietberg Museum.

provenance
Pan Asian collection
Robert H Ellsworth collection, New York
Ulrich Von Schroeder, Switzerland

bibliography
Sotheby’s London, July 14, 1970, no. 37
Ulrich Von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, pp. 188-9; pl. 38D
Marylin M. Rhee and Robert A.F. Thurman, R.A.F (eds.), From the Land of the Snows: Buddhist Art from Tibet, Mead, 1991, no. 78
Sotheby’s New York, Indian and Southeast Asian Art, March 28, 1996, no. 42

1 Published in Ray et al., Eastern Indian Bronzes, fig. 282a
2 E.g., a c. 12th century stone sculpture of Khasarpama Lokeshvara in the Asia Society Museum, New York, published in Huntington and Huntington, Leaves from the Bodhi Tree, fig. 33; see also fig. 31 and fig. 37 in same publication; and Ray et al, Eastern Indian Bronzes, figs. 238 and 250b
3 E.g., the Asia Society Khasarpama Lokeshvara, note 2 above
4 Helmut Uhlig, On the Path to Enlightenment, pp. 64-65; and another published in Weldon and Casey Singer, The Sculptural Heritage of Tibet, pp. 106-07
Sadakshari Lokeshvara

gilt copper alloy with silver and turquoise
Western Nepal/Western Tibet
Khasa Malla
late 13th – early 14th century
height 44.7 cm – 17 1/2 in

This is a fine example of the fine metal working tradition of the Khasa Malla kingdom, a tradition which flourished during the thirteenth and fourteenth century. This tradition is notable for its brief efflorescence – we only have firmly dated object from the last quarter of the 13th century to the mid-fourteenth – and for the mystery that surrounds the dynasty who name we give it. The Khasa Mallas were kings with somewhat contradictory origins and leanings. As Indo-aryans who first used the language now known as Nepali – the state language of the world’s “only Hindu kingdom” – they were apparently Buddhists who ruled an area containing both Tibetan Buddhists and Brahmanical Nepalese. The metal sculpture tradition patronized by these kings has clear antecedents in the Nepal valley techniques and sculptural characteristics, but the tradition can easily be identified by certain stylistic characteristics and traits that are uniquely Khasa Malla. Among these perhaps the most prominent are the habit of sharply delineating the joints of the fingers on the back of the hand and the rough treatment of the rear of the base of the sculpture. These stylistic oddities are combined with other traits that are not necessarily unique to the tradition but are usually found in the sculptures – the use of gilt copper as the basic material; a rice grain pattern in the hem of garments when such garments are found; a pronounced beading on the lotus base; and red paint applied to the back of the base of the sculpture in some cases. The Fuss Avalokitesvara is unusual for its size and elaboration. At 17 inches in height it is one of the largest Khasa Malla metal sculptures so far known. An image of the Buddha, without base, in the Peaceful Wind gallery collection is the same size, while another Khasa Malla figure of the Buddha, also without base, in the collection of the Patan Museum is somewhat larger. The name Sadaksari Avalokitesvara, can be rendered as the Avalokitesvara of the six syllables, a reference to the mantra “Om Man padme hum” which is the mantra of this form of the god. This form is not well known in the Kathmandu valley traditions, but is perhaps the most popular Buddhist bodhisattva in the Tibetan pantheon, where he, and his mantra, are closely associated with the Dalai Lama, who is considered his emanation. The figure has been encountered previously in the Khasa tradition, including a delightful miniature rendering in the Ford collection (KM fig 57) and another slightly larger but example in a private collection (KM fig 58). In this sculpture we can easily detect several of the identifying characteristics of the Khasa Malla tradition. The odd emphasis of the finger joints – found in no other tradition – is visible in several pictures. The red paint on the back of the base of the sculpture, covering the rather roughly finished and ungilt rear of the lotus is typical as well. The black paint covering the ungilt hair is also found in several other Khasa Malla sculptures, but unfortunately is not clearly evident in any of the published photographs. Another common Khasa feature is the emphatic beading at the top and bottom rims of the base. We see the same feature at the top of the base in several of the figures in KM, including the two Sadaksari (KM 52, 53, 56-58). This sculpture is extraordinary for its elaboration and luxury. While many other Khasa images are adorned with skillfully rendered jewellery, in this example we see elaboration not encountered elsewhere: the richly beringed fingers and the lovely elaborate scroll-work beneath the lotus stand out. It appears that the eyes of the figure are inlaid with silver, something we have not previously encountered in Khasa sculpture, although sculpture in silver is known (KM 33, 34). The size and luxury of the sculpture leads us to speculate that it may well have been a royal commission, but unfortunately the image is not inscribed. Ian Alsop

