TIBETAN THANGKAS
Buddhist Paintings from the 17th to the 19th Century
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Looking at various collections of art is always interesting, because most often they include random objects artificially grouped by happenstance or by the subjective eye of a collector. With Himalayan-style art, and easier with painting than sculpture, a useful first response is to try and make sense of the images at hand visually. Ask the question, “Do the paintings appear to be related to each other or unrelated”? Through this type of mental and visual sorting, paintings can be quickly organized into groups for analysis.

Paintings generally fall into three main subject types: figurative, narrative and diagrammatic. Figurative works are fairly self-explanatory, with only eleven main figurative forms found in Himalayan art. Narrative ones depict a continuous story or series of stories in an often, or maybe always, congested composition. Diagrammatic paintings are more usually than not mandated in design, or charts, which are generally, but not always, geometric and organized.

The paintings on view in this presentation at Rossi & Rossi are all figurative, and thus follow a number of the eleven eponymous forms, but not all. These eleven forms, or appearances, are based on orthodox Buddhist norms and also incorporate terminology used in the Tibetan painting tradition by the artists themselves, a combination of two systems, but only the visually useful parts. The eleven appearances are: the Buddha, elder (arhat), king, monastic, layperson, siddha, peaceful deity, semi-peaceful/semi-wrathful deity, wrathful deity, animal-featured deity and warrior. These eleven figures are defined by, and relate to, appearance only, and are not grouped by an abstract function or religious hierarchy. The animal-featured category is a new one created by the Himalayan Art Resources (HAR) staff.

The subjects of the paintings in the present exhibition, divided by appearance, are: elders (four works), the king (two works), the peaceful deity (four works), the semi-peaceful deity (one work), the wrathful deity (one work) and the animal-featured deity (two works). Knowing the general classification of the subject greatly helps to determine the specific identity of the central figure of a composition. Once the identity of the central figure has been established, then one can quickly determine if the composition belongs to a set of paintings, or if it is a single work.

Half or more of all Himalayan art is created in sets. Commonly found subjects that are created in sets of paintings, and what comprises a set, are determined by a general Tibetan Buddhist convention that was established over time. In such groups of paintings, there are always four elders who belong to an established set of twenty-five figures. This set includes the Shakyamuni Buddha, the two foremost disciples, the Sixteen Great Elders, a patron and an attendant, along with the Four Direction Kings (Vaishravana, Virupaksha, Dritarashtra and Vinudhaka). All twenty-five figures can be painted in a single composition, or divided into three, five, seven or more paintings. In the case of the paintings of elders in this collection, there are four compositions depicting single elders, which, according to convention, means that they each belong to a set of paintings with a total of twenty-three compositions. Why not twenty-five? The two foremost disciples are always depicted standing to the right and left of the Shakyamuni Buddha, thus making twenty-three compositions in total, when each figure is given its own composition. Two of the works in this exhibition, showing Bakula (p. 11) and Nagasena (p. 15) with gold-painted bodies, belong to the same set. There is another depiction of Nagasena (p. 23) and one of Vanavasin (p. 19), and both belong to two different sets of twenty-three compositions.

There are two paintings on view with figures in king appearance. Kings have two main categories: the first is the set of the Four Direction Kings, who are always depicted with the Sixteen Great Elders; the second type includes all others, which easily can be divided and listed, although nuanced, and are almost always included in sets. The two kings in this group
of paintings are Konchog Bang (p. 27), who is regarded as a previous rebirth of the Dalai Lamas from a famous set of thirteen paintings, and King Ralpachen (p. 31), a first millennium CE ruler of Tibet. Ralpachen is likely to be part of a painting set comprising three or more works and depicting the most important of the Tibetan kings.

In peaceful deity appearance are Manjushri (p. 35) and Vajrapani (p. 39), who are painted in an East Tibetan style. They could very well belong to the same set depicting the Eight Great Bodhisattvas, with a central image of either the Shakyamuni Buddha or the Amitabha Buddha. This is a standard set of nine compositions. Another Vajrapani (p. 43) painting follows more of an imperial or seventeenth- or eighteenth-century Beijing style of art, based on the ‘new Menri’ painting tradition of Central Tibet popularised during the seventeenth century, which is characterised by a tripartite division of the composition and features an overall blue-green palette. This Vajrapani also likely belongs to a nine-painting set.

Up until now, the compositions discussed above have all belonged to larger painting sets. What follows are five compositions that are singles – paintings created for a more personal spiritual or devotional use. The first is in peaceful appearance, Red Tara (p. 47), a product of East Tibet, with the minimalist style of art associated with Situ Panchen Chokyi Jungne and the great Palpung Monastery founded in the eighteenth century. The next painting is in semi-peaceful/semi-wrathful appearance, Hevajra (p. 51), blue in colour, a complex deity with multiple faces and arms. An example of a wrathful deity is Mahakala (p. 55), black, with one face and four arms surrounded by numerous dishevelled figures. The remaining two paintings are of the same basic subject, Vajrabhairava (p. 59, p. 63), an animal-featured deity with a central buffalo head, nine faces in total, thirty-four arms and sixteen legs, painted against a black background. There are four background colours in Tibetan art: multicoloured, black, gold and red. Two of the colours are textually prescribed and two are the product of later artistic conventions. The black background is traditionally reserved for semi-wrathful and wrathful deities.

An artist’s intention when creating sets of paintings can be very different from when creating a single composition. There is also a much bigger expense and time commitment for the production of a painting set, which requires a master artist and many students. With the present group of fourteen paintings, nine belong to sets, which in total, with all the compositions in each set included and calculated, would have numbered more than 111 compositions. So, it is interesting, when first looking at a collection of paintings, to look closer, because it might just be the ‘tip of the iceberg’, so to speak. More often than not, what appears at first to be few in number actually represents a much greater whole, with deeper significance and more important context.

Jeff Watt, Beijing, 30 June 2018
閱讀不同的藝術收藏總是很有趣的事，因為很多收藏都是偶然所得。長い間の経験からいうと、喜馬拉雅美術的研究家は、特に唐卡の研究においては、その過去の伝統を理解するための視覚的な資料が豊富である。

霊性を含む視覚的表現は、宗教的な価値を代表し、その美術を理解するためには、これらの情報を必要とする。

唐卡の三種類：人物、ジャンル、および宗教的分類について、めくって分析する。人物とジャンルの分類は、各自独特の美術的特徴を反映しているが、宗教的分類は、伝統的な美術の構成要素を示している。

以具象分區，本書中的唐卡涵蓋了：尊者（四幅）, 法王（兩幅）, 寂靜相神祇（四幅）, 半寂靜相神祇（一幅）, 怒神像（一幅）和神獸像（兩幅）。了解主題的一般分類有助於職別一幅畫中中心人物的身份。一旦知曉了中心人物的身份，便可以確定某一幅圖是屬於某一織或單件作品。

喜馬拉雅藝術中一半以上的繪畫都是成套繪製的。一套繪畫中通常都有哪些主題人物，有哪些畫組成一套，這些都是由歷史發展過程中逐漸確立起來的藏傳佛教傳統而決定的。在這些成套的組圖中，一般會出現四位尊者，他們屬於一套共二十五位人物的繪畫，其中包括佛祖釋迦摩尼，其兩位上首弟子，十六羅漢，供養人和侍從，四大天王（多聞天王，持國天王，增長天王和廣目天王）。這二十五位人物即可以單獨成畫，也可以分散成三、五、七，甚至更多幅畫以成一組。本書中收錄的唐卡，以尊者為主題的共四幅，每幅描繪的都是單一人物。依照傳統，這表明這些單張屬於某一套二十三幅的組圖。為什麼不是二十五幅？因為釋迦摩尼的兩位上首弟子通常一同出現在佛祖的左右兩側，其他人物和神像則單獨成畫，所以一套組圖從數量上來算共二十三幅。本書中收錄的巴古拉尊者（p.11）和那迦犀尊者（p.15）的體色皆以金色繪製，屬於同一套組圖。另有兩幅那迦犀尊者圖（p.23），一幅為新畫作，分別歸屬於兩套不同的組圖。

另外有兩幅法王圖。法王主要有兩大類別：一類是四大天王，常和十六羅漢一起出現；一類則包括了除此之外的其他天王，如帝釋天、帝釋天之妻，本書中這兩位天王分別繪於p.27，通稱的神像，來自西藏十八世紀的組圖；和神獸神像（p.10），西藏公元二十一世紀的統治者，這些神獸神像有可能來自一套三張或以上的組圖，剝奪了西藏歷史上最重要的神位藏王。

