

# Kathmandu Valley Painting

THE JUCKER COLLECTION

Hugo E. Kreijger



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PHOTOGRAPHY BY MISCHA E. JUCKER



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# Foreword

by Mischa E. Jucker

The publication of this book is due to the recognition on separate occasions by our dear and esteemed friend Dr. Pratapaditya Pal, and later by another close friend and advisor, Hugo Kreijger, that our collection of Himalayan *thangkas*, in fact contained a rather high proportion of examples from the Kathmandu Valley. We already had a large collection of Indian tribal bronzes and several hundred Tibetan *thangkas*, and in view of our friends' comments, my wife Angela and I decided to begin focusing on expanding and consolidating our newly discovered collection of Nepalese *paubha*. After several more years of purchasing and studying this part of our collection, the idea to publish a catalogue of the Kathmandu Valley paintings was born directly out of a discussion with the now author of that catalogue, Hugo Kreijger. However, we also owe Pratapaditya Pal our gratitude for encouraging us to make this part of our collection better known to those who love and admire this fascinating art.

How do people with no direct cultural connection to the subcontinent or the Himalayas start a collection of primarily religious art from these regions?

It was, in fact, by accident. As a research chemist, I made my first visit to India at the end of 1961 as the Swiss delegate to the 49th All India Science Congress in Bhubaneswar to deliver a lecture on the progress within my specialist field, medicinal chemistry. At the dinner which followed, I had the honour to be seated next to the then Prime Minister Jawaharlal Nehru and over the course of the meal we had a most engaging conversation. I, on my part, was able to answer some of his questions concerning drug research and innovation, and he made an effort to explain to me the problems of modern India and the complexities of his country. In particular, he spoke at length about the aboriginals of India who at that time numbered around 37 million.

My interest was woken and during a subsequent trip to India in 1963 I visited many dealers in antiquities hoping to find some tribal objects. The latter I did find (but that is another story), but I also stumbled across my first Tibetan *thangka* and I immediately bought it. In the late 1950s and 1960s we had read quite a bit about the Chinese intrusion into Tibet, but the region was almost completely unknown to us. On returning home, I showed the painting to a friend and publisher, Carl Einsele-Birkhäuser who also admired it and encouraged me to contact the Tibetologist Dr. Blanche Olschak with whom he was publishing a book of Tibetan poems. Dr. Olschak awoke us to Himalayan culture, and under her initial guidance I acquired Professor Giuseppe Tucci's three volumes on

*thangkas* and Angela's and my passion for Himalayan art was born.

Around the time of my second visit to India, the Indian Government decided to take certain steps to curb the activities of foreign companies operating in India. One of these steps was the introduction of a draft for a new Patent Law, abolishing patent protection for chemicals used as medicines. Another was an attempt to nationalise the affiliated companies of international pharmaceutical firms. Due to the fact that I had been to India before and knew it a little, I was chosen as the spokesman for the international pharmaceutical industry, and in this capacity, had many opportunities to visit India and stay there for a period of time over the following years. In my official capacity I met the majority of the Central Government ministers, including Dr Nehru's daughter, Prime Minister Indira Gandhi. Once, having dealt with our problems, we talked of our first meeting with her father at Bhubaneswar, and I told her how Dr. Nehru had helped to spark my passion for collecting Indian tribal bronzes and how that had led to a similar passion for Himalayan painting. She immediately admitted to knowing nothing of these arts and asked whether I could publish an illustrated account on both subjects in an Indian paper. I undertook her request and shortly thereafter my friend the author Kushwant Singh published in the journal which he directed, the *Illustrated Weekly*, the two articles outlined by Mrs Gandhi. The articles were amateurish, but because of them my name became known to many dealers in Himalayan and Indian art. From that time onwards, I did not have to look for interesting *thangkas* — they came to me practically by themselves, and I was offered more objects than I could certainly afford. Those days were a great period for finding beautiful and old examples in my areas of collecting, as they were at that time relatively unexplored by the art market. I must admit to often missing those days when confronted with the situation as it exists today.

Peculiar, and even incredible events, happened to us during this period of our collecting. Once, when I was visiting the Sundernagar Market in Dehli, I saw a couple of superb old *thangkas* in the window of a gallery. When I enquired inside about purchasing them, the elderly lady looking after the shop informed me that she could not possibly negotiate the sale of such exquisite and expensive objects and that I should return when the owner came back that evening. Accordingly I returned and met Shiv Batra, the shop's proprietor. He wanted to know, first of all, who I was and why I was visiting the country. Once I told him, he suggested that it would be better if we continued our business over dinner at his house. His invitation brooked no refusal, and after a most enjoyable meal we retired to his study where he began a tale which to a European was very difficult to understand or to believe. He recounted the history of his Guru, who had died five thousand years previously, but who visited and guided Shiv in his dreams. A couple of nights previous he had dreamt that a foreigner would come who had in a former life been Shiv's brother. This foreigner would know quite a bit about natural products that could be used as medicines, and could help Shiv to realise his project of purchasing a farm near Bombay to grow medicinal plants for use in Ayurvedic medicine. Given my professional background, there was no doubt in Shiv's mind that I was his long lost brother. Our original business could therefore not be discussed as financial transactions between brothers were impossible. When a few days later, I arrived at Dehli airport for an early morning flight, my driver unloaded with my baggage every item that had interested me in Shiv's shop. He had the strictest orders not to bring anything back. Thus I acquired some of my most cherished Himalayan paintings, a couple of Tibetan

bronzes and a unique Mughal prayer rug interwoven with precious stones. Shiv did become practically a brother, and we travelled several times together around the world, and he came to stay with us often in Switzerland. In a way, his Guru was right.

In the years which followed, we continued to systematically collect Tibetan and Nepalese paintings, and many of the scholars, collectors and dealers who came from all over the world to see our now rather sizeable collection became good friends who helped us enormously with their advice.

First of all I should thank my dear wife Angela without whose involvement and encouragement in amassing this collection I might well have stopped trying long ago to enlarge and improve it. She herself undertook several trips to India, Nepal and Sikkim, and has made great contributions to the improvement of the collection. In her spare time, she devotes a great deal of energy (more than I do!) to the study of the different religious practices of India and Nepal.

Of the many specialists who have visited the collection, I have already mentioned our debt to Dr Pratapaditya Pal and Hugo Kreijger. Both helped enormously in refining the Tibetan and Nepalese collections and in helping us to understand what we possessed. In particular, Hugo has guided us in filling gaps in our group of Nepalese paintings. Heather Stoddard and Michael Henss also share with us a love of Himalayan painting, and have contributed great insights into our collection. Many fellow collectors have also generously offered their advice drawn from a profound experience in collecting. We are proud to count Berthe and John Ford, Renate and Gerd Essen and Muriel and Jack Zimmerman amongst such friends.

Anthony Aris, proprietor of Serindia and a specialist in his own right, readily agreed to undertake this publication and we engaged in a creative dialogue on content and photography which has happily grown into friendship. As with his other publications in the field, this one bears the mark of his own personal touch and devotion to the sacred art of Tibet and the Himalayas.

For Angela and myself, the Nepalese *paubha* presented in this catalogue are, along with the Tibetan *thangkas* and Indian bronzes, an inseparable part of our lives. We have neither become scholars of these objects nor have we become Buddhist or Hindu — we are simply happy to be surrounded by these wonderful manifestations of an ancient culture, and we cherish them for what they are. These images started their existence as an integral part of the religious life of their culture of origin, and now in this part of the world they have come to be appreciated as beautiful, fascinating and eloquent exponents of the heritage of the Kathmandu Valley.

Mischa E. Jucker  
Basel, January 1999

# Preface

by Hugo E. Kreijger

Comparatively speaking, there are few publications devoted to the arts of Nepal, and fewer still specifically on the arts of the Kathmandu Valley. Books on Himalayan art are, on the whole, primarily about things Tibetan. It has been in large part to remedy this situation that Mischa and Angela Jucker are presenting this catalogue of painting from the Kathmandu Valley to a larger public.

For most lovers of Nepalese art, the Jucker collection will come as a revelation. Previously unpublished (with a few notable exceptions), the core of the collection was assembled during the 1960s in India, with a few well-judged additions in recent years to fill in the remaining stylistic and iconographic lacunae. The collection as it stands offers a fascinating tour of the painting tradition in the Kathmandu Valley — even taking in several extremely rare scrolls for which this author has yet to find comparable pieces in other collections. There are, in fact, only a handful of private and public collections consisting of more than a few dozen paintings of the Kathmandu Valley. The paintings in these primarily Western collections form the most significant body of reference for the Jucker collection. Foremost among the scholars of the arts of the Kathmandu Valley is Dr. Pratapaditya Pal, and it is his tremendous work on Kathmandu Valley painting that has been the inspiration and invaluable resource for this volume.

Although previous publications often refer to these scrolls as ‘Nepalese’, they are, in fact, almost all executed by artists of the Newar community, who lived and still live in the Kathmandu Valley. With its three cities of Kathmandu, Patan and Bhaktapur (alt. Bhadgaon), the Valley has been the cultural heart of the central Himalayas throughout history. Nepal as we know it today did not exist earlier than 1769, when the Gorkhas conquered the area and set up the reigning Shah dynasty. In a sense it is more appropriate to speak of Newari rather than Nepalese painting, and in the text I have consistently so referred to them. Throughout the text we have abstained from using diacritical marks for the sake of readability by a broader audience. For the same reason only Sanskrit names and terms are used instead of their Newari and Nepali equivalents. The only exception has been made for the well-known Newari term *paubha* — or painted scroll.

When I had the privilege to meet Dr. and Mrs. Jucker some fifteen years ago, I hardly expected the occasion would one day lead to me authoring a catalogue on their collection of Newari painting. When the opportunity was offered, however, I did not hesitate long. Aside from the exhilarating challenge of working on such a relatively unexplored subject and collection, it also provided a



marvellous opportunity to collaborate with two enthusiastic, warm and sincere collectors, without whose support it would have been difficult to finish this project. The fact that Mischa Jucker himself took the photographs further enhanced the pleasure of working on this catalogue. I think the reader will agree that although he considers himself an amateur, his photographs are of a professional standard and level.

I would also like to thank Anthony Aris of Serindia Publications, not only for supporting this project, but also for the wonderful reproductions of these paintings. Without his belief in the importance of publishing this catalogue, it would have been impossible to share with you the beauty of these paintings. The text has been edited into readable English by Donald Dinwiddie to whom I owe many thanks. Not only for taking painstaking care with the entire text, but also for providing many good suggestions on how to improve this work. My heartfelt thanks must also be extended to Ian Alsop and Gautamvajra Vajracharya, who translated several of the most important inscriptions on the scrolls, enhancing greatly our research on these paintings.

It is our hope that the publication of these scrolls, bookcovers and sketch-books will be both of interest and aid to all students of Nepalese art. As more and more paintings of the Kathmandu Valley come available for research, we hope that this publication will continue to serve as an introductory text on the subject — a foundation, as it were, for future volumes on this rich painting tradition to build on.

# Introduction

Flanked by India to the south, Tibet to the north and Sikkim to the east, present-day Nepal covers an area of approximately 140,000 square kilometres. The northern part of the country is taken up by the high ranges of the Himalayas, while the southern area, known as the Tarai, is characterised by a jungle-filled landscape where one can encounter a vast spectrum of sub-tropical flora and fauna. Such a strong contrast can also be found in Nepal's human population. The Tarai is inhabited by peoples more related to their Indian neighbours, while the mountain areas are populated by peoples more related to their Tibetan neighbours to the north. These mountain peoples include the Newars and the well-known Sherpas. The multi-racial nature of Nepalese society is clearly visible in the larger valleys of Pokhara and, of course, Kathmandu. A majority of the present Nepalese population consists of the Gorkhas, who speak the Indo-European Gorkhali, which today is the *lingua franca* of Nepal and more often referred to as Nepali. However, before the reigning Shah dynasty conquered the Kathmandu Valley in 1769, the first language of the region was that of the Newar. Newari is related to the Tibeto-Burmese linguistic family, but with a great deal of Sanskrit vocabulary. It remains very much a living language amongst the Newar, who to this day principally reside in the Kathmandu Valley.

The Valley is the political, economic and cultural centre of Nepal today, and the Newars still form fully half of its population. Deep and saucer-shaped, the Valley comprises approximately 400 square kilometres of fertile farmland in the midst of the Himalayas. Set within this miniature universe are the three cities of Kathmandu, Patan and Bhaktapur (alt. Bhadgaon), around which the events of the Valley's, and to a great extent Nepal's, history revolve. Two rivers, the Bagmati and Vishnumati, provide not only irrigation for farming, but, unsurprisingly, also play central roles in the religious life of the Valley's inhabitants. Guarding and isolating the Valley is a ring of some of the Himalayas most formidable peaks. Nevertheless, the Valley has always been a key link on the India-Tibet trade route, serving as a resting place for pilgrims and merchants. Its mild climate made it a refuge for travellers, especially considering that during the winter its northern passes were closed off by snow, and in the summer the steaming jungles of the Tarai were a soup of malaria and other such tropical diseases. This could often enforce on the traveller a six month stay in the Valley, to avoid either obstacle to north or south. The economy of the Valley had for this reason always prospered until this century when other trade routes and trading partners



replaced it. In accordance with its economic importance, it always claimed a political and cultural prominence in the region. In this way, even given its small size, the Valley was able to maintain three cities with their attendant merchants and artisans, as well as, during periods of its history, three different royal families and their courts.

We still do not know much about the prehistory of Nepal or the Kathmandu Valley. According to tradition and legend, the history of the Valley begins with the Gopala kings around the sixth century BC and continues with the Kirati dynasty in the fourth century BC. Although whether or not the Gopala kings were Newari in origin is not known, recently Mary Shephard Slusser has discussed the possibility that the descendants of the Kirati are the Newar.<sup>1</sup> Of these first two dynasties there exist only legends, and true historical evidence only dates from the arrival of the Licchavis from Vaisali in Northern India. This dynasty established itself as the ruling elite of the Valley in the fourth century AD and remained as such until *circa* 880. The reasons for their departure from Northern India are now unknown, but they did not forget where they came from. During their rule, Sanskrit became the court language. All extant Licchavi inscriptions are in this language written with the Brahmi script, which was also widely used in Northern India during this period. The oldest written proof of Licchavi rule is a Sanskrit Brahmi inscription on a pillar dating to AD 386. Although both Hinduism and Buddhism were well established in the Valley by the time the Licchavis arrived, it is with this dynasty that a great influx of Indian literature, mythology and arts related to these religions came into the Valley, and the Newars with great ingenuity adapted these influences into the Valley's indigenous culture.

During the sixth and seventh centuries another tribe, the Abhira Guptas, invaded the Valley and fought with the Licchavis for control of the area. One Licchavi ruler, Narendravarman, sought aid from the Tibetan kings of the Yarlung dynasty (c. 600-866), resulting in the Licchavi dynasty becoming vassals of the Yarlung kings for some time.<sup>2</sup> Although the precise political situation during the late seventh and early eighth centuries is still rather unclear, we do know that the Valley was of pivotal political and economic importance to both India and Tibet due to its key position on the trade route connecting the two.

According to tradition, the Licchavi period ended in 879 or 880. The new era, which lasted until the advent of the Malla dynasty in 1200, has been known as the Thakuri period. However, new evidence brought forward by Mary Slusser has made it clear that this period would be better called the Transitional Period.<sup>3</sup> All we know of the politics of this phase is that they were unstable. We do not even know if control of the Valley was contended over by kings of the Licchavi lineage, or whether they were, in fact, replaced by a new dynasty. These three centuries, however, were an extremely important phase in the development of the religious arts, to which the many surviving palm leaf manuscripts and bronze and stone sculptures bear witness. In particular, the twelfth century, the last before the advent of the Mallas, is regarded as the classical period of the religious arts of the Kathmandu Valley, although no known *paubhas* of this time have survived to the present day.

Historians consider 1200 as the beginning of the Malla period, which lasted until the Gorkha conquest in 1769. Nevertheless, as with the Transitional period, it is not even sure if a new dynasty took control. The only certain fact is that suddenly the Valley's rulers had the *malla* (warrior) suffix appended to their name. The period between 1200 and 1482 is regarded as the Early Malla period, while the years after until 1769 are seen as the Late Malla period. The earliest of

the paintings in the Jucker Collection dates from approximately 1200, and more than half of the works under consideration date to either the early or late eras of the Malla period (Plates 1-21). It is a period marked by both centralised political control and complete factional collapse. It is also, perhaps paradoxically, a period in which the Valley's painting tradition flourished.

The first 180 years of the Malla period are not well documented by inscription, and its history is speculative. Nevertheless, it does seem certain that the political situation in the Kathmandu Valley was marked by the same political turbulence that was the hallmark of the Transitional period — internal anarchy, many different rulers and several foreign raids. Indeed, in many ways, it was to prove a worse period than the previous three hundred years. As no one king was able to establish a lasting centralised authority, several families fought for and temporarily won control of the region. Given this instability, the Valley appeared an easy target for plunder. One of the most devastating raids took place in 1349/50 when the muslim Sultan Shamud-din Ilyas of Bengal looted the entire Valley. The Valley's three cities were put to flame and celebrated monuments like the Hindu Pashupatinath and the Buddhist Svayambunath stupa were desecrated and, at least in part, destroyed. Although Shamud-din Ilyas stayed only briefly, as did the other invaders, these raids coupled with the infighting amongst the Valley's own nobility brought society very near total collapse. It is due to the upheavals of this period that no known painting and almost no architecture dating from before the Malla period has survived to the present day. The fact that only two of the twenty-one Malla period paintings in this catalogue (Plates 1 and 2) actually date from these 180 years, accurately reflects the number of such early paintings extant in comparison to those produced later in the Malla period. Fortunately, however, the Valley was about to enjoy a series of strong rulers who would bring centralised rule to the Valley and a century of peace.

It was under king Stithimalla (r. 1382-1395) that the Valley was united into one kingdom. Although he came to power shortly after 1370, he was only crowned in 1382.<sup>4</sup> His capital was at Bhaktapur, as had been those of the other contenders for the Valley's leadership in the preceding centuries. The ruling families of the other two cities of Kathmandu and Patan remained in control of their domains, but were bound as vassals to Stithimalla. It was during the rule of this king that the Svayambunath was first re-consecrated and restored following its desecration almost a quarter century before. However, it is Stithimalla's grandson Yakshamalla (r. 1428-1482) who is regarded as the real pacifier of the Valley. During his long reign, all three cities of the Valley flourished, although the city of Bhaktapur remained the most prominent as the seat of government. The prosperity of Yakshamalla's reign is attested to by the abundant inscriptions of the period. Many temples and shrines were founded, and civil works were undertaken. Both the Hindu and Buddhist faithful commissioned many sacred images and paintings (Plates 6 and 7). Drama and literature also flourished, although they were no longer written in Sanskrit but in the Newari language. This idiom would remain the principal language of court and city until the late eighteenth century when it was replaced by Gorkhali/Nepali.

After Yakshamalla's death, the Early Malla period also came to a close as the Valley was divided amongst his three sons, each of whose kingdoms were centred on one of the three cities of the Valley — Patan, Kathmandu and Bhaktapur. Their rivalry and that of their descendants over the fertile valley and control of the Tibet/India trade during the next two and half centuries led ultimately to



the political demise of the Valley. However, as with the Transitional period, this proved a fertile time for the arts. Unlike the first two centuries of the Malla period, the political instability did not seem to have been of such a destructive nature, and much more of the material culture of this period has come down to us. The political rivalry of the three cities was matched only by their artistic rivalry, and all three strove to build the most beautiful palaces, temples and shrines. It is especially the carved woodwork of these buildings that provides such a feast for the eye and can still be admired today in the old sections of the cities. The painting ateliers of each city also entered into this three-way competition, and the Jucker collection contains many beautiful examples of their efforts (Plates 8-21).

The artistic acme of this period falls within the consecutive reigns of three enlightened kings, Siddhinarasimha of Patan (r. 1619-1661), Pratapamalla of Kathmandu (r. 1637-1671) and Bhupatindramalla of Bhaktapur (r. 1696-1721). The patronage of Siddhinarasimha can still be seen in the many palaces and temples he commissioned in Patan's old centre. His interests were reportedly more spiritual than worldly, and most of his time and resources were spent on religious matters.<sup>5</sup> Likewise, Pratapamalla was a great builder and it was he who gave Kathmandu's centre its present form, commissioning the construction of many shrines, temples and monasteries as well as the paintings and sculptures which adorned them. He is perhaps most renowned as a patron of poetry and dance, and his own poetry forms not a small contribution to Nepal's literary heritage. Like his two earlier counterparts, Bhupatindramalla was a great builder, erecting several temples in Bhaktapur's main square and completely renovating the ancient palace of the Malla kings. His portrait can still be seen in a mural in the palace<sup>6</sup>, as well as in several *paubha*, including one in this collection (Plate 18).

Although most of the Late Malla period kings were followers of the Hindu faith, they were tolerant towards their Buddhist subjects, a policy also followed by the succeeding and also primarily Hindu Shah dynasty (1769-present). This tolerance has always been an important characteristic of the Kathmandu Valley, and an important factor within the development of the Valley's painting ateliers. Although their leaders and many of their fellow Newars were Hindu, it seems that most Newar *paubha* painters were Buddhist in faith. And as the Jucker collection helps to demonstrate, many Buddhist scrolls (Plates 8-11, 13-16, 19 and 21) as well as bronzes were still made during these centuries.

The political instability endemic to the Valley during the Late Malla period facilitated its usurpation by the Gorkhas. Their leader Prithivi Narayan Shah (1722-1774) reunified the Valley and made Kathmandu his capital in defiance of the traditional choice of Bhaktapur. With the Valley in their hands, the Gorkhas controlled the very profitable India-Tibet trade route, and the revenue accrued from this allowed them to go on to conquer a large portion of the central Himalayas, and to create the present day kingdom of Nepal. Prithivi and his descendants proved to be as interested in patronising the arts of the Valley as were the three 'enlightened' Malla kings. It is also obvious, that at least in the beginning, they looked to Newar cultural precedents in at least their public works. The temples and other public structures they had built tie in completely with the architectural traditions that had existed under the Malla. However, their Hindu faith was of perhaps a more exclusive nature than their Malla predecessors, and state patronage of Buddhist establishments declined sharply. They did not impose any restrictions on private patronage, however, and the painting ateliers

still remained very active in producing Buddhist images (Plates 22-23, 25-28, 30-37 and 39).

At the beginning of the nineteenth century, the Shah rulers came into contact with the region's other rising power, the British East India Company. The Gorkhas were interested in extending their southern border even further, while the British were not uninterested in gaining more direct access to Tibet. This aspect of the conflict also brought the Shahs into conflict with the de facto rulers of Tibet, the Manchu Qing dynasty (1644-1911) of China. The short war of 1814 to 1816 ended in a British victory in the sense that Gorkha expansion was successfully halted, and the present-day borders of Nepal established. However, the India-Tibet trade route was simply closed, to the ultimate satisfaction of neither the British, Shahs, Tibetans nor Manchu. The now much weakened position of the Shahs brought a new party, the Rana family, into power, although the Shah family remained as titular kings.

The Ranas would control the economic and political life of the Kathmandu Valley for over a century. Although the kingdom's borders were technically closed, several of the Rana family travelled abroad, and returned to Nepal with new, mainly Western, ideas. Their most visible patronage of the arts, therefore, is Western in character, as testified by the several palaces and mansions in the Valley on the model of nineteenth century European villas. Western influences can also begin to be seen in painting, and are particularly evident in two paintings in the Jucker collection (Plates 38 and 39).

Only in the early 1950s did the Ranas' power wane sufficiently for the Shah rulers to reassert their power, and under international pressure introduce a form of democracy. The borders of Nepal were opened to foreigners and at the same time many religious objects found their way to India. This facilitated our understanding of their culture and many of these sacred images and paintings were acquired by European and American collectors. The core of the Jucker collection was thus established.



## ARTISTIC MILIEU

It is unfortunate that we do not know much about the history of the artists of the Kathmandu Valley and in particular of its painters during the period covered by the Jucker collection. In general, one can say that they would have belonged to the Buddhist Newari community and that they belonged to the lowest strata of society, forming a kind of hereditary caste. Licchavi inscriptions prove that at least by the early centuries AD, the society of the Valley was already hierarchically stratified by a caste system obviously adopted from the Indian plains. One can reasonably assume, therefore, that the low caste status presently held by the painting profession in Nepal has been ever so.

That both Hindu and Buddhist paintings were executed by artists of a Buddhist persuasion is very likely the reason that both groups of icons are so similar in conception and composition. An excellent example of this is the similarities between the enshrined images of Vishnu (Plate 18) and Padmapani (Plate 30). Not only is the lay out almost identical, but also the stylised rendering of the deities' bodies is very similar — stiff, elongated forms with feet turned outwards, almost identical costumes and similar amounts of jewellery. If it were not for their quite distinct iconographies, it would have been difficult to determine the paintings' religious contexts.

The painters of these scrolls used mainly sketchbooks and religious texts as their iconographic sources, and the collection contains a few examples of the former (Plates 48-51). Some of these drawings contain both Hindu and Buddhist deities on the same page (Plate 49).<sup>7</sup>

It is not clear whether the painters were formally organised into painting schools or academies, or whether they worked only for one patron or for several. It would seem, however, that the patrons were either rich merchants, noble families, the royal court or members of the Hindu and Buddhist clergy. Another important source of patronage were the Tibetans, whether resident in the Valley or in Tibet proper. At least by the seventh and eighth centuries, during the period of Licchavi vassalage to the Tibetan Yarlung kings, skilled Newari artists were asked to work in Tibet, and their continued presence until recent times has been very influential in the shaping of Tibetan religious art. The oldest Buddhist *paubha* in the Jucker Collection is in our opinion an example of a *paubha* by a Newari artist for a Tibetan patron (Plate 1). Although the representations of the clerical and spiritual lineage would seem to be a distinctively Tibetan subject and is similar to many such examples found in Tibet, pure Newari features can be found in the representation of the *bodhisattvas* and in the flower garlanding of the stupa. The fact that no inscriptions are visible on the reverse of the painting emphasises a Newari origin, as Tibetan paintings of this period normally have inscriptions on the reverse.

Newari dated inscriptions are normally located at the lower border of the painting. The date generally appears at the beginning of the colophon, and indicates the date of the icon's consecration. However in some cases, the inscription indicates that the present painting is a copy of a now damaged or perished original. As far as is known, the oldest dated Newari *paubha* is from the mid-fourteenth century,<sup>8</sup> and the earliest such example in the Jucker Collection has a date equivalent to 1409 (Plate 5). All dated paintings in the Jucker Collection are according to the Newari or *samvat* dating system, which begins with the end of the Licchavi period in 880. The *samvat* calendar can be interpreted by either the lunar or solar calendar. For our purposes, the lunar calendar is the most relevant as the religious and ceremonial year was plotted according to its seasons. Therefore, the *samvat* dates on the paintings in the collection relate to a lunar rather than a solar year.<sup>9</sup>

Many of these inscriptions also provide the names of the patrons, sometimes even the occasion of its creation, but almost never do they bear the name of the painter. As the creation of a painting was and still is considered an act of devotion on the part of the patron, the name of the artist is obviously of less importance than that of the patron. The artist is merely an instrument to visualise the deity. There are a few exceptions to this, however, one of which is the painting dated 1409 mentioned above. It bears the signature Citakara (artist) Kesa Raja (Plate 5). The painting belongs to a small corpus of mediaeval Newari examples with such signatures. Another signed scroll, dated 1420, is in the Los Angeles County Museum of Art.<sup>10</sup>

From the fourteenth century onwards, portraits of the patrons begin to appear in the lower border of the scroll, usually just below the inscription. The patron is almost always accompanied by their family and priest (*vajracharya*) offering a sacrifice to the sacred fire. The family of the donor is usually divided into a row of male and female members with the young children seated with their mothers. The oldest example of such portraiture in this collection is datable to the mid-fourteenth century (Plate 2).