provenance
European private collection

1 The images cited are: those found in Ian Alsop, “Metal Sculpture of the Khasa Mallas”, in Tibetan Art, Towards a Definition of Style, pp 68-79 London, 1997, Laurence King Publishing, cited by “KM” and figure number
This exceptional sculpture of a Tibetan monk portrays the figure seated on a double lotus base and wearing a patchwork monastic robe, his hands in a teaching gesture (dharmacakra mudra). The face bears idiosyncratic features, including prominent ears and a particularly muscular neck. His upright bearing and powerful physique suggest a youthful and commanding man. The sculpture is uninscribed and notwithstanding the distinctive facial characteristics, a positive identification of the portrait remains elusive.

**provenance**
European private collection
Richly gilded and abundantly adorned with gems, this sculpture depicts an unidentified Buddhist goddess. The style of the sculpture closely resembles the fourteenth century work from Densatil monastery and elsewhere in south central Tibet. Jewelry design, facial features, body modeling and treatment of garments are similar to those in plaques and other images from Densatil.

Around the middle of the fourteenth century, Phakmodru clan leader Changchub Gyaltsen (1302–1364) assumed political power over much of south central Tibet. He and his court ruled from their castle at Nedong, near Tsetang, and lavished much of their wealth on their ancestral monastery at Densatil. In 1948, pioneering art historian Giuseppe Tucci noted in Densatil an inscription on an enormous gilt Buddha, which stated that the image was commissioned by Changchub Gyaltsen. The inscription cited the names of the artists who made it and specified that the image was made according to Nepalese models. Indeed, the developments in style in south central Tibet at this time arose out of innovations in the Kathmandu Valley. With the demise of Indian Buddhism around the turn of the thirteenth century, Tibetans lost a critical link with the origins of their Buddhist faith. Contact with Nepal, however, continued—based on a shared Buddhist faith, ancient trading ties, and close geographic proximity. Recognizing the Nepalese talent for artistic expression, Tibetan patrons commissioned work from Nepalese artists from the Kathmandu Valley. Many Nepalese artists also took up residence in Tibet and their presence, over many generations, helped to forge a uniquely inspired tradition of metal casting, of which this fine work is a superb example.

provenance
European private collection

1 See Giuseppe Tucci, To Lhasa and Beyond (Hounslow, Middlesex, 1985), photograph of Tsetang, opposite p. 131
2 See Schroeder, Indo-Tibetan Bronzes (1981), fig. 113G
3 Tucci, To Lhasa and Beyond (1985), p. 128 and n. 45
4 Weldon and Casey Singer, The Sculptural Heritage of Tibet, p. 110
This richly gilded and bejeweled image represents Vasudhara, the golden-hued goddess of wealth and good fortune. The origins of this popular deity are connected with agricultural fertility, an enduring association attested by the sheaf of grain (dhanya manjari) in her left middle hand. Her lower right hand displays the gesture of generosity (varada mudra), and the lower left holds the vase of nectar (amrta ghata), both connected with her powers of benefaction. The “stream of wealth” (vasudhara) ensured by propitiation of the goddess is not restricted to material wealth. The manuscript on the lotus in her upper left hand reveals her important association with wisdom and learning. The style of this work owes much to artistic developments within the Kathmandu Valley, as does the iconography of the six-armed form of this goddess. Another example of the six-armed Vasudhara appears in a Tibetan painting of mandalas associated with the Vajravali text, commissioned by Ngorchen Kunga Sangpo sometimes between 1429, the year he founded Ngor monastery, and 1456, the year of his death. Moreover, the paintings were created by Nepalese artists who came to Ngor monastery from the Kathmandu Valley to undertake the work. Sculptures in a related style include a c. 14th-15th century figure of Acala in the Bertie Aschmann Foundation at the Museum Rietberg, where many elements, including the eyes and cusped eyebrows, are virtually identical to those in this work. Vasudhara’s jewelry design may be compared with that in a heavily gilded c. 14th century figure of Vajradhara. The serrated lotus petals of Vasudhara’s seat can also be found in other gilt images of this period, notably a c. 14th century image of Amoghasiddhi, also in the Aschmann Foundation collection. Vasudhara’s lower garment is adorned with incised designs which are similar to those on other works of this period, notably a Manjusri in the Aschmann Foundation collection, and a Milarepa in the Nyingjei Lam Collection.