居於中間的文殊菩薩（p.35）和金剛手菩薩（p.39）皆以西藏西部風格繪製。兩者可能屬於同一套風格八至十世紀的畫，但中間的神像繪製於或西藏西部。這樣一套組圖應共有九幅。另一張金剛手菩薩（p.43）更符合傳統的風格，該組圖應有九幅，包括西藏中部的“湘潭”繪製風格。其特徵是構圖上採用三分法，畫面整體色調偏黃色。這張金剛手菩薩應來自於一套九幅的組圖。

以上各圖的詳細作品脈絡分別來自於某一個組圖，而以具象分區是分析作品脈絡——以具象風格創作的作品。其中，一幅為紅度母（p.47），慈悲像，來源於西藏東部風格，簡潔清爽的構圖是司徒班欽·却吉迥乃和十八世紀時聯 Artefacts（AR）的典型代表。第二張為紅度母（p.47），準半紅度母，身白色，多頭多臂。另外一幅為囑願的唐卡（p.55），身白色，一頭四身，四周有多位人物像。敷於的兩張唐卡有同一主題，即和觀音神像（p.59，p.63），中心的大威德為牛頭神像，九頭三十四臂，十六足，面部有兩張神像在中間，畫面整體色調偏黑色。兩張神像都來自西藏早期風格的神像。

內外兩種風格的唐卡是這種風格的起始，藝術家在研究中發現了這些風格的特徵。這些風格分區是研究西藏美術的重要工具。
**Arhat Bakula**

_distemper on cloth_

_Tibet_

18th century

92 x 60 cm (36 x 24 in)

Himalayan Art Resource No. 36293

Provenance

Koller Auktionen (2 June 2015, Lot 170)
Private European Collection, acquired from Galerie Koller (Zurich, 1980s)

Front of the Painting

_Arya Sthavira Bakula Namo! (Homage to the Noble Elder Bakula)_

Reverse of the Painting

Sanctification mantras: Om sarva vidya svaha! Om vajra ayushe svaha!

Bakula the Elder (Sanskrit: Sthavira Bakula), the 9th elder from the set of Sixteen Great Elders, who are regarded as the principal students of the Shakyamuni Buddha; a name inscribed at the bottom of the composition identifies the main figure as Bakula.

According to a Sakya liturgical text, ‘To the noble elder, the great Bakula of Northern Kuru, surrounded by a retinue of 900 arhats, to the feet of all those I bow’.

The Bakula Sutra (sutta), part of the Majjhima Nikaya collection of sutras composed between the 3rd century BCE and the 2nd century CE, recounts a generic narrative related to the elder named Bakula, which reveals that he lived as an ascetic, only embracing the Buddhist path later in life after meeting with the Tathagata Shakyamuni. He became ordained as a monk and then renowned for having deep faith, quickly attaining the level of an arhat. It is also understood that he chose to enter nirvana prior to the Buddha. This narrative, which is based on Pali scriptures, is therefore different from a later text that describes the cult of the Sixteen Great Elders.

The story of this group of elders is based on a text possibly dating to the fourth or fifth century CE titled The Arya Nanda Mitra Avadana Nama. In the later text, an elder named Bakula (Nakua, Vakula) remains on earth, promising to watch over humanity until the coming of the next Maitreya Buddha.

Bakula bestows special blessings, including basic material needs and requisites for anyone seeking to follow the path of the Buddha. He is most commonly portrayed holding a mongoose; however, there are several different and varying iconographic traditions depicting the arhats. The Sixteen Great Elders are almost always painted as a set. Typically, the full group includes the Shakyamuni Buddha with the two foremost disciples, the Sixteen Great Elders, the attendant Dharmatala, the patron Hvasang and the Four Guardians of the Directions: Vaishravana, Virupaksha, Dritarashtra and Virudhaka. In total, the set is composed of twenty-three paintings, but they depict twenty-five figures with the two disciples rendered in the same composition as the Shakyamuni Buddha.

In a red cartouche found at the bottom centre of the painting, there is a Sanskrit inscription written using Tibetan script that reads, _Arya Sthavira Bakulo Namo_! (Homage to the Noble Elder Bakula). On the reverse of the painting, there are two mantras of sanctification to bless the composition. Om sarva vidya svaha! Om vajra ayushe svaha!

Western art historians generally refer to this group of Sixteen Great Elders as ‘arhats’. However, the individuals are not actually arhats, but rather sthaviras, which comprise a different, lower level of Buddhist hierarchy based on mental attainment in meditation. The nineteenth-century use of the Sanskrit word ‘arhat’ appears to be a simple error in translation and understanding on the part of early Western scholars. It is a mistake that is very hard to correct, since the word ‘arhat’ is now found universally in the English language throughout publications on Asian art history.
巴古拉，尊者（梵文：Sthavira Bakula）为十六尊者中的第九位，释迦摩尼十六位上首弟子之一。画面底部的铭文注明了其中心人物为巴古拉尊者。

巴古拉经文，属于巴利文（中尼迦耶）佛经的一部分，成书于公元前2-3世纪。其中，提及巴古拉尊者晚年得到释迦摩尼亲口所授教法，徒入僧团，苦行修炼。受戒之后，诚心修行，很快证得罗汉果位。书中也提到巴古拉尊者辞世后选择涅槃，这一以巴利文撰就的描述，与在此之前描述十六罗汉的文献有所区别。十六罗汉图的文本描述可以追溯到公元四或五世纪的文献（《圣难陀仙人本生传》）。在之后的文献中写道，有位尊者，名巴古拉斯，承诺留在世间，护持众生，直到下一位弥勒菩萨降临。

巴古拉尊者赐予众生之福，助信徒获得最基本的物质需求，一心向佛。在常见的巴古拉尊者像中，他通常手持宝鼬，但是罗汉像中有很多不同的传统和风格。十六罗汉图一般集成一套，典型的完整一套包括僧伽尊者、六입罗汉和目犍连，十六罗汉，僧伽尊者、目犍连像，以及四大天王——广目天王、多闻天王、持国天王和增长天王。整套共二十三幅图，共绘有二十五位人物肖像，其中释迦摩尼的两位弟子通常与佛祖同框出现。

本幅画作底版的正中位置有一圈红色象形文，内用梵文写有一句藏经，音译“Arya Sthavira Bakula Namō”，意为“向尊贵的巴古拉尊者致敬！”画的背面有两句真言以赐福予画：Om savara vidya svaha! Om vajra ayushe svaha!

西方艺术史通常将这组十六尊者称为罗汉。其实他们是非罗汉，而悉提那。他们在冥想中觉悟，在佛教等级中属较低。从19世纪开始通用的梵文一词“罗汉”含意是早期西方学者的错误翻译和理解。如今已经很难去纠正这一错误。但“罗汉”一词已成为亚洲艺术史在英语世界中的通用词汇。
Arhat Nagasena
Distemper on cloth
Tibet
18th century
91 x 60 cm (35 ¾ x 23 ½ in)

Himalayan Art Resource No. 36291

Front of the Painting
Arya Stavira Nagasena Namo! (Homage to the Noble Elder Nagasena)

Nagasena the Elder (Tibetan: ne ten, lü’i de; Sanskrit: Sthavira Nagasena) from a set of Sixteen Great Elders and further belonging to a total painting set of twenty-three compositions with the Shakyamuni Buddha at the centre; all of the elders are male and belong to the Buddhist monastic system (sangha)

Nagasena can be recognised by the vase he clutches in his extended right hand as well as the upright khakkhara (monk’s staff) in his left. Wearing patchwork robes cut into strips of orange, red and blue, he sits in a relaxed pose, with his left leg extended against the background of a lush green and blue landscape. In the foreground, a seated monk holds a begging bowl in his lap; three flaming wish-fulfilling jewels are stacked at his side.

According to a Sakya liturgical verse, ‘On the King of Mountains, Vipulopa is the noble elder Nagasena, surrounded by 1,200 arhats; homage to the One holding a vase and a khakkhara’.

Many of the elders in this painting set are depicted off-centre from the central axis, which gives the viewer an idea of where this painting would have been located within the set – either to the right or to the left side of the central Shakyamuni painting. In Himalayan-style art, the figures typically look inwards, towards the central subject. However, for balance (and to avoid excessive repetition), a few of the elders face forwards. The skill of the artist, as well as his training and the style to which he adheres, determines how the twenty-three paintings are ultimately composed.
那迦犀尊者
布面彩绘
西藏
18世纪
91 x 60 cm (35 ¾ x 23 ½ in)

画面的正面铭文
"向尊贵的那迦犀尊者致敬！"
Arya Sthavira Bakula Namo!