Given this precedent, it is tempting to assume that the presence of a royal portrait indicates that the painting was therefore commissioned by that monarch. However, in most cases these royal portraits are entirely unconnected with painting's patronage, and are placed there by the actual patron as a mark of respect to the royal personage. There is only one scroll known with any certainty to have been royally commissioned, and it is presently in the Los Angeles County Museum of Art." In the Jucker Collection, the enshrined image of Vishnu discussed above (Plate 18) has a portrait of Bhupatindramalla, the 'enlightened' king of Bhaktapur, together with his son and heir in the lower right corner.

Although sometimes inscriptions indicate that an icon was created for a particular ritual, it is usually unknown why a patron commissions the image of a particular deity. It seems likely, however, that the greater percentage of such paintings were made according to the patron's particular devotion to a cult or deity. The artist was expected to paint the requested icon strictly according to its iconographic precedents. While technical skill was admired, artistic imagination and stylistic interpretations are usually only seen in elements of landscape or the garments of the patron and his family. The latter being the most subjective element of a painting due to the propensity for clothing fashions to change.

Of the many Newari artists who travelled to Tibet, from the mid-seventeenth century onwards a large proportion of them settled among the monasteries of Tashilhunpo. In this case, the patrons were not always their Tibetan hosts, but occasionally were Newari merchants on business in the area. They would bring back to the Valley icons painted by their ex-patriot fellow countrymen in a Tibetan style, but with Newari dedications and inscriptions (see Plate 32).

As mentioned, public and private art patronage continued unabated after the enthronement of the Shah dynasty and the creation of the kingdom of Nepal, and the role of patron and artist continued as it had done in the centuries before. With the closure of Nepal's borders after the 1814-1816 war, official contact with the Indian plains, and more importantly for Newari artists, with Tibet, became more difficult although from the existence of paintings like Plate 32, obviously not entirely impossible. However, with the loss of its pivotal position on an important trade route and an accompanying loss of revenue, funds for patronising religious paintings were necessarily reduced, and the ateliers fell into a decline from which they have never recovered and which is reflected particularly in the quality of this later painting. The situation has continued to deteriorate until today when many ateliers produce religious icons primarily for the Valley's tourist market, although a certain, though small, percentage of their output are works commissioned for religious use.



## STYLISTIC OVERVIEW

As with many such traditions, religious painting in the Kathmandu Valley was essentially conservative in technique and style. However, over the course of centuries, small changes do occur in composition, palette and miscellaneous details. These are primarily due to influences adopted and adapted from the artistic traditions of the Valley's neighbours.

The country which has contributed most to the Valley's religious painting has, obviously, been India. Nevertheless, although the Hindu and Buddhist subjects of all of the icons of the Kathmandu Valley painting tradition originated in India, there has always been, from at least the Licchavi period onwards,



substantial differences between the depiction of divinities in the subcontinent and within the Valley. As very few Valley paintings have survived from before the thirteenth century,<sup>12</sup> many of these differences are evidenced only through sculpture and manuscript illustration — a subject thoroughly and expertly studied by Pratapaditya Pal, among others<sup>13</sup>.

Perhaps the most surprising phenomena is that, unlike Tibet, almost no Indian sculptures or illustrated manuscripts have been found in the Buddhist monastic repositories of the Kathmandu Valley. One possible explanation of the profound influence of Indian iconography in the Valley, therefore, is that it arrived predominantly in the form of textual and verbal description rather than as visual image.<sup>14</sup> This would certainly explain the distinct visualisation to be found in both Hindu and Buddhist icons produced in the Valley in comparison to their Indian counterparts.

From the beginning of the Early Malla period, from whence the earliest group of extant *paubha* date, through the mid-sixteenth century, the Valley's painting tradition seemed to be one of internal development with one notable exception. Although no great stores of imagery from the Pala kingdom of northeastern India (8th-12th century) have been found in the Valley as they have in Tibet, it is obvious that Pala influence in the Valley was far greater than any coming from elsewhere in India. Our knowledge of pre-thirteenth century Newar painting styles as well as those of the Pala is unfortunately too limited to be able to determine the exact extent of influence on the Valley's painting. However, in thirteenth to mid-sixteenth century *paubha*, the well-defined aquiline noses, long eyelashes and elongated eyes, and decorative elements like jewellery, including bracelets, armlets and crowns, have a great deal of resonance with Pala sculptures and manuscript illustrations.

With the final collapse of the Palas at the end of the twelfth century, and the completion of the Islamicisation of northern India, Pala Buddhism's most devoted disciples, the Buddhist communities of Central Tibet, turned in part to the Valley for spiritual and artistic guidance. In terms of painting what occurred was the appearance of images in the Pala style by Valley artists for the Tibetan market. This 'export' art continued to be produced until the sixteenth century, by which date the Tibetans became confident enough in their own artistic styles to be no longer dependant on Pala or Newari tutelage. It was also at this point that patronage of Buddhism by the Valley's predominantly Hindu rulers went into a sharp decline. This began a slower decline in the Valley's Buddhist community and its activities which continues to this day.

Although the earliest scroll in the Jucker collection (Plate 1) was made for a Tibetan Buddhist patron — and therefore largely to a Tibetan, Pala-influenced taste — there are ten other Buddhist images in the collection dating from the fourteenth to mid-sixteenth century paintings that are purely in the style of the Valley (Plates 2 to 11). Although these ten also betray Pala influences in their depiction of facial features and jewellery, they are manifestly different from the Tibetan image in Plate 1. The most obvious distinction is that the purely Newar image's lower register contains an image of a priest (*vajracharya*) offering an oblation to a sacred fire. He is normally flanked by the principal donor, and on the other side of the register would be additional members of the donor's family. Usually these two sets of donor portraits are separated by a central cartouche containing the Treasures of the Chakravartin, a central guardian deity such as Acala or Mahakala, or a dancing figure flanked by musicians. These ten images are part of the earliest represented school of Valley painting, while the image in Plate 1 represents an

important sub-school of paintings for Tibetan patrons by Newar artists either resident in Tibet or painting for export from their Valley atelier.

In none of these first eleven images is perspective or any spatial depth perceptible, and there is a signal lack of landscape elements. One possible exception of this is the depiction of two palm trees behind the deities Bhrkuti and Tara in Plate 2, a not uncommon feature in early Valley painting. However, they do not, properly speaking, compose a landscape. Another common feature, and one which will run throughout the stylistic history of Newar painting contained within the Jucker collection, is the artist's utilisation of a bold and vivid palette, showing a strong preference for blue and red. The donor portraits, depicting as they do secular rather than religious figures, are the part of a Kathmandu Valley religious painting which will have the most frequent changes with the passage of time. For example, in these early paintings the female members of the donor's family are often depicted in short skirts and close-fitting tops that end just below the breasts (Plates 4 and 6). Already by the sixteenth century both the skirts and tops have lengthened (Plates 9 and 10) and beginning in the seventeenth century ladies' fashions follow increasingly those to be found on contemporary Indian painting (Plate 15).

Paintings created from the late sixteenth century onwards are much more numerous among museum and private collections, and the Jucker collection has a healthy representation of such works from the later Malla and Shah periods (Plates 12 to 39). They represent what can be called the second painting tradition in the Valley. In general, one can say that the seventeenth century represents the single biggest stylistic watershed in the Newari painting tradition. Painters start now to emphasise further the importance of an icon's central deity by surrounding it with ever more elaborate thrones, which ultimately become multi-storied shrines. The deities are even more richly bejewelled and the palette even brighter and with a greater variety of colours (see Plates 24 and 25 for both a Hindu and a Buddhist example). With this increased emphasis on colour, architecture and jewellery, the modelling of the figures becomes flatter and more stylised. With time, the ever more crowded compositions detract from the articulation of individual detail, resulting in works that seem increasingly less refined and delicate in their execution.

In large part these changes are due to an influx of new influences from India, particularly in the elaboration of surface detail and the love of contemporary fashion. However, these images remain distinctly Newari in their naive enthusiasm in interpreting these influences. Although it is so far not possible to locate its exact source of introduction, it seems obvious that the Valley's painters became familiar with the works of both Islamic and Hindu painters of the Mughal and Rajput courts. Although the rulers of the Kathmandu Valley had no particularly close relationships with either the Mughals or Rajputs, Mahendramalla (r. 1560-1574) did make a state visit to the Mughal court. His retinue could, therefore, have been the first to carry to the Valley these Indian influences.<sup>15</sup> Similarly, new iconographic influences such as the increase in the architectural framework around a central image could have come from the Mithila kingdom of East Bengal, which was the centre during the seventeenth century for mystical Vaishnavism. A princess of Mithila was married to Pratapamalla (r. 1637-1671), and it is possible that this marriage is the source of the increased popularity of Vishnu cults within the Valley. Another noteworthy stylistic feature of this new Vaishnava imagery is its much stronger sense of naive rigidity (Plate 18) than can be found in either Saivite (Plate 19) or Buddhist (Plate 20) examples.



The Valley, however, was not only receiving influences from their southern neighbours. Artistic influences were for the first time coming from the paintings being produced on the Tibetan plateau. From their northern neighbours the Newar painter adopted an interest in landscape and cloud formations as a decorative element, which the Tibetans themselves had adopted from Chinese painting and decorative arts. Nature begins to play a prominent role in Newari *paubhas* from this point onwards. At first there are cursorily rendered green mountains with snowy peaks (Plate 24), which develop into increasingly realistic landscapes with identifiable flora and fauna (Plate 39).

From the late nineteenth century, a new source of influence, and the last discernible in the Jucker paintings, enters the ateliers of the Kathmandu Valley. The Ranas, de facto rulers of the kingdom of Nepal, became like many Asian potentates of the period interested in Western architecture and arts in general. Consequently, Valley artists begin trying to apply European one-point perspective and chiaroscuro techniques of modelling figures (Plates 38 and 39).

An interesting facet of the Kathmandu Valley tradition is, that given the proud and separate identities of its three cities, it has been so far impossible to establish stylistic features unique to the painting ateliers of each. Our knowledge of where a painting was produced can only be deduced from explicit statement in an inscription, such as that in Plate 18 where the artist and his city of residence, Bhaktapur, are mentioned. Plate 18 also provides another clue to the painting's urban provenance by having a tributary image of Bhaktapur's reigning monarch King Bhupatindramalla (r. 1696-1721). Given such a stylistic homogeneity between the ateliers of the different cities, one must assume that either the cities' ateliers had more harmonious communication than did their rulers, or painters were actually fairly itinerant in their work, moving from city to city.

## RELIGION

As this collection amply demonstrates, the main religions of the Kathmandu Valley were and still are Hinduism and Buddhism. The third of India's great religious traditions, Jainism, appears to have never found its way to the Valley, although the Licchavis came from an area of India where this faith was popular. Likewise, Islam, which made great conversions in Northern India, never achieved a political or religious influence in the Kathmandu Valley. Although the raid by Sultan Sham-ud-din Ilyas of Bengal in 1349-50 ransacked and burnt all three cities of the Valley creating the scarcity of sacred images, paintings and buildings dating from before that event, it made no lasting impact on either the culture or practice of Hinduism and Buddhism in the Valley. Elements from the Islamic decorative arts did find their way into the Valley's painting tradition after the seventeenth century, but this was due largely to the secular culture developed and exported by Northern India's Mughal rulers, and which was in large part shared by the Hindu princes of Rajasthan. In the Jucker Collection, these features are most noticeable in the clothing fashions of the donor portraits and *vidyadhara*s, and in some cases in the architectural detailing (Plates 16, 18, 21-28, 30, 32, 33, 38 and 39).

The majority of Newari painting, and particularly in this collection, is Buddhist in context. Considering that Hinduism has been the dominant religion of the Valley since the late fifteenth century, and that almost all surviving paintings were made after this date, this is a rather remarkable circumstance. Only a

very few early Hindu paintings of the fourteenth and fifteenth century have survived compared to the relatively numerous Buddhist images surviving from this period. Most surprising, however, is that almost no mention has been made of this phenomenon in writings on Nepalese art. Dr. Pal has pointed out its existence in his publications, and very early proposed a theory that the Valley's Buddhists were simply more interested in painted icons than their Hindu neighbours, unless 'we assume that the Hindus were particularly prone in destroying their *paubhas*.'<sup>16</sup>

It is also remarkable, given the humid, potentially claustrophobic environment of the Valley and its long history of political upheaval, that both religions have lived relatively peacefully together. According to Pal this was in fact facilitated by the Valley's small size and geographical isolation. He further suggests that, although the Newaris were religiously divided, they were united by a sense of ethnic and social solidarity.<sup>17</sup> To this I might add that the many Hindu and Buddhist divinities making up the Valley's crowded pantheon are often worshipped in the hopes of gaining specific benefits (whether material or spiritual). Therefore a Hindu might supplicate a Buddhist deity in the hopes of insuring, for example, long life, and the Buddhist might do the same with a Hindu deity. In essence, for many Hindus and Buddhists in the Valley the deity's denomination is of little concern as long as that deity is considered helpful in granting the worshipper's prayers.

Doubtless, the latter is likely rooted in the religious practice that existed amongst the Newaris before their conversion to Hinduism and Buddhism. Although traces of this original faith are extremely fugitive today, it is possible to pinpoint in them a commonality that is at the root of what binds Newari society together. Certain forms of worship are part of the daily life of all Newaris in the Valley, independent of religious background. For example, one can find both Hindu and Buddhist icons placed within a number of sacred sites that predate the introduction of either religion to the Valley, such as those by springs near the foot of hills or mountains. Holy water plays a very important role in the Buddhist creation story of the Valley itself,<sup>18</sup> and with the Hindu Saiva tradition water plays a similarly significant role. It is said that beyond the mountains ringing the Valley is a holy lake where devotees of Shiva bathe, and that two rocks there are worshipped as representing Shiva's body.<sup>19</sup> Scattered across the Valley, and including sites consecrated to a Hindu or Buddhist deity, are unhewn stones marking sacred spots which have a particular power in warding off evil spirits. These places are worshipped by all Newars on occasions related to family, district or even village affairs, in which event the stone is coloured red. Also found throughout the Valley in both Hindu and Buddhist contexts are small cavities in rocks and walls, which are worshipped as sacred spaces into which a deity can descend and inhabit.

Many festivals colour the life of the inhabitants of the Kathmandu Valley in which the entire population participates. These can be agricultural, lunar or seasonal celebrations and even commemorations of mythological or historical events and personalities. One of the most well-known, especially to the West, revolves around the veneration of Kumari, or the 'Living Goddess'. Kumari is a prepubescent girl chosen from the neighbourhood of the royal palace in Kathmandu. After a particular Kumari's first menstruation, she must return to 'normal' life and another girl is chosen to take on the goddess's mantle. Although she is considered to be an incarnation of the Hindu deity Durga, she is always chosen from a leading Buddhist family and actually lives in a former Buddhist monastery.<sup>20</sup>



It is not known with any certainty when Hinduism and Buddhism arrived in the Valley, but we do know from inscriptions that both faiths were already active in the fifth century under the Licchavis. Tradition claims that Buddhism was introduced to the Valley during the reign of the Indian king Ashoka in the third century BC. It is believed that Patan was founded at this time with four stupas surrounding it. Although these stupas are still extant and are indeed reminiscent of Indian examples, it seems unlikely that they were indeed founded in the third century BC. In terms of Hinduism, the first concrete evidence we have is a Licchavi inscription mentioning one of that dynasty's kings commissioning Vaishnava sculptures. In addition the Saivite complex of Pasupatinath, located in the outskirts of Kathmandu, was already a place of worship by the fifth century, although the present complex dates from the seventeenth century. Pasupati is one of Shiva's aspects whose name literally means 'Lord of the Animals', and his devotees are ascetics covered with ashes and practicing yoga and meditation.

Hindu practice in the Valley is largely centred around temples where priests perform rites and act as intermediaries between the deity and the worshipper. Although this also forms a significant part of Buddhist practice, equally important has been the concept of the monastic community. It is perhaps the relatively unchanging nature of such institutions that has contributed to the preservation of a greater number of Buddhist icons in the Valley.

Both Hinduism and Buddhism in India became influenced from *circa* the seventh century onwards by a new movement which propagated a quicker way to spiritual liberation or enlightenment. The movement in both religions centres on a type of text called the *tantra* which delineates a 'quicker path' through a system of rituals, yogic exercises, and psychological techniques, including meditation and visualisation of an ever expanding pantheon of divinities. Tantric Buddhism or Vajrayana supposedly arrived in the eleventh century with the Indian teacher Atisha, who made a brief sojourn in the Valley on his way to Tibet. There is no particular name or event attached to the introduction of the Hindu *tantras* in the Valley, and it is the Saivite cults that have been more influenced than the Vaishnava sects. The result of the heavy tantric influence on both Buddhism and Shivism has been that these two systems of belief developed many similarities not shared by the Vaishnava cults. The key words within both forms of tantrism became 'wisdom' and 'compassion'. In Buddhism, the male deity symbolises compassion and plays the active role, while the female divinity exercises wisdom and is considered to play a passive role. In tantric Hinduism, the opposite is true.

Both systems developed a large variety of divinities, rituals and mystical diagrams (*yantra* in Hinduism, and *mandala* in Buddhism) as guides and instruments leading towards spiritual liberation. In both Saivism and Buddhism, a specific deity in many respects became less important than the knowledge of correct instruction in the rituals, yogic practice or meditation. As with the more populist elements of religious practice, a specific tantric deity was supplicated for the particular aid they could offer, but in this case along the path to spiritual liberation. In essence, this meant that all of the many different deities in both the Hindu and Buddhist pantheons now had more or less the same importance in aiding the devotee, and this might have facilitated the fact that the deities of both religions started to resemble each other. Although the iconography specific to a deity, was, obviously, still unique to each, their iconometry became very similar. For a particularly cogent visual demonstration of this refer to the Vishnu shrine in Plate 18 and the Padmapani shrine in Plate 30.

Until *circa* the twelfth century, both Buddhism and Hinduism are thought to have claimed equal parts of the Valley's population, but hereafter the position of Buddhism weakened. One reason for this may be the appearance of a new and dynamic ascetic movement in Saivism. During the reign of Stithimalla (1382-1395), Hindu courts were well established amongst the elite of the cities of Kathmandu, Bhaktapur and even Patan. At the same time as this decline of Buddhism in the Valley, their neighbour Tibet became stronger and more confident in its practise of Buddhism and came to depend less on the Valley for direction in religious matters. Until the seventeenth century, the followers of Saivite cults were predominant amongst the Valley's Hindus. However, towards the end of this century, a new influx of Vaishnava ideology from Mithila in eastern India reached the Valley resulting in a revival of Vaishnava cults and imagery (cf. Plate 18). A further weakening of Buddhism occurred with the establishment of the Shah dynasty in 1768, who have been more exclusively Hindu in their outlook than their Malla predecessors. In the Valley's 1971 census only 7.5 per cent of the population remained Buddhist.<sup>21</sup>

As mentioned, the majority of the Valley's surviving icon's are Buddhist in context, and only seven of the thirty-nine paintings presented here are Hindu icons (Plates 12, 17, 18, 20, 24, 29 and 38). In contrast, three out of the four manuscript covers (Plates 45, 46 and 47) and three out the four illustrations on paper (Plates 41, 42 and 43) in the Jucker collection are Hindu in context. The sketch-books, like the paintings, are mainly of Buddhist figures.

Although relatively few of the vast number of deities in the Hindu pantheon are the primary subject of an icon in the Jucker collection, many more are represented as subsidiary figures in both the Hindu and Buddhist paintings. However, the presence of Hindu deities on Buddhist paintings is almost always meant to express Buddhism's and the particular Buddhist deity's spiritual superiority. In Plate 21, an emanation of Avalokiteshvara is ringed by miniature figures of the major Hindu deities, all in attitudes of veneration and 'chained' to the *bodhisattva* by a golden thread. Their other alternative in Buddhist painting is to be trampled by a wrathful deity as is the fate of an emanation of Shiva and his consort Kalaratri in Plate 13. Interestingly, no Hindu paintings are known where Buddhist deities are so explicitly 'subdued' or 'humiliated'.

Of the holy trinity of Hinduism: Brahma (the creator), Shiva (the destroyer) and Vishnu (the preserver), only the latter is the subject of one of the collection's icons, which significantly was made for one of the major rites in the Vaishnava cult, the Anantavrata (Plate 18). In this painting, the god of preservation is represented in one of his most popular visualisations, stiff of stance, four-armed and holding the attributes of the conch, lotus, wheel and club. In the upper register are represented his ten incarnations, each of which he assumed to save the world from destruction. Below these are twenty-four further incarnations of the deity. His central image is flanked by both his spouses Lakshmi and Sarasvati. Vishnu's depiction united in one body with Lakshmi as half man, half woman (Lakshminarayana) can be found on the bookcover in Plate 47. In all but one of the other Hindu images, Vishnu and/or his incarnations Krishna and Narasimha figure as subsidiary characters associated with or assisting the icon's primary subject. As the subject of one of the Valley's most important Hindu cults, Vishnu and his incarnations do not escape depiction either being trampled by or venerating Buddhist deities (Plates 19, 21, 22, 25 and 26).

Although in the Valley he is the most venerated within the Hindu trinity, there are no icons of Shiva in the collection. Nevertheless, he does feature as the



central figure on two sets of manuscript covers (Plates 46 and 47). In the former he also appears in his aniconic form of the *linga* (phallus) and in his wrathful form as Bhairava. He appears as a subsidiary figure either in his more peaceful aspect or as Bhairava in several of the Hindu scrolls (Plates 12, 17, 18, 20 and 24), but he appears frequently as the focus of Buddhist domination, most often by trampling (Plates 13, 19, 22, 25 and 30).

Multi-faceted and popular is the concept of the Mother Goddess amongst the Hindus of the Valley. They are worshipped both as an individual entity and as a group (the Ashtamatrika; Plate 12), in simple, two-armed forms, or in more complex, multi-featured visualisations. As often happens in the Valley, the Mother Goddess can be identified with the spouse of Shiva, Parvati (or Uma). As such she is the focus of two icons in the collection (Plates 20 and 24). As the symbol of the active principle within Saivite tantrism, she is shown in both images seated on the prone body of Shiva. More terrifying depictions of Parvati are also popular within the Valley's painting tradition and include Durga (Plates 17, 41 and 45), Chamunda (Plate 41), Kali (Plate 17 and 38) and Siddhilakshmi (Plate 17). When the Mother Goddess is identified according to a Vaishnava bias, she is that god's primary consort, Lakshmi. She is the subject of one highly unusual icon in the collection, that of Lakshmi bathed by elephants (Plate 29).

Although one part of the Hindu trinity, Brahma has never attracted the number of devotees as have Shiva and Vishnu, and this author is aware of no paintings from the Kathmandu Valley that take him as the principal subject of an icon. He does, however, appear with a fair amount of frequency in a subsidiary role in both Hindu and Buddhist paintings, including several in this collection (Plates 17, 20, 21, 24-26, 30, 41, 46, 47). Always identifiable by his yellow colour and four heads and multiple arms, Brahma's role in the Buddhist paintings is the same as that of Vishnu and Shiva, either as a trampled 'evil' or as an adorant.

An unusual aspect of Hinduism in the Valley is the popularity of the Vedic deity Indra. There are many examples of this deity in wooden sculpture, but he is rarely depicted in painting and then, like Brahma, only in a subsidiary role (Plates 18, 20, 21 and 26). He is identifiable by his crown and the vertical eye placed in his forehead. Another Vedic deity present in the Valley's Hindu pantheon is the Fire god Agni, but once again only in a subsidiary role. He is seen together with other gods in the retinues of Vishnu (Plate 18), Parvati (Plate 24) and the Buddhist Avalokiteshvara (Plate 21).

Not all Hindu deities are meted out in Buddhist painting with the rather minor or demeaned roles described thus far; several have been adopted fully into the Buddhist pantheon and are subjects of Buddhist icons in their own right. The collection contains a few icons of this kind of adopted deity. The first of these is Shiva's son, the elephant-headed Ganesha (Plate 8). Remover of obstacles and granter of prosperity, he is better known in the Valley by his cognomen Vinayaka. He also appears in several Hindu images in the collection, but always in a subsidiary role (Plates 18, 24 and 46). The second of these deities is the moon god Chandra, and his cult was particularly popular amongst the Valley's Buddhist community during the fifteenth and sixteenth centuries. The Jucker collection contains three Chandramandalas (Plates 4, 7 and 15), all dating to this period.

There are a certain number of minor deities that are common to both Hindu and Buddhist painting in the Valley. Of these, three groups, the Dikpalas, Navagrahas and Nakshatras, are of especial significance to the paintings from the Jucker collection. In the Valley, the Dikpalas (guardians) are invoked for rituals pertaining to building. They are eight in number and each is associated with a direction: Indra (East), Agni (Southeast), Yama (South), Nirmitti (south-

west), Varuna (West), Vayu (Northwest), Kubera (North) and Ishana (North-east). As Dikpala, they are never depicted in painting singly and even as a group they never form the subject of an icon. They occur only in a protective and attendant role in both Hindu (Plate 18) and Buddhist (Plate 8) paintings.

The Navagraha, or Nine Planets, play, naturally enough, an important role in the Valley's system of astrology, and therefore in the daily lives of the Valley's inhabitants. Like the Dikpala they appear in painting only in a subsidiary role and as a group (Plate 18), except for Chandra the moon god whom we have discussed above, and Surya, the Sun god. The last group is that of the Nakshatras (stars) who once again are always depicted as a group and in a subsidiary role. They are commonly interpreted as the wives of Chandra and can be found in the Jucker collection both in his Buddhist mandala (Plate 4) and in Vishnu's retinue (Plate 18).

Among the Buddhist paintings in the Jucker collection, the iconography of most of the depicted deities can be traced directly back to northern Indian precedents for tantric deities, and their forms mirror descriptions found in iconographic texts such as the *Nispannayogavali* and the *Sadhanamala*. Of the countless divinities named in these texts, however, only a relatively small crowd made it onto the painted cloth. Principally, subjects are the Historical Buddha, the Five Transcendental Buddhas, the *bodhisattvas*, and a selection of female and tutelary deities.

Three paintings in this collection are icons of the Historical Buddha, Shakyamuni (Plates 11, 16 and 34). Two iconographic forms are particularly popular in the Valley for the depiction of Shakyamuni. The first is the Buddha seated at the moment of his enlightenment with his right hand reaching down to call the earth to witness and repel the forces of Mara intent on preventing him from reaching spiritual liberation. This type of image can frequently be found in the Valley's sculptural tradition, particularly carved above doorways, but its instance in painting is somewhat rarer. Fortunately, the Jucker collection has a dated example (1559), and one can only marvel at the Newari artist's ability in describing the unsuccessful assault of Mara's troops (Plate 11). The other iconographic type popular for the Buddha is to depict him standing erect on a lotus dais. The collection does have one example of this type, although it is likely to have been made in Tibet by a Newari artist (Plate 34).

The Five Transcendental Buddhas: Vairochana, Ratnasambhava, Akshobhya, Amitabha and Amoghasiddhi represent the cosmic aspects of Buddhahood, and are very popular in Newari painting although only as a subsidiary group and never as the principal subject. They do appear once in the collection as the primary subject on a pair of wooden manuscript covers (Plate 44).

An important role of the Five Transcendental Buddhas is to represent the four main cardinal directions and their centre. They are often placed as such around the image of a stupa, the symbol par excellence of Buddhism. In this event, Vairochana is depicted within the stupa itself, while the other four are placed at the cardinal points. Indeed the eyes often found painted on Newari stupa represent Vairochana gazing out at the universe in all four directions. From this concept there developed the idea of another Buddha who resides over and above Vairochana. He is the Primordial or Adi Buddha, and is worshipped under a variety of names, but often as Vajrasattva. He holds the attributes of a bell (*ghanta*) and diamond sceptre (*vajra*); the former represents wisdom and the latter compassion. The Primordial Buddha plays an important role together with the *bodhisattva* Manjushri in the Valley's founding legend, and he is identified particularly with the Svayambunath stupa.<sup>22</sup>





The Five Transcendental Buddhas also came to take on a more protective role in the Valley's practice, a role explicitly referred to in the *Dharanisangraha* text.<sup>23</sup> In this capacity, one can find them often in the Jucker collection seated in the uppermost register of a painting (for example Plate 9). Often this group is paired with five protective female deities, the Pancharakshas, who are depicted in the painting's lower border (Plates 10, 13 and 28).