provenance
European private collection

1 The other two right hands traditionally hold a rosary (mala) and a jewel cluster
2 Miranda Shaw, Buddhist Goddesses of India, p. 260. N.b., the six-armed Vasudhara in an eastern Indian manuscript illumination dated c. 1118, published in Zwalf, Buddhism: Art and Faith, p. 110
3 Rhie and Thurman, Wisdom and Compassion, p. 229; David Jackson, A History of Tibetan Painting, p. 78
4 Uhlig, On the Path to Enlightenment, p. 173
5 Uhlig, op. cit., p. 61
6 Uhlig, op. cit., p. 74
7 Uhlig, op. cit., p. 113; and Weldon and Casey Singer, The Sculptural Heritage of Tibet, p. 179
Samvara stands in alidha pose, embracing the goddess Vajravarahi as he clasps the bell (ghanta) and thunderbolt scepter (vajra). Vajravarahi stretches her left leg in tandem with his, while securing her right leg around her partner's left hip. Together, they trammel the figures Bhairava and Kalāratri, embodiments of desire, hatred, and ignorance. The heavily gilded and richly bejeweled figure may be compared with other sculptures of the period. The beautifully arranged scarf ends closely resemble those in a c. 14th century gilt copper Nepalese figure of Avalokitesvara, now in the Aschmann Foundation collection at the Rietberg Museum. The lotus petals, beaded jewelry and inset gems resemble those in other 14th century Tibetan works, notably a Tara in the Nyingjei Lam Collection. The heavily beaded skirt worn by Vajravarahi may be intended to resemble the bone aprons worn by other images of Vajravarahi and those who practice her rites.

provenance
Ulrich Von Schroeder, Switzerland

1 Uhlig, On the Path to Enlightenment, p. 97; see also Uhlig, p. 173
2 Weldon and Casey Singer, The Sculptural Heritage of Tibet, p. 111
3 See the bone apron in the Newark Museum collection in Reynolds, From the Sacred Realm, pp. 169; and also pp. 212-13
Mahakala, 'the Great Lord of Time', adopts a powerful stance upon a corpse representing a prostrate demon. His hips are covered with a tiger skin and he holds the skull cup (kapala) and chopper (kartrika), with which he annihilates negativities. A garland of severed heads drapes shawl-like around his shoulders and across his upper arms, falling below a ponderous belly. Gilded ornaments, including the fine beading of his necklace, crown and armbands contrast with the coppery surface of his fleshy form. His hair is drawn into a fiery helmet, with strands arranged along his shoulders and long red tresses cascading down his back. A narrow scarf loops around him, symmetrically framing his corpulent body and forming a decorative halo. This extraordinary sculpture combines a commanding presence with exquisite details. The artist has masterfully left the body of the deity ungilt, while gilding the remaining parts of the sculpture, including the corpse on which Mahakala stands. Mahakala’s eyes are inset with rock crystal, an unusual feature in Tibetan metalwork. Stylistically, the image may be compared with figures in the 14th century murals of Shalu and with other sculptures of the period from Central Tibet, such as a Vajrapani in the McCormick collection.

provenance
Rossi & Rossi Ltd
1994-2005 Willard G Clark, California

bibliography
Jane Casey Singer, Selection 1994, Anna Maria Rossi and Fabio Rossi Publications, London, 1994, cat. no. 27
Marilyn M. Rhie and Robert A. F. Thurman, Wisdom and Compassion: Expanded Edition
Tibet House New York, 1996, p. 444
Rob Linrothe and Jeff Watt, The Demonic Divine, Rubin Museum of Art, New York, 2004, p. 63, fig. 2.15