本幅那迦犀尊者图（藏文：ne ten, lu'i de; 梵文：Sthavira Nagasena）来自一组十六幅画卷，而这组画卷进一步属于一套总共二十三幅，以佛陀释迦摩尼为中心的组画；画中所有的尊者均为男性形象，属于佛教寺院体系（僧侣）。

那迦犀尊者右手握花瓶，左手持锡杖，身著橙、红、蓝相间的拼接僧袍。神态平和，左腿前伸，身后绿水青山，画面的前景中，一位僧侣手捧化缘缽，三颗如意珠堆砌在其身边。

根据一句萨迦诵文纪录，“山之王，最尊贵的那迦犀尊者维普利巴，一千二百位罗汉为眷属；持花瓶与锡杖者我礼敬。”

该组画卷中的尊者位置大都略微偏离画面中心的正中轴线，以使观者在画面中可以感性地认识到尊者的地位——通常居于中心人物释迦摩尼的左边或右边。在喜马拉雅艺术风格中，人物的形象一般多描绘成内向，即眼神望向画面中心人物角色。然而，出于对画面结构整体平衡性的考量（也为了避免过多的重复），在部分画卷中，也有尊者是转向前方的，重新的强调，他所接受的训练，以及他恪守的艺术风格决定了一套二十三幅画的最终构成。
Arhat Vanavasin

Distemper on cotton
Tibet
17th century
101.5 x 59.5 cm (40 x 23 ½ in)

Himalayan Art Resource No. 88594

Provenance
Private Asian Collection
Private American Collection, 1970s

Vanavasin the Elder (Tibetan: pag pa ne ten, nag la ne; Sanskrit: Arya Sthavira Vanavasin), the 3rd arhat from a set of Sixteen Great Elders (sthavira/arhat)

According to a Sakya liturgical verse, ‘In the mountain cave of Seven-leaves is the noble elder Vanavasin, surrounded by 1,400 arhats; homage to the One with a pointing gesture and holding a fly whisk’.

In his usual iconographic form, Vanavasin points with his right hand while holding a fly whisk in his left. This depiction follows the Tibetan verse believed to be translated from the original Sanskrit, Praise to the Sixteen Arhats.

This composition would have been part of a twenty-three painting set. Typically, the full group would include the Shakyamuni Buddha, the two foremost students Shariputra and Maudgalyayana, the Sixteen Great Elders, the attendant Dharmatala, the patron Hwashan and the Four Direction Kings: Vaishravana, Virupaksha, Dhritarashtra and Virudhaka. There are twenty-five figures in the group, but only twenty-three paintings in the set. With painted compositions, the two foremost students are almost always depicted standing alongside Shakyamuni in a single scene.

The composition, layout and colour scheme of this work are based on a set of paintings commissioned originally by the Yongle Emperor in the early fifteenth century. Many copies of this famous set were created in later centuries, and even copied by other influential Buddhist emperors, such as Qianlong in the eighteenth century.

At the top centre is the female deity of longevity, the White Tara, ‘... with a hue white like an autumn moon – radiant like a stainless crystal jewel, shining with rays of light, one face, two hands, and having three eyes; with the conduct of having sixteen years of age. The right hand is in the mudra of supreme generosity; the left holds with the thumb and forefinger the stem of a white utpala (lotus) to the heart with the petals blossoming at the ear. Representing the Buddhas of the three times, the single stem is divided into three, in the middle is a blossoming flower, the right in fruition, the left in the form of a bud; adorned with various jewel ornaments; having various silk upper garments and a lower garment of red silk; seated with the legs in vajra posture. The palms of the hands and feet each have an eye – the seven eyes of pristine awareness.’ (Sachen Ngagwang Kunjo Lodro, 1729-1783; sGrub Thabs Kun bTus, vol. 1, fol. 65-73).
伐那婆斯尊者

布面彩绘
西藏
17世纪
101.5 x 59.5 cm (40 x 23 ½ in)

如居同述文所述，“伐那婆斯尊者曾在七葉窟叢林之中精進禪修，眷屬一千四百阿羅漢。右手按印執拂，左手持拂子。”

上文的引言來自《十六尊者禮讚文》，是由梵文翻譯成藏文。在描繪伐那婆斯尊者的畫中，大都可以看到他右手結期克印，左手持拂子。

這幅作品應來自一套共二十三幅的組圖。一般整套唐卡會包括釋迦牟尼佛，十大弟子中的兩位－舍利弗及目犍連，十六羅漢，達摩多羅尊者，哈香尊者和四大天王──多聞天王，持國天王，增長天王和廣目天王。二十三幅組圖中具有二十五位人物。大部分的畫像會把兩位弟子同釋迦牟尼佛並放在同一幅畫中。

這幅畫的構圖，佈局與配色方案引用一組十五世紀受永樂大帝委託的畫像作為啟發。這組畫常被後代的畫家作為參考和模仿，甚至在十八世紀被乾隆皇帝所模仿。

在這幅畫的頂部是象徵長壽的女性神像－白度母。……有如秋月之白－玲瓏剔透，身放五光，一面雙臂三眼；容貌似十六歲的妙齡少女，右手結施願印以示救助，左手拇指與無名指牽住白蓮花枝對著心間，花沿腕臂至耳共三朵，一朵含苞，一朵半開，一朵全開，代表佛、法、僧三寶具足。身披寶珠瓔珞，著天衣縷，雙腿呈金剛跏趺坐，手腳心均有佛眼－象徵原始純淨意識的七隻眼鏡”。（薩欽貢噶羅卓，1729–1783. 《成就法集》 第一卷，第65-73頁。）
Arhat Nagasena
Distemper on cloth
Tibet
18th century
67.5 x 46 cm (26 ½ x 18 in)

Himalayan Art Resource No. 88590

Nagasena the Elder (Tibetan: ne tan, la’i de, Sanskrit: Sthavira Nagasena) from a set of paintings depicting the Shakyamuni Buddha, his disciples and the Sixteen Great Elders (sthavira/arhat)

Appearing slightly old, Nagasena holds a vase in his right hand and a khakkhara (monk’s staff), which leans against his shoulder, in his left. In typical Chinese style, the Sixteen Great Elders (lohan) wear colourful robes and shoes. Nagasena is positioned in a relaxed manner atop a rocky seat. At his right-hand side, three figures offer him a wish-fulfilling jewel and a philosopher’s stone. A very small Buddha figure can be spotted high up in the composition.

A Sakya liturgical verse reads, ‘On the King of Mountains, Vipulopa is the noble elder, Nagasena, surrounded by 1,200 arhats, homage to the One holding a vase and a khakkhara staff’.

The Sixteen Great Arhats are generally painted as a set. Typically, the full group includes the Shakyamuni Buddha with his two foremost disciples, Shariputra and Maudgalyayana, along with the Sixteen Great Elders, the attendant Dharmatala, the patron Hvashang and the Four Direction Kings: Vaishravana, Virupaksha, Dritarashtra and Virudhaka.

A lengthy inscription in verse at the bottom of the work is taken from a text with Praises to the Sixteen Great Elders, which was written by the 5th Dalai Lama, Ngagwang Lobzang Gyatso:

The vase of Nagasena was offered, along with many other precious vessels, by the Four Direction Kings in order to receive refuge in the Three Jewels and to benefit all beings. The divine [water] of the vase will cleanse karmic obscurations. Whoever hears the sound of the staff will be cleaned of all sickness, freed from all suffering, and the afflictions will be pacified and [all will] obtain faith in the Three Jewels.
画面中的那迦犀尊者面容年迈，右手持花樽，肩膀倚靠在左手握著的錫杖上。十六羅漢衣著鮮豔，是中原地區的典型繪製風格。那迦犀尊者以奇石為座，神情悠然自得。在他的身邊，有三位人物分別獻上了如意珠和點金石。在畫面的最上方繪有一尊較小的佛像。

一段薩迦誦文寫道，“山之王，最尊貴的那迦犀尊者維普利巴，一千二百位羅漢為眷屬；持花樽與錫杖者我禮敬。”

十六羅漢圖通常集成一套。典型的一套完整包括佛祖釋迦摩尼及其兩位弟子舍利弗和目犍連，十六羅漢，隨從的達摩多羅尊者、地善尊者，以及四大天王——多聞天王、持國天王、增長天王和廣目天王。

底部的銘文來源於五世達賴喇嘛阿旺羅桑嘉措著成的《十六尊者禮讚文》中：“我敬獻那迦犀尊者的花樽連同四大天王的眾多法器，以接受三寶藏的庇護，造福眾生。花樽中的聖水可以洗淨惡業，錫杖發出的聲響，聽者皆能祛除病業，平撫痛苦和苦難，並從三寶藏中重獲信念。”
Konchog Bang

Distemper on cloth
Tibet
18th century
72 x 48 cm (28 ¼ x 19 in)

Himalayan Art Resource No. 88593

Provenance
Private UK Collection

Front of the Painting
Vimala Guru, Guhya Jnana and Nato Chintomani

Reverse of the Painting
‘All phenomena arise from causes; those causes have been taught by the Tathagata, and their cessation, too, has been proclaimed by the Great Shramana’. (Rigpa Shedra translation)

Followed by:
By the compassionate moon rays of Vimala Guru and Guhya Jnana,
Nurturing the lily garden,
Ripening the beings of the land of Uddiyana;
To the One Lord Konchog Bang I pray!