Finally, there are the Buddhas of the Past. They are frequently found in the upper register of Newari Buddhist scrolls (Plates 2, 4 and 16). They consist of seven Buddhas, each of whom presides over an aeon of time. Six of them, Vipashiyin, Shikin, Vishvabu, Krakucchanda, Kanakamuni and Kasyapa reigned over past aeons, while the Buddha Shakyamuni reigns over the present one.

*Bodhisattvas* are, as throughout most of the Buddhist world, immensely popular in the Valley, and in particular the *bodhisattvas* Manjushri and Avalokiteshvara who together symbolise the concepts of wisdom (the latter) and compassion (the former). Ten of the paintings in this collection are images of some aspect of one or the other of these deities (Plates 2, 5, 6, 9, 10, 21, 25, 26, 30 and 33).

Avalokiteshvara is probably the single most popular Buddhist deity in the Valley, and likely for his reputation as the *bodhisattva* of compassion for helping those in danger. He is even supposed to help souls in torment, and one painting in the Jucker collection depicts the deity surrounded by various scenes of hell. Avalokiteshvara is worshipped in many forms, although the most popular is the simplest form of the deity known as Padmapani where he is shown two-armed, standing and holding a lotus (Plates 25 and 30). In the Valley this form is coloured red.

More esoteric forms of the *bodhisattva* also enjoy a certain popularity, particularly the eight-armed Amoghapasha, and two paintings in the collection take him as their principal subject (Plates 2 and 6). Perhaps the main reason for his importance is his identification with the Ashtamivrata, a rite to help secure plentiful rainfall, and for which the painting in Plate 2 was created. A unique example of a multiple-headed and armed manifestation of Avalokiteshvara can be found in Plate 21. Paintings of the Ekadashamukha (eleven-headed) form of the deity are well known in many Buddhist traditions, but to this author's knowledge no other thousand-headed example has come down to us.

Due to his role in the Valley's creation legend, in which he cut a path in the mountains in order to drain the Valley of water in order to better worship the manifestation of the Primordial Buddha, Manjushri has an importance in the Valley that can never quite be eclipsed by Avalokiteshvara. A special form of the *bodhisattva* of wisdom expressing his role in the Valley's creation, Manjuvajra, is not infrequently found in Newari painting and two such images are included in this catalogue (Plates 5 and 10). Another more esoteric form is that of Dharmadhatuvagishvara. Like Manjuvajra, he is considered to be related to the worship of the Primordial Buddha, and can be found as the principal subject of two of the collection's paintings (Plates 26 and 33).

Although other *bodhisattvas* such as Maitreya and Vajrapani are well known to the Valley's Buddhist community, there are very few icons of them, but they can sometimes be found in subsidiary roles.

Like Hinduism, Buddhism has Mother Goddesses, and they were particularly taken up in Newari Buddhism. Most of these goddesses represent the wisdom (*prajna*) aspect. Foremost among these is Prajnaparamita. She is considered to be the mother of all female deities and the personification of wisdom.<sup>24</sup> Although no painting in the Jucker collection takes her as the principal subject, she

is often present as a subsidiary figure (Plates 4, 6, 10, 30 and 32).

Goddesses such as Tara, Vasudhara and Ushnishavijaya are meant to aid worshippers in their pursuit of wealth, health and long life. Tara is considered to be the counterpart to Avalokiteshvara and as such is greatly venerated in the Valley. She helps to ward off evil and danger in all its aspects. She is often depicted as two-armed and holding a lotus flower, but can take on many-headed and -armed forms like Avalokiteshvara. Like Prajnaparamita, she is not the subject of any icon in this collection, but she does appear in subsidiary roles. Plate 1 depicts her green form in its upper register, a form that can be seen again flanking Amoghapasha in Plate 6. Again in her green form, but this time four-armed, she flanks Amoghapasha in Plate 2. When flanking this form of Avalokiteshvara, she is normally accompanied by another female deity, Bhrkuti.

The goddess of abundance and wealth, Vasudhara, is not only popular in the Valley, but very well represented in the Jucker collection (Plates 3, 23, 32 and 39). Her main attributes are an ear of corn and a strand of jewels, which reflect well the main occupations of the Valley's people, agriculture and trade. Usually she is depicted yellow with six arms. She can be depicted either as a central deity seated on a throne flanked by a pair of *bodhisattvas* (Plate 3), or as the central figure of a mandala (Plates 23, 32 and 39). One painting in this collection is devoted to the goddess Ushnishavijaya, the female emanation of Vairochana (Plate 28). She is worshipped actively for long life and wisdom. The painting in the Jucker collection was painted for one such rite, the Bhimaratha, which is performed upon a man reaching an advanced age of seventy-seven years, seven months, seven days and seven hours.

A very unusual appearance in the Jucker collection is the painting of the goddess Sitatapatra, and this painting may, in fact, be the only known icon of her (Plate 27). More familiar in painting, although never as the primary subject, are the Pancharakshas discussed above with the Five Transcendental Buddhas. These five female divinities are invoked to ward off evil, destroy enemies, and to prevent and cure illnesses (Plates 4, 6, 10, 13, 16, 21, 23, and 32). Originally they were simply spells to ward off evil, but in the seventh to eighth centuries they came to be personified and deified,<sup>25</sup> and are thought to have arrived in the Kathmandu Valley some time in the eleventh century.<sup>26</sup> They are often depicted with the Five Transcendental Buddhas, and in some cases can even be interpreted as their spouses. Thus Mahapratisara is linked to Vairochana, Mahasahasrapramardini to Akshobhya, Mahamantranushrarini to Amitabha, Mahamayuri to Ratnasambhava and Mahasitavati to Amoghasiddhi.

There are also a group of deities in Vajrayana Buddhism who are seen as personal meditation gods given by one's teacher. The Jucker collection contains a few examples, each presiding over a *tantra* text. The most venerated in the Valley is Chakrasamvara (Plate 13).<sup>27</sup> Two other tutelary deities are the subject of an icon in the collection: Acala, or Chandamaharoshana (Plate 19), and Hevajra (Plate 31). One of the most interesting paintings in this collection with reference to tantric deities is Plate 22, showing nine tutelary and protective deities. As this painting bears a date equivalent to 1775, it is one of the most important existing examples of later esoteric Buddhism.

The last painting to be briefly discussed here is of the Cosmic Man, or Purusha (Plate 37). Worshipped by both tantric Buddhists and Hindus, this particular example is Buddhist in context. On a microcosmic scale, he represents our own temporarily unpure self, which can be 'cured' through yoga and meditation, culminating in spiritual liberation, the ultimate goal of both religions.

#### Notes

- 1 Slusser, 1982, p. 9
- 2 Slusser, 1982, pp. 28-36
- 3 Slusser, 1982, pp. 41-51
- 4 Slusser, 1982, p. 59
- 5 Slusser, 1982, p. 201
- 6 Pal, 1978, pl. 193
- 7 For another example of this see Pal, 1985, p. 157.
- 8 Pal, 1975, pp. 59-60, no. 43
- 9 For a detailed study of the various dating systems used in the Kathmandu Valley see Slusser, 1982, pp. 381-391
- 10 Pal, 1985, p. 207
- 11 Pal, 1985, p. 221
- 12 There are a few possible exceptions to this, one being a recently published example in Leidy and Thurman, 1997, p. 13.
- 13 Pal, 1985, pp. 36-37
- 14 One could also theorise that the transmission was communicated through Indian artistic guides such as copybooks, which famously have a very short life through their workaday nature and would not have survived the centuries.
- 15 Pal, 1985, p. 38
- 16 Pal, 1978, p. 66.
- 17 Pal, 1985, p. 23.
- 18 For a more detailed account of this creation myth, please refer to the entry of Plate 14
- 19 van Kooij, 1978, p. 6.
- 20 For a more detailed explanation, please refer to van Kooij, 1978, pp. 10-11.
- 21 Slusser, 1982, p. 221.
- 22 For further explanation refer to the entry of Plate 14.
- 23 van Kooij, 1978, p. 22
- 24 Pal, 1985, p. 32
- 25 van Kooij, 1978, p. 25
- 26 Pal, 1985, p. 32
- 27 Pal, 1985, p. 31

## Stupa

Circa 1200

Distemper on cloth

42 x 36.5 cm

The centre of this painting is dominated by a white stupa with the image of a deceased lama seated within the dome of the structure, while the portrait within the base is probably one of his disciples. The dome is surmounted by a thirteen-tiered finial topped by an umbrella and festooned with garlands. The yellow Maitreya and the white Padmapani flanking the stupa are identifiable by, in the first case, the miniature stupa in the headdress, and in the second case by the lotus held in the right hand. Both are rendered in a fluent and elegant posture characteristic of this early period. Within the upper, stepped border of this central section are six *vidyadharas* ensconced in dark blue, green and light blue swirling clouds. The uppermost pair hold umbrellas, while the two below hold banners. The two lowest carry rosaries and strew flower garlands.

The space surrounding the central image is filled with rows of seated figures each placed on a lotus dais with a red aureole. The topmost row contains at its centre what is likely to be a portrait of the deceased lama's teacher, flanked on his right by the yellow Manjuvajra and three other lamas. To the centre figure's left is an image of Buddha Shakyamuni in *bhumisparsamudra* (earth-touching gesture) followed by an image of green Tara and two *mahasiddhas*. The row below depicts several *mahasiddhas*, a blue lama, white and green manifestations of Vajrasattva, a white form of Padmapani and a red Manjushri seated on his vehicle the lion. The next eight rows show us many lamas, novices and *mahasiddhas*, but as none of the names of these clergy are clearly inscribed it is impossible to identify them. The lowest register shows a monk on the left, followed by five Taras (White, Blue, Red, Green and probably Yellow), Jambhala — the God of Wealth — holding a mongoose, and Vasudhara holding an ear of corn in her left hand.

Without inscriptions, it is impossible to identify the clerical figures with any certainty, but a guess can be made at the lineage with which they are associated. In the early thirteenth century the only major schools in Tibet were the Kagyu, Sakya and Kadampa. Of these three possible sources for the painting's lineage, two are unlikely candidates due to the absence of highly identifiable figures which appear in their lineage portraits. In the case of the Kagyu, the missing image is that of Vajradhara, the celestial progenitor of this school, who is usually depicted in the upper left corner of Kagyu lineages. In the case of the Kadampa, the missing figure is that of the Indian teacher Atisha, whose disci-

ples founded this Tibetan school. This leaves the Sakya, which seems all the more likely a candidate as this school was particularly renowned at the period for fostering relations with Newar artists. In addition, the white outer robes worn by several of the unordained novices in this painting were an important distinction within the Sakya community.<sup>1</sup>

Although the scroll depicts *mahasiddhas*, lamas and other personages from the Tibetan realm, a Newari attribution is still more likely on stylistic grounds. The fact that this painting lacks *mantras* and inscriptions on the reverse also argues against its manufacture in a Tibetan context. Only inscriptions at the front are known in Newari art, as far as this author is aware, opposite to the practice employed on early Tibetan examples where inscriptions were normally added to the reverse.<sup>2</sup> Most likely the painting was executed for a Tibetan donor by a Newari artist. In stylistic terms, the form of the stupa with a relatively large dome and festooned with garlands is more common in the Newari than in the Tibetan painting tradition, although sometimes one can find these stylistic elements also on Tibetan scrolls. For a more or less similarly depicted stupa see an example in the Fournier Collection dated to the second half of the fourteenth century. In addition, the Maitreya, the Padmapani (although heavily re-painted at a later date) and the six *vidyadharas* are more Newari than Tibetan in their suave and fluid rendering. Newari images of heavenly beings in this period seem to have a more 'human' than 'divine' aspect to their depiction, unlike the native Tibetan equivalents.

This Jucker portrait is stylistically slightly later than two Prajnaparamita book covers in the Los Angeles County Museum of Art and dated to the twelfth century.<sup>3</sup> However, the Jucker painting is slightly earlier than the famous Ratnasambhava example, dated to the early thirteenth century and also in the Los Angeles County Museum of Art.<sup>4</sup> The latter is now considered a possibly Nepalese work for a Sakya patron.<sup>5</sup> In comparing the Jucker painting to the Ratnasambhava, it is obvious that the *bodhisattvas* in the Jucker example are not only more fluid in their execution, but also have more naturalistically rendered *dhotis* and less elaborate crowns. Even the *dhotis* of the seated male figures of the Jucker scroll are still depicted at knee level, while on the Ratnasambhava painting they extend below the knee, thereby indicating a slightly later fashion and therefore a later date.



## Amoghapashalokeshvara

Mid 14th century

Distemper on cloth

60 x 47 cm

This is the earliest *paubha* in the Jucker Collection painted for a Newari patron, and is, therefore, purely within the Newari tradition of religious icons. This eight-armed manifestation of the *bodhisattva* Avalokiteshvara stands firmly on a lotus dais on a stepped lion throne. He is simply apparelled in a diaphanous *dhoti* and is adorned with bracelets at each wrist and upper arm, in addition to a necklace and earrings. His hair is piled up in a simple chignon. Behind Amoghapasha is depicted a red backing with a mustard yellow border topped by an intricate floral arabesque arch. He is flanked by both the green, four-armed Tara and the four-armed Bhrkuti. Each has a palm tree behind them, which is a common aspect of the early Newari painting tradition. Below Bhrkuti is depicted a kneeling Sudhanakumara, while beneath Tara is a genuflecting Hayagriva with his identifying horse's head secreted within his headdress. In the upper section of the central panel are depicted three mandalas representing the Buddha, Dharma and Sangha, the three jewels of Buddhism. Unfortunately the condition of these three mandalas is rather poor and therefore it is impossible to identify all their constituent deities.

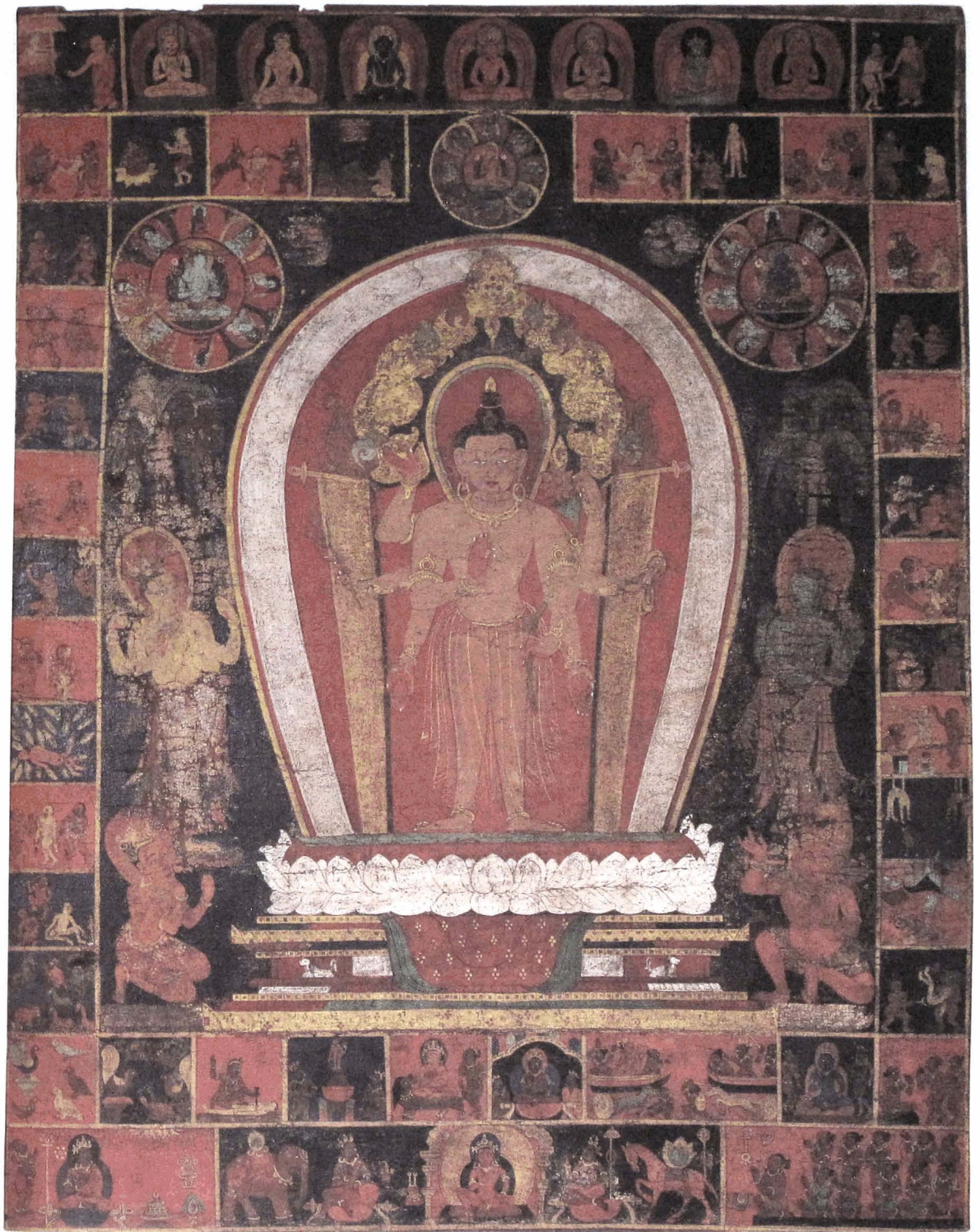
The uppermost register of the painting depicts the Six Buddhas of the Past (Vipashiyin, Shikin, Vishvabu, Krakucchanda, Kanakamuni and Kasyapa) and the historical Buddha Shakya-muni. When these Buddhas are thus grouped together they are sometimes known as the Seven Buddhas of the Past, although this term is fairly anomalous. The bottom-most register is divided into three sections with depictions of the Chakravartin (Universal Monarch) surrounded by his Treasures (Minister, Queen, Elephant, Horse, Wheel of the Law and Jewel) in the centre, and flanked to the left by a priest making a sacrificial offering (*vajracharya*) and to the right by donors. This is a typical triptych to find at the bottom of Newari painting, and we will come across it repeatedly on many of the *paubhas* in the Jucker Collection.

The remainder of the images surrounding the central panel narrate the legend of the rite of Ashtami (Ashtamivrata-katha). According to this history, the Buddha one day encountered an emaciated Brahman by the name of Vashistha. Upon questioning, the brahman revealed that he had fasted for a hundred years in an effort to reach spiritual liberation. The Buddha then advised him to worship Avalokiteshvara according to the Ashtami rite as

a quicker and easier method of attaining enlightenment. To demonstrate the efficacy of this rite, the Buddha then related the story of King Dharmapala and his spouse Kirki who lived in the era of the Buddha Kasyapa. This royal couple acquired much merit by their annual offerings to Avalokiteshvara on the eighth (ashtami) day of the lunar month. On one of these occasions they were accompanied in the rite by two young brahmins. The latter died soon afterwards. One of them was reborn as the son of the royal couple, but the other, who had not performed the rite properly, was reborn as a serpent. Upon ascending the throne, the Brahman/Prince took pity on his erstwhile friend the Brahman/Serpent and decided to devise a perfect instruction to the Ashtami rite to make it impossible to perform it incorrectly. When this instruction was achieved, it was related to the serpent who then performed the rite without fault and was reborn into the celestial world.<sup>6</sup> Since this time it has been the custom to commission on the day of the rite an image or sculpture of Avalokiteshvara as Amoghapashalokeshvara. The cartouches showing various scenes, including those of torture, are meant to convey the effectiveness of the rite.

Rituals for worshipping Amoghapasha brought rain, which is important for an agricultural society like that of the Valley. Considering its high quality of execution and the abundant use of yellow, it is possible that this *paubha* was executed for a member of the royal family, who would, given the rite's rain-making properties, have played a prominent role in its annual enactment.

Stylistically, the scroll can be dated to the mid-fourteenth century. Elements which support this date are the donors depicted with naked upper bodies and the palm trees immediately behind the spouses of the principal deity. These palm trees can also be seen on a scroll dated *circa* 1300 in the Fournier Collection.<sup>7</sup> Also, the face of Amoghapasha is similar to one on a painting in the Zimmerman Collection and also dated to *circa* 1300.<sup>8</sup> Both images even share the simply rendered golden earrings. The Jucker Amoghapasha is definitely earlier in execution than a similar representation of the deity dated by Dr. Pal to 1400-1425.<sup>9</sup> The whole composition of the Jucker painting is done in a more natural way, giving it, at the latest, a mid-fourteenth century date.



## Vasudhara

Late 14th century  
Distemper on cloth  
70 x 57 cm

The goddess of Abundance and Wealth, Vasudhara, is popular amongst both Hindu and Buddhist believers of the Kathmandu Valley. However, the depiction in the upper register of the Five Transcendental Buddhas flanked at one end by Maitreya holding a lotus and Manjushri holding a sword places this painting in the Buddhist realm. The lower register of the painting is divided into three panels separated by a pair of fanciful columns. As in Plate 2, the central panel depicts the Chakravartin and his Treasures, while at one side is the *vajracharya*, or priest, offering oblation to the sacred fire with the donor seated behind him, and at the other side are two rows of the donor's family members.

In the painting's main panel, Vasudhara is seated in *rajalilasana* (position of royal ease) on a lotus placed within an elaborate shrine supported on a lion throne. The shrine's columns sport a pair of roaring lions surmounted by an arch formed from the entwined tails of two *makara* (mythical sea creatures). The apex of the arch is formed by a *kirtimukha* ('face of glory') rising from the ends of the *makara*'s tails and supporting a tiny orb containing the figure of Ratnasambhava. This Buddha is the head of Vasudhara's spiritual family, the Ratna or Jewel Family. He holds a jewel as an attribute and is coloured yellow as is Vasudhara.

Vasudhara's yellowish complexion is iconographically in keeping with her manifestation as goddess of abundance, and the hands of her six arms either hold or gesture (from clockwise) the *vitarkamudra* (gesture of discourse), *ratna* (jewel), *varadamudra* (gesture of wish granting), *pustaka* (scriptures), an ear of corn, and the vase of abundance. She is flanked by the red Lokeshvara holding a fly whisk and lotus and the green Vajrapani holding his attribute, the *vajra* (thunderbolt), within the bloom of a lotus. A group of *yakshas* carry trays of jewels and empty bags of gems over the goddess. The base of the throne is flanked by a *nagaraja* ('serpent king') and an adorant, while another, unidentified figure is placed in front of her throne.

Stylistically, the painting can be placed between a Prajna-paramita image dated 1379<sup>10</sup> and a Vasudhara *paubha* dated 1403. Especially similar are the ornaments behind the throne of the Buddha and the *bodhisattvas* of the 1379 painting and those of the Jucker Vasudhara. Both *bodhisattvas* flanking Vasudhara can also be compared with the central figure of Surya in a mandala in the Zimmerman Collection dated 1379, of which the faces and crowns are much alike.<sup>11</sup>

The scroll has rich, well-balanced colours, although with a marked preference for red. The intricate patterns of the various textiles, the luxury of the jewellery and the artist's eye for detail makes this *paubha* a pleasure for the eye.







## Chandramandala

*Circa* 1400

Distemper on cloth

62 x 53 cm

The moon god Chandra is majestically seated on his chariot drawn by seven geese. Bedecked in jewels befitting his status and depicted with a slight smile, the deity holds a pair of lotus stems with both hands, which curl around both arms to open in blossoms at either side of the head. In front of Chandra is seated his charioteer Ambara, while his consorts Kanti and Shobha flank him. This scene is set within a multi-coloured circular frame at the centre of an eight-pointed mandala. The white scrolled detail of this octahedron contrasts strongly with the deep blue and red backgrounds of the rest of the mandala.

Immediately surrounding the central scene are a stupa and fifteen similar forms of Chandra. The latter represent the *kalas*, or aspects of the waxing and waning of the moon. Those on the white ground represent the waxing moon, while the ones against the dark blue background represent the waning moon. The first register beyond this depicts the Nakshatras (Twenty-eight Stars) and are supposed in this instance to represent the wives of Chandra. The next register is divided into eight sections separated by palm trees. Each section stands for a directional point with the Dikpala associated with that direction standing at centre flanked by various figures including *nagarajas* and other semi-divine beings. From the bottom of the circle the Dikpals are (from clockwise) Indra (on an elephant), Agni (on a goat), Yama (on a buffalo), Nirmitti (on a corpse), Varuna (on a *makara*), Vayu (on deer), Kubera (on a horse) and Ishana (on a cow). The four corners outside the flaming rim of the mandala each have a vase from which issues scrolling vines that sprout orbs containing the Eight Auspicious Symbols (*parasol*, pair of golden fish, conch, banner, endless knot, vase, lotus, *chakra*) and Buddhist figures including the Buddha Shakyamuni, Shadaksharilokeshvara, possibly Prajnaparamita and Mahakarunalokeshvara flanked by *bodhisattvas*.

The uppermost, horizontal register of the painting depicts the Seven Buddhas of the Past flanked by a white Manjushri holding a sword and, at the other end, by a possible representation of Padmapani. The horizontal register at the bottom has in its central panel the Pancharakshas with the Treasures of the Chakravartin interspersed between them. The *vajracharya* giving oblation to the fire is in the panel to the left and the donors are depicted in the panel to the right.

Paintings with representations of the moon god were very popular throughout the fifteenth and sixteenth centuries. It is unknown why interest waned after this period. Chandra was expected to exercise profound influence on human destiny. Therefore these paintings were commissioned for important events in one's life, and many examples have survived to the present. The Jucker painting is an extremely good example of its type and is well preserved. It is noteworthy that while Chandra was revered by both the Hindu and Buddhist community, most surviving icons are Buddhist in context.

The *paubha* can be stylistically dated to the beginning of the fifteenth century, and shares many elements with a painting dated to 1420 in the Los Angeles County Museum of Art.<sup>13</sup> It can also be compared to another Chandramandala in the same museum dated to *circa* 1425.<sup>14</sup> In particular, the female figures flanking Chandra are very similar to the 1425 image. However, these figures in the Jucker *paubha* are slightly better rendered, being less stiff, and making a slightly earlier date plausible. One can compare the present mandala with a Chandra example in the Zimmerman Collection dated 1379.<sup>15</sup> Especially the chariots of both paintings resemble each other strongly, having a similarly painted chevron and multi-coloured striped design. Therefore, the date of the Jucker Chandramandala can be placed some time between 1379 and 1425.



## Manjuvajra and Vajradhatishvari

Dated 1409

Distemper and gold on cloth

76 x 62 cm

According to the inscription above the lower horizontal register, this painting was dedicated in *samvat* 529 (1409). Unfortunately, the upper register of this most beautiful *paubha* is missing. The painting was executed with a well-balanced palette and perfectly rendered details. One cannot but admire the skill of the artist who created this masterpiece.

The shrine of Manjuvajra and his consort dominates the composition. A form of Manjushri, the *bodhisattva* of Wisdom, Manjuvajra also displays elements belonging to Vajrasattva — a form of the Primordial Buddha. Both deities are extremely popular amongst the Valley's Buddhists, and both play an important role in the creation legend of the Valley.<sup>16</sup>

Manjuvajra's six hands are in (from clockwise) the *varadamudra* (gesture of wish granting), arrow, sword, blue lotus, bow and manuscript, which fit with this manifestation of the *bodhisattva*. He is bedecked in jewels befitting his status, and a scarf draped around his shoulders has ends that seem to float on a gentle breeze. Every detail of his multi-coloured *dhoti* is executed with great care. His green-, white- and red-coloured faces support an astonishingly detailed crown.

Vajradhatishvari's white complexion contrasts with the red aspect of her consort. Her features, garments and jewellery have been painted in the same detailed way, and a great deal of gold has been applied to enhance the splendour of the painting. The shrine framing both deities is covered with fine scrollwork, and it would appear that the artist had a strong sense of *horror vacui*, adding flowers above Vajradhatishvari's head to fill in the gap left by her diminutive size. The base of the shrine's dais contains tiny images of two lions and two elephants, the depiction of which is presumably an inference that they are supporting the entire structure. The shrine's *makara* canopy peaks with an image of Garuda, of whom, unfortunately, only the lower part is intact. A pair of *nagarajas* are held in his claws and their serpent's tails curl downwards to disappear into the feathers of the *makara*'s tails.