1 See Roberto Vitali, Early Temples of Central Tibet, 1990, pl. 48; Thurman and Rhie, Wisdom and Compassion, pl. 199
Tara appears in her quintessential form, holding the stem of a lotus and offering the gesture of generosity (varada mudra). The immensely popular Buddhist goddess who protects and saves from perils and misfortune is here represented in her form as Sita or White Tara. Revered for her capacity to perceive the suffering of her faithful and to respond to their prayers, Tara is here endowed with seven eyes: in addition to the two ocular organs possessed by mortals is a third eye between them, as well as eyes on the palms of each hand and on the soles of each foot. The artist has used colored metals to superb effect by highlighting the eyes in copper and silver, and by inlaying the lips with copper. The sculpture itself is composed of an admixture of metals that produced a white hue for the body of the goddess, appropriate for the white manifestation of this goddess of mercy. Similar use of copper and silver inlay can be found in a c. fifteenth century copper alloy figure of Akshobhya in the Bertie Aschmann Foundation collection at the Rietberg Museum. The Rietberg Akshobhya bears an inscription stating that it was made by an artist from Guge, in western Tibet. Tara's heavily hooded eyes and lotus base are very similar to those in the Rietberg Akshobhya. Her torso and elements of her jewelry may be compared with an early fifteenth century copper alloy figure of Tara, also in the Aschmann Foundation collection at the Rietberg Museum.

provenance
Ulrich Von Schroeder, Switzerland

1 Mallmann, Introduction a l'Iconographie du Tantrisme Bouddhique, p. 370
2 See also a figure of Mahapratisara, cast in silver—with its white appearance—most probably intended to reflect her iconographically prescribed colour, white. Weldon and Casey Singer, The Sculptural Heritage of Tibet, pp. 124-25
3 Uhlig, On the Path to Enlightenment, pp. 70-71
4 Uhlig, op. cit., pp. 148-49
Vajrabhairava, "Adamantine Terror", is one of the main forms of Yamantaka, a wrathful deity associated with the conquest of death. Yamantaka, in turn, is a manifestation of Manjusri, the bodhisattva of Wisdom, whose head appears as the uppermost of Vajrabhairava’s nine heads. Vajrabhairava and the liturgy associated with him were especially favoured by the Sakya and Gelukpa orders of Tibetan Buddhism, both of which had ties with the early Ming court (1368-1644). In this work, the thirty-four armed god embraces Vajravetali, as his sixteen legs trammel figures representing gods, humans, animals and planets. This powerful image of a highly complex iconography is a remarkable feat of casting. The lotus petals in this sculpture and many aspects of its style resemble Yongle period (1403-24) Tibeto-Chinese works, although the present example exhibits heavier ornamentation and somewhat less refined execution when compared with works of the same iconography produced under imperial patronage during the Yongle and Xuande (1426-35) periods.

provenance
Walska collection
Rossi & Rossi Ltd, London

bibliography

1 Philippe Cornu, Dictionnaire du Bouddhisme, pp. 689-90; on relations between the Ming rulers and Tibetan Buddhist leaders, see Heather Karmay, Early Sino-Tibetan Art (Warminster, 1975), pp. 55, 72-83.
This splendid image represents Vajrasattvadhatu Lokesvara, a form of Avalokitesvara, the bodhisattva of compassion. The seated deity holds the wheel of law (cakra) in his right hand, his left rests in a meditative position in his lap and would have originally held a conch shell. His compassionate visage is surmounted by a wrathful countenance, and peaceful head of Amitabha Buddha, his spiritual sire, appears at the crest. This sculpture resembles Yongle period (1403-1424) Tibeto-Chinese sculpture in its rich gilding, its superb casting and in jewelry design. The lotus petals are different from Yongle examples, but they resemble those in Tibetan works of the period and somewhat earlier works, notable a sculpture of Ratnasambhava in the State Hermitage, St. Petersburg.

provenance
Rossi & Rossi Ltd, London

bibliography

1 A hole in the centre of the deity's left palm once secured the separately cast conch. On this iconography, see Benoytosh Bhattacharyya, The Indian Buddhist Iconography, no. 88, p. 429.
2 Published in Rhie and Thurman, Wisdom and Compassion, no. 143, p. 350. See also a fifteenth century painting of Amitayus in the Museum of Fine Arts, Boston, published in Rhie and Thurman, op. cit., no. 145, pp. 354-55.
This superb statue depicts a lama seated in the diamond attitude (vajraparyankasana) on a double lotus pedestal. He is portrayed with the sense of gravitas, his face intense yet serene. The silver-inlaid eyes enhance the powerful gaze. His left hand rests in his lap in the meditation position and his right hand is extended in the gesture of charity or varada mudra. Both hands have a wheel of the Buddhist law incised on the palms. The lama is wearing the characteristic sleeveless vest – inlaid with silver and copper flowers and incised with clouds and scrolling foliate motifs. His jacket is tucked into a lower garment gathered and tied above his portly stomach with a sash, which is incised horizontally with undulating lines. His thin outer robe cloaks his shoulders and is wrapped around his legs; it is inlaid with silver and copper motifs depicting flowers, clouds and the eight auspicious symbols – the wheel, parasol, banner, water pot filled with the elixir of immortality, pair of fish, lotus flower, conch shell and endless knot – as well as large Lhantsa characters on the back. The stylistic features of this unusually large bronze are typical for a central Tibetan origin in the fifteenth and sixteenth centuries. The row of thick pearls at the top and bottom rim of the double lotus throne, asymmetrical construction of the garment and thinly cast metal alloy inlaid with silver and copper, are all identifying stylistic characteristics. This rare portrait takes its place in a long-standing Tibetan sculptural tradition of depicting esteemed teachers and is one of the largest cast metal lamas of high quality to have survived from this period. Although the sculpture bears no inscriptions, it can be identified as Sakya Lowo Khenchen Sonam Lhundrup (1456–1532), the great abbot of Mustang, Lo Manthang, based on its close similarity in style and physiognomy to a number of known and inscribed portraits of this great master.