Special Features
Cursive script (Umay), includes the inscription, ‘Om Ah Hum’

According to the Kadam Legbhom, Gyalpa (King) Konchog Bang is regarded as a pre-incarnation of Dromton Gyalwa Jungne (ca. 1004-1064) and the chief disciple of the Buddhist master Atisha (982–1054), and is considered a member of the early lineage of the Dalai Lamas. The Kadam Legbhom, itself, was put into its final form by Chim Namkha Drag (1210–1285) in the late thirteenth century. In essence, it is a series of stories said to be the episodes and narratives of the previous lives of Dromton, as told orally and taught by Jowo Atisha.

Konchog Bang is the Tibetan name for an Indian king who is believed to have lived during the first millennium CE. All scholars know about him is what was recorded in the Kadam Legbhom. The composition of this painting provides little additional information. Three secondary figures have name inscriptions; the figure in the top-right corner is the female tantric deity Guhya Jnana, said to have been the principle female teacher of Atisha and the Dalai Lama incarnations in their previous lives. These paintings were, however, copied, duplicated and made as textile sets, thus becoming an iconic set of images to represent the incarnation lineage of the Dalai Lamas up to the present time. Most Western museums have at least one painting or textile from this set.

Depicted as a king with a slightly furrowed brow, the moustached Konchog Bang wears thickly layered, colourful clothing and elaborate jewellery. His right hand extends across his knee, while he holds a folio in his left hand on his lap. His head is surrounded by a large red nimbus, and the king sits on an elaborate throne with his right leg extended and resting on a flower blossom. Two attendant figures stand to his right side.

At the top left of the work is an unidentified monastic figure wearing robes and a pandita hat, and holding a vajra scepter and a bell. At the top right is a figure of a woman, Dakki Wangdu; white in colour, in the appearance of a peaceful deity, she holds a damaru (double-sided drum) upraised in her right hand and a skull-cup in her left. She cradles a katvanga staff in the bend of her elbow. Atop a moon disc and pink flower blossom, she sits with her left leg pendant.

At the bottom-right corner of this composition is the wealth deity, Sita Shadbhuja Mahakala, in wrathful appearance. She is rendered in white, with six arms, holding a jewel, a wealth vase carried in a skull-cup, a curved knife, a damaru, a trident and a vajra hook. Surrounded by orange and red flames, Shadbhuja stands with her legs together.
In the seventeenth century, the Dalai Lamas also claimed to be the reincarnation of Dromton, thus linking themselves to Kanchog Bang of India as well as all of the stories contained in the Kadam Legbam, starting with that of Avalokiteshvara. This composition of Kanchog Bang is the second from a thirteen-painting woodblock-print set depicting the previous incarnations of the 7th Dalai Lama, Kalsang Gyatso (1708–1757).

On the reverse of the painting is the Ya Dharma Formula written in Tibetan decorative letters, but in the Sanskrit language: Om ye dharma hetu prabhava hetum tathagato hyavadat tesham cha ya nirdha evam vadi maha shramana svahe. (All phenomena arise from causes; those causes have been taught by the Tathagata, and their cessation, too, has been proclaimed by the Great Shramana [Rigpa Shedra translation].)

Following the verse above, there are an additional four lines of praise to Kanchog Bang:

By the compassionate moon rays of Vimala Guru and Guhya Jnana,
Nurturing the lily garden,
Ripening the beings of the land of Uddiyana;
to the One Lord, Kanchog Banl, pray!

Each of the figures on the front have, on the reverse of the painting, the three syllables representing body, speech and mind – Om Ah Hum – written at the locations of the forehead, throat and heart.
King Ralpachen
Distemper on cloth
Tibet
Late 17th century
52 x 31 cm (20 x 12 in)

Himalayan Art Resource No. 8078

Provenance
Koller Auktionen (2 June 2015, Lot 170)
Private European Collection; acquired from Galerie Koller (Zurich, 1980s)

Ralpachen, the 41st King of Tibet (ca. 806); ruled from 815 to 839 CE

Rarely painted alone, Ralpachen is usually featured as part of a larger set of compositions. He is often included as one of three main figures in a single scene depicting the three most important Buddhist kings of Tibet: Tri Songtsen Gampo, Trisong Detsen and Tri Ralpachen.

Ralpachen is typically shown with a vajra and a bell, which are supported by two flower blossoms over his right and left shoulders. Alternately, one flower can hold both objects. Surrounded by a halo, he sits inside a palatial-like structure with his left leg extended in a relaxed posture. A large bowl of wish-fulfilling jewels is positioned in front of him. The inclusion of the vajra attribute signifies that Ralpachen is an emanation of the bodhisattva Vajrapani. He wears heavy clothes, a turban-crown and boots of felt and leather. In front of him and to his right-hand side is a kneeling figure holding a text or a letter. Figures like this typically depict a minister awaiting instructions or conveying news about the kingdom.

Such compositions became fashionable at the time of the 5th Dalai Lama in the mid-seventeenth century and also later, when value was placed on renewed Tibetan nation-building with a strong emphasis on the royalty of the distant past.
赤祖德贊，西藏的第41任帝王（約公元806年），於公元815年至839年統治西藏。

赤祖德贊很少自成一畫，通常出現在一套畫作的其中一張之中，西藏歷史上最重要的人物—吐蕃三大法王往往被描繪在同一幅畫中。他們分別是，松贊乾布、赤松德贊、和赤祖德贊。

典型描繪赤祖德贊的畫面中，法王左右兩側各盛開鮮花一朵，花芯上各立有金剛杵和鈴。在一些畫中，有時也會看到金剛杵和鈴被並列在同一朵花芯上。赤祖德贊周身光圈環繞，安坐於看似宮廷的一棟建築物內，左腿前伸，神情輕鬆。在畫的前方置有盛滿如意珠的寶砵。該圖中對於赤祖德贊的刻畫融入了金剛杵特質，暗指其為金剛手菩薩的化身。他身著重衫，戴頭巾式王冠，腳踩皮氈靴。其前方右手邊畫有一位侍從跪舉經書一卷或信函一封。類似畫風的侍從形象多是用以刻畫聽旨或上奏的大臣。

此類的唐卡構圖在五世達賴時期，即17世紀中後期及之後，較為盛行。當時西藏社會強調民族復興，因此描繪歷史上歷任藏王的繪畫備受推崇。
Manjushri with an Attendant

Distemper on cloth
Tibet, eastern region
18th century
74 x 43 cm (29 x 17 in)

Himalayan Art Resource No. 88592

Provenance
Rolf Van Buren Collection, in the 1980s
Laurent & Dominique Solomon Private Collection, Singapore, since the 2000s

Manjushri (Tibetan: Jampalyang, Jampaiyang [rje btsun 'jam pa'i dbyangs]) is a popular Buddhist figure commonly represented in art. He first arises from the Mahayana Sutra literature of northern Buddhism, in which he is regarded as the bodhisattva of wisdom. In artistic depictions of this form, his iconography is not fixed: Manjushri still has one face and two arms. His typical emblem is a Prajnaparamita Sutra book, which he holds in his left hand or supports with a flower blossom. He often brandishes a sword in his right hand. In art, he is typically depicted in a relaxed posture, in front of a temple or in narrative settings.

This single composition of Manjushri belongs to a nine-painting set depicting the Eight Great Bodhisattvas. Typically, the central painting of the set features either the Shakyamuni Buddha or the Amitabha Buddha. The painting style appears to be East Tibetan, from the Lhatog region south of Chamdo, and is strongly associated with Khampa Gar, a stronghold of the Drugga Kagyu tradition of Tibetan Buddhism.

The Eight Great Bodhisattvas

Akashagarbha
Avalokiteshvara
Kshitigarbha
Maitreya
Manjushri
Nivarana-vishkhambhin
Samantabhadra
Vajrapani

A figure in peaceful appearance, Manjushri has an orange complexion, with one face and two arms. In his right hand, he holds the stem of a blue utpala flower, which supports an upright sword. In his left hand, which extends across his knee, he grasps the stem of a white flower blossoming beside his left ear and supporting a folio text. His patterned upper robe is made of a white material; his plain lower robe is red. A green and blue ribbonlike scarf hovers about his shoulders and falls to his sides. The deity’s head and body are adorned with a variety of jewellery. Depicted in a relaxed manner atop a blue dragon-patterned cloth, Manjushri sits with his left leg pendant, his foot resting on a short, green, flower-shaped stool. The whimsical throne has curves and unusual structures, and is adorned with multicoloured wish-fulfilling jewels.