The background beyond the shrine is filled with turquoise-coloured scrolling vines, and in the two upper corners are images of Mahakala (on the left) and Acala (on the right). The lower horizontal register has on the left the image of the *vajracharya*, while the donor and his family are ranged to the right. The register, however, is dominated at the centre by the depiction of a pair of female dancers flanked by the Seven Treasures of the Chakravartin.

The inscription has been translated as follows: "On Monday, the thirteenth of the dark half of the month of S'ra-vara-n-a (should be S'ra-va-na-a), during the Puks- a (should be Pus-va) naks- atra and the Varya- na (should be Vary-va-sa) yoga, in the year 520 (circa July-August 1409 AD), on the occasion of giving the grain to the Lord Sakyamuni, the donors Hrasara-ma C'itra-kara and his wife Rava made the donation of this painting) Sri Siddhimang'ri and Kesari Tara; as a result of this donation may the donors experience the mercy of Sukhavat' Lokes'vara and increase of family. O in this life and in the next life the six liberations. May Chandra and Surya (act) as witness to this matter. This paubha (paubha-d- a) was written, painted by Aca-rya Kula-bha- 'a and C'itra-kara (C'itra-ka- ra) Kesa- Raja on this day it was completed and consecrated. (May it be auspicious.





## Amoghapashalokeshvara

Mid-15th century

Distemper on cloth

91 x 73 cm

The eight-armed Amoghapasha stands on a lotus and his eight hands are either held in identifying *mudra* or hold identifying attributes, including (from clockwise) the *abhayamudra* (gesture of protection), *varadamudra* (gesture of wish granting), noose, *katakamudra*,<sup>17</sup> trident, manuscript, lotus and flask. His multi-coloured *dhoti* cascades in pleated folds. His half-open eyes reveal his meditative character. Behind him are blood-red coloured aureoles which contrast markedly to the white outer mandorla decorated with finely executed scrollwork. The entire composition is placed against a dark-blue background. As in Plate 2, he is flanked by the green Tara and the four-armed Bhṛkūti (but this time in reversed positions), and also the kneeling Hayagrīva and Sudhanakumara. Below and to the sides of this central grouping a scrolling vine creates a series of roundels containing images of small seated figures. As they bear no name labels and are all similarly executed, it is impossible to identify them. Surmounting this are depictions of seven mountain-shapes framing images of the Pancharakshas, Prajñāpāramitā and Vasudhara. Along both sides are five 'rocky' cartouches containing adorants and two unidentified deities. This framing theme possibly indicates that the image of Amoghapashalokeshvara himself is meant to be viewed as being in a cave. Above the peaks of the seven 'mountains' are depicted various types of trees, and the narrow strip of sky contains the sun, moon and a pair of boat-shaped roundels containing *vidyadhara*s. The boat-shaped roundels are simply executed, three-pointed shapes, indicating an early stage in the development of this motif. The uppermost horizontal register has nine Buddhas, who, as they are not labelled cannot be properly identified. However, it seems likely that the Buddha seated directly above the figure of Amoghapasha is Amitābha, who is the *bodhisattva*'s spiritual father. The bottom horizontal register has a dancing scene in the centre panel flanked by the Treasures of the Chakravartin, and beyond them the *vajracharya*, donor and members of his family.

Based on its style, this *paubha* can be dated to around the mid-fifteenth century. The same rock motifs can be found on two other paintings, both dated *circa* 1450 by Dr. Pal.<sup>18</sup> A scroll in the British Museum has the same crowded surface with scrolling vines containing deities and figures, and is also dated 1450.<sup>19</sup> If one compares this painting with a similar subject in the Zimmerman Collection, dated 1525, it is obvious that the Jucker example is definitely much earlier than the latter,<sup>20</sup> as it is much better painted and less stiff.



## Chandramandala

Circa 1460-1480

Distemper on cloth

55 x 35 cm

This second example of the Chandramandala in the Jucker collection has a lively palette of vivid and contrasting colours, giving it a great deal of charm. The mandala is shaped like a lotus, with Chandra depicted at its centre, once again seated in his chariot driven by Ambara and drawn by seven geese. Both these figures are depicted in armoured jackets, multi-coloured *dhotis* and an elaborate crown. In addition, Chandra wears a pair of yellow boots. The two green female figures shooting arrows into the darkness are likely to be the moon god's consorts Kanti and Shobha.

The lotus/mandala's white pericarp is encircled by eight petals which are trimmed with five-coloured flames. Each of the petals contains the image of one of the *navagrahas* (nine planets) with Chandra in the centre representing the ninth planet. As the iconography of the *navagrahas* is subject to a great deal of variation, it is only possible to make a tentative identification. However, they are likely to be Sanaischara (Saturn) on a tortoise, the blue Rahu (the waning moon) standing amidst flames, the many-headed Ketu (the waxing moon) depicted with a serpent's tail, Surya (sun) on a horse, Angara (Mars) on a bull, Budha (Mercury) on a lotus, Brihashpati (Jupiter) on an elephant and Janma (Venus) on a lotus.

In each of the four corners beyond the mandala are representations of the *bodhisattva* Manjushri. Each of these manifestations is flanked by two of the Eight Auspicious Symbols. The whole ensemble is set against a background of green scrolling vines typical of the second half of the fifteenth century. The upper border has similar scrolling foliage as a background to the Five Transcendental Buddhas flanked by two *bodhisattvas*. The latter both hold lotus blossoms, but that, unfortunately, does not help with their identification. The lower border is divided into three cartouches, with at the centre Acala brandishing a sword and flanked by two female deities and the elephant and jewel of the Treasures of the Chakravartin. To the left are the *vajracharya* and donor, while the right cartouche contains additional members of the donor's family.

The slightly more naive, rigid and less detailed execution of this painting is in contrast to the Chandramandala in Plate 4 painted just sixty years or so earlier or the Chandramandala in the Zimmerman collection dated 1379.<sup>21</sup> However, it is obviously much earlier than another scroll of the moon god in the Zimmerman collection dated by Pal to *circa* 1550, and in which the Five Transcendental Buddhas are decked with jewels - a stylistic development which came into vogue from the mid-sixteenth century onwards.<sup>22</sup>







## Ganesha

Late 15th century

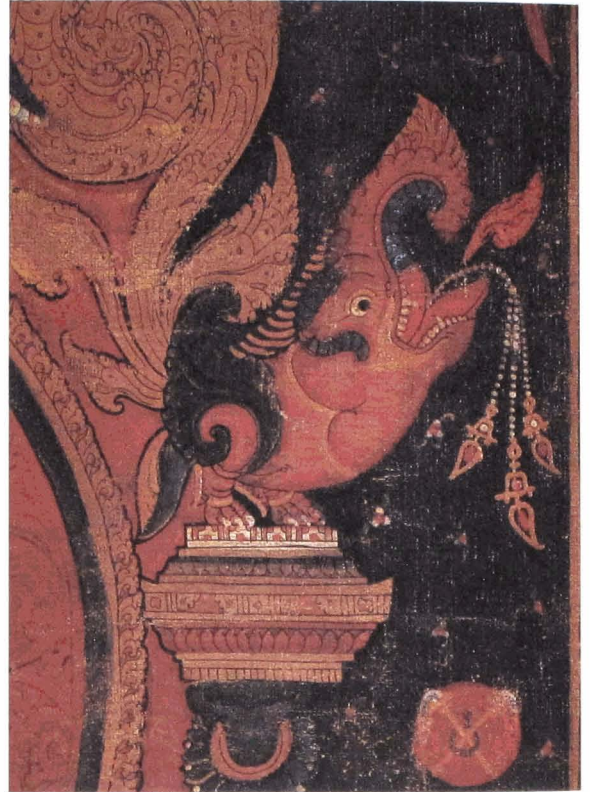
Distemper on cloth

73 x 67 cm

Ganesha, more commonly known as Vinayaka amongst the people of the Kathmandu Valley, is popular with both Hindu and Buddhist believers. The god of auspiciousness and remover of obstacles is seated on a pair of rats, his vehicles. This particular iconographic phenomenon of depicting a deity's vehicle as a pair is known only in Newari art. Another example in the Jucker Collection is the *paubha* with three of the Eight Mother Goddesses (Plate 12). The six-armed, white Ganesha has red palms in the *varada* (wish-granting) and *tarjani* (pointing out error) *mudras*, and also holds a rosary, staff and dish with sweets. He is wearing jewellery, crown and a red *dhoti* with multi-coloured stripes. Behind and above him is the seven-headed snake canopy. The red scroll work of the aureole contrasts with the predominantly white complexion of the deity. He is placed on a large and elaborate throne, the canopy of which is supported by a pair of columns, each of latter support a jewel-spouting *makara* with a long curling tail. The apex of the arch is occupied by Garuda with outstretched arms and wings. A pair of *nagarajas*, each depicted with a human upper body, are held in Garuda's claws. This vibrantly coloured scene is placed against a dark-blue background scattered with small flowers, the Eight Auspicious Symbols and *vidyadhara*-seated within the boat-shaped roundels seen in Plate 6, but which now have been placed on lotus blossoms.

Both the upper and lower registers of this Ganesha image are unfortunately missing. It is only the Eight Auspicious Symbols placed in red roundels on either side of the throne that allow us to determine the Buddhist context of the icon. However, the intact side borders depict eighteen deities including, probably, the Dikpalas and other guardian figures.

The Ganesha *paubha* can be stylistically placed slightly after a *circa* 1450 painting of Mahaganapati.<sup>27</sup> The latter has recently been re-evaluated by Kossak and Singer as actually being either the work of a Tibetan painter or of a Newari painter working for a Tibetan patron, instead of being the product of the Kathmandu Valley as Pal had previously suggested.<sup>28</sup> Nevertheless, it is still undeniable that the Jucker Ganesha is stiffer in expression than the Mahaganapati, the date of which was not questioned in the re-evaluation. In addition, the tails of the *makaras*, the columns and the flowers in vases are also all comparatively less articulated in detail.







9

### Shadaksharilokeshvara

Circa 1525-1550

Distemper on cloth

43 x 35 cm

This small scroll has a rather unusual design of a large *kalasha* vase holding three stems, the central of which terminates in a large lotus blossom supporting an image of a white Shadaksharilokeshvara whose four hands hold the rosary, lotus, trident and flask of the elixir of life. He wears simple jewellery and a pleated *dhoti*. The two other stems meander into vines each framing a series of four roundels containing images of a pair of *nagarajas* and six unidentified deities. One of the latter is probably the white Tara, while the others might represent other *bodhisattvas*. As none of them bear distinctive attributes their identities remain unclear. The entire composition is placed against a green background, and the upper horizontal register contains the Five Transcendental Buddhas while the lower has cartouches with the *vajracharya* and donor portraits.

Stylistically, the scroll can be compared with a 1533 painting published by Dr. Pal.<sup>25</sup> Both works share the register of Five Transcendental Buddhas depicted with small finial-like flames issuing from the inner layer of their aureoles, and the lotus bases on which they are seated are similarly shaped. Furthermore, the female donors in both paintings wear similarly draped scarves over their shoulders, and the jewellery of the Five Transcendental Buddhas in the 1533 painting is comparable to that of the white Tara and *bodhisattvas* of the Jucker painting. Another *paubha* dated 1542 in the Los Angeles County Museum of Art shares with the Jucker image the as-yet un-pointed haloes, scarves draping over the thrones, and donor portraits divided into two registers one on top of the other.<sup>26</sup> Although the design of the Jucker image is rather naively executed, the scroll retains a kind of simple charm.



## Manjuvajra and Vajradhatishvari

Circa 1525-1550

Distemper on cloth

106 x 73 cm

Unfortunately, the last two numerals of the dedicatory inscription near the bottom of the painting are illegible. The first figure, however, is a 6, which indicates a *samvat* date between 1480 and 1579. And, indeed, stylistic considerations suggest a date in the second quarter of the sixteenth century.

As usual, the lower register contains to the left a *vajracharya* with donor and two family members ranked behind him. Other family members are depicted to the right, while at the centre is a variation of the dancing scene first seen in Plate 6 of a dancing man beating a drum and flanked by a pair of dancing girls. On either side of this scene are panels with the Seven Treasures of the Chakravartin. The register at the top of the painting contains images of the Five Transcendental Buddhas flanked by images of the *bodhisattvas* Avalokiteshvara and Manjushri.

The rectangular central field is occupied by an elaborate shrine framing the holy couple. The stepped base is supported at either end by a white lion with a raised claw standing on a red elephant, with depictions of the Pancharakshas in between. Two small monkeys climb up the dais on either side of two cartouches containing peacocks, giving a light-hearted touch to the image. The pair of columns supporting the canopy have a chequered background and the *makara* arch also features *kinmaris* and geese with ornate interlocked tails. The apex has Garuda clasping two *nagarajas*. Also present are *vidyadhavas* once again borne on boat-shaped roundels. The latter are by this time so stylised that the lotus flower bearing them can hardly be recognised as such. This represents the final phase in the development of this motif, and a century later they have disappeared entirely from Newari painting.

Seated in the meditation posture, Manjushri holds in his six hands the prescribed attributes and gestures seen in Plate 5. His three-faced head is painted green, red and white, with a greenish halo behind. His consort is again of a white complexion and both hands are this time held in the *dharmachakramudra* (gesture of instruction), while also holding the stems of lotus which blossom to either side of her shoulders. Flanking the base of the shrine are images of Ganesha (left) and Mahakala (right), while above both of them are ranged four roundels, each of which contain a four-armed representation of a deity. Above these one can find representations of a green Vajradhara (left) and the white Shadaksharilokeshvara (right). Above the former is a mandala of Shakyamuni Buddha, while above the latter is a mandala of the goddess of wisdom, Prajnaparamita. Above the mandalas and extending down the length of the painting are forty square cartouches, several of which portray torments identified by inscription as the punishments awaiting in hell if one fails to do sufficient good deeds during life.

The less fluid execution of the figures in this scroll indicates that it is definitely of a much later manufacture than the Manjuvajra and Vajradhatishvari dated 1409 in Plate 5. A scroll dated 1488 in the Musée Guimet<sup>17</sup> has chequered columns as does this painting, and stylistically both scrolls are rather similar, the stiffness of execution of this Jucker Manjuvajra stresses its later



date. The *paudha* is also comparable to a 1531 example in the Newark Museum,<sup>18</sup> with which it shares similar upper registers including the linked arched shrines and the flaming aureoles of the enshrined figures. Certain elements like the scenes of torment, the dress of the donors and the draperies attached to the ceiling above the latter's heads are very similar to those in the next plate and to those of a scroll of the Buddha Shakyamuni dated 1569.<sup>19</sup> Therefore a date in the second quarter of the sixteenth century seems to be the most likely for this painting.



## Temptation of Shakyamuni

Dated 1559

Distemper on cloth

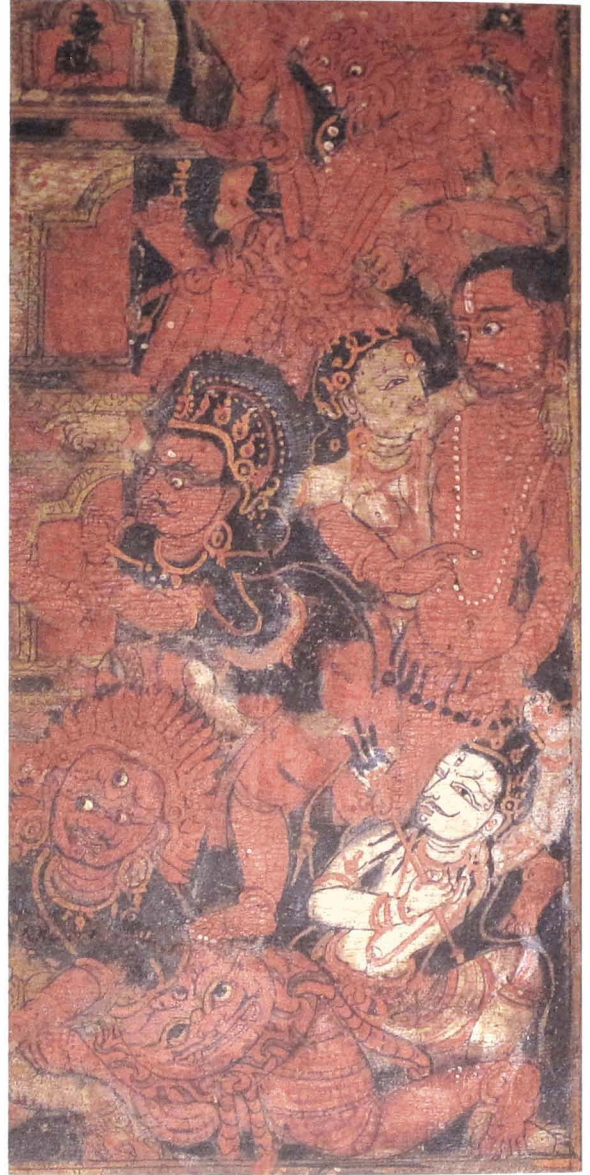
74.5 x 61 cm

The Historical Buddha's temptation by Mara to desist from his pursuit of enlightenment is the subject of this second dated *paubha* in the Jucker collection.<sup>40</sup> A rarely depicted episode in Newari painting, this vivid and sprawling composition is dominated by the typical Newari palette of red and dark blue. Shakyamuni himself is shown seated within a large shrine, his right hand in the *bhumisparshannudra* (earth touching gesture) calling the goddess Earth as witness of his unselfish search for spiritual liberation. The goddess is, in fact, depicted kneeling and with her right hand raised just below the Buddha's lotus base. The shrine is adorned with five stupas containing four of the Five Transcendental Buddhas and in the uppermost stupa an image of the goddess of wisdom Prajnaparamita. Shakyamuni himself is shown wearing the *kasyapa* (patchwork) robe of a monk, a crown and large earrings. His face reflects his peaceful meditation even in the face of Mara's ferocious attack.

The army of the latter is shown all around the shrine. Here we see demons, ogresses, seductive sirens, trumpeters (near Shakyamuni's ears) and descending spirits, all attempting to prevent Shakyamuni from reaching enlightenment. Mara leads his troops from a chariot depicted below the shrine, and he is aiming an arrow at the Historical Buddha. This image has a counterpoint in the defeated Mara's chariot leaving, the horse's head hanging down, and the two seductive sirens transformed into ugly, emaciated demons. Despite some areas of wear, it is obvious that the artist took great care in the execution and detailing of each figure in this multitude.

Small cartouches border the painting, some of which contain scenes of torment, each with their own descriptive inscription. The upper border contains two large scenes of demonic figures fighting celestial beings. Sadly, due to the poor condition of this section of the painting, these scenes are difficult to identify. More typical of Newari *paubha* are the three scenes in the lower border. The central one depicts the Pancharakshas flanked by Ganesha and a blue Mahakala. In the cartouches to either side are male and female donors and a *vajracharya* giving oblation to the sacred fire.

Although the subject of the Temptation of Shakyamuni is extremely rare in Newari art, there is one other painting of the subject dated 1561 in the Museum of Fine Arts, Boston.







## Brahmani, Maheshvari and Vaishnavi

Late 16th century  
Distemper on cloth  
58 x 113 cm

This is the oldest Hindu scroll in the Jucker Collection. The painting is sadly merely a fragment of a longer scroll depicting three of the *Ashtamatrika* (Eight Mother Goddesses).<sup>32</sup> This group is especially worshipped by women in the Valley for the protection of their children and families, and also for the increase of fecundity. Many temples throughout the Valley are dedicated to this grouping and are patronised by Buddhists and Hindus. The *Matrika* group was established in India around the fifth century, and then consisted only of six goddesses: Brahmani, Maheshvari, Vaishnavi, Varahi, Kaumari and Indrani. They were originally seen as the principal energy of the most important male deities. Later a seventh goddess, Chamunda, was added, and the Valley's further contribution has been the goddess Mahalakshmi.

The three deities here depicted are the most important of the eight, and, indeed, in the Hindu pantheon in general. They are the consorts respectively of Brahma, Shiva and Vishnu. Brahmani is shown standing on a pair of geese and holds the attributes of her consort Brahma. Next to her stands the white Maheshvari on a pair of bulls with Shiva's attributes followed by Vaishnavi on a pair of peacocks with Vishnu's attributes. The other and now missing goddesses are Varahi, Kaumari, Indrani, Chamunda (or Kali) and Mahalakshmi.

The three surviving mothers are placed within linked shrines with lions facing out to the viewer from the base of each pillar. At the top of each pillar is a seated form of the four-armed Bhairava. These Bhairava figures, eight in total, are often seen together with the *Ashtamatrika* and sometimes are even depicted as their consorts. The apex of each arch consists of a *kirttimukha* holding a pair of serpents. Interspersed between the arches are roundels with seated figures. Two of these are unidentifiable, but the one on the right appears to be a *rishi* (yogin).

The scroll can stylistically be placed between an example in the Museum of Fine Arts, Boston dated 1552 and one dated 1613 in the Museum für Indische Kunst, Berlin.<sup>33</sup> The front-facing lions are also found on the 1552 painting, but are hardly ever found on earlier *paubhas*. The arches of the Jucker scroll are not as those of the 1613 painting. Even the similarly executed jewellery shared between the latter and the Jucker painting is still slightly better painted in the Jucker example, as are the columns and the large lotus petals. Therefore, it seems plausible to place the Jucker painting between these two towards the end of the sixteenth century.







13

### Chakrasamvara and Vajravarahi

Early 17th century  
Distemper on cloth  
75 x 52 cm

The blue *gidam* (tutelary deity) Chakrasamvara is an important deity in the esoteric Buddhist pantheon with his own *tantra* devoted to him, the *Chakrasamvaratantra*. He is shown here in sexual embrace with his consort Vajravarahi, and together they trample on a Hindu couple, the blue Bhairava and his red consort Kalaratri. The six pairs of arms of Chakrasamvara hold his prescribed attributes, and his four faces are coloured yellow, dark-green and red. The two-armed Vajravarahi holds in her upraised right hand a chopper while her left arm embraces her consort.

The red aureole is decorated with fine scrollwork and has a flame border. Within the aureole are placed the Four Directional Goddesses: Dakini (east), Lama (north), Khandaroha (west) and Rupini (south). Although the aureole takes up the majority of the background, there is a thin border of dark green against which are painted images of clouds, the sun, the moon, Vajradhara (to the left) and a genuflecting Acala (to the right) holding an upraised sword. The upper register has the Five Transcendental Buddhas, who sometimes are also interpreted as the consorts of the Five Pancharakshas depicted in the lower border.

The painting is comparable with an Acala image dated by Dr. Pal to *circa* 1600 to 1625,<sup>17</sup> sharing as they do similarly painted flaming aureoles and the details of background clouds. The latter, which are now for the first time introduced into the Newari painting tradition, will become a prominent feature in almost all *paubhas* from the seventeenth century onwards. Comparing the Jucker painting with a second Acala scroll dated by Dr. Pal to *circa* 1575 to 1600, it is clear that the latter is indeed slightly earlier the one under discussion.<sup>18</sup>



## Svayambhunath Stupa

Dated 1653

Distemper on cloth

49 x 42 cm

This small but charming and slightly naive painting has the most revered stupa of the Kathmandu Valley as its subject. For the Newari Buddhists it marks the site of the Shri Svayambhu Jyotirupa, a large bejewelled, thousand petalled lotus that supported the Buddha Vajrasattva in the middle of a lake during his meditations. Manjushri drained the lake, thus creating the Kathmandu Valley, in order to better worship the beam of light emitted by the lotus. However, the draining also exposed the Jyotirupa to danger and Vajrasattva covered it with a stone slab. Much later King Shantikaracharya raised the Svayambunath stupa over the slab. The stupa has indeed suffered repeatedly from wars, earthquakes and neglect, but has each time been rebuilt. One of the severest attacks was by the Muslim sultan of Bengal Shamuddin Ilyas in 1349/1350 when he looted the Valley. When it was initially rebuilt a quarter century later, it gained the basic shape reflected in the present painting. Only three decades or so after this *paubha* was created, however, the Svayambunath was again partly destroyed. It was only repaired in 1751, when Tibetan lamas supervised its rebuilding, with the costs being met by King Prakashamalla of Kathmandu (r. 1736-1768). The large central beams of the stupa's structure were, however, provided by Prakashamalla's conqueror, Prithivi Narayan Shah (1722-1774). Thirty-nine kilogrammes of gold and three thousand five hundred kilogrammes of copper were used in the refurbishment.<sup>30</sup>

In the Jucker image, the lower part of the stupa shows the red enshrined Amitabha Buddha, while a pair of eyes is painted on the entablature above the globular-shaped dome, which is painted with a red flower against white scrollwork. Above the entablature is a golden finial of thirteen umbrellas festooned with a pair of garlands. The stepped triangular central panel has a background of red scrolling, and a monk stands at either side of the stupa making offerings.

Outside the stepped border of the central panel are several registers painted with white garlanded miniature stupa. In either upper corner are representations of *bodhisattvas*, unidentifiable due



to the ambiguity of their attributes. However, their white and red colouring could tentatively identify them as Avalokiteshvara and Manjushri. Just to the side of the *bodhisattva* are images of two *vidyadhara*s offering flowers to the stupa. They are no longer depicted in a boat-shaped roundel, but are shown flying through space with only the merest residue of cloud attached to their legs.

The lower register of the painting has the conventional scene of a *vajracharya* on the left with the principal donor and male members of his family ranged behind him; on the right are the female family members. The donors are still clad in local garments and not yet according to Indian fashion. These two panels flank a central image of a dark-blue Mahakala in his protective capacity holding a chopper and blood-filled skull, a white trident leaning against his shoulder.

The date of *samvat* 773 (1653) given in the dedicatory inscription in the white strip just above the lower register is confirmed by the overall style of the painting. Although slightly naive in its execution, it is an important scroll as it is one of the last examples before Indian influences in dress and pictorial convention become noticeable.



संस्तुतं तं भगवन्तं श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥

श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥



15

### Chandramandala

Late 17th century  
Distemper on cloth  
93 x 65 cm

This third Chandramandala in the Jucker Collection is almost two centuries later than the one in Plate 7. As Plate 7 reflected a simpler, more naive treatment of the subject than in the *circa* 1400 Chandramandala in Plate 4, so this late seventeenth century image seems even more naive when compared to Plate 7. In the present scroll, Chandra is once again depicted at the mandala's centre attired in a jacket of green armour on his chariot drawn by seven geese. Both Kanti and Shobha are depicted shooting arrows of light, while the charioteer Ambara holds, as usual, the reins. Beyond this central image are depicted his sixteen manifestations as in Plate 4. Their status as waning or waxing phases of the moon are likely indicated by the alternate blue and bright red backgrounds of their aureoles.

At the two upper corners are flying *vidyadhuras*, with wings attached to their bodies. This type will from this point onwards become standard in Newari painting. The lower register depicts the *varacharya* to the left with the donor and a male and a female member of the family behind him, while the rest of the male and female family members are arranged in two rows on the right side of the painting. At their centre is the protective image of a genuflecting Acala brandishing his sword of innocence. The style of the donors' garments are now subject to the fashions of the Indian plain, well-known through contemporary miniatures from Mughal India and Rajasthan. The upper register has the usual Five Transcendental Buddhas, each seated on their respective vehicles of a horse, elephant, lion, peacock and Garuda.

This Chandramandala was made towards the end of the seventeenth century, possibly around the same time as a Chandramandala dated 1660. Both have a similar petal border between the upper register and the main section of the painting. Another late seventeenth century feature is the addition of a flower-filled outer border.





## Buddha Shakyamuni Shrine

Circa 1680-1720

Distemper on cloth

106 x 87 cm

This impressive scroll offers us not only an interesting iconographic programme, but also a wealth of late seventeenth/early eighteenth century Indian fashion and architecture in the smaller scenes along the borders. It is just unfortunate that the overall condition of the painting is rather poor.