provenance
Carlton Rochell Ltd, New York
Marcel Nies, Antwerp

bibliography
Jeanne Callanan, and Carlton Rochell, Road to Enlightenment: Sculpture and Painting from India, the Himalayas and Southeast Asia, New York, 2004, no. 27
Jan Van Alphen, Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections, Antwerp, 2005, pp. 178-9, no. 56
Marcel Nies, The Sacred Breath: The Cultural Heritage of India, the Himalayan Mountains and Southeast Asia, Antwerp, 2005, pp. 50-1
Yönten Gyatso, the Fourth Dalai Lama, is seated on a double lotus pedestal, which is decorated with two rows of pearls. His face bears a benevolent expression and he wears monastic robes typical of Tibetan orders – sleeveless vest, undergarment gathered together with sash, and outer robe. In his right hand he holds a lotus flower, symbol of purity and one of the Eight Auspicious Emblems, and the turquoise inset triratna in his left hand symbolizes the Buddha, the dharma (the Buddhist teachings) and the sangha (the monastic community). Great care has been taken in the making of this portrait, the craftsmanship being of the highest order. The statue has been cast in three parts and assembled with precision. The seated figure, cast together with the finely worked flower at the shoulder, is secured to the separately made lotus base; the triratna is also cast separately and applied to the left hand. His monastic robes have finely incised floral motifs on the borders of the cloth and the whole statue is richly gilded. After the unexpected death of the third Dalai Lama in 1588, the Gelukpa were faced with an uncertain legacy; although beneficial relations had been established with a number of Mongol princes, a permanent Mongol loyalty had not yet been established. In order to consolidate their dominance among rival Tibetan Buddhist schools in Mongolia, the Gelukpa would need a charismatic person to succeed the third Dalai Lama. They made an inspired political move in discovering the fourth Dalai Lama in a royal Mongolian son in Altan Khan’s bloodline, establishing a firm link between the two countries. For the Mongols, the fourth Dalai Lama was doubly legitimate: as a scion in direct lineage of the Mongol ruling family and as the rebirth of the third Dalai Lama. The Tibetan sangha, however, would not officially recognize the young Dalai Lama for at least another decade. A Tibetan delegation was invited to Mongolia, to confirm through tests that Yönten Gyatso was legitimate. After passing all the tests, in 1602 he was taken to Lhasa to receive his spiritual training – and was never to return to his homeland. He took full monastic vows in 1614, only two years before his premature death, aged 27, leaving only a small oeuvre of writings compiled in one volume. He was the only non-Tibetan Dalai Lama in Tibetan history.