In some Tibetan traditions, peaceful deities are identified by the Thirteen Adornments of the Peaceful Deity, which include the Five Silken Garments and the Eight Jewel Ornaments. The Five Silken Garments are: a scarf, pendants for the crown, the upper garment, the lower garment and sleeves for dancing. The Eight Jewel Ornaments are: a crown, earrings, a short necklace, a medium necklace, a long necklace, a shoulder ornament, bracelets and anklets.

Manjushri wears most of these garments and ornaments, which are described in technical manuals written for religious rituals and meditation practice. The artist of this work, however, also had a fair amount of freedom to reinterpret the deity’s garments and ornaments. In this case, we have a non-iconic depiction of Manjushri, which means that he is being portrayed as a student of the Buddhas, as described in the sutra literature of Mahayana Buddhism.
Tantric images of Manjushri are technical and precise, iconic and unchanging, and, for the most part, static and formalised. Mahayana depictions are fluid and dynamic, and generally only conform to cultural and artistic conventions, and not to technical iconographic tantric literature.

With these kinds of depictions, which fall under the category of Mahayana Buddhism, there are no strict iconographic descriptions for the bodhisattvas. They can sit in any posture that the artist chooses. They can carry their attributes in any manner, have them rest on a table at their side or even held in the hand of an attendant figure. The colours of the garments are influenced by the colour chosen for the figure's face, body and arms.
Vajrapani

Distemper on cloth
Tibet, eastern region
18th century
73.5 x 44 cm (29 x 17 ¼ in)

Himalayan Art Resource No. 48216

Provenance
Rolf Van Buren Collection, 1980
Laurent & Dominique Solomon Private Collection, Singapore

Vajrapani: Bodhisattva from a set of nine compositions depicting the Eight Great Bodhisattvas of the Mahayana sutra tradition; the identity of the central figure for this painting set has not yet been verified, but most likely, it will be either the Shakyamuni Buddha or the Amitabha Buddha.

In this form, Vajrapani is peaceful in appearance and dark blue in colour, with one face and two hands. He holds his right hand to his heart; in it, he clutches the stem of a flower blossom supporting a half-vajra sceptre, gold in colour. His left hand rests on his thigh in a relaxed manner. From under his gold crown, which is decorated with wish-fulfilling jewels, locks of black hair fall loosely. Adorned with gold earrings, a necklace and bracelets, the deity is richly attired in multicoloured silk garments of violet, green and orange. In a relaxed posture, with his legs loosely placed, he sits atop a modest red throne and his head is framed by a simple, albeit large, ring of light. In the shade of a large tree, he dwells placidly against a mountainous background.

In the foreground, a standing lay attendant figure holds a tray supporting a vajra sceptre and an upright vajra-handled bell.

The Buddhas Amitabha, Medicine Buddha and Akshobhya are usually depicted to show the additional enlightened figures of Mahayana Buddhism. Sets of bodhisattva paintings such as these are important, as they represent the realised students from the Mahayana sutra tradition. Another set of compositions is used to portray the historical Mahayana teachers, such as Nagarjuna (ca. 150–250 CE) and Asanga (fl. 4th century).
金刚手菩萨：来源：一套共九幅描绘大乘佛教中八大菩萨的唐卡之一。画中的中心人物身份尚未完全确定，但有可能为释迦牟尼或阿弥陀佛。

画中的金刚手菩萨，深蓝色，神情平和，右手置於胸前，手捏花茎，盛开的花朵中央托著金刚杵。左手轻垂於腿部。黑色髪髻高盘於王冠之上，仅几缕髪丝散落，王冠绘以金色，上饰有如意珠。金刚手身著紫、绿、橙色，多彩华美，配以金色耳环、项链和手环，双腿散盘在装饰并不繁複的红色宝座上，悠然自得。皎洁明亮的大背光照明著菩萨的面庞。他安坐在高过头顶的大树树荫下，身后山峦重重。

在画面的前景中，一位随从手捧托盘，盘中盛有金刚杵和金刚铃。

阿弥陀佛、药师佛和阿閦佛通常作为大乘佛教中的觉者而予以刻画。诸如此类的佛菩萨展现了大乘佛教中诸位觉者，因而十分重要。另有一组画像刻画的是例如地藏（约公元550-250年）和无著（约四世纪）等在大乘佛教历史上影响深远的法師。
Vajrapani
Distemper on cloth.
China
18th century
109.8 x 72.5 cm (43 ¼ x 28 ½ in)

Himalayan Art Resource No. 8076

Provenance
Private Swedish Collection; acquired in the late 1930s

This painting of Vajrapani belongs to a set of nine works showing the Eight Great Bodhisattvas, along with the central figure of the Shakyamuni Buddha or the Amitabha Buddha.

In this depiction, Vajrapani is gold in colour, which reflects the preference of either the donor or the artist. In peaceful guise, this deity is often painted in green or blue, but there are no iconographic rules for showing the bodhisattva figures of the Mahayana sutras. There are, however, certain conventions that were adopted over time, which can also vary from region to region. The only way to identify Vajrapani is if he is holding a vajra scepter or has one close at hand. In this composition, he grasps the stems of two flowers blossoming at his shoulders. On the flower on his right-hand side, a vajra stands upright, balanced at the centre of the blossom. The deity’s two hands are shown in a relaxed gesture, in vague imitation of the dharma teaching mudra. He wears lavish jewellery and heavenly, multicoloured garments with different patterns. His legs, crossed at the ankles, are placed in a posture of ease. A coloured halo and rainbow nimbus surround his body.

Seated on a decorative throne platform, an elaborate torana extends to his sides and upwards. A torana is a structure like a gate, a gateway, an arch, a throne-back, a backrest or a decorative niche surrounding a deity, a god, the Buddha, a bodhisattva, a religious hierarch, a teacher or a saint. The word torana derives from Sanskrit, and is commonly used as the term to describe the stylised decorative framework surrounding sculptural and painted figures in Indian art, specifically, and in Asian art, in general.

The torana here is known as one of the Six Ornaments, and follows a late Tibetan style popularised in the seventeenth century. The ornaments refer to the figures of an elephant, a lion, a sharabha (a mythological, eight-legged, part-lion and part-bird creature), a boy, a part-terrestrial part-aquatic creature known as a makara and a naga (a serpent deity), and are topped with a garuda (a legendary birdlike creature). An elaborate and decorative canopy is placed at the very top.

Symbolically, the Six Ornaments have many meanings, such as ‘the seven things to be eliminated on the path, the six perfections, the four gathering things, the strength of the ten powers, the stainless and the clear light’ (Thubten Legshay Gyatsho, Gateway to the Temple: Manual of Tibetan Monastic Customs, Art, Building and Celebrations [Kathmandu: Ratna Pustak Bhanday, 1979], 46).

At the top of the composition are clouds supporting heavenly musicians and offerings to the gods and goddesses. In the foreground are the Eight Auspicious Symbols, each standing upright on a lotus blossom surrounded by a verdant landscape.
金剛手菩薩
手稿手繪
中國
18世紀
109.8 x 72.5 cm (43 ¼ x 28 ½ in)

這幅金剛手菩薩唐卡屬於一套共九幅描繪八大菩薩的組畫，其中心人物是釋迦摩尼和阿彌陀佛。

畫中，金剛手菩薩用金色繪製，體現畫師或是供養人的用色偏好。在大乘佛教密教中，對於菩薩的刻畫並沒有特別的圖解規定，多以青綠色繪製，呈現吉祥。雖然在歷史的發展中有一些約定俗成的畫法傳統，但因地域的不同都有所分別，識別金剛手菩薩最重要的特徵就是看菩薩是否手持金剛杵，或手邊有金剛杵。本幅圖中，菩薩兩手分別握有兩根花莖，花朵盛開於菩薩的雙肩。位於右邊的花芯上立有金剛杵。菩薩雙手放鬆，呈說法印。飾瓔珞著天衣，菩薩雙腿盤坐，悠然輕鬆，四周環繞着彩色的光圈和飛光。

菩薩正坐於寶座上，裝飾華麗的托拉納向上和兩邊延展開來。托拉納一詞可以用來指門，入口，也可以是門戶、寶座的後背，四周圍繞著神、佛、菩薩、菩薩等級階層，或是上師。托拉納一詞源自於梵文，在廣義的亞洲藝術和狹義的印度藝術中，多用於描述雕塑或繪畫中人物周圍的裝飾性框架。

托拉納被認為是六大裝飾之一，在17世紀流行的西藏藝術風格中較為常見。托拉納上飾有神象，雄獅，師父（半獅半鳥，有八條腿的神話人物），男童，海獸摩伽羅和那伽蛇，最頂端可見大鵬金翅鳥迦樓羅。裝飾風格繁複精美的華蓋籠罩在最上方。

從象徵意義上看，六大裝飾形象涵義豐富，例如，“除七垢，六圓滿，四聚，十神力，清淨之光”。（土登列席嘉措，《寺之門：西藏寺院習俗、藝術、建築與節日之手冊》，加德滿都：Ratna Pustak Bhandar，1979，第46頁）

這幅畫的最上方繪有祥雲，其上有天宮樂師和獻給諸神的各色貢品。畫面的下方中繪有吉祥八寶，均擺放在蓮台之上，四周山水景色鬱鬱蔥蔥。
Red Tara
Painting on cloth
Tibet
18th century
39.6 x 27.3 cm (15 ½ x 10 ¾ in)

Himalayan Art Resource No. 8077

Reverse of the Painting
‘By the blessings and strength of the Goddess of Power, the three realms animate and inanimate, fulfilling the wishes to posses power; may the four activities spontaneously arise’

Published
Beyond Lhasa: Sculpture and Painting from East and West Tibet (London: Rossi & Rossi, 2002), fig. 20.