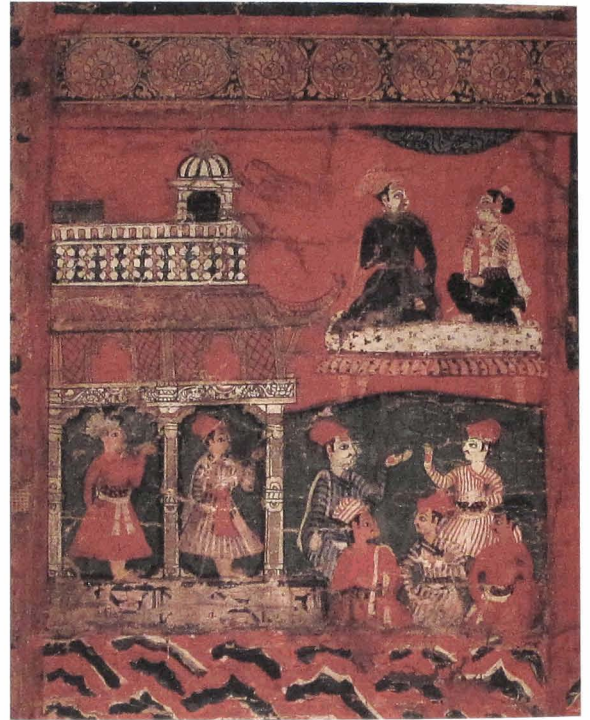
The upper register depicts the Seven Buddhas of the Past. The lower register is now missing, but the images of the *vajracharya*, donor and his family are still intact as they have, unusually, been placed just below the upper register, and on either side of a triangular representation of the sacred flame.

The main panel is dominated by a temple typical of those built in the Valley during the seventeenth century. Unfortunately, this author has not been able to ascertain exactly which temple in the Valley, if any, it is meant to represent. The lower portion of the temple contains three shrines, the centremost occupied by Buddha Shakyamuni, flanked by the red Manjushri and the white Shadaksharilokeshvara. Two monks and additional, miniature temples are placed at either side of these enshrined figures.

The sky around the temple is filled with a multitude of gods and goddesses. On the right are depicted the Five Pancharakshas and Vasudhara, while on the left are the white Amoghapasha and the Pancharaksha's male counterparts. In this case, the latter are likely the Tathagatas, identifiable by their vehicles. In this capacity in relation to the Pancharakshas, it is therefore not unusual to find armed representations of the Tathagatas in the art of the Kathmandu Valley.<sup>35</sup> In addition, Ganesha and a four-armed deity are also in attendance. Just above both the miniature temples in the lower corners are depicted Manjuvajra and Manjushri, each seated on a cloud. Just above this crowd of deities is a register of eighteen roundels containing images of the Buddha.

Above this is depicted a second temple, and the side panels have stacked cartouches depicting episodes from the life of the Buddha Shakyamuni. Most intriguing is the dress of these figures, which seems to have been adapted directly from contemporary Indian painting. In these scenes, only Shakyamuni himself is still clad in the traditional way. Even the palaces in these scenes make one think more of India than of the Kathmandu Valley.

Stylistically, the painting is comparable with one in the Prince of Wales Museum, Mumbai, dated 1681<sup>36</sup> and another one dated 1688 in the Los Angeles County Museum of Art.<sup>37</sup> All three share similarly rendered rock formations, clouds and *vidyadhara*s, although these elements on the Jucker painting seem to be slightly more stylised. This scroll is probably earlier than a 1716 example in the Jucker Collection discussed below (Plate 18). Therefore a suggested date of *circa* 1680 to 1720 for this *paubha* seems likely.





## Siddhilakshmi

Dated 1694

Distemper on cloth

61 x 51.5 cm

This relatively small and iconographically rare painting is remarkable through its simple but effective colour combinations. The painting is dominated by the eight-armed Siddhilakshmi, a rare form of Parvati. Her white complexion contrasts well against the blood-red background of her shrine. She is holding (from clockwise) a skull, rosary, trident, lasso, sword, trident, club, severed head and waterpot in her hands, with her left principle hand in *tarjanimudra* (gesture of pointing out error). Her head consists of five differently coloured faces of which three are flanking her principle face, while another is placed on top of her head. She wears a horizontally striped multi-coloured *sari*.

The goddess is shown seated on the shoulders of a wrathful Bhairava, who in his turn is dancing on top of a naked yellow male figure. The ten-armed Bhairava holds his prescribed attributes, but his two principle hands also support the right foot of his consort. They are standing within a simple shrine with arch decoration consisting of a pair of green roaring lions and Garuda at the apex grasping a pair of serpents in his hands. Behind the lions and Garuda is a background of swirling clouds and flowers. Beyond the shrine in the upper corners of the painting are the sun and moon.

In the lower corners, two other emanations of Parvati, the ten-armed Durga and a two-armed form of Kali holding a sword and skull cup, flank the shrine. The lower register shows the three main gods of the Hindu pantheon with, at their centre, a ten-armed manifestation of Shiva. He is flanked at both sides by a guardian. The left corner depicts the yellow coloured and four-faced Brahma, and in the right is the four-armed Vishnu. The former's hands are (from clockwise) in the *abhayamudra* (gesture of protection) and hold the rosary, manuscript and flask of the elixir of life. Vishnu is depicted holding the conch, wheel, sceptre and lotus.

Not many representations of Siddhilakshmi are known, but a translation of the inscription sheds some light as to the purpose of this icon:

'Oh mother goddess, cast compassionate eyes upon my children. This is a respectful request to you from me, Shri Gangadhara S'arma. *Samvat* 814 (1694).'

Siddhilakshmi also appears as a subsidiary figure on a Kali scroll in the Zimmerman Collection,<sup>11</sup> and in a bronze example in the Patan Museum.<sup>12</sup> Recently two examples in a sketchbook belonging to the Alsdorf Collection were published.<sup>13</sup>





## Vishnu Shrine

Dated 1716

Distemper and gold on cloth

165 x 115 cm

Together with a scroll depicting a Padmapani shrine (Plate 28), this painting can be regarded as one of the more important eighteenth and nineteenth century paintings from the Newari tradition. Unusually, we can even discern that it is a product of the painting ateliers of Bhaktapur during one of its greatest period of patronage. Its inscriptions in Sanskrit and Newari both give a date of *samvat* 836 (1716), and indicate that the painting has been created for the Anantavrata rite to Vishnu.

The multi-tiered shrine houses on its ground floor Vishnu flanked by his consorts Sarasvati and Lakshmi. Vishnu holds in his four hands the shell, lotus, wheel and staff, while behind him the seven-headed snake canopy of Ananta is visible, and his vehicle Garuda supports his feet. Sarasvati and Lakshmi are also shown on their vehicles of a goose and a tortoise. Above this trinity rise three upper galleries comprising niches housing a row of seated *risis* followed by the different manifestations of Vishnu. In the pavilion atop the shrine Vishnu flanked by his consorts is once again represented, but in this instance he is shown seated on Garuda. From the top of the pavilion rises an umbrella from which two pairs of intertwined *nagarajas* are suspended, their tails extending down the length of the roof.

The remaining space of the central panel is taken up by a chequerboard of cartouches containing depictions of deities from the Hindu pantheon. Starting at the top left, one can identify Ganesha and Brahma, followed by the Dikpalas Indra, Agni, Nirmitti, Varuna, Vayu, Kubera and Ishana, Adha and Udha. In the second row are the Navagrahas with the four-armed Shiva riding the bull Nandi at the end. The next four rows contain the twenty-eight female Nakshatras, all wearing short blouses. Below this are depicted figures of the zodiac, another twelve manifestations of Vishnu and twelve female deities near the side borders. The Vishnu manifestations probably represent the twelve months of the year. All of these images pay homage to the central, enshrined image of Vishnu.

Along the top register are depicted the ten incarnations of Vishnu: (left to right) Matsya (fish), Kurma (tortoise), Varaha (boar), Narasimha (lion), Vamana (dwarf), Parashurama (Rama with an axe), Rama, Balarama, Buddha and Kalkin. Just below the shrine is a strip representing the ocean replete with small green waves and eight *nagas*. Serpents (*nagas*) are an important aspect of the

The inscription reads as follows:

(1.) in Sanskrit : "Greetings to S'ri-Ananta. May it be auspicious. In the year 836, on the fourteenth day of the bright half of the Bha-dra month, on Monday, during Garakaran·a and Atigan·d·a yoga (this painting was consecrated). Having properly performed the rite of Avantavrata for fourteen years, the Brahmin named Suvarnadeva, the son of Ratnabhadrā, commissioned (this painting). I bow down to Ananta. Learned people consider him S'abda Brahma (but even) yogis do not know him well. Some regard him as a flame of the ever-burning lamp of knowledge. Some consider him an incarnation of Manu. Those who believe in the philosophy of Mi-ma-nsa and Tantra think that he is S'iva (Is'a). However, according to wise logicians he is the creator god".

Anantavrata, as the rite is named after the serpent Ananta depicted behind the central image of Vishnu, and whose name means 'eternity' in reference to his coils representing the neverending cycle of time. Vishnu rests upon these coils between his roles of destroying and creating the universe. The ceremony of his veneration was popular amongst the Malla kings of the Valley. The Anantavrata is always performed on the fourteenth day of the month of Bhadra (August/September) as mentioned in the Newari inscription. Paintings commemorating this ceremony, like the present image, are all consecrated on this day. The lower register gives the conventional scene of the *vajracharya*, the donor and his family flanking a dancing image, possibly that of Shiva. He is red and with a third eye, and pays homage to Vishnu.

This scene is however more interesting than usual as the inscription just above this register identifies the priest as Suvarnadeva, the donor as Ratnabhadrā and his wife as Siddheshvara. Even more importantly in the right corner is a large seated depiction of King Bhupatindramalla of Bhaktapur (r. 1696-1721) and his young son Ranajitamalla (r. 1722-1769). Another *paubha* depicting royal figures is in the Los Angeles County Museum of Art.<sup>44</sup> This is also a Vishnu scroll dated 1681, and depicts Bhupatindramalla as a prince together with his father King Jitmitrimalla (r. 1673-1696) and his uncle Ugramalla. The royal portraits in the Los Angeles painting are executed in a very stylised manner and therefore it would be impossible to recognise them without the help of the identifying labels. The king on the Jucker scroll, however, seems to be executed more naturalistically. If one compares him with a portrait on one of the murals of the Bhadrāon palace at Bhaktapur, the similarities are rather striking.<sup>45</sup> In both instances, Bhupatindramalla sports a dark beard and moustache, has a long nose and wears a similar headdress. Both could have been painted after a contemporary portrait of the ageing king. Another recently published painting is a full-size portrait of Bhupatindramalla seated below a snake canopy.<sup>46</sup> Together with the Los Angeles and Jucker examples, it shares the same facial features and similar headdress. In addition, the youthful Ranajitamalla is once again painted by his father's side arguing that this full-sized portrait should also be dated somewhere in the region of the first two decades of the eighteenth century, as Ranajitamalla hadn't even been born at the earlier date of 1696-1700 with which it has been published.

(2.) in Newari: "On Monday, the fourteenth of the bright half of Bhadrā, during the Dhanes·t·ha naksa·tra and the Atigan·d·a yoga, during the karan·a muhurta, when the sun was in Virgo and the moon in Aquarius, in the year 836 (c. August-September 1716 AD) Ratnabhadrā and his wife Siddhevari and their son Suvarnadeva, along with others, eight persons altogether, accomplished the Anata vrata and consecrated this paubha (patibha-la), may it be auspicious. Each year this paubha should be displayed at the place where the Anata vrata is performed. May we achieve the affection of s'ri s'ri s'ri Anata vrata; may it be thus!"





19

### Acala and Vishvavajri

Early 18th century  
Distemper and gold on cloth  
76 x 56 cm

This simple, but powerfully painted image represents Acala in sexual embrace with his consort Vishvavajri. Each is rendered in a dark shade of blue against a red flaming aureole. Acala, or Chandamaharoshana as he is also known,<sup>17</sup> is an important deity in Tantric Buddhism. He has like Samvara and Hevajra, a complete *tantra* text devoted to him, the *Chandamaharoshanatantra*.

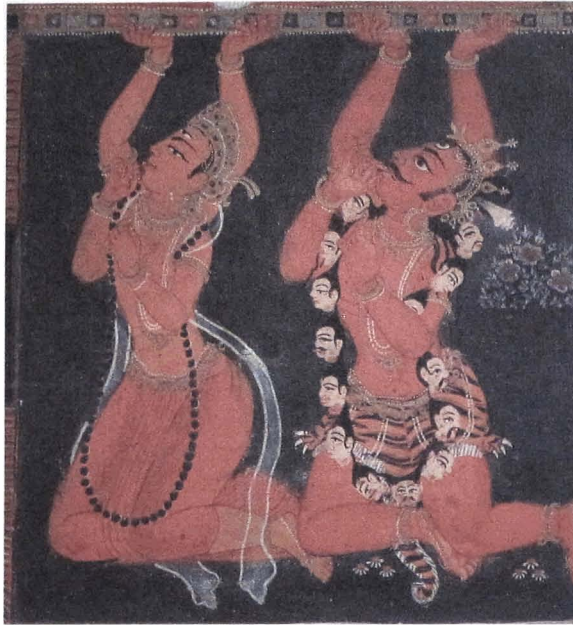
In this image he is shown seated in *bhumavarudhajanukon* ('knee on earth' posture) and holding a noose in his left hand, while brandishing an upraised sword in his right. His consort offers him a blood-filled skull cup. Both wear detailed ornamentation, aprons, and garlands of skulls (Vishvavajri) and severed heads (Acala). Much use has been made of gold paint to enhance their splendour. Attached to the tiara of Vishvavajri are the pair of flag-shaped motifs that came to be attached to crowns of deities from the seventeenth century onwards.

Under Acala's right foot are the Hindu gods Brahma and Shiva, while his left knee crushes the deities Indra and Vishnu — once again in a demonstration of the superiority of Buddhism. At each of the four corners of the painting is depicted an emanation of Acala, while his spiritual father, the Buddha Akshobhya, is placed at the top of the flaming aureole.

Based on its style, the scroll can be placed in the first half of the eighteenth century and more probably towards the beginning of it. If one compares the painting with a similar example in the Ford Collection dated to a century earlier, the differences are highly perceptible.<sup>18</sup> Another representation of Acala can be found in a private Dutch collection. Dated 1668, it is also earlier in feeling to the Jucker example.<sup>19</sup>







20

### Parvati

Circa 1725-1750

Distemper and gold on cloth

71 x 60 cm

This interesting *paubha* has a red-coloured Parvati seated majestically on top of a white Shiva. Her face has a meditative expression, and her four hands hold a trident, arrow, noose and bow. She wears a transparent *sari* and many body ornaments which are largely executed in a raised gold relief. She also wears a garland of severed heads, the faces of which are all executed in contemporary Indian style, a feature also visible on the previous painting (Plate 19). These influences are typical for the eighteenth century painting tradition of the Kathmandu Valley. Encompassing her figure is a flaming aureole with the added feature of an inner rim consisting of white skulls.

The white Shiva wears a tiger-skin apron, snake ornaments and a garland of severed heads. He is lying on a red-painted dais supported by the four Hindu deities: from the left, the blue-coloured Krishna, the yellow Brahma, the four-armed Indra and Shiva himself. All are in kneeling posture. At the bottom centre is a multi-coloured square *yantra*.<sup>50</sup> The scene is set amidst a green landscape with flowers and a pair of snow-peaked mountains. The scroll was probably painted in the same period as Plate 19, but is possibly closer to 1750 than 1700, as it is slightly more schematic in execution.



## Sahasrabhujalokeshvara (?)

Mid-18th century

Distemper and gold on cloth

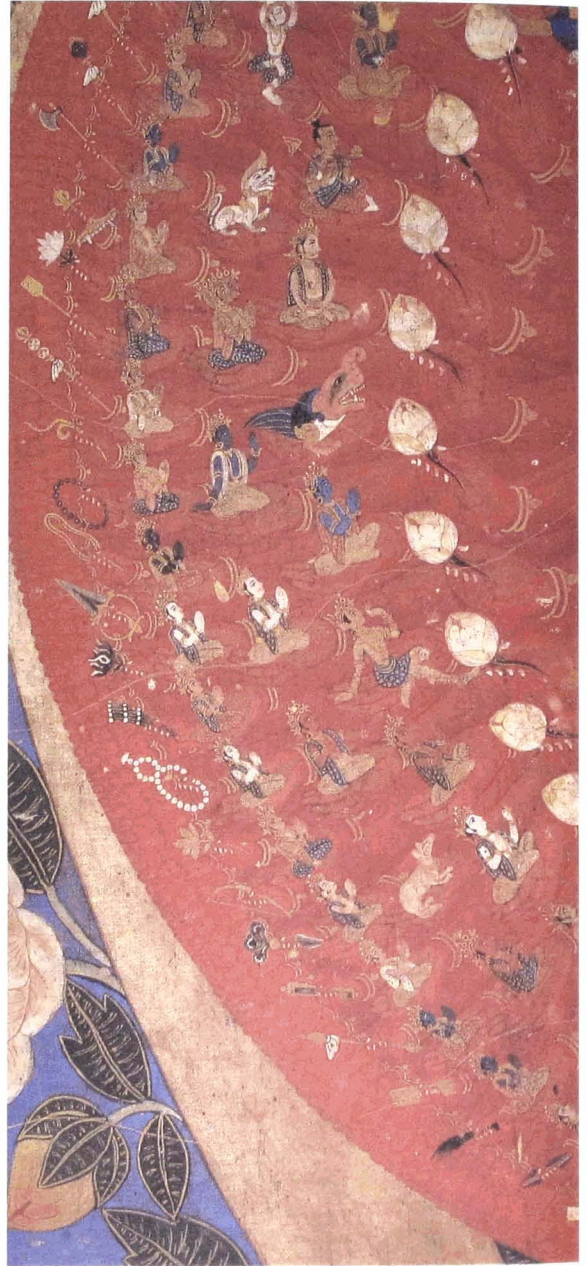
108 x 88.5 cm

The depiction of this thousand-armed and many-headed emanation of Avalokiteshvara is extremely unusual and is not mentioned in De Mallman's iconographic compendium.<sup>51</sup> Although its many heads are, in fact, in eleven layers, it seems odd to identify it as the Ekadashamukhalokeshvara, the eleven-headed manifestation of the *bodhisattva*. Probably more accurate is the identification of Sahasrabhujalokeshvara, a manifestation with a thousand hands.<sup>52</sup> However, given that this manifestation does not mention the number of heads, this icon's identification as such can only remain tentative, and it is likely that this is a depiction of Avalokiteshvara unique to the Valley.

The deity is represented standing on a lotus supported by a large fish. He wears a *dhoti* consisting of various layers of multi-coloured textiles and gold-painted ornaments. The almost pyramidal grouping of his 'thousand' heads is built up of many different faces, all of which have a benign expression except for a wrathful few at the top. What is particularly amazing about this beautifully and skilfully executed painting is the artist's *tour de force* in creating the incredible detail required in the arms and hands. They are depicted in five different layers, the first of which hold white lotuses, followed by animals, gods and attributes. All of the divinities are portrayed in worshipping postures.

Avalokiteshvara is surrounded by various Buddhist and Hindu gods and goddesses seated on cloud platforms. The lower border depicts the donor and his family flanking a trinity of Ganesha, one of the goddesses of the Pancharaksha and Mahakala. Just above is a second outing within this collection for the unusual depiction of Ganesha riding his vehicle the rat. In the water two ranks of *nagarajas* and a red Hayagriva face the central image in adoration. Another interesting aspect is that all of the Hindu deities are linked to Avalokiteshvara's body through very fine gold threads, while the Buddhist deities are not, as if to emphasise the latter's superiority. The Buddhist deities consist of the Pancharakshas and two Buddha figures at the upper section of the painting. Clockwise around the central Avalokiteshvara image (beginning at the 7:00 position) are Parvati, Surya, Sarasvati, Ganga, Yamuna, Agni and Vishnu. Also standing in the water at either side of his feet are two incarnations of Vishnu: Krishna (left) and Narasimha (right). This energetic and crowded scene is placed within a green mountainous landscape against a blue sky.

The painting can stylistically be dated to around the mid-eighteenth century. Comparing this one with a mural at the Hanumandhoka in Kathmandu executed around 1775, one can observe several similarities, including the shape of the faces and their teardrop-shaped crowns surmounted by flowers. As the Jucker painting has been more freely rendered, a slightly earlier date is conceivable. The entire composition is not only highly animated, but also has a rich palette and beautifully executed detail.





## Nine Tantric Deities

Dated 1775

Distemper on cloth

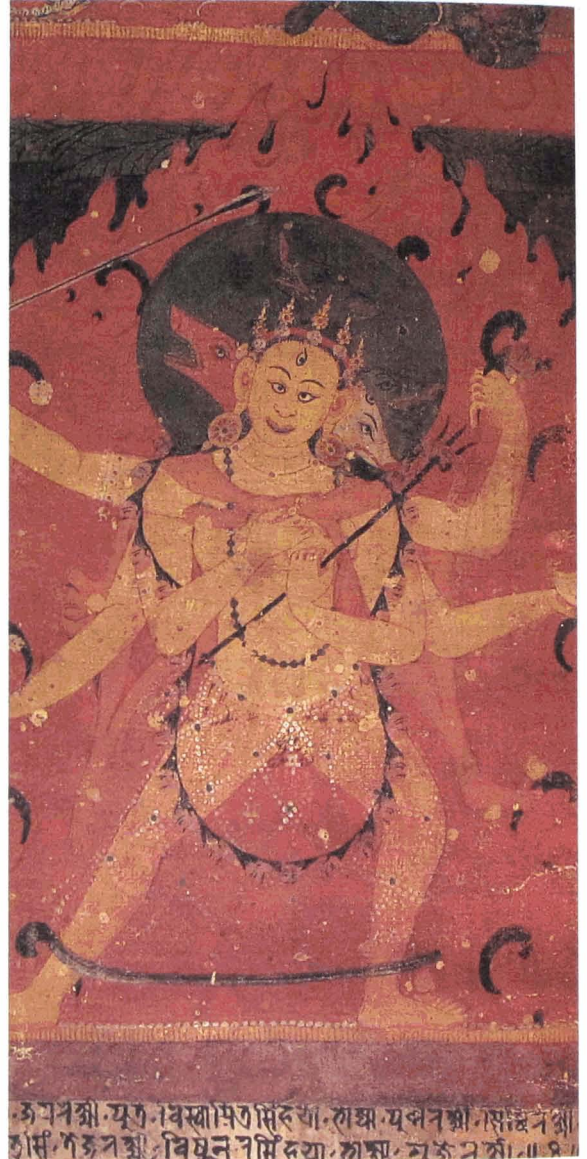
75 x 57 cm

This most unusual scroll depicts divinities which one rarely comes across in the Newari painting tradition. Divided over the central field in three rows, the nine deities are each framed by a flaming aureole highlighted against a dark-blue field. In addition there is the motif of a flowering plant interspersed between the deities. In the upper row are Kalachakra, Dharmadhatuvagishvara and Hevajra. Kalachakra's twenty-four arms are painted white, red and dark-blue as are his three faces. His feet are supported by Indra, Brahma, Vishnu and Shiva. In the second row are Vajrahumkara, Yogambara and Samvara. The first and last mentioned are standing on Bhairava and Kalaratri as seen in the Chakrasamvara painting in Plate 13, while Yogambara is seated on a lion, holding the breast of his consort with his principle right hand according to his prescribed iconography.<sup>34</sup> The last row contains Vajrabhairava, Vighnantaka and Vajravaraḥi. The first and last of this row are the only ones of this group of nine not depicted in sexual embrace. Vighnantaka is standing on four differently-coloured elephants, an unusual motif to find on Valley paintings. Unusually, Vajravaraḥi is depicted with four boar heads, while normally she is depicted only with one.

The upper register has a miniature garland-festooned image of the Svayambunath at its centre. To its right are the red Vajravaraḥi, a white form of Manjushri and a dark-blue Vajrasattva. The other side has two more forms of Manjushri and perhaps a form of the red Yamari. The lower register contains the images of the donors, with the male family members on the left and the female members on the right. Some of them have their names inscribed in black. Between them is a manifestation of Ganesha — the red Vinayaka, as well as Acala and Mahakala. All the figures are neatly rendered and their detailing perfectly painted. The richness of this *paubha* is enhanced by a lavish use of gold for all the jewellery.

In 1978, Dr. Pal astutely observed that the painting under discussion was 'One of the most striking Buddhist *paubhas* of wrathful divinities ... in which we encounter a rich pantheon of Vajrayana deities.'<sup>35</sup> He was, however, not the first scholar to recognise the importance of this scroll, as it had already been exhibited in 1964 at the first major exhibition of Nepalese art organised by Stella Kramrisch<sup>36</sup> to whom this *paubha* at one time belonged.

Indeed no other Newari examples are recorded in private or public collections that show in such an intensive way esoteric Buddhist divinities.<sup>37</sup> Its contrasting colour scheme emphasises its attractiveness and the dedicatory inscription giving the date of *samvat* 895 (1775) for its consecration makes this scroll an important testimony of later esoteric Buddhist art in the Kathmandu Valley.







23

### Vasudharamandala

Dated 1777

Distemper on cloth

88 x 73 cm

Vasudhara, the goddess of wealth is placed at the centre of four concentric squares. Six-armed, her hands hold her prescribed attributes, including the vase of abundance. Flanking her are seated representations of a red Avalokiteshvara and a green Vajrapani, while in front of the throne is seated Ila Devi flanked by a blue Jambhala and a white Varuna. At the four corners of the square gallery just beyond this central image are seated four figures that can tentatively be identified as the four *yakshadhiva* (*yaksha* chiefs) mentioned in the *Vasudharoddesh* as being in this part of the mandala. Namely they are Chivikundali, Kelimalini, Sukhendra and Chalendra. The gallery beyond this shows the four *yakshas* named in the same text as guardians of the mandala's portals. Manibhadra, Purnabhadra, Dhana and Veshavarna are seated against jewel-filled bags and with large yellow aureoles. The four deities at the corners, although having the same bags, lack the large aureoles and could represent the *yakshini* (female *yaksha*) mentioned in the *Vasudharoddesh* as being in this part of the mandala and named as Gupta Devi, Sagupta Devi, Sarasvati Devi and Chandrakanta Devi.<sup>75</sup> Further information on these subsidiary figures can be gleaned from Dr. Pal's discussion of another painted Vasudharamandala in the Rijksmuseum in Amsterdam.

Beyond this are two circular galleries, one of lotus petals and the other in a five-coloured cloud design. In the corners beyond

these are representations of four Pancharakshas, each flanked by two of the Eight Auspicious Symbols. The greenish-blue field against which they are set is painted with scrolling flowering vines. As the fifth Pancharaksha is not depicted, we may presume that the central image of Vasudhara herself is, in this case, meant to represent her. As one of Vasudhara's attributes is a scripture, and she is invoked in the *Vasudharanamastottarasatam* as Prajnaparmita, it is likely that she can also be equated with the goddess of wisdom.

The painting's upper register has the Five Transcendental Buddhas flanked by a pair of bejewelled figures, and the bottom register depicts the *rajacharya*, donor and his family. Many of the latter are shown holding a flower and each of their names is inscribed in black. At the centre of the lower register is a representation of the Svayambunath stupa.

The inscription at the bottom of this mandala records that it was dedicated in *samvat* 897 (1777). Comparing this late eighteenth century scroll with the much earlier Vasudhara image in Plate 3, the differences are overwhelming. Not only is the earlier one executed in a much more free and naturalistic manner, but it is also softer in tonality and has a more harmoniously-balanced colour scheme.







24

### Parvati

Late 18th century  
Distemper on cloth  
68 x 57 cm

This is the Jucker Collection's second example of a red four-armed Parvati seated on Shiva.<sup>62</sup> The goddess is shown seated in *lalitasana* (royal ease) on the white prone body of a multi-headed Shiva and within a golden shrine. The Garuda holding two *nagas* by their tails and the pair of *makara* and their riders seem almost to be attached to the shrine's arch in this instance than actually composing it. Although the state of the painting does not allow for certain identification, Parvati's four hands are probably holding a manuscript, staff, noose and bow. Around her hips is draped a pleated *sari* and many golden ornaments adorn her body.