provenance
Rossi & Rossi Ltd

bibliography
David Weldon, and Sylvie Sauvenière, Homage to the Holy: Portraits of Tibet’s Spiritual Teachers, London, 2003, no. 43
Martin Brauen, The Dalai Lamas: A Visual History, Zurich, 2005, pp. 61, 288, fig. 34
This vigorously sculpted figure is Vajrapani or the Thunderbolt Bearer, a wrathful and powerful deity and remover of obstacles. As a fierce protector of the Buddhist faith he is often portrayed near the entrance to shrine halls in Tibetan and Mongolian temples. This deity is of special importance to Zanabazar, who was initiated in the mysteries of Vajrapani by the Dalai Lama in Tibet in 1649. In the Geluk order, influential in Mongolian Buddhism, he is often grouped with Avalokiteshvara and Manjushri. Together these three celestial bodhisattvas are thought of as archangelic protectors and represent the power (Vajrapani), compassion (Avalokiteshvara) and wisdom (Manjushri) of all the Buddhas of the past, present and future. Vajrapani is standing in the militant pose or pratyalidhasana, holding the vajra (thunderbolt) in his right hand. His left hand is alertly poised in a threatening gesture. He has flaming red hair, three popping eyes and his moustache and eyebrows have flame-like forms. His long snake necklace and tiger skin loincloth are typical of wrathful deities, but generally his ornaments are those of the benign bodhisattvas: a jewelled five-pointed crown, elaborate earrings, bracelets, necklaces and anklets. His active posture, arm gestures, toes that are curled upwards, hair standing on end and swirling scarf loosely draped around his shoulders all convey a suggestion of imminent movement and agitation. The snake necklace probably refers to another form of Vajrapani as a 'spell-deity', which is the deified form of a snake charm, and specifically as a protector against snakebites.

**provenance**
European private collection
Rossi & Rossi Ltd, London

**bibliography**
Giles Beguin and Inne Broos, Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, no. 1.
The tantric deity Achala, “The Immovable One” or “King of the Wrathful” is depicted in his characteristic kneeling pose (achalasana) on a rectangular lotus base. He is wielding a sword in his right hand to smite the guilty; with his left hand he makes the gesture of menace (tarjani mudra) and holds a vajra rope to bind the wicked. The rope is made of silver and is probably an interpretation of tantric implements, which were normally made from iron. His hair stands upright like flames of fire and his expression is ferocious. He wears a tantric crown and jewellery, and an animal skin around his thighs. A scarf draped loosely around his shoulders flays sideways. Achala is the destroyer of delusion and the protector of Buddhism, especially of the practices of Manjushri. His immovability refers to his insensitivity to temptation. In tantric traditions, his consort is Vajrayogini. Achala is one of a group of wrathful deities who enable practitioners to overcome obstacles; he may be invoked to eliminate both inner and outer hindrances. His chief role, however, is to awaken the initiated to their own negative aspects and to transform these into compassion and wisdom. He is sometimes described as a wrathful form of the Celestial Buddha Akshobya, a symbol of the Buddha’s unshakable resolve to attain enlightenment.

provenance
European private collection
Rossi & Rossi Ltd, London

bibliography
Giles Beguin and Inne Broos, Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, no. 23.
Padmasambhava – also known as Guru Rinpoche or “The Precious Teacher” – is sitting on a round lotus throne in the dhyanasana position. He is wearing elegantly draped robes, a cloak, which falls in neat pleats at the back, and boots. He is adorned with gold earrings and armbands. In his right hand he holds a vajra, and in his left hand placed in his lap he holds a skull cup with a long life vase. An ornate khatvanga staff, bearing traces of paint, rests against his left shoulder. The three points of the khatvanga pierce the fabric of attraction, aversion and indifference. His face and hands are gilded; his hair is painted blue; and his lips and eyes are painted, giving him a life-like expression. On his head, he wears the lotus hat of the King of Zahor. With sharply angled flaps at either side, a sun and crescent moon symbol at the front, and topped with a half-vajra and a single vulture feather. The King of Zahor gave Padmasambhava his crown after he transformed his execution-pyre into a lake and appeared seated on a lotus. The hat bears traces of red, black, white and green paint. Padmasambhava is said to be a native of Udyana, North-western India. On the instigation of the Indian monk Shantarakshita he was invited to Tibet by king Trisong Detsen (r. circa 755-797) where, according to legend, he subjugated the local gods and demons to the service of Buddhism. Around 790, under the patronage of the king, he built the monastery of Samye, modelling it after the Mahavihara Odantapuri in Bihar. His miraculous powers and teaching of the tantras made him into the most influential figure in Tibetan Buddhism and he is regarded as a second Buddha. The sculpture is flanked by two female figures, possibly the Tibetan Yeshe Tsogyal and the Indian princes Mandarava. Padmasambhava had many consorts, these ones being the most important. Mandarava, daughter of the King of Zahor, assisted him in attaining the siddhi of immortality, by which the siddha gains the power of prolonging life or of entering upon another life with uninterrupted awareness. Yeshe Tsogyal, one of the wives of the Tibetan king, played a vital part in the writing down and concealing of texts, which were hidden throughout Tibet in order to be discovered at an appropriate time, and which form the scriptures of the Nyingma school. Both figures are sitting on a round lotus throne, in the dhyanasana position; Yeshe is offering with her left hand a kalasa (the pot of ambrosia), whereas Mandarava is offering with her right hand a kapala (skull cup). Both companions have full, sensual bodies inclined to the left and right respectively, not unlike the Tara sculptures by Zanabazar himself. They wear a dhoti and a scarf, which loosely falls along the thighs, around the back and over the pedestal. They are adorned with elaborate jewellery – crown, earrings, necklaces, armbands, anklets and girdle – and have gilded feet, hands and faces, and eyes and lips are painted. Half of their blue hair is caught up in a chignon and is topped with a jewel. The other half is left free, falling in long tresses over back and shoulders. Like the Padmasambhava sculpture, the base of both statues is sealed with a consecration plate, on which a gilded double vajra is incised. This is a feature specific to the Zanabazar school of sculpture. A Padmasambhava statue of similar size – without consorts – can be found in the Erdeni Zuu monastery. A similar figure representing one of the consorts has been on the Swiss art market in 1979 and is one of only a very small number of Mongolian sculptures in Western collections. It is however extremely rare to find a complete group like this, as is the large scale of the three sculptures.
21 Erlig Qagan (skt Yama)
gilt copper with painted details
Mongolia
late 17th - early 18th century
height 25 cm – 10 in