Red Tara (Drolma Marmo, Rakta Tara) with the figure of an historically important teacher above and a naga below

The Tara depicted in this painting is red in colour, with one face and two hands. Her right hand extends over her right knee, while her left hand, which holds the stem of a lotus flower, is placed over her heart. Wearing jewels and heavenly garments, she is seated in a relaxed posture, with her right leg pendant, atop a flat moon disc and pink lotus seat surrounded by rings of light. The background is sparse, an element typical for this type of composition as well as the new style of painting developed by Situ Panchen Chokyi Jungne (1700–1774), the 8th Tai Situ Rinpoche and an important figure in the Karma Kagyu lineage, in Kham province of South-eastern Tibet. Palpung Monastery was the centre for popularising and dispersing this minimalist painting style with its emphasis on open backgrounds, sparse landscapes and bold, expressive, floating figures.

At the top centre of this work is Katog Tsawang Norbu (1698–1755), a teacher of Situ Panchen Chokyi Jungne (1700–1774). Both were famous East Tibetan teachers of the eighteenth century.

At the bottom centre of the painting is an assortment of brightly coloured wish-fulfilling jewels and offerings. Slightly to the side is a naga serpent, partially submerged in a lotus pond, making offerings to the Tara above.

An inscription on the reverse of the composition reads:

‘By the blessings and strength of the Goddess of Power,
The three realms animate and inanimate,
Fulfilling the wishes to posses power;
May the four activities spontaneously arise.’

There are numerous forms of Tara and many forms of Red Tara, primarily based on the famous tantric text known as the Twenty-One Praises of Tara. Additional variations on the form of Tara have been added to the iconographic canon by the Revealed Treasure tradition of the Nyingma School of Tibetan Buddhism. In tantric Buddhist theory, colours are important, as they relate to the four types of spiritual activity: white represents peaceful activities, yellow is for increasing activities, red is for powerful activities and dark blue or black is for fierce or wrathful activities. The principal form of the deity is known as Syama, or Green Tara. The colour green is regarded as the combination of all colours and all activities, and hence, Green Tara is also called the Mother of All Activities.
喜馬拉雅藝術資源網6277號

畫面背部銘文的中文翻譯：
"借助力量女神的祝福和神力，三個領域生命的有和無，兌現了擁有力量的願望，願四種活動自發產生。"

出版文獻
《Beyond Lhasa: Sculpture and Painting from East and West Tibet》(倫敦: Rossi & Rossi, 2002), fig 20.

紅度母（藏文：Drolma Marmo，梵文：Rakta Tara），其上方繪有歷史上重要的一位尊師形象，其下方有蛇神那伽。

畫中的度母以紅色呈現，一面雙臂。右手垂膝，左手置於胸前，拈優缽羅花。嚴饰璎珞著天衣，呈寂靜像，右腿垂懸於蓮花座前，四周光環圍繞。畫面的背景清爽簡潔，是這一類唐卡構圖的特徵，也是由西藏東南部喀木省的司徒班欽·却吉迥乃（1700–1774）、第八世大司徒仁波切和噶瑪噶舉派傳承的重要人物創造的典型唐卡風格。八邦寺是創作和傳播這一極簡繪畫風格的中心，這一風格強調簡潔的背景、稀疏的風景，和大膽、極具表現力的人物。

畫面的正上方繪有司徒班欽·却吉迥乃（1700-1774）的師長噶陀仁珍·才旺諾布（1698–1755），二者是十八世紀西藏東南部的重要尊師。

畫面的底部是一排色彩鮮豔的如意珠和貢品。其中，蛇神那伽從蓮花池中露出半身，向度母供奉。

畫的背面有一段銘文，寫道：
"借助力量女神的祝福和神力，三個領域生命的有和無，兌現了擁有力量的願望，願四種活動自發產生。"

佛教中度母和紅度母的形象多種多樣，大多基於著名的《二十一度母讚》中的描述。度母形象的多種變式被納入藏傳佛教寧瑪派的大寶伏藏中。在密宗的領域上，顏色與精神活動相關：白色代表平和，黃色代表活躍，紅色代表力量，深藍或黑色代表憤怒。綠度母是這一類神像的主要代表，綠色被認為是融合了所有的顏色和活動。因此，綠度母被視為所有度母之主尊。
Hevajra

Distemper on cloth
Tibet, central region
17th century
98.6 x 72.8 cm (38 ¾ x 28 ¾ in)

Himalayan Art Resource No. 8088

Provenance
The Bortolot Collection, acquired from Navin Kumar Gallery, New York, September 1984

According to the lineage of Ngogton Choku Dorje (1036–1097) of the Marpa Kagyu tradition, these figures represent Hevajra and Nairatmya. From Ngogton’s descendants, branches of their lineage were incorporated into other Kagyu traditions, such as the Karma Kagyu School, as evidenced in this composition with the appearance of the school’s lineage holders, including three Karmapas and a Shamarpa.

‘...Shri Hevajra [has] a body blue in colour, eight faces, sixteen hands and four legs. The main face is blue, right white, left red, upper face smoky; the two remaining pairs of faces are black. Each face has three eyes and four bared fangs; yellow hair flowing upwards; the top of the head is marked with a vishvavajra. The sixteen hands hold sixteen skull-cups. The first right holds a white elephant, the first left holds the yellow God of Earth; these two embrace the Mother. In the second right is a blue horse; third – ass with a white patch; fourth – yellow bull; fifth – ash-coloured camel; sixth – red man; seventh – blue sharabha; eighth – cat with a white patch. In the second left hand is the white God of Water; third – red God of Fire; fourth – green God of Air; fifth – white God of the Moon; sixth – red God of the Sun; seventh – blue Yama; eighth – yellow Holder of Wealth. Each head has a crown of five dry human skulls, and a necklace of fifty fresh heads; six bone ornaments; the two right legs are extended, on the thighs the toes of the two folded left legs are pressing in the half-[vajra] posture in a dancing manner, possessing the nine sentiments of dancing: grace, strength and ugliness; laughter, ferocity and frightfulness; compassion, fury and peace. In the lap is the mother Vajra Nairatmya, with a body blue in colour, one face, two hands, three eyes; yellow hair flowing upwards; right a curved knife, left holding a skull-cup and embracing the father; five dry human skulls as a crown; a necklace of fifty dry skulls; five bone ornaments; left leg extended and the right drawn up embracing the father. Both are standing in the middle of a blazing fire of pristine awareness’ (Ngagwang Legpa, 1867–1941).

This form of Hevajra stands atop the four gods Brahma, Indra, Vishnu and Shiva, with two right legs extended and two left legs bent.

Descending on the right and left sides of the central figure are the Eight Goddesses:

‘...in the east black Gauri, right hand holding a curved knife, left a rohita fish; south red Chauri, right hand holding a damaru, left a pig; west yellow Vetali, right hand holding a tortoise, left a skull-cup; north green Ghashmari, right hand holding a snake, left a skull-cup; north-east blue Pukkashi, right hand holding a lion, left an axe, south-east white Shavari, right hand holding a monk, left a monk’s staff; south-west purple Chandali, right hand holding a wheel, left a plough, north-west multi-coloured Dombini, right hand holding a vajra, left a wrathful gesture. Also, all have one face, two hands, three eyes and yellow hair flowing upwards; naked, adorned with five ornaments of bone; a crown of five human skulls and a necklace of fifty skulls. With the left leg extended and the right in a half-lotus posture, in a dancing manner, they stand in the middle of a blazing fire of pristine awareness’ (Konchog Lhundrub, 1497–1557).
At the bottom of the composition are three forms of Hevajra: at the centre, with two arms, is 'Body' Hevajra; on the left side, with four arms, is 'Speech' Hevajra embracing the consort Vajravarahi; and on the right side, with six arms, is 'Mind' Hevajra embracing the consort Vajra Shringkhala. In some traditions, the 'Body' Hevajra embraces the consort Vajta Nairatmya, while in other traditions, he is called the 'Solitary Hero' and does not have a consort.
Mahakala Chaturbhuja
Distemper on cloth
Tibet
18th-19th century
76.3 x 54.4 cm (30 x 21 ½ in)
Himalayan Art Resource No. 2424
Provenance
Images of Devotion, Bonhams, Hong Kong, 3 October 2017, Lot 26
The Mactaggart Collection