Images of Shiva seated on his bull Nandi, Vishnu on Garuda, Agni on his goat and Ganesha on the rat, are depicted flanking the shrine. Above them are a pair of winged *vidhyadhars* holding garlands. An interesting feature is the upturned treatment of the wings of both the *vidyadhars* and Garuda. As far as the author is aware, this is the only known example of this phenomenon. The upper corners also contain representations of the sun and moon.

In the lower register are depictions of Ganesha, Brahma, Vishnu, two forms of Shiva and the blue-coloured Kartlikeya within white architectural niches. The yellow-painted outer border is adorned with alternating blue and red flowers making the whole painting particularly animated.



## Padmapani

*Circa 1800*

Distemper and gold on cloth

75 x 65.5 cm

Like Plate 21, this interesting painting shows a commingling of Buddhist and Hindu divinities. Padmapani stands on a lotus at the centre of an elaborate shrine very similar to the one just discussed in Plate 24. In this example, however, the *makaras* and their riders are now much more stylised in their execution and the riders hold parasols. In addition, there is a pair of crouching lions at the base of the pillars supporting miniature images of Ganesha and Mahakala.

Padmapani is shown holding a pair of lotuses. He wears a blue *dhoti* worked with gold scrolling flowers, and a humorous touch can be found in the lively tiger skin and a snake garland draped at the waist and across his chest. Most of his jewellery, as with that of the other deities depicted in this image, is of gold raised in relief. Surrounding him within the shrine are miniature representations of (from left, bottom clockwise) Shiva, Karttikeya, Brahma, Vishnu, Agni, Lakshmi, Brahmani, Parvati, Ganga and Yamuna, each of whom are attached to Padmapani by a thin golden thread as also seen in Plate 21. Flanking Padmapani's feet is a representation of a five-headed Shiva *linga* (phallus) placed on a *yoni* (vulva) and on the other side a plant grows from a small rock. In front of the throne is the multi-headed and armed Rahu with his snake body. Three tutelary figures make up Padmapani's crown and are, in ascending order, Shadaksharilokeshvara, Amitabha and probably Vajrasattva.

The shrine has been placed in a green mountainous landscape separated from a blue sky by snowy peaks. Flanking the base of the shrine are Sudhanakumara and Hayagriva with, immediately above them, a four-armed Manjushri and Vajrapani. Within the area of the sky are placed images of four of the Five Transcendental Buddhas (the fifth, Amitabha, is already present in Padmapani's crown) and also of Vasudhara and Sitatara. Scattered amongst these deities are the Eight Auspicious Symbols and a pair of *vidyadhara*s. The lower register is reserved for the donor and his family, but unusually, the border is filled with representations of sixty-six adorant male and female deities, some of which have animal heads. They are difficult to identify without labels or the right textual source.

Due to its more schematised execution, this scroll is likely to post-date Plate 24, but pre-dates, and probably by a few decades, a *paubha* dated 1819 in the British Museum.<sup>13</sup>







26

### Maharagavajra

Dated 1812

Distemper on cloth

65 x 50 cm

Although the general composition of this *paubha* is not uncommon, its subject is. Depicting a rare form of Manjushri with a red complexion, four heads and eight arms (of which only seven are visible), the painting also includes a representation of his consort seated on his left leg. He is holding various attributes and gestures, including the *varadamudra* (gesture of wish granting), arrow, rosary, manuscript, bow and vase with the elixir of life.

The couple is seated on a lotus resting on a raised throne with a pair of lions at the base, painted as if stepping out of their kenels. The throne is set within an architectural composition of a two-tiered shrine. Flanking the throne to one side are the yellow-coloured Brahma with four heads holding a trident and *kalasha* vase in his secondary hands. The other two arms are held in the *anjali mudra* (gesture of veneration), although painted in such a way that the second arm is barely perceptible. In front of Brahma stands Shiva with a white complexion and holding a drum and *kalasha* vase in his secondary hands while his principle pair are in

the *anjali mudra*. On the other side are first a green Vishnu and a red Indra who also hold two of their hands in the *anjali mudra*. In their secondary hands, Vishnu holds the conch and rosary and Indra holds a parasol above Maharagavajra.

Above the shrine are depicted the Five Transcendental Buddhas, each with their prescribed colour and *mudra*, while in the corners are small pairs of *vidhyadhars* shown dropping garlands from cloudbanks. In the lower register, below a lengthy inscription dating the scroll to *sambat* 932 (1812), is the usual offering scene of the donor and his sons to one side, while the female members of the family are seated on the other side — all with their names inscribed below them. At their centre is a representation of a miniature Svavambunath stupa festooned with garlands. The scene of the donor and family is delicately rendered and all except the principal donor are dressed in colourful garments as if of the latest fashion.



१२५३ मन्त्रं कर्मासु कृपकसफामिशानि धृष्टावाधनादानकृत्वा सुमानोला वरुणो गेवतु  
 मन्त्रोसिगमवाविभित्तधमोसिगमवकुमसा ॥ श्रीशुभ्यावर्गलोकेषु लयीगेवादी इयथायमकले सुक  
 विविदि ननयो समन्तलक्ष्मणे प्रजापतिमदानमशुक्रि ममदरुने विकिसि कसपीग केश क्राभा धनं श्री कसके धम  
 क्रिअस्येक, मरु कसि धवि किशिकस्य पी श्लममि, सद्रमि, धनममि ॥ ७ ॥ गयसु कलकनपदिवान्धमेषु धय  
 गीअले सीननेपी ग कसआग धनं आ कसि कसि यिन्थया मालकेशु रममं केशु रमं रं डगमि ॥ ७ ॥  
 मन्त्रोसिगमवाविभित्तधमोसिगमवकुमसा ॥ श्रीशुभ्यावर्गलोकेषु लयीगेवादी इयथायमकले सुक  
 विविदि ननयो समन्तलक्ष्मणे प्रजापतिमदानमशुक्रि ममदरुने विकिसि कसपीग केश क्राभा धनं श्री कसके धम  
 क्रिअस्येक, मरु कसि धवि किशिकस्य पी श्लममि, सद्रमि, धनममि ॥ ७ ॥ गयसु कलकनपदिवान्धमेषु धय  
 गीअले सीननेपी ग कसआग धनं आ कसि कसि यिन्थया मालकेशु रममं केशु रमं रं डगमि ॥ ७ ॥

मन्त्रोसिगमवाविभित्तधमोसिगमवकुमसा ॥ श्रीशुभ्यावर्गलोकेषु लयीगेवादी इयथायमकले सुक  
 विविदि ननयो समन्तलक्ष्मणे प्रजापतिमदानमशुक्रि ममदरुने विकिसि कसपीग केश क्राभा धनं श्री कसके धम  
 क्रिअस्येक, मरु कसि धवि किशिकस्य पी श्लममि, सद्रमि, धनममि ॥ ७ ॥ गयसु कलकनपदिवान्धमेषु धय  
 गीअले सीननेपी ग कसआग धनं आ कसि कसि यिन्थया मालकेशु रममं केशु रमं रं डगमि ॥ ७ ॥



27

## Sitatapatra

Dated 1820

Distemper and gold on cloth

92 x 40 cm

Although partially damaged and missing its upper border, this painting offers us a divinity relatively unknown and rarely depicted in the art of the Valley. Sitatapatra — literally 'she who holds the parasol' — does indeed hold a parasol with her two principal hands while her many others radiate around her, each with an eye painted in their palms. In addition, she has multiple heads ranged in vertical rows behind her in a banner-like shape and her similarly numerous feet splay out below her *sari*. The latter is multi-coloured and pleated with an intricate and well-executed textile pattern. Her principal face has a meditative expression with the pupils of her large eyes focused on her nose. Behind her is a flaming aureole, and the pericarp of the lotus on which her thousand feet rest has large red- and blue-coloured petals.

Partly hidden in the green hilly landscape are a pair of divine adorants wearing crowns. Unfortunately their identifying inscriptions are illegible and it is difficult to ascertain their identities by their painted image alone. Below the large lotus are three forms of Mahakala standing in striding posture and holding staffs and skulls in their hands. The donor and his family, who are depicted below this trinity, are painted as if within the landscape. On the left are the four male and on the right the four female members of the family, each with their name inscribed above them. Between them is a short dedicatory inscription with the date of *samvat* 940 (1820).

The upper half of this scroll has a blue sky with the Buddhas Shakyamuni and Vairochana each depicted in a corner. The red border framing this *paubha* is rendered with blue flowers.







28

### Ushnishavijaya Shrine

Dated 1830

Distemper and gold on cloth

89 x 58.5 cm

Ushnishavijaya shown seated in a multi-tiered stupa is a very popular image in the Kathmandu Valley and many examples are known. Her popularity is largely due to her granting of long life to every human being. According to textual sources, she is supposed to reside in a stupa, and her most famous attribute is the small seated figure of Buddha Shakyamuni on her right upper hand. Of white complexion, she is here placed on a lotus and is flanked by a pair of kneeling figures. The entablature above the dome is festooned with white garlands. Below the dome is a rare representation of Manjushri as the white, ten-armed Dharmadhatuvagishvara with his red consort. At the base of the stupa are the Pancharaksha. The stupa itself is shown rising on a large lotus from the ocean and flanked by four Hindu goddesses: Lakshmi, Sarasvati, Kaumari and Parvati. Behind this is a landscape of mountains and water surrounded by many different Buddhist and Hindu divinities. At the upper part of the painting, located in the sky, are the Five Transcendental Buddhas flanked by a red Manjushri and a white Shadaksharilokeshvara. Below them is another rare form of Manjushri, the red, eight-armed Maharagavajra, along with the red Amitayus with both hands in his lap and holding the flask of the elixir of life. Also there is Namasangiti – a rare form of Avalokiteshvara – and the white, eight-armed Amoghapasha. Maharagavajra and Namasangiti are shown seated on lions.

Four terrifying deities, Takkiraja, Niladanda, Acala and Mahabala, protect the stupa. They are painted yellow, blue, red and green and hold different attributes. Takkiraja and Niladanda

only exist as protectors of Ushnishavijaya, and are placed, respectively to the southeast and southwest.<sup>65</sup> Between them and the stupa are the Dikpalas seated in a temple on their vehicles. The other small figures, twenty-eight in total, probably represent the Nakshatras.

The lower register is composed of four scenes illustrating the Bhimaratha rite, which is performed when a man reaches the age of seventy-seven years, seven months, seven days and seven hours. Upon reaching this age, the man is not only meant to enter the celestial realm but also to regain his childhood. This implies that he is no longer responsible for performing religious functions nor for any of his actions.<sup>66</sup> This important ceremony was often commemorated with a painting like the present example.

Although the meaning of the word *bhima* is still unclear, *ratha* certainly means chariot. The relevance of the second word is illustrated in the painting by a youthful couple in a chariot surrounded by their family, which is preceded by a scene with the standard scene of a *vajracharya* making an offering to the fire. There are two further scenes depicting the couple involved in the Bhimaratha rite. Beneath this is a register of the donor and his family flanking a six-armed Mahakala surrounded by offerings. Many of the details are in raised gold relief and some of the deities have been identified by inscription. The lengthy dedicatory inscription at the bottom reveals a date of *samvat* 950 (1830). The painting is delicately executed and its abundance of gold shows the efforts of the donor to create a fine icon to the goddess in order to ensure a long life for himself and his family.





29

## Gajalakshmi

Circa 1800-1850

Distemper on cloth

86 x 79 cm

This simple but charming scroll is one of the more unusual paintings in the Jucker Collection. This is not only due to its square format, but it also seems hardly to fit in the Newari painting tradition as we have seen it till now or will see hereafter. The painting lacks the traditional set up or composition known from almost all other examples.

Its background is divided into four differently coloured horizontal registers, which nevertheless visually combine to make up a mountainous landscape against a dark blue sky. The height of the registers decreases in ascending order as if the artist was trying to thereby create a sense of receding perspective.

Gracefully seated in the centre of the image on a textile draped over a blossoming flower is Lakshmi. Her principle hands are held in the *varadamudra* (gesture of wish granting) and *abhayamudra* (gesture of protection) and her secondary hands hold flowers. A *sari* covers her legs and around her shoulders are beaded flower garlands. Her face reflects a sense of serenity beneath an ornate

tiara. Her blue and red aureole has a rim of miniature gold flames.

Flanking her are four caparisoned elephants who spray her with water. The lower register of red-coloured rocky terrain has in both corners an unusual embracing couple. On the left we probably see Vishnu and Lakshmi both with a conch on their head. Opposite is probably another manifestation of the couple, but now supporting flower blossoms on their heads. Another pairing are the male and female *vidyadhara* bearing garlands and flying on cloudbanks in the sky.

The rather stylised way in which the painting is executed, as well as certain elements like jewellery, crown and facial shape make a date in the first half of the nineteenth century conceivable. These specific elements can be compared with similar stylistic features of a few other scrolls, all dating to this general period. This author has yet to see, however, another example of this subject in Newari painting.





30

### Padmapani Shrine

Dated 1850

Distemper on cloth

160 x 143 cm

Comparable in size and composition to the Vishnu icon in Plate 18 is this Buddhist painting of Padmapani. Together, these two paintings are the largest Newari scrolls known in private or public hands. Although the lower border is missing, the Padmapani painting is otherwise in almost perfect condition, preserving in all clarity the full impact that this image would have made when first painted.

Padmapani is shown standing at the centre of a five-arched gallery on the ground floor of the four-storey shrine. He holds a white lotus in his left hand, while his other is in the *varadamudra* (wish granting gesture). Sudhanakumara and Hayagriva immediately flank him, while what are probably representations of the Buddha Shakyamuni's disciples Sariputra and Maudgalyayana stand in the arched niches beyond them. In the two-storied central pavilion above them are representations of Shakyamuni and five Tathagatas, while in the flanking pavilions Manjushri and Shadaksharilokeshvara are seated. At either side of the shrine stands a *bodhisattva*, who in turn is flanked by four *nagarajas*.

Padmapani's many-storied shrine is set against a background of fourteen horizontal registers, the lower five of which are taken up with donor portraits. In the topmost of these, the *cintracharya* is depicted next to a central grouping of Buddha Shakyamuni flanked by Ganesha and Bhairava. The central image of the lower four registers are (in descending order) a white Avalokiteshvara, a red Vajrasattva with lotuses supporting *vajra* (thunderbolt) and *ghanta* (bell), a red Manjushri with sword and a four-armed Pragnaparamita. At either side of these are ranged the male (right) and female (left) members of the donor's family. Underneath each image in these five registers, whether it be that of a deity or

donor, a name is inscribed. Not many other scrolls are known at present with so many rows of donor figures. One other example containing nine rows of worshippers appeared in an auction more than ten years ago.<sup>22</sup>

The upper section of this large painting is divided into seven registers depicting scenes from the life of Siddhartha leading up to his Enlightenment and transformation into the Buddha Shakyamuni. At all stages of the story, Hindu gods prominently pay homage to Siddhartha, and each scene is separated from the other by a differently rendered tree. The well-known story is easy to follow and starts at the upper left: the Hindu gods and a *rishi* (yogi) discuss the future birth of the Buddha; his conception and his mother, Maya, announcing her pregnancy to a friend; his birth and receiving the benefactions of the Hindu gods; the seven steps demonstrating his spiritual superiority (represented by the seven-storied lotus bloom); Maya presenting Siddhartha to the *rishi*; offerings and prophecies of the greatness of Buddha Shakyamuni; Siddhartha's princely life; fleeing the palace at night; cutting off his hair; his weeping horse and servant; laymen making offerings to the meditating Siddhartha; the assault by the forces of Mara on the meditating Siddhartha, and finally Mara's failure and the ensuing jubilation of Enlightenment achieved.

Each of these scenes is depicted in a detailed and lively manner, making it one of the most important examples of nineteenth century Newari painting. The inscription gives a date of *sambat* 975 (1850) more than a century later than the Vishnu example in Plate 18, but the skills used in the earlier painting are still very much present in this artistic tour de force.





31

### Kapaladharahevajra

Dated 1855

Distemper and gold on cloth

84 x 60 cm

Dated by its inscription to *samvat* 975 (1855), this painting depicts one of the most important gods of tantric Buddhism. Like Samvara and Acala, Hevajra is a popular *yidam* (tutelary deity) with a *tantra* dedicated to him. On this painting, Hevajra and his consort Nairatmya are executed in two shades of blue and stand in sexual embrace on a yellow, three-headed and four-armed Brahma and a white four-armed Shiva. Hevajra's secondary feet are supported by a green Vishnu and a red Indra, who are depicted slightly smaller than the deities being trampled. Eight of Hevajra's sixteen hands hold skull cups bearing an elephant, horse, donkey, bull, camel, human, deer and cat, while the other eight support skull cups containing images of the deities representing the Elements: Prithivi (Earth), Varuna (Water), Vayu (Air), Tejas (Fire/Passion), Chandra (Moon), Aditya (Sun), Yama (Death) and Dhanda (Wealth).

Nairatmya is depicted holding a chopper in her right hand, while her other is slung around the neck of Hevajra. The flaming aureole has an interior rim of smiling skulls, which, although gruesome in concept, are rather humorous in feeling. The couple are placed on a light-green lotus set amidst a green countryside bordered by snowy peaks. The artist has used the pastoral setting to depict eight cremation grounds, each of which is framed by clouds or trees and rendered with minute birds of prey, animals, skeletons, *lingas* (phalluses), stupas and purification fires. In the sky and situated at the peak of Hevajra's aureole is a small image of Vajradhara, while standing to either side of the latter are a pair of blue-coloured and four-armed *dakini*. At the bottom of the central panel two red *dakini* dance on lotus, each holding a chopper and skull cups, while tridents rest against their shoulders. The depiction of the pericarp of the lotuses in this painting is slightly unusual, being light-green peppered with black dots.

The painting is ringed by a triple border of various designs, made all the more striking by the image of a dragon at the bottom centre. The latter is well-known from Tibetan examples, although its origin is, of course, Chinese.







32

### Vasudharamandala

Circa 1840-1870

Distemper and gold on cloth

99 x 78 cm

Although a century later than the previously discussed Jucker Vasudharamandala (Plate 23), this painting is still skilfully and animatedly painted. On this occasion, Vasudhara is shown seated in *lalitasana* (royal ease) within a circular structure, although the square format of the previous image is present in the second to last outward gallery of the mandala. Each of the four portals of this gallery are guarded by a red *kirtimukha* flanked by a pair of red *mukas*. Within the gallery are additional guardians in the form of the eight Dikpalas. Another four gods are depicted in the corners and although two are completely unidentifiable, the other two probably represent Brahma and Vishnu. Working inwards, the first of the central circular galleries surrounding Vasudhara contains the Eight Auspicious Symbols alternating with flowers, while the second gallery has images of eight goddesses, including the four *yakshini* seen in the same gallery of the Vasudharamandala in Plate 23 — Gupta Devi, Sagupta Devi, Sarasvati Devi and Chandrakanta Devi. Vasudhara's six hands are in the *varadamudra* (wish granting gesture), holding a sheaf of jewels, in the *tathagatavandana*,<sup>17</sup> holding a book, ear of corn and the vase of abundance. Her long red skirt is rendered with a minute pattern of flower heads and the tips of her shawl, which is draped around her shoulders, curl upwards. Her headdress displays a miniature image of Ratnasambhava, her spiritual father.

The lower register containing the donor images is unfortunately partially damaged giving only a vague impression of these figures. The upper register has three mandalas at its centre repre-

senting the three jewels of Buddhism, the Buddha, Dharma and Sangha. The Pancharakshas and Prajnaparamita fill out the remainder of this register.

The most interesting part of the scroll is the series of scenes surrounding the mandala of Vasudhara, and which in a circular progression narrates the story of Ashvagoshanandimukha, an account of which has been astutely recounted by Dr. Pal.<sup>18</sup> The story begins at the top centre with King Suryodaya seated in his palace, followed in a clock-wise direction by a boar running amok in the palace garden. The boar is actually Vasudhara's steward Ashvagoshanandimukha, whose purpose it is to re-establish the rites of Vasudhara which have been neglected by Suryodaya. In the next scene a messenger is shown reporting to the king the problems caused by the boar. The king thereupon leaps on his horse and chases the animal, who escapes. The next scene shows the king resting from his hunt, while his messenger searches for water. The latter observes celestials performing the rites of Vasudhara, and he communicates his vision to the king. They return to the palace and the king announces that the rites of Vasudhara are to be performed again. In the meantime, Vasudhara has revealed herself to the king's wife as an old woman, who does not recognise her and chases the old woman away. When the king hears his queen's story, she is banished from the palace and encounters many adventures. In the end, she repents of her callous behaviour and receives a vision of Vasudhara and finishes by performing a special ceremony to the goddess.

Although this scroll bears no date, a mid-nineteenth century attribution is plausible. One can compare the painting with a slightly earlier representation, dated 1829, in the Rijksmuseum voor Volkenkunde, Leiden.<sup>19</sup> The Jucker example is also very close in style with a few Amoghavajra *paubhas* which are all dated around 1860.



## Dharmadhatuvagishvara

Mid-19th century  
Distemper on cloth  
102.5 x 72.5

Dharmadhatuvagishvara was last seen in sexual embrace with his consort in Plate 22. This time she is shown seated on his lap. Dharmadhatuvagishvara is a four-headed, eight-armed form of Manjushri and in this image he accordingly has four differently-coloured faces, while his eight hands are (clockwise from bottom centre) in the *dharmachakramudra* (gesture of instruction), *varadamudra* (wish granting gesture), holding an arrow, rosary, book and bow, and in the *abhayamudra* (gesture of protection). His petal-shaped blue aureole has a red border, and flanking the throne are a white Ganesha standing on his vehicle the rat and a Mahakala standing atop a naked yellow human figure who from his prone position offers to the couple a skull cup. Mahakala holds in front of his chest a skull cup and chopper, while the trident rests against his shoulder. The combination of Ganesha and Mahakala worshipping a Buddhist divinity we also saw in the Padmapani painting of Plate 25. This central image is set against a backdrop of a green mountainscape topped by snowy peaks and a sky. In the latter float a pair of winged male *vidyadhari* on cloud banks, carrying parasols and flanked by female figures carrying garlands. In the register above this are depicted the Five Transcendental Buddhas, while the register below contains images of the *vamacharyai*, donor and two family members flanking offering vessels. Unusually, the principal donor is female as are the members of her family — a rare occurrence with Newari religious painting and the only instance in the Jucker Collection.

However, the most unusual part of this *paubha* is the wide border composed of the eight cremation grounds, each separated from the other by rivers. Another Buddhist painting with similarly rendered cremation areas around the main images is in the British Museum.<sup>1</sup> Perhaps most unusual about the appearance of the cremation grounds is that they are normally placed on scrolls devoted to wrathful deities. Each cremation ground on this painting is vividly executed and displays a wealth of different scenes and the figures include the Dikpala, each on their respective vehicle, stupas, *linga* (phallus) and *oni* (womb) symbols, purification fires and wrathful divinities.

The scroll is dateable to around the mid-nineteenth century and possibly exactly contemporary with Plate 32.







34

### Buddha Shakyamuni

Dated 1897

Distemper and gold on cloth

71 x 47 cm

Without the dedicatory inscriptions along the borders of this painting, it would have been impossible to distinguish this Newari painting from a Tibetan example. In all likelihood, the painting was created by a Newari artist living in Tibet. Many paintings done by this group of expatriates are in a Tibetan style and were, in this period, made for export to the Kathmandu Valley as well as for local Tibetan patrons.

The great standing image of Shakyamuni is placed on the white pericarp of a lotus rising from the ocean. His right hand is in the *varadamudra* (wish-granting gesture), while his left hand displays the *abhayamudra* (gesture of protection). He wears the *kasyapa* (monk's patchwork robe) as a cape draped over his shoulders, while the lower part of his body is covered by a long red *dhoti*. His gold-painted body befits his iconographic description and a slightly smiling expression plays across his face. The blue and gold aureole and green and orange halo give this representation of the Buddha a very vivid and animated feeling. Lotuses at both sides of the aureole curl upwards, a stylistic device taken from the Tibetan painting tradition. Above the head of the Buddha is a parasol with short floating banners emphasising his status. He is flanked by two similarly clothed monks, probably his disciples Sariputra and Maudgalyayana. Both hold alms bowls and the monk's staff. All three figures are set in a green mountainous landscape with red-and-blue rendered Chinese-style rocks in the foreground. Kneeling amongst the rocks are two groups of miniature adoring figures. On the left, two men offer rice and a manuscript, while on the right are three laymen making offerings. They all have a Mongolian appearance and wear long and heavy felt garments. In each of the painting's upper corners is a group of three *vidyadhars* with offerings and seated on cloud banks.



## Deities of the Bardo

Late 19th century  
Distemper on cloth  
113 x 70 cm

This is the only Newari version known to this author which has the deities of the Bardo as its subject. Unfortunately, this *paubha* was partially damaged and has been repainted, making it difficult to discern all the original details, and therefore to interpret with any certainty the iconography and date. What is certain, however, is that it depicts the Bardo, which is a Tibetan Buddhist concept to describe the journey of the deceased to one of the six different worlds (those of the gods, titans, tormented spirits, humans, animals and hell) into which they will be reborn. This journey takes forty-nine days and is described in the *Book of the Dead* and read out by a lama within two weeks after death. The *Book of the Dead* narrates vividly the encounters the deceased experiences with a series of wrathful and benign deities, which are, in principal, unreal reflections of his own spirit. Depictions of these encounters are reproduced on paintings like the present example, and were probably used during the reading of the Bardo text. Like Plate 34, it is very Tibetan in approach, but due to the donor portraits in the bottom register its Newari identity can be established. The male and female family members are seated at either side of stylised dragon like the one seen in Plate 31.

At the centre stands a principal three-headed and six-armed Heruka with two Herukas rising above within the scalloped aureole and flanked by a further four Herukas. Each is depicted with a pair of wings and in sexual embrace. The arrangement of the Herukas is very unusual, particularly the scalloped aureole and the central three images, each rising out of the one below. According to iconographical sources, the topmost one could represent the Heruka who is the wrathful manifestation of the Adi Buddha Samantabhadra. The other five Herukas are wrathful manifestations of the Five Transcendental Buddhas, but it is uncertain which of them represent which Buddha. Unfortunately, the seventh Heruka depicted in this painting is, with our present state of knowledge, impossible to interpret. Flanking the central three Herukas on the lower right is another unusual feature, a mandala containing images of five Sarvabuddhadakinis, each carrying a chopper and staff. Surrounding these Herukas are forty-eight *dakinis*, who for the most part are animal-headed. Divided into two groups of six at the upper border, they are placed in two groups of four at the centre and into four groups of seven at the bottom of the panel.

Stylistically, this *paubha* can be placed towards the end of the nineteenth century, mainly based on the treatment of the donor, his family and the stylised dragon.