Yama, “King of the Dead”, stands in the archer pose (pratyaliadhasana) with his right leg bent and his left leg extended. He holds both his arms outstretched with his hands in the gesture of menace (tarjani mudra) – his attitude and expression showing great excitement and fury. He is represented with a bull’s head, third eye, tantric crown, hair rising in a flame shape, and is naked but for a belt of severed heads and elaborate jewellery. On his breast is an ornament representing the Buddhist wheel, his distinctive mark, for Tsong Khapa appointed Yama protector of the Geluk order. More Buddhist wheels can be seen in his necklace. The base of the sculpture is missing; originally Yama would have stepped to the right on a bull, under which there would have been a woman. The sculpture has a rectangular hole in his back for consecration; a plate matching the rest of the sculpture would have covered it. Like Begtse (see cat. no. 24), Yama was subjugated and turned into a protector of the Dharma. The origin of the bull head is ascribed to the tradition, which speaks of a Bönpo ascetic who was attaining the final stage of nirvana after a successful meditation period of nearly fifty years. As he was about to achieve his objective and enter nirvana, two thieves with a stolen bull entered the cave and slaughtered it. When they saw the ascetic, a witness to their crime, they beheaded him too. To their astonishment, the victim lifted the head of the bull and, replacing his own severed head with it, became the ferocious form of Yama. He devoured the two thieves and his rage threatened to destroy the whole of Tibet. The Tibetans called upon Manjushri, their tutelary deity, who assumed the form of Vajrabhairava (cat. no. 21), subjugated Yama after a fearful struggle and made him a protector of the Dharma.

provenance
European private collection
Rossi & Rossi Ltd, London

bibliography
Giles Beguin and Inne Broos, Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, no. 25.
22 **Chagan Sambhar-a**
(skt Sitasamvara)
gilt copper alloy
Mongolia
late 17th - early 18th century
height 24.3 cm – 9 1/2 in

Sitasamvara or White Samvara is a benevolent form of the popular tutelary divinity. He is shown here embracing his consort Vajravarahi. They are joined in mystical union, symbolising the merging of wisdom and compassion – the essence of enlightenment. Sitasamvara is seated on a double lotus pedestal, his petite consort sitting in his lap. He holds two jars with the elixir of immortality in his hands; she holds two skull cups. Both deities are beautifully crowned, coiffed and bejewelled. Traces of paint remain on their hair and on his face, highlighting the full lips and tilted eyes with eyelids gently curving in a shallow bow shape.

**provenance**
European private collection
Rossi & Rossi Ltd, London

**bibliography**
Giles Beguin and Inne Broos, Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, no. 22.
Machig Labdrön (c.1031–1129) is one of the most important and popular female yoginis of Tibet. Her teachings, along with those of her guru Padampa, first formed the basis of a separate order, the Shijepa (peacemaking) order, but later became accepted in all the Tibetan orders. She is especially noted for teaching the Chöd yoga, or spiritual self-dissection method of meditation. She is seated in lalitasana on a double lotus pedestal, with a double-sided damaru (hand drum) in the right hand and a large kapala (skull cup) in the left hand. A scarf, loosely draped over her shoulders, lends quiet energy to the image. Her tantric jewellery – skull crown and bone aprons, necklaces and anklets – is decorated with Buddhist wheels and sun and crescent moon motif. A Buddhist wheel also tops her elegant chignon. Machig Labdrön is mostly depicted as a dancing yogini in Tibetan art, although examples of her seated also exist. Although the implements in her left hand may differ – bell, bone flute, skull cup – she always holds the damaru in her right hand. Images of Machig Labdrön are incredibly rare in Mongolian art; this exceptional bronze shows the same exquisite gilding and sensibility towards the female form that is so typical of the best Mongolian sculpture and of the Zanabazar school of sculpture.