Mahakala Chaturbhuja (Tibetan: gon po, chag shi pa; English: The Great Black One with Four Hands), the principal protector of the Chakrasamvara class of Tantras

With one face and four hands, and blue-black in colour, Mahakala glares ferociously with three large round eyes, bared fangs and yellow hair flowing upwards. In his first pair of hands, he clutches a fresh heart and a skull-cup, which he holds to his chest as he embraces his consort. In the second pair, he brandishes a sword and a staff with a pointed trident. Ferocious in appearance, his consort holds a skull-cup in her left hand (not visible) and an upraised, curved knife in her right. Both figures are adorned with a tiara of skulls, bones and jewelled ornaments, as well as garlands of heads and green silk scarves. The deity wears a tiger skin as a lower garment and his consort is adorned with a girdle of finely strung bone ornaments and a leopard skin. In a relaxed posture, they are seated above a multicoloured lotus, the sun and a corpse seat surrounded by the orange and red flames of pristine awareness. Eight figures, framed within the carnage of cemetery scenes, surround the central couple.

At the top centre of the composition is Padmasambhava, with Mandarava and Yeshe Tsogyal seated at either side. In the upper-left corner is the Amitabha Buddha. In the right-hand corner is Vajrasattva. Below them are the teachers of the Nyangral Nyima Ozer lineage.

This form of Chaturbhuja Mahakala was passed from Gvo Lotsawa to Nyangral Nyima Ozer. Nyangral subsequently modified the central deity and retinue figures to suit Nyingma practice.
喜馬拉雅藝術資源網 2424 號

來源
Images of Devotion, 香港邦瀚斯2017年10月3日, 拍品28號
Mactaggart私人珍藏

四臂大黑天（藏文: gon po, chag shi pa; 英文: the Great Black One with Four Hands), 藏金剛密法的護教神

四臂大黑天，身著暗色，一面四臂，三目瞪啞赤紅，發如劫火上飛。中間兩臂右持人心，左持骷髏碗，高舉至胸前，環抱明妃。第二雙臂右持寶劍，左持三叉戟。明妃呈怒相，左手持骷髏碗，右手高舉彎月刀。二者皆頭飾骷髏冠，鮮血人首作頸鍊，周身綴以寶物和綠絲巾。大黑天下著虎皮裙，明妃腰綴骨飾，下著豹皮裙。兩人端坐於蓮花日輪尸座之上，四臂烈焰如劫火燃盛，八位隨從伴隨左右，背後是墓地屠殺的血腥場景。

畫面的上方為蓮花生，曼達拉佛母與伊喜措嘉安坐其兩側。左上角為阿彌陀佛，右上角為金剛薩埵。畫面下方為鎮尼玛沃瑟承傳部的上師像。

本幅畫中的四臂大黑天造像是由桂譯師傳給鎮尼瑪沃瑟，後者又將主尊和其隨從的造像風格加以修改，以符合寧瑪派的教法。
Vajrabhairava

Disentempore on cloth
Tibet
18th century
102 x 66.2 cm (40 ¼ x 26 in)

Himalayan Art Resource No. 2455

Provenance
Private European Collection; acquired from Lithang Trading Company, Hong Kong, 15 December 1992

Exhibited

Vajrabhairava (Tibetan: dor je jig je; English: Vajra Terror) with the consort Vajra Vetali, surrounded by the main protectors of the Gelug tradition of Tibetan Buddhism

At the top centre of this work, Vajrabhara is shown with Tsongkapa, the founder of the Gelug School of Tibetan Buddhism, and Jampal Gyatso, the 8th Dalai Lama, seated to the left. On the right side are Lobzang Yeshe, the 2nd (5th) Panchen Lama,1 and Gendun Gyatso, the 2nd Dalai Lama.

Descending on the left side are: meditational deity Akshobhyavjra Guhyasamaja, protector deity Shadbhuja Mahakala, wealth deity White Shadbhuja and protector deities Chaturmukha Mahakala and Shri Devi Magzor Gyalmo.

Descending on the right side are tantric deity Chakrasamvara, protector deities Panjara Mahakala and Chatushrubha Mahakala, ‘Outer’ Yama Dharmaraja, Begtse Chen and Vaishravana riding a lion. At the bottom centre is Vajrabhairava’s consort, Ochen Barma, accompanied by three attendant figures.

Vajrabhairava, a wrathful form of Manjushri, functions as a meditational deity of the Anuttarayoga classification in tantric Buddhism. Vajrabhairava is not a protector deity and is not included in any Buddhist classifications of protectors. As a principal meditational deity, he belongs to the Vajrabhairava and Yamari classes of tantras, and specifically arises from the Vajrabhairava Root tantra (Tibetan: jig je tsa gyu). The Vajrabhairava and Yamari tantras belong to the method (father) classification of the Anuttarayoga tantra.

The practice of Vajrabhairava is common to the three main Sarma schools of Tibetan Buddhism: Sakya, Kagyu and Gelug. Amongst the Sakya, the practice is counted as one of the four main tantric deities, along with Hevajra, Guhyasamaja and Chakrasamvara (Tibetan: gyu de shi). Amongst the various Kagyu schools, the Drigungpa are strong upholders of the practice. In the Gelug School, Vajrabhairava is the principal meditational deity taught for the Anuttarayoga practice, along with the meditational deities Akshobhyavajra Guhyasamaja and Chakrasamvara. There are numerous forms and styles of practice, from the very complex, with numerous deities, to the very concise, with a single Heruka form of one face and two arms. From amongst the many different lineages and teachings of Vajrabhairava to enter Tibet, it is said that the main ones were those of Rwa Lotsawa and Mal Lotsawa.

Wrathful deities of all types are typically painted onto a black background. This tradition began in the last half of the first millennium, and the literature is found in both Chapter Twenty-Five and Chapter Fifty of the Mahakala tantras. Each tantra has a separate chapter on the creation of a painting of Mahakala for personal ritual use. This tantric painting tradition was later expanded to include all wrathful figures, whether or not the artist or donor so chose to do so. In the nineteenth century, many Tibetan artists began to paint all forms of deities, peaceful and wrathful, as well as historical figures, on a black background, regardless of earlier traditions or tantric understanding.

1 There are two systems commonly employed for numbering the Panchen Lamas. The first and earliest system, used by the Gaden Podrang and Lhasa administration, begins with Panchen Chokyi Gyaltshen (1309–1442), teacher of the 5th Dalai Lama, as the 1st Panchen Lama. The second system, which arose later, is likely in the late 18th and 19th centuries with the Panchen Library of Tsul Luwang — begins with Kedrub Geleg Poyang (1586–1606) as the 1st Panchen Lama. Kedrub was a direct student of Tsongkapa. The followers of the Panchen Lama, Tsul Luwang Monastery, and the Chinese government follow the Panchen Lubang manner of counting. The Gaden Podrang and many, if not all, Western scholars have used the earlier system, beginning with Chokyi Gyaltshen as the 1st Panchen. In publications and literature, it is now common to find both numbers side-by-side to remove any confusion as to the correct Panchen that might be referenced. There is certainly a degree of politics involved in determining how and why the two competing systems have developed and who adheres to which system.
喜馬拉雅藝術資源網2455號

來源
歐洲私人珍藏，1992年12月15日從香港理塘貿易公司獲得

展覽歷史
Masterworks: Jewels of the Collection，紐約魯賓美術館（2016年2月10日–2017年1月16日）

畫面的上方，宗喀巴和八世達賴喇嘛── heure 塗裝，坐姿左側，與大威德金剛並坐。二世（或五世）班識喇嘛和八世達賴喇嘛圍坐，坐姿右側。

畫面左側自上而下繪有：密集金剛，六臂大黑天，六臂大黑天，六臂大黑天，閻羅法王（外側），大紅司命主，和騎於雄獅上的多聞天王。畫面的底部為吉祥天母與侍從。

大威德金剛，為文殊菩薩的忿怒相，是無上瑜珈部的主要本尊之一。大威德金剛並不是護法神，也不存在於佛教分類中的護法神之列。作為主尊，他屬於於上無限流派中的大威德金剛密續（藏文：jig je tsa gyu）。