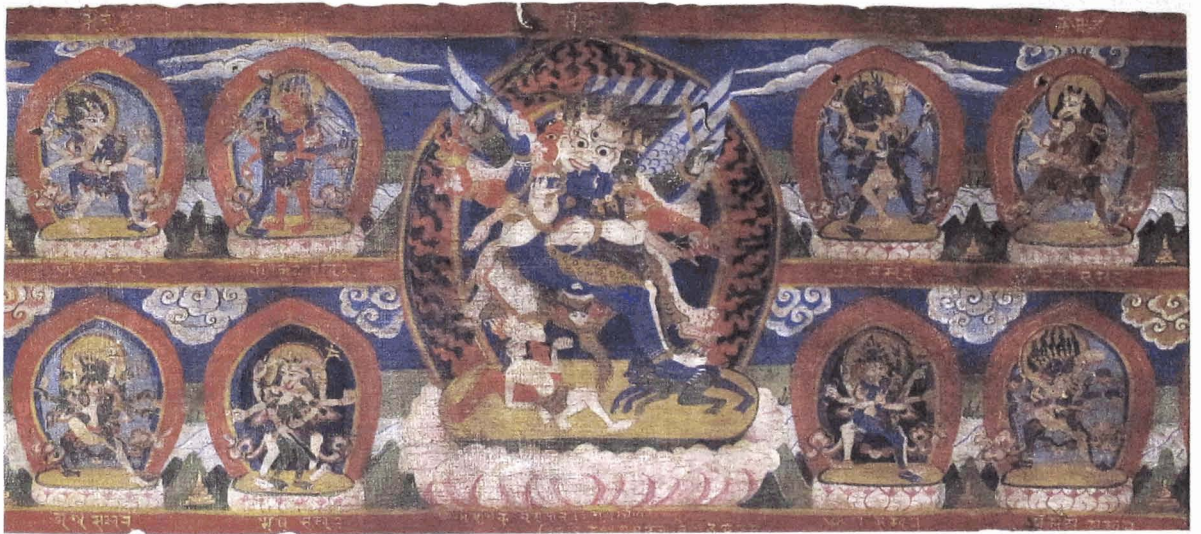
### Tantric Deities

Late 19th century  
Distemper and gold on cloth  
24 x 325 cm

Although many Buddhist narrative examples are known, this type of handscroll with a series of 69 images almost exclusively of tantric deities is an unusual find. It is unsure whether such a scroll was used for display as were its narrative counterparts, or whether it was a kind of *aide de memoire* for priests or even for painters. Each of the deities had their names inscribed in gold beneath them, but unfortunately most of these are now illegible, with only the suffix *samvara* being discernible.

All the deities in the scroll are shown in sexual embrace with their consorts, except for a white Ganesha and a blue, probably female, deity at either end of the scroll. All the other deities are ranged in an upper and a lower row on either side of a large figure of Heruka. This central figure stands in *alidhanasana* (posture of 'drawing the bow') with his four feet resting on four figures. His three faces and six arms are painted white, red and green, while his body is white with one back leg red and the other green. He embraces with his two principal arms his blue consort who offers up to him a skull cup of blood. His six hands hold, in addition to his consort, a *vajra*, a beaker of red licking flames, two staves, a *vajrakila* (a ceremonial dagger) and a skull cup. Although he has a pair of blue-and-white painted wings, his body colours and attributes are so different from those Herukas of the Bardo that it is doubtful that he belongs to this group, and his name is one of those which is largely illegible. Ten of the deities flanking this image are also equipped with wings, and several are multiple-armed and animal headed. Each stands on a lotus and is framed by a flaming aureole. Behind the rows a simply rendered landscape with stylised clouds is discernible.

The simple and stylised execution of this handscroll places it towards the end of the nineteenth century. As not only the inscriptions are hard to decipher, but also the details of attributes, a more in-depth interpretation of this scroll is as yet impossible.



## Cosmic Purusha

Circa 1900

Distemper on cloth

132 x 88 cm

Newari Buddhist images of the Cosmic Purusha are relatively rare; he was more popular amongst the Hindu community in the Valley,<sup>72</sup> or amongst the Jains of India.<sup>73</sup> The Purusha presents the Primordial Being from whom the universe was formed. On a microcosmic scale, each individual can become part of the Purusha by following certain mental and physical exercises. Through meditation and yoga, an energy called *kundalini* will be awakened in ones body, and is supposed to stream from the lowest to the highest *chakra* on the top of the head as shown by the body of Purusha. Each flower, therefore represents a step on the path to spiritual liberation. Upon reaching the highest *chakra*, Enlightenment is achieved. For a more in-depth explanation the reader is recommended to read the excellent examination of the subject by the scholar D.I. Lauf.<sup>74</sup>

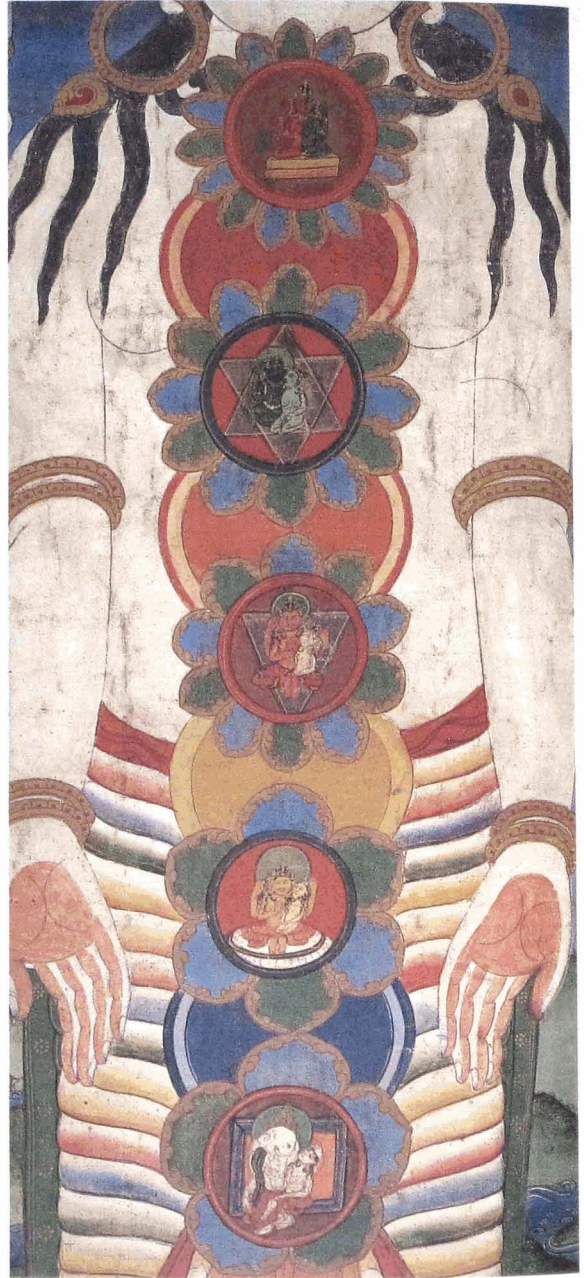
In this painting Purusha has a white complexion, and stands on a white lotus with both hands stretched downwards. From his neck to his groin hang five lotus flowers in each of which sits a deity with his consort. A sixth such flower hovers over Purusha's head. Ganesha is the deity of the lowest of these flowers, and is the only one of the six that is identifiable. Each of these lotus blooms represents *chakras*, or steps towards Enlightenment.

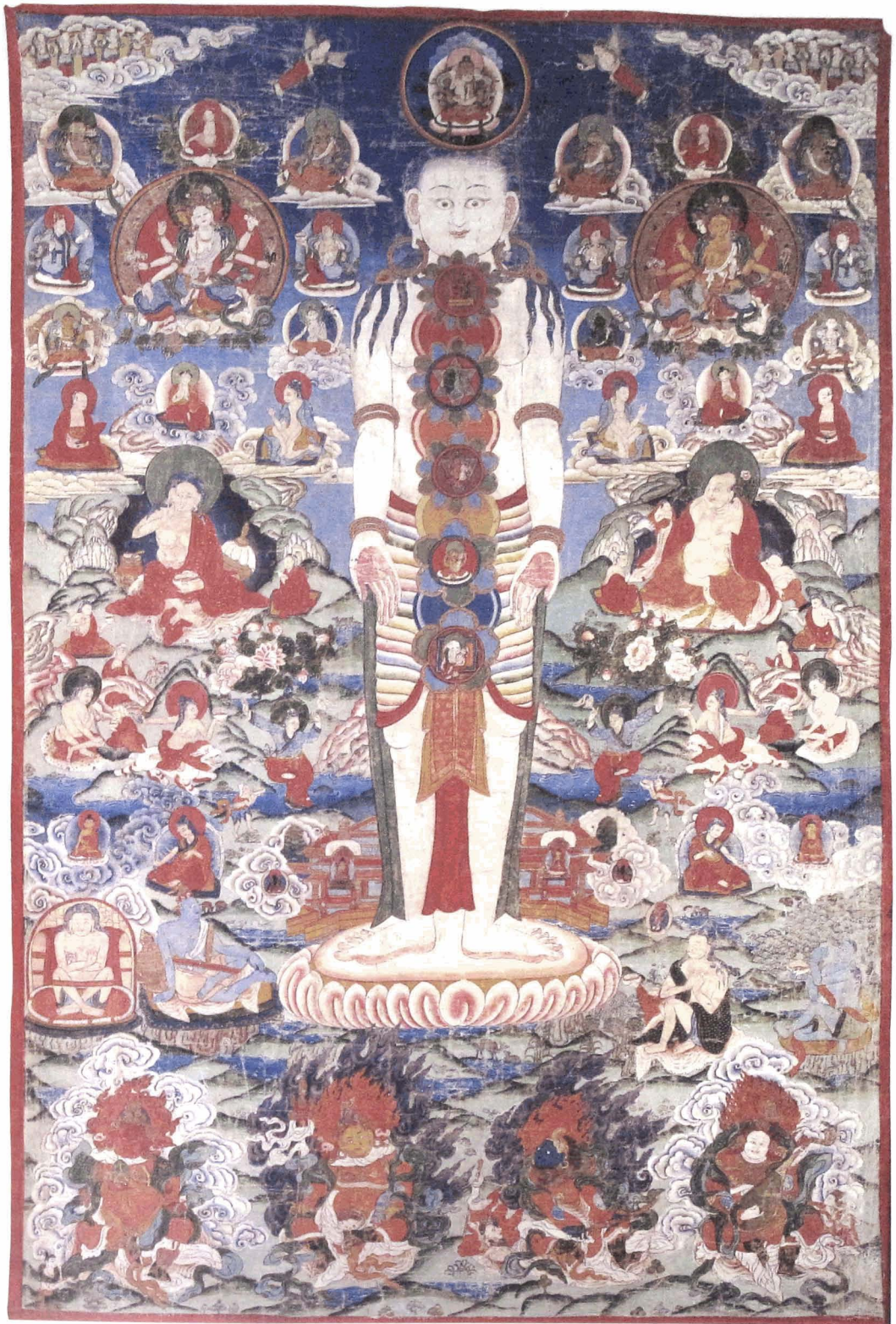
In fact, there should be seven *chakras* depicted, the missing one having meant to be located on Purusha's forehead. Possibly, the artist simply missed it out by mistake or had, in its place, meant to paint an *urna* ('third eye'). There is a Tibetan example in which the latter is the case,<sup>75</sup> but in the present painting neither *chakra* nor *urna* appear, leaving the affair a mystery.

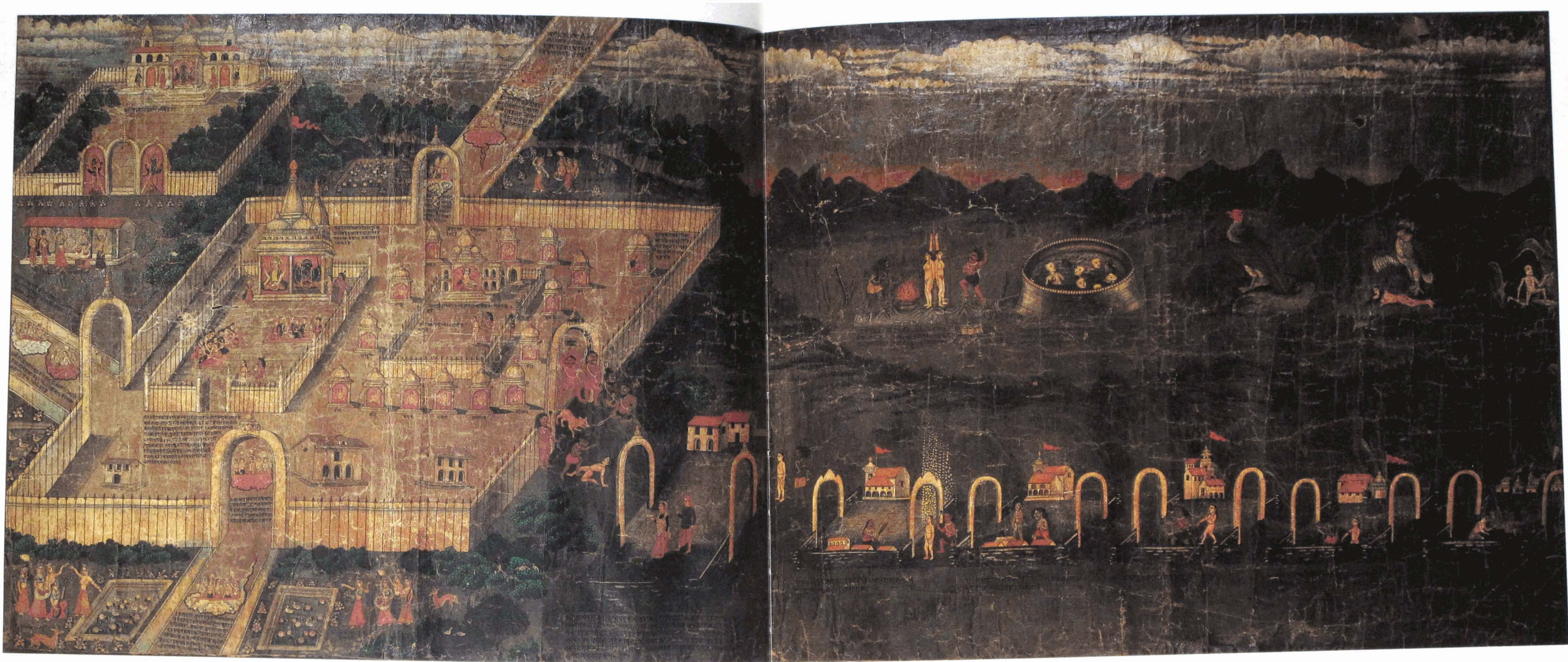
The Purusha is surrounded by a green mountainous landscape divided by stretches of water and topped by snowy peaks. In the upper half are the pot-bellied Hva-shang, an assistant of the Buddha, and the *mahasiddha* Milarepa, and in the lower half are representations of the four Lokapalas, while scattered throughout are scenes from the lives of the *mahasiddhas*. In the region of the sky are two manifestations of Vasudhara, each surrounded by various gods and other figures. The winged *vidyadhara*s flanking the sixth *chakra* are one of the elements that help in establishing this painting as being in the Newari tradition.

This again appears to be an example of a scroll painted by a Newari artist resident in Tibet, and meant for export to the Kathmandu Valley. Especially the winged *vidyadhara*s, the face of the Cosmic Purusha and the miniature moustachioed figures on the various *chakras* show Newari taste. A very similar but Tibetan example was recently published and dated to the nineteenth century.<sup>76</sup> This Tibetan painting lacks the winged *vidyadhara*s and is also executed with a slightly different face for the Purusha.

Taking the style of this *paubha* into consideration, a late nineteenth or early twentieth century date seems to be plausible with the above-mentioned Tibetan example being probably its contemporary.







38

## The Judgement of Human Deeds

Circa 1900

Distemper on cloth

84 x 205 cm

As with several other of the *paubha* amongst these later Newari paintings in the Jucker Collection, this painting is the only Newari example the author has seen to depict the Hindu Judgement of Human Deeds. It is also a fascinating example of how European techniques of chiaroscuro and perspective came to be introduced to Newari painting. Unfortunately the scroll is incomplete, but even so, what is left to us offers up a wealth of different torments to be encountered after death.

The left end of the painting is dominated by a large walled enclosure. Within this are two smaller enclosures containing pavilions with enthroned deities. The pavilion of the enclosure on the left shows the blue, multi-armed Yama, the God of Death and

Judge of Human Deeds. Sitting in judgement with him is a white Vishnu holding his attributes of the wheel and the staff. In front of the pavilion are ranged several rows of members of the jury seated on carpets, while demons present the 'defendants' to the court. Depending on Yama's judgement they are led to one of four of the large enclosure's exits, three of which seem to have causeways leading off the surface of the painting and therefore probably to a better world. The fourth, western exit leads into the length of the painting and the torments of the World of Purification.

The enclosure to the right of Yama's and surrounded by fourteen small pavilions containing seated deities, contains a pavilion with a yellow deity to which a demon bailiff is presenting a 'defendant'. Just beyond the large walled enclosure is another smaller one with a grand pavilion containing possibly an image of Lakshmi and at the gate are two guardian images of Kali holding sword and shield. Between this compound and the larger one is a group of dancers in front of a covered terrace, and just in front

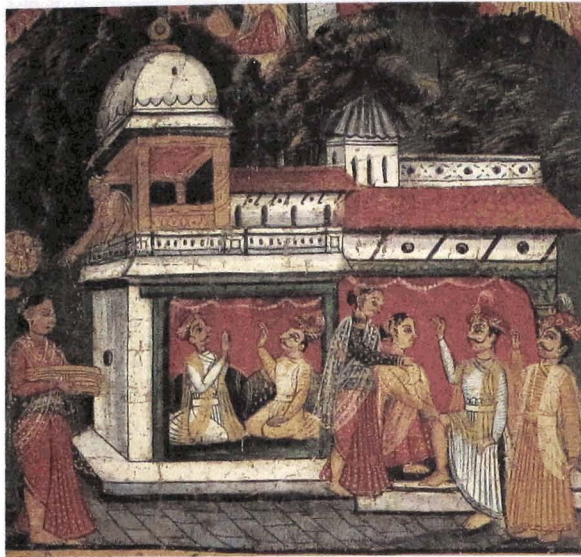
of the large enclosure are two more groups of dancers each beside a pool filled with lotuses and ducks. To the north of the enclosure is another such pool and another group of dancers.

The main extent of the painting, however, addresses more sober subjects. Demons cast the condemned through the large enclosure's western exit and into a series of small walled compounds, each of which contains its own exquisite torture or 'purifications'. Each is painstakingly rendered and accompanied by a descriptive inscription. Most of the scenes take place within the small walled enclosures, each equipped with an entrance and exit. Various types of buildings are visible within the compounds with demons executing the torments in the foreground. The row behind has torments featuring gigantic birds of prey, boiling cauldrons and fire.

All of the scenes are placed within a lush green landscape with some shading and perspective added to suggest depth. In the far distance is a chain of mountains, with a particularly nineteenth

century European landscape painting touch of a solar glow setting them in silhouette.

If one compares this scroll with Plate 39, which is dated 1912, we see many similarities in the treatment of the trees, buildings and garments of the figures, in addition to the introduction of Western perspective and shading. As this scroll seems to be slightly more freely executed, it could be dated a decade or so earlier than Plate 39.



39

### Vasudharamandala

Dated 1912  
Distemper on cloth  
100 x 83 cm

The concept of this Vasudharamandala is similar to the one in Plate 32, but its condition is sadly much poorer than that earlier example. The approximately fifty years difference between the two Vasudhara examples also yields several stylistic differences. The iconographic composition of the present Vasudharamandala and its upper register is almost exactly the same as that of Plate 32, as it is for that of Plate 23, and the reader is referred to the detailed explanations given in those entries. An important difference with these earlier mandalas, however, can be found in the donor portraits, which are now placed at the bottom centre of the painting against a red outcrop of rock instead of being in a rectangular cartouche or register. This is a compositional innovation first seen in the 1820 image of Sitatapatra in Plate 27.

Another significant difference from the previous two mandalas are the scenes depicting the story of Ashvagoshanandimukha and narrating the merits of performing religious acts which surround the mandala. Although these scenes are also depicted in Plate 32, the style of their execution is radically different, especially in the treatment of elements such as trees. In the mid-nineteenth century example, the trees are rendered according to contemporary traditions within Indian miniature painting, while in the present example the artist has tried to introduce Western shading and perspective as in the landscape of Plate 38. Even the architectural components are submitted to this attempt at perspective.

Dated *samvat* 1932 (1912), this Vasudharamandala is the latest in date amongst the Newari paintings in the Jucker Collection. Vasudhara is also the subject of one of the collection's earliest paintings (Plate 3). Together with Plates 23 and 32, they allow one to chart the evolution of the representation of a single deity over four centuries.





40

### Illustrations from a Buddhist Manuscript

18th century

Ink and colours on paper

Each 31 x 8 cm (approximate)

The Jucker Collection includes only a few examples executed on paper, and most of them are in the form of Hindu or Buddhist manuscripts. The present example is a series of seventeen pages from a larger manuscript. Unfortunately, they are not in sequence, so it is difficult to interpret them. However, the text is likely to concern the *bodhisattva* Avalokiteshvara as sixteen of the pages have a small image of a red Padmapani at the centre of the six registers of text written in black ink. One page is completely taken up with an illustration of Padmapani seated on a lotus with his right hand in the *varadamudra* (wish granting gesture) and the other holding a lotus. In front of him are six seated male worshippers clad in different costumes and holding various offerings, their names have been inscribed in the red border below. Behind the *bodhisattva* are depicted five women in beautifully rendered garments. In the blue sky are some cranes, which could symbolise long life, as they do in China. The four other illustrations, in ascending order, are; Avalokiteshvara teaching compassion to possibly Vishnu and a pair of demons; Kanthaka, the faithful horse of Prince Siddhartha; and Buddha Sakyamuni teaching the Buddhist law to a host of followers including disciples, *bodhisattvas* and a pair of *nagarajas*. All these images are finely painted and the complete manuscript would have been a good example of the Valley's illustrated Buddhist sutras.





रश्मिपद्मदीप्या...  
 ककतन...  
 वनेशमन्त्र...  
 यक्षमन्त्र...  
 धाममन्त्र...



सकालप्रसन्न...  
 नसाह...  
 ननुकामनन...  
 धाममन्त्र...

७८

निमज्जमवनि...  
 विसृज्य...  
 नकनवि...  
 छत्वा...  
 कनाविसि...



नरक्षमथ...  
 ययाके...  
 सुनायिक...  
 रत्नगानि...  
 यमाना...

वायव्यकचर...  
 धाममन्त्र...

७९

लथयिया...  
 शसमव...  
 यामलया...  
 यिथिके...  
 शिथिके...



लादिशु...  
 किमपु...  
 दिवामय...  
 वरुथि...  
 किमाव...

वधुमा...  
 धाममन्त्र...

मावाजा...  
 श्यादी...  
 कव्यमा...  
 वनकमा...  
 नायक...



सल्लना...  
 कतुमा...  
 वराय...  
 हस्तु...  
 श्येयाय...

जमवाजा...  
 धाममन्त्र...

41

### Three Illustrations from a Sakti (?) Manuscript

18th century  
Colours on paper  
Each 9 x 20 cm

All fifteen pages of this incomplete folio are illustrations of manifestations of Parvati, most with her seated on a lion. None of the images have explanatory inscriptions to give an idea of the manuscript that these illustrations come from, but the three illustrations discussed here are finely executed representatives of the group with well-rendered details and strong, contrasting colours.

In the first of the illustrations, Parvati is shown as Durga fighting the buffalo demon (Durgamahishasuramardini). Her eighteen hands hold her prescribed attributes and she partially stands on her vehicle, a ferocious lion.

A second illustration has Parvati seated on a lion and killing two men who fall to the ground. She holds one of her victims by the hair, while piercing the second with a spear. A third image shows Parvati as the emaciated Chamunda seated on a rock composed of white skulls. She also has four hands holding her prescribed attributes, and around her hips is draped a red skirt.

Basing ourselves on the style, the series of illustrations was likely to have been produced in the eighteenth century.



42

Illustration from Book for Interpreting Dreams (?)

18th century

Ink and colours on paper

Each page 8 x 9.5 cm (approximate)

This small booklet has approximately thirty pages, although it is obvious that there were many more at one time as the Jucker pages start with the number 11 and end with one numbered 40. Each page has a small painting with a short explanatory inscription in Sanskrit above. Below is written a short interpretation of a dream in Newari, describing the consequences of encountering the various divinities, animals, trees and symbols in one's sleep. In the illustration chosen for inclusion here (folio 24) a red Varahi holds in her right hand a skull cup. Her large snout is open and shows a ferocious array of teeth and fangs. She wears a long green *sari* decorated with flowers. Her breasts are covered and attached to her crown are the pair of flags also seen on the tiara of Vishvavajri in Plate 19.

All the representations are executed in a lively and competent style, arguing for an eighteenth century date for the book.



43

### Shrichakra Yantra

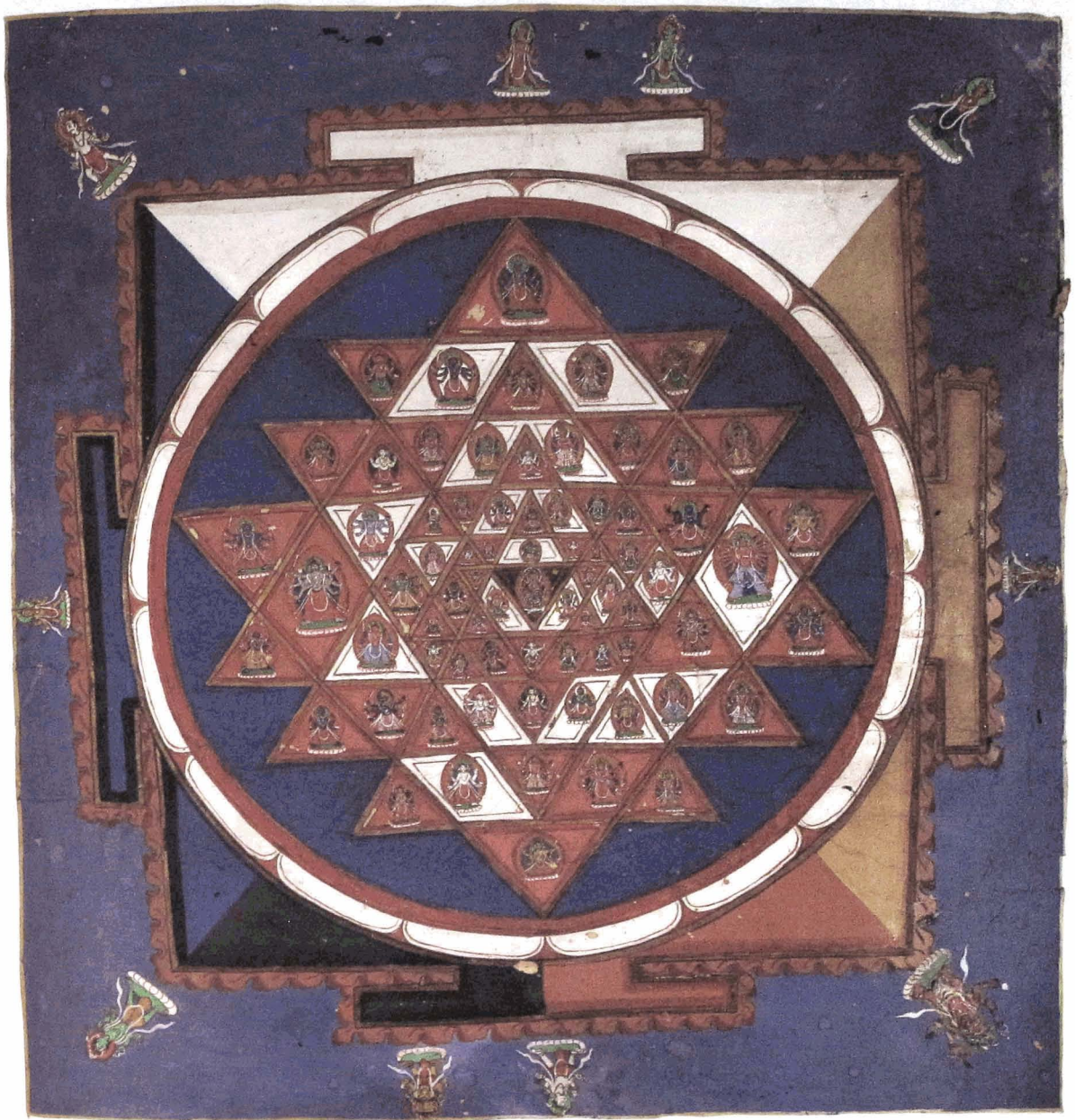
*Circa 1900*

Colours on paper

48 x 48 cm

The last example on paper represents a *yantra*, which is literally a tool or aid used by yogis for meditation. This term is used by both Hindus and Jains, while Buddhists prefer the term 'mandala'. Nevertheless the meaning of both *yantra* and *mandala* is more or less similar, namely being a mystical diagram which can be found in two or three dimensional forms. However, Buddhists generally depict this in the form of a palace (*manda*) with strips, gates and corners or as a spoked wheel (*la*).<sup>77</sup> Both *yantra* and *mandala* are closely linked with *tantra* and yoga and also symbolise energy. In Hinduism, this energy is regarded as female, while in Buddhism it is male.

The present *yantra* is built up of forty-three triangles, the artist painting first the innermost triangle and piled the others one on top of the other. Four of them are upturned, while five others are downturned. The outcome is a kind of pyramid of triangles. Normally, they contain written *mantras*, but in this instance they have depictions of goddesses. The most important of these, and therefore the most commonly depicted in *yantra*, is a possible representation of Shrichakra. She is shown at the centre and surrounded by many manifestations. Unfortunately, the figures are rather crudely executed making it impossible to identify them with any certainty. The *yantra* rests on a lotus of sixteen petals placed in a five-coloured square with four gates and surrounded by the Dikpalas.





44

### Two Covers of a Buddhist Manuscript

Circa 1550-1600

Wood with polychromy

Each 7 x 26.5 cm

While the exteriors of both covers are simply adorned with the patination of centuries, the interior panels of both are painted with simply executed figures of the Five Transcendental Buddhas and the Svayambunath stupa against a green background worked with a scrolling pattern. On the first panel is an image of the Svayambunath placed against a red aureole and followed by the yellow Ratnasambhava with his right hand in the *varadamudra* (wish granting gesture) and the blue Akshobhya with his right hand in the *bhumi-parshvamudra* (earth-touching gesture). On the second panel is the grouping of the white Vairochana with both hands in the *dharmachakramudra* (gesture of instruction or 'turning the wheel of law'), the red Amitabha with both hands held in his lap in *dhyanamudra* (gesture of meditation), and the last is the green Amoghasiddhi holding his right hand in the *abhayamudra* (gesture of protection). All five Buddhas are similarly executed

and wear simple *dhotis*, yellow-painted jewellery, crowns and aureoles. Their upper bodies are left naked and they sit in meditation posture (*dhyanasana*). The lotuses on which they sit are in a variety of shapes, some are simply executed, while others have double rows of petals and/or scallop-shaped petals. Likewise, the cushions upon which they recline are differentiated by colour and pattern.

Stylistically, the covers can be compared to the figures, jewellery and background scrolling of Plate 9, which we have dated to between 1525 and 1550. The realisation of the figures in the present painting, however, is not as finely done, and make a slightly later date likely. These bookcover paintings can also be compared to a manuscript illustration depicting the Five Transcendental Buddhas and dated to the sixteenth century by Dr. Pal.<sup>5</sup>



45

## Two Covers from a Durga Manuscript

Late 17th century

Wood with polychromy

Each 4.8 x 34.6 cm

The exterior of the upper cover is decorated with a miniature five-headed Mahaganapati and consort on the left, while the rest of this exterior and the exterior of the bottom cover are covered with scrolling flowering vines and six-pointed stars. The inside of both covers are each divided into seven small cartouches, each of these in turn contain an image of a deity placed against a densely painted background of scrolling vines. The names of each deity are written below their image.

The interior of the upper cover illustrated here depicts six multi-armed forms of Durga and a four-armed figure of Shiva. The first two forms of Durga represents Mahishasuramardini, or Durga as the conqueror of the buffalo demon. Both representations are twelve-armed and are in the posture of killing the demon. Near each of their feet is Durga's vehicle, the lion, also attacking the demon. The next three cartouches have more peaceable representations of Durga riding her lion. In the first two, she is four-armed, while in the third she once again has twelve arms,

all holding her attributes or in her identifying *mudras*. The last representation of the goddess is Durga as the blue and ten-armed Chamunda standing on a pair of decapitated male figures, while holding their heads in both her lower hands.

The interior of the lower cover depicts five more representations of Durga, of which three are eighteen-armed, one sixteen-armed and one twelve-armed. All of these images hold identifying attributes. The two remaining cartouches are taken up by a red, four-armed Shiva and a green, four-armed Vishnu, both seated on a cloud and surrounded by adorants. The female deities on both covers, except for Chamunda, are dressed in a short multi-coloured blouse and a long *sari*.

If we compare these covers with the next ones in Plate 46, it becomes rather clear that the present examples are earlier in date. Furthermore, they can be stylistically related to the small figures in the lower register of Plate 17, the Siddhilakshmi image dated 1694.



46

## Two Covers of a Saivite Manuscript

Mid-18th century  
Wood with polychromy  
Each 10 x 43 cm

The exteriors of both covers are painted with scrolling foliage while the interiors depict various Hindu deities against a blood-red background with simply-executed cloud formations that lend the compositions a rather whimsical air. The central image on each cover is a form of Shiva, and it therefore seems probable that the accompanying manuscript was Saivite in nature. On the first, he is shown standing with Parvati on their vehicles of Nandi the bull and the lion. He has a white complexion and of his four hands, the principal right hand is in *abhaya mudra* (gesture of protection) while the principal left embraces Parvati, who leans in part on him and in part on her vehicle the lion. The two upper hands hold the drum and trident. The couple are flanked by a yellow Brahma on their right and a green Vishnu on their left, and their sons Ganesha and Karttikeya are depicted at either end of the cover. All of the deities are four-armed, standing on their respective vehicles and executed in their prescribed colours.

Shiva and Parvati are again the central image of the second cover, but in this case they appear in their aniconic forms of the *linga* (phallus) and *yoni* (womb) supporting the head of Bhairava, Shiva's wrathful manifestation as god of destruction. To the left stands, probably, a red Bhairava and to the right a yellow Kubera holding a mongoose and lemon. Kubera is the god of the northern direction as well as of prosperity. A *vajracharya* and male donors are also depicted, while at the other end of this cover are the female family members. All of the donors are identified by inscription.

The execution of the divinities and donors on both covers can be compared with the great Vishnu scroll dated 1716 (Plate 18). In particular, the donors are very similarly attired. However, probably both covers date a few decades after the *paubha*, as their figures are slightly stiffer and their jewellery is more exuberant.





47

## Two Covers of a Hindu Manuscript

Late 18th century  
Wood with polychromy  
Each 9.5 x 28 cm

Unlike the two previous sets of covers, the images on these are not devoted to one deity or group of deities, but combine the cosmogonies of both the Saivite and Vaishnava sects. Due to their identical execution and identical exterior decoration of geometric patterns against a red background, both covers certainly belong to the same manuscript. The first cover depicts Umamaheshvara (Shiva seated with Parvati), with Shiva seated on Nandi the bull and with his four hands (from clockwise) in the *abhaya mudra* (gesture of protection) and holding a drum, trident and flask. Although Shiva is not embracing Parvati (Uma) as he did in Plate 46, she does once again lean in part on him and in part on her lion. He wears a pleated red *dhoti* and gold-painted jewellery, and has a third eye and moustache. The couple and vehicles are all placed on a lotus base with white petals. They are flanked on their right by a four-armed white manifestation of Shiva playing the drum, while his upper hands hold a smaller drum and trident. To their

left is Shiva as Bhairava. Of blue-complexion, he is playing a drum with his two principal hands, while his two upper hands hold a smaller drum and a sceptre.

The central image of the other cover is Lakshminarayana — or half Vishnu and half Lakshmi. This eight-armed manifestation of Vishnu is seated on Garuda and on Lakshmi's vehicle the tortoise and the hands are (from clockwise) holding a conch, sceptre, lotus, wheel, bowl with offerings, in the *tahthagatacandanamudra*,<sup>17</sup> and holding a rosary and in the *abhayamudra* (gesture of protection). Lakshminarayana is flanked by an unusually appavelled form of Brahma and a red, four-armed Shiva. The background is a green mountainous landscape with snowy peaks touching a blue sky.

Basing our assumptions on the execution of the jewellery and crowns (see Plates 21, 23, 24 and 25), these covers were probably made towards the end of the eighteenth century.



48

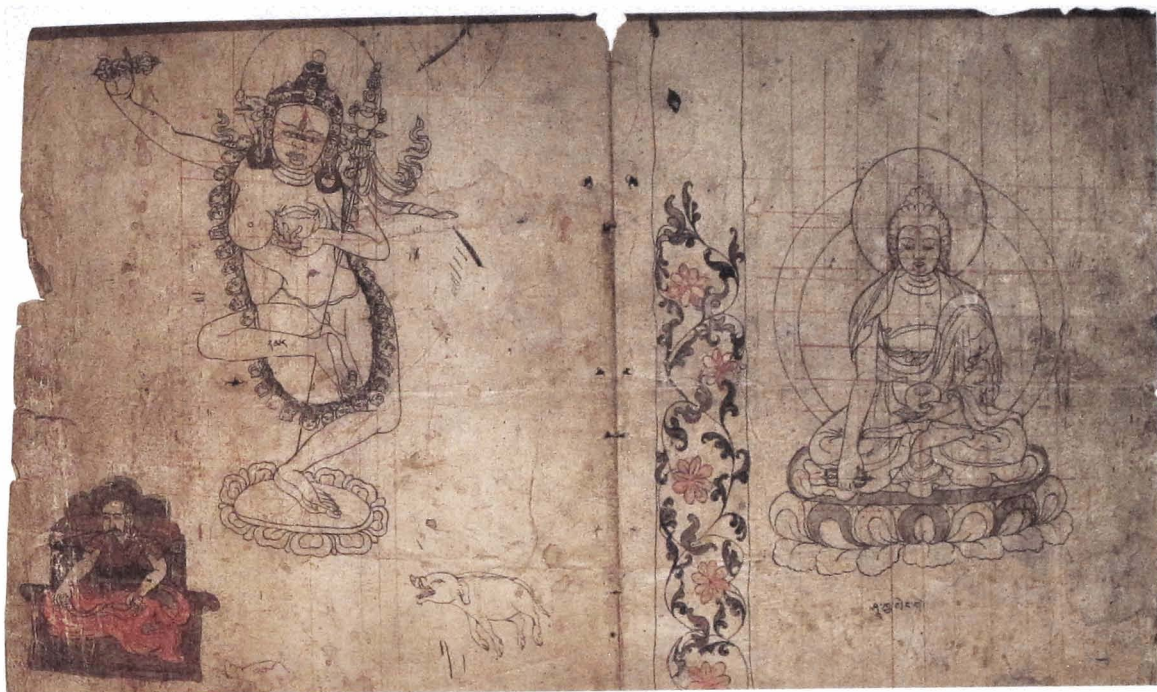
Folio from a Sketchbook with Images of  
Buddha Shakyamuni and Vajravahni

late 18th century  
ink and colour on paper  
16 x 22 cm (approximate)

In addition to this page and one other, the Jucker Collection contains two, probably incomplete, sketchbooks of iconographical drawings, all of which were collected in the early part of the nineteenth century by the Englishman Brian Houghton Hodgson (1800-1894).<sup>80</sup> Hodgson was not only an official of the East India Company, but was also an active scholar and collector of Himalayan art. Between 1819 and 1858, he spent many years in India and the Kathmandu Valley, where he collected these sketchbooks and sketchbook pages. In addition other works in the Jucker

Collection that have a Hodgson provenance are the booklet explaining dreams (plate 42), the manuscript illustrations of Parvati (Plate 43), and the pairs of book covers in Plates 44 and 47. All of these items, therefore, must at least date from before the mid-nineteenth century, when Hodgson returned with these images to England.

The present sketchbook folio is a double-folded page with iconographic drawings on both sides. As the drawings are rather Tibetan in feeling and labelled with Tibetan inscriptions, they were possibly executed as an *aide de memoire* for Tibetan painters. The



designs, however, were probably drawn by a Newari craftsman with the help of a Tibetan lama. All four drawings are executed against red grids to help guide the user in creating the correct proportions.

One side of the page shows Vajravarahi on the left half of the fold and the Buddha Shakyamuni on the right half. In addition, in the borders there is a seated lama and a register of scrolling flowers which have been coloured by the artist, and a monochrome boar. The drawings of both main figures are neatly ren-

dered. The Buddha's face shows stronger Newari than Tibetan features. The reverse of the page depicts two forms of Padmasambhava, Pema Gyalpo and Loden Chogse. These names are inscribed in Tibetan Ucan script, although the second name was incorrectly inscribed Blo.ldan.chos.sres (instead of Blo.ldan.chogs.sred).

The folio probably dates from the late eighteenth century basing our assumption on the style and quality of its execution.



49

Folio from a Sketchbook with Images of  
Kubera, Vishnu, Garuda and Avalokiteshvara

First half of the 19th century

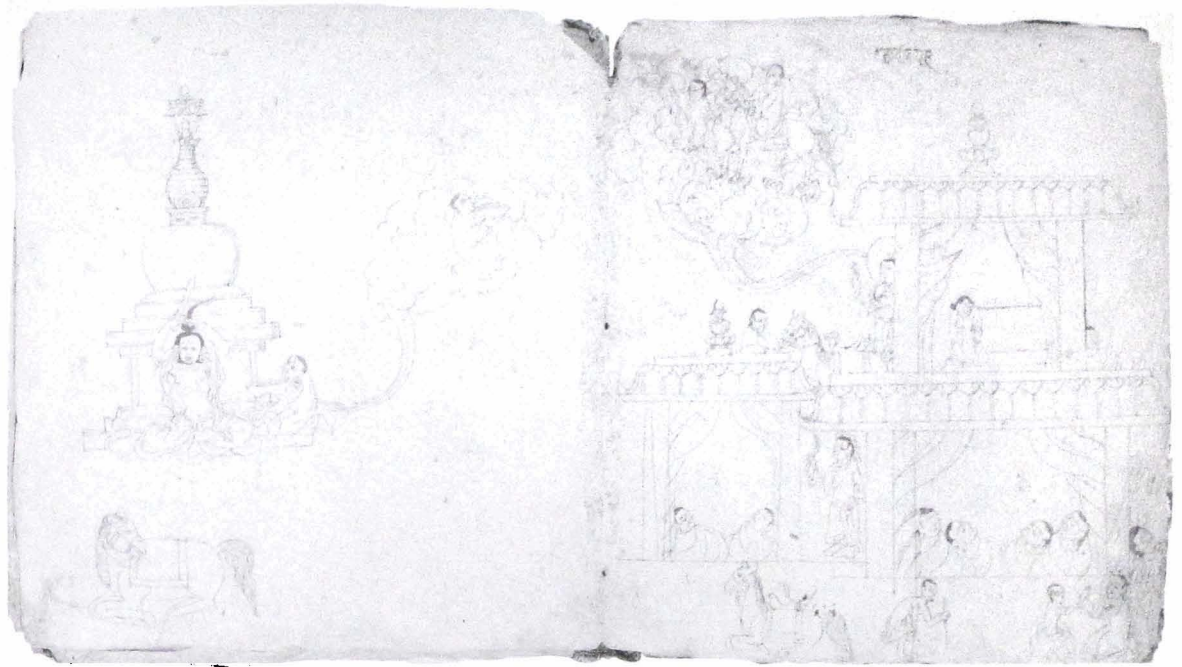
Ink on paper

23 x 16 cm (approximate)

This page is of very thin paper and only has drawings on its recto. The left side of the fold depicts a wrathful manifestation of Kubera or Jambhala, the god of wealth, recognisable by his jewel-spitting mongoose and the bowl of jewels held against his breast. He is standing on a prone figure placed on a lotus and surrounded by a flaming aureole. Interestingly, the entire drawing is covered by notations of a single character in Newari to indicate the prescribed colour for each part of the design. For example, on his belly is written the syllable *ni* for *nila*, the Newari for blue. The deity's name is written in Sanskrit above.

The other side of the fold is a grouping of (in ascending order) a lion, snake, Garuda, Vishnu and a form of Avalokiteshvara. Again notations indicate their prescribed colouring. It is interesting that the artist has combined gods from the Hindu and Buddhist pantheon on one page of an iconographic manual as an exercise of drawing.

As these drawings are rather more crudely executed than those of the previous page, they are probably later in date, likely some time in the first half of the nineteenth century. It is even conceivable that they were especially made for Hodgson.



50

### Three pages from a Sketchbook

First half of the 19th century

Ink on paper

Each page 20 x 19 cm (approximate)

This booklet has only eight pages, and it is very likely that several others have gone missing. All the sketches are simply rendered and depict scenes from the life and Enlightenment of Shakyamuni Buddha. Of the three illustrated pages, the first (A) depicts the sleeping Queen Maya, the mother of the Buddha, dreaming about the white elephant entering her body. Although her face is typical of the Newari style, the rest of the sketch has a Tibetan feeling.

The next two pages (B) show, on the left, Prince Siddhartha cutting his long hair. He is seated in front of a Nepalese stupa, with a pair of eyes drawn on the entablature above the bulbous dome. Below is a depiction of a horse, very likely his horse Kanthaka. The right side has various scenes including the night flight from the palace of the future Buddha on his horse and accompanied by his servant. The lower register depicts probably once again his loyal horse Kanthaka. This small scene is flanked by an old man and, possibly, an ill man, two of the encounters that spurred Prince Siddhartha to leave his worldly life and search for Enlightenment. This incomplete sketchbook would also have been made in the first half of the nineteenth century.





51

### Four pages from a Sketchbook

First half of the 19th century

Ink on paper

Each page 25 x 33 cm (approximate)

The seventeen pages of drawings in this book were executed on very thin paper with cotton bindings. Almost all the drawings and sketches are of Buddhist subjects and include Shakyamuni Buddha, *bodhisattvas*, goddesses, monks, lamas, *mahasiddhas*,

wrathful deities and symbols. One page devoted to architecture depicts several Tibetan monasteries and Chinese pavilions. The last page has two unfinished drawings of Hindu deities, probably Kali and Bhairava. Several of these drawings are notated in Newari as to their prescribed colouring. As well a few of the figures are identified by inscriptions above their images.

Of the four pages illustrated here the first two (A) has Amitayus, the head of Kubera, Ushnishavijaya, a few animals, Vajravarahi, some *dakini*, animals and a floral motif. It is interest-



ing to note that the artist wrote first the name of Prajnaparamita above the figure of Ushnishavijaya, which he later changed for her correct name.

The other two pages (B) show two *mahasiddhas*, each of whom is seated within a cave, and notations for the colouring have been included. The other images on this double page are of a *dakini* seated on a corpse and Vinayaka — the cosmic form of Ganesha. They are both more finely executed than the *mahasiddha*. This book probably also dates from the first half of the nineteenth century.

# Notes

- 1 Kossak and Singer, 1998, pl. 36A
- 2 Beguin, 1990, p. 36, pl. 10
- 3 Pal, 1985, p. 198, pl. 4
- 4 Pal, 1985, p. 202, pl. 7
- 5 Kossak and Singer, 1998, pl. 36A
- 6 Pal, 1967a, p. 24
- 7 Beguin, 1990, p. 174
- 8 Pal, 1991, p. 68, pl. 31
- 9 Pal, 1978, pl. 83
- 10 Beguin, 1990, p. 34, no. 9
- 11 Pal, 1991, p. 72, no. 34
- 12 Pal, 1991, p. 71, no. 33
- 13 Pal, 1985, p. 207, pl. 11
- 14 Pal, 1985, p. 208, pl. 12
- 15 Pal, 1991, p. 33
- 16 For a full account of the legend the reader is referred to the entry for Plate 14.
- 17 A gesture composed of the index and third finger touch to form a circle, and which has generally been interpreted to have a flower-holding purpose.
- 18 Pal, 1978, pls. 87 and 89
- 19 Pal, 1978, pl. 92
- 20 Pal, 1991, p. 75, pl. 37
- 21 Pal, 1991, p. 73.
- 22 Pal, 1991, p. 78.
- 23 Pal, 1978, pl. 89
- 24 Kossak and Singer, 1998, pp. 176-177.
- 25 Pal, 1978, pl. 100
- 26 Pal, 1985, p. 214, pl. 18
- 27 Pal, 1978, pl. 94
- 28 Pal, 1978, pl. 101
- 29 Kreijger, 1989, p. 54
- 30 This scroll has been previously published in Lim, 1978, no. 131 and Kreijger, 1989, p. 54
- 31 Pal, 1978, pl. 106 and 107
- 32 Although this grouping is also known as the Saptamatrika (Seven Mothers), we may assume that the grouping in this case is indeed of the Ashtamatrika as the latter were more often venerated in the Valley. De Mallman, p. 336 and Pal, 1985, p. 27.
- 33 Pal, 1978, pl. 105 and pl. 111
- 34 Pal, 1978, pl. 110
- 35 Pal, 1991, pp. 79-80, no. 41
- 36 Slusser, pp. 298-299
- 37 Tibetica, 1972, no. 20, pl. 36
- 38 Van Kooij, p. 22
- 39 Pal, 1978, pl. 115
- 40 Pal, 1985, p. 221, pl. 26
- 41 Pal, 1991, pp. 80-82, pl. 42. She is depicted at the upper right corner and of white complexion. Carries similar attributes and is seated on a white Shiva, who again is seated on a yellow figure.
- 42 Macdonald, 1979, no. 34
- 43 Alsop, 1997, p. 52
- 44 Pal, 1985, p. 221 and pl. 26
- 45 Pal, 1978, pl. 193
- 46 Lunsingh Scheurleer, 1997, pp. 46-47
- 47 De Mallman, 1964, p. 129
- 48 Pal, 1978, pl. 110
- 49 Kreijger, 1989, p. 81
- 50 See Plate 43 for a full explanation of the *yantra*.
- 51 See Bibliography
- 52 Bunce, 1994, p. 36
- 53 Pal, 1978, pl. 126
- 54 De Mallman, 1975, p. 469
- 55 Pal, 1978, p. 84 and fig. 122 for a black and white illustration
- 56 Kramrisch, 1964, p. 153 and pl. 102
- 57 Christie's Amsterdam, 1997, p. 26, lot 7
- 58 De Mallman, 1975, pp. 458-59; Pal, 1967c, p. 10
- 59 Pal, 1967c, pp. 10-27 and 35-42
- 60 See also Plate 18.
- 61 Pal, 1978, pl. 130
- 62 De Mallmann, 1975, p. 255
- 63 De Mallman, 1964, p. 111
- 64 For an in depth discussion of this subject see Pal, 1977, pp. 176, 185-189
- 65 Pal, 1978, pls 129 and 130
- 66 Sotheby's London, 1986, lot 95
- 67 The author could not find a definition of this unusual *mudra* in either De Mallman, Getty or Bhattacharya. However it is mentioned in Pal (1967c, p. 10) and Beguin (1990, p. 33). The gesture is of a raised hand with palm turned upwards, and suitable for supporting an image of, for example, a Tathagata. In Plate 28, Ushnishavijaya also uses this *mudra* to support the Buddha Shakyamuni, and in Plate 5 it is employed by both Bhrkuti and Hayagriva. Bunce (1994, p. 1021) refers to this *mudra* as *buddhasramanamudra*, meaning a gesture of salutation or greeting.
- 68 Pal, 1967, pp. 22-23
- 69 Pal, 1967, fig. 5
- 70 Beguin, 1991, p. 109
- 71 Pal, 1978, pl. 130
- 72 For a Hindu Newari example see Beguin, 1990, pp. 45-46
- 73 Pal, 1994, no. 103a and b
- 74 Lauf, 1973, pp. 20-27
- 75 Lauf, 1976, pl. 60
- 76 Blyth-Hill, 1996, 276-277
- 77 Wayman, 1973, p. 93
- 78 Pal, 1985, p. 216, pl. 21
- 79 For an explanation of this *mudra* see Plate 32
- 80 Christie's London, 1997, pp. 138-139 for a biography of Brian Hodgson written by Peter J.S. Olney



# Glossary

- Abhayamudra*: Gesture of protection.
- Acala*: (alt. Chandamaharoshana), an important guardian and tutelary deity in Tantric Buddhism; his consort is Vishvavajri.
- Agni*: Vedic god of fire and one of the Dikpala, associated with the Southeast.
- Akshobhya*: One of the Five Transcendental Buddhas.
- Alidhasana*: Posture of 'drawing the bow'.
- Ambara*: Charioteer of the moon god Chandra.
- Amitabha*: One of the Five Transcendental Buddhas and spiritual father of Avalokiteshvara.
- Amitayus*: Often considered an alternate form of Amitabha, and also as the Buddha of Endless Life.
- Amoghasiddhi*: One of the Five Transcendental Buddhas.
- Amoghapasha*: Eight-armed form of Avalokiteshvara; attendants in Newari *paubha* usually comprise Tara, Bhṛkūti, Hayagriva and Sudhanakumara.
- Anjalimudra*: Gesture of veneration.
- Ashtamivṛata*: Rite invoking Amoghapasha in order to secure rain.
- Atisha*: 11th century Indian teacher of Vajrayana Buddhism who reputedly introduced it into the Kathmandu Valley.
- Avalokiteshvara*: The *bodhisattva* of Compassion.
- Balarama*: Incarnation of Vishnu and brother of Krishna.
- Bhairava*: Wrathful form of Shiva; his consort is Kalaratri.
- Bhṛkūti*: Goddess attendant on Amoghapasha.
- Bhumavarudhajanukūṭ*: 'Knee on earth' posture.
- Bhumisparshamudra*: Earth-touching gesture.
- Bodhisattva*: 'Being with Knowledge'- Buddhist deity who has chosen to remain outside nirvana in order to help others to enlightenment.
- Brahma*: The Creator and one third of the Hindu Trinity.
- Brahmani*: Consort of Brahma.
- Buddha*: Enlightened being, and normally the simple designation of the Historical Buddha, Shakyamuni; one of the Three Jewels of Buddhism; tenth incarnation of Vishnu.
- Chandamaharoshana*: Alternate name for Acala
- Chakra*: 'Wheel'; symbol of the Buddhist law; one of the Seven Treasures of the Chakravartin and one of the Eight Auspicious Symbols.
- Chakrasamvara*: The Valley's most popular tutelary deity; his consort is Vajravarahi.
- Chakravartin*: Universal Monarch.
- Chamunda*: Terrifying and emaciated form of Parvati.
- Chandra*: Moon god and one of the Navagrahas; principal consorts are Kanti and Shobha.
- Dakini*: Buddhist directional goddess of the East.
- Dakini*: A term used to identify those female deities in tantric Buddhism that serve as muses to the esoteric practitioner.
- Dharma*: The Buddhist law, and one of the Three Jewels of Buddhism
- Dharmachakramudra*: Gesture of instruction; literally means 'turning the wheel of the Law'.
- Dhoti*: Unstitched cloth of male apparel worn wrapped around the waist as a skirt.
- Dhyanamudra*: Gesture of meditation.
- Dhyanasana*: Posture of meditation.
- Dikpala*: Group of eight guardian deities of the cardinal directions: Indra (East), Agni (Southeast), Yama (South), Nirmitti (southwest), Varuna (West), Vayu (Northwest), Kubera (North) and Ishana (Northeast).
- Durga*: Wrathful, multi-armed form of Parvati, very popular in the Valley where she is thought to be incarnated in the Kumari ('Living Goddess').
- Durgamahishasuramardini*: Iconographic composition in which Durga slays the Buffalo Demon.
- Eight Auspicious Symbols* (of Buddhism): Parasol, pair of golden fish, conch, banner, endless knot, vase, lotus, *chakra*.
- Gajalakshmi*: Form of Lakshmi venerated by elephants.
- Ganesha*: Elephant-headed son of Shiva, worshipped as the Remover of Obstacles by both the Buddhist and Hindu communities.
- Ganga*: Hindu Goddess who is the deification of the Indian river Ganges.
- Garuda*: Half man/half bird who is the vehicle of Vishnu; also figures in both Hindu and Buddhist painting as the apex element of shrine arches, grasping in either claw a *naga*.
- Ghanta*: Bell used during certain rituals; in Buddhism it is symbolic of Compassion.
- Hayagriva*: Horse-headed deity who is usually shown together with Sudhanakumara attendant on a form of Avalokiteshvara, usually Amoghapasha or Padmapani.
- Heruka*: A fierce manifestation of the Cosmic Buddha, Vairochana.
- Hevajra*: Tutelary deity; his consort is Nairatmya.
- Indra*: Vedic deity unusually popular with the Valley