provenance
European private collection
Rossi & Rossi Ltd, London

bibliography
Giles Beguin and Inne Broos, Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar, no. 15.

1 see Rubin Collection, item no. 711 (www.tibetart.com)
selected readings

Terese Tse Bartholomew; Patricia Berger; and R.W. Clark (eds.), Tibet: Treasures from the Roof of the World (Santa Ana, 2003)
Gilles Beguin and Dorjiin Dashbaldan, Trésors de Mongolie – XVIIe–XIXe siècles (Paris, 1993)
Gilles Beguin and Inne Broos, Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar (London, 2005)
Benoytosh Battacharya, Indian Buddhist Iconography (New Delhi, 2003)
Martin Brauen (ed.), The Dalai Lamas: A Visual History (Zürich, 2005)
Jeanne Callanan and Carlton Rochell, Road to Enlightenment. Sculpture and Painting from India, the Himalayas and Southeast Asia (New York, 2004)
Jane Casey Singer and Philip Denwood (eds.), Tibetan Art: Towards a Definition of Style (London, 1999)
Jane Casey Singer and David Weldon, Beyond Lhasa. Sculpture and Painting from East and West Tibet (London, 2002)
Faces of Tibet: The Wesley and Carolyn Halpert Collection (New York, 2003)
Lokesh Chandra (ed.), Buddhist Iconography (New Delhi, 1991)
Philippe Cornu, Dictionnaire encyclopédique du Bouddhisme (Paris, 2006)
Susan L. Huntington and John C. Huntington, Leaves From the Bodhi Tree: The Art of Pala India (8th – 12th centuries) and its International Legacy (Seattle & London, 1990)
Heather Karmay, Early Sino-Tibetan Art (Warminster, 1975)
Deborah E. Klimburg-Salter, Tabo – a Lamp for the Kingdom: Early Indo-Tibetan Buddhist Art in the Western Himalaya (New York, 1997)
Stella Kramrisch, The Art of Nepal (New York, 1964)
Rob Linrothe, Ruthless Compassion. Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art (London, 1999)
Erberto Lo Bue and Franco Ricca, Gyantse Revisited (Florence, 1990)
Marcel Nies, The Sacred Breath. The Cultural Heritage of India, the Himalayan Mountains and Southeast Asia (Antwerp, 2005)
Bronzes of Kashmir (Graz, 1975)
Himalayas: An Aesthetic Adventure (Chicago, 2003)
Nepal – Where the Gods are Young (New York, 1975)
Art of Nepal. A Catalogue of the Los Angeles County Museum of Art Collection (Los Angeles, 1985)
N. R. Ray et al., Eastern Indian Bronzes (Bombay, 1986)
Chandra L. Reddy, Himalayan Bronzes: Technology, Style, and Choices (Newark, 1997)
Valrae Reynolds et al., From the Sacred Realm: Treasures of Tibetan Art in the Newark Museum (Newark, 1999)
Marylin M. Rhie and Robert A. F. Thurman (eds.), From the Lands of the Snows: Buddhist Art from Tibet (Mead, 1991)
Wisdom and Compassion. The Sacred Art of Tibet (New York, 1991)
Miranda Shaw, Buddhist Goddesses of India (Princeton, 2006)
Mongolian Sculpture (Ulan Bator, 1989)
Helmuth Uhlig, On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art (Zürich, 1995)
Jan Van Alphen (ed.), Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections (Antwerp, 2005)
Ulrich von Schroeder, Indo-Tibetan Bronzes (Hong Kong, 1991)
Buddhist Sculptures in Tibet. Vol. One: India & Nepal; Vol. Two: Tibet & China (Hong Kong, 2001)
Roberto Vitali, Early Temples of Central Tibet (London, 1990)
David Weldon and Sylvie Sauvenière, Homage to the Holy: Portraits of Tibet’s Spiritual Teachers (London, 2001)