大威德金剛密法在藏轉佛教三大薩瑪學派中十分普及，即薩迦派，噶舉派和格魯派。在薩迦派中，他與喜金剛、密集金剛和勝樂金剛並為主尊。在噶舉派中，止貢巴是這一教法的堅定力行者。在格魯派中，大威德金剛，連同密集金剛和勝樂金剛並列為傳授無上瑜珈部的主尊。大威德金剛的表現形式和風格多變，即使以繁複的多神形象出現，也有簡潔的、一面雙臂的黑魯嘎形象出現。在藏傳佛教的大威德金剛教法有多個不同的流派和承傳，其中最重要的是熱羅譯師和瑪爾巴譯師開創的流派。

怒相的神像通常繪製在黑色的背景上。這一傳統始於一世紀的上半期，有關的文獻在大黑天密續的第二十五章和第五十章中皆有記載。每一密續都有獨立的章節講述創作大黑天圖以作個人儀禮之用。這一做法後又擴展到包涵了所有怒相的神祇，不論畫師或是供養人如何選擇。19世紀，眾多西藏的畫師開始將所有形神的神和歷史人物，無論慈悲相或是怒相，無論早期的繪畫傳統如何，都畫在黑色的背景上。
Vajrabhairava
Distemper and gilt on cotton
Tibet
17th century
28.5 x 23.5 cm (11 ⅞ x 9 ⅛ in)

Himalayan Art Resource No. 61579

Provenance
Robert J.A.N. Fine Art; acquired in the late 1980s and early 1990s

Vajrabhairava Ekavira (Tibetan: dor je jig je, pa wo chig pa; English: The Solitary Hero Vajra Terror) is a wrathful tantric form of the Mahayana bodhisattva Manjushri. As Vajrabhairava, Manjushri performs the function of a complex meditational deity popular with all forms of the Sarma (or ‘New Tradition’) tantric schools of Tibetan Buddhism.

This ferocious Vajrabhairava is black in colour with nine faces, thirty-four hands and sixteen legs. His main face is that of a buffalo, above which there is a red face; the slightly angry yellow face of Manjushri is placed on top. Flames entwine the buffalo’s two horns, which shoot fire from their tips. The three faces on the right, stacked one atop the other, are blue, red and yellow, the three faces on the left are white, smoky grey and black. Each face has three large, round eyes and bared fangs, and conveys a different emotion; yellow hair flows upwards like rising flames. Each face is also adorned with a crown of five skulls and bone earrings. The deity wears a snake necklace and a garland of fifty heads.

His first pair of hands grasps a curved knife and skull-cup to the heart. The remaining hands brandish a multitude of weapons, with the last set also holding the fresh outstretched hide of an elephant. His right legs are bent, pressing down on a variety of creatures and gods, whilst his left legs are extended straight and press upon eight birds and various gods. Above a sun disc and multicoloured lotus blossoms, he stands in the middle of a mass of orange flames of pristine awareness.

At the bottom centre of this work is the special protector of the Vajrabhairava cycle of practice, Yama Dharmaraja: black, with one face and two hands holding a stick and a noose, he is embraced by the consort Chamundi and mounted atop a buffalo; the two are engulfed by flames. Surrounding the central figures are worldly gods and deities from the mandala.

As a meditational deity, Vajrabhairava, also sometimes referred to as Yamantaka, belongs to the Bhairava and Yamari class of tantras and, specifically, arises from the Vajrabhairava Root tantra (Tibetan: jig je tsa gyu). All of these belong to the method (father) classification of the Anuttarayoga tantra. The practice of Bhairava is common to the three Sarma schools: Sakya, Kagyu and Gelug. Amongst the Sakya, he is counted as one of the four main tantric deities, along with Hevajra, Guhyasamaja and Chakrasamvara (Tibetan: gyu de shi). Amongst the various Kagyu schools, the Drigungpa have been strong upholders of this practice. In the Gelug School, Vajrabhairava is the principal meditational deity taught for the Anuttarayoga practice, along with the meditational deities Akshobhyavajra Guhyasamaja and Chakrasamvara. There are numerous forms and styles of practice, ranging from the very complex, with numerous deities, to the very concise, with a single Heruka form (one face and two arms). From the many lineages to enter Tibet, the main ones were those of Jowo Atisha, Rwa Lotsawa and Mal Lotsawa.

The style of this painting is black ground (Tibetan: nag thang), which consists of a gold outline on a black background with various colours used for detailing the figures. Traditionally, this style is reserved for wrathful figures.
大威德金刚，又称閻曼德迦，是無上瑜珈流派中大威德金刚密续的主尊。密法在藏传佛教三大萨玛（新）学派中十分普遍，即薩迦派、噶舉派和格魯派。在薩迦派中，大威德金刚、密集金刚和勝樂金刚（藏文：gyu de shi）並為主尊。在噶舉派中，止貢巴是這一教法的堅定力行者。在格魯派中，大威德金刚、密集金刚和勝樂金刚並為無上瑜珈派的主尊。大威德金刚的表現形式和風格多變，既有以繁複的多神形象出現，也有簡潔的一面雙臂的黑闍哇形象出現。流傳到西藏的大威德金刚教法有多個不同的流派和傳承，其中最主要的傳承有阿底峽、熱羅譯師和瑪爾巴譯師分別開創的流派。

本幅唐卡繪製在黑色的背景上（藏文：nag thang），以金線勾勒輪廓，以其他顏色塗繪人物細節。這一風格傳統上用於描繪呈憤怒狀的神像。
Rossi & Rossi was founded in London in 1985 by Anna Maria Rossi, who has been active in the field of Asian art for some forty years. In 1988, she was joined by her son, Fabio, who had studied at the School of Oriental and African Studies (SOAS). Together, they have established a reputation as leading dealers in traditional Indian and Himalayan art, early Chinese and Central Asian textiles and works of art, and contemporary Asian art.

Their deep interest in both the art and culture of the past and the vibrant and innovative works being created by Asian artists today is reflected in their international reputation for handling only the finest works. Amongst their clients are the Metropolitan Museum of Art, New York; the Rubin Museum of Art, New York; the Cleveland Museum of Art; the Museum of Fine Arts, Houston; the Ashmolean Museum, Oxford; the Louvre Abu Dhabi; the Art Gallery of New South Wales, Sydney; the Tokyo National Museum; and the Asian Civilisations Museum, Singapore, as well as distinguished private collectors.

The gallery regularly stages exhibitions at its spaces in Hong Kong and London, and showcases classical works at international art fairs, including TEFAF Maastricht, Fine Art Asia Hong Kong and Guardian Fine Art Asia Beijing. In conjunction with these presentations, Rossi & Rossi has also produced a number of important scholarly publications.

ABOUT ROSSI & ROSSI

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STAFF

Corey Andrew Barr
Director, Hong Kong

Mauro Ribero
Director, London

Kim-ling Humphrey
Gallery Manager, London

Ashley Shen
Gallery Associate, Hong Kong

Sophie von Wunster,
Sales and Research Associate, Hong Kong

Yancy Wan
Art Handler, Hong Kong

ABOUT ROSSI & ROSSI

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aro & Rossi was founded in London in 1985 by Anna Maria Rossi, who has been active in the field of Asian art for some forty years. In 1988, she was joined by her son, Fabio, who had studied at the School of Oriental and African Studies (SOAS). Together, they have established a reputation as leading dealers in traditional Indian and Himalayan art, early Chinese and Central Asian textiles and works of art, and contemporary Asian art.

Their deep interest in both the art and culture of the past and the vibrant and innovative works being created by Asian artists today is reflected in their international reputation for handling only the finest works. Amongst their clients are the Metropolitan Museum of Art, New York; the Rubin Museum of Art, New York; the Cleveland Museum of Art; the Museum of Fine Arts, Houston; the Ashmolean Museum, Oxford; the Louvre Abu Dhabi; the Art Gallery of New South Wales, Sydney; the Tokyo National Museum; and the Asian Civilisations Museum, Singapore, as well as distinguished private collectors.

The gallery regularly stages exhibitions at its spaces in Hong Kong and London, and showcases classical works at international art fairs, including TEFAF Maastricht, Fine Art Asia Hong Kong and Guardian Fine Art Asia Beijing. In conjunction with these presentations, Rossi & Rossi has also produced a number of important scholarly publications.

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TIBETAN THANGKAS
Buddhist Paintings from the 17th to the 19th Century
Rossi & Rossi Hong Kong

Author
Jeff Watt

Editor
Eti Bonn-Müller
globaleditorialservices.com

Design
Daily Good Studio

Photography
Yancy Wan

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Rossi & Rossi
Yally Industrial Building, Unit 2C
6 Yip Fat Street
Wong Chuk Hang
Hong Kong

+852 3575 9417
info@rossirossi.com
rossirossi.com

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Vajrapani (detail), distemper on cloth, China, 18th century,
101 x 72.5 cm (40 1/4 x 28 3/4 in)

Back cover:
Arhat Nagasena (detail), distemper on cloth, Tibet, 18th century
91 x 60 cm (36 x 23 3/4 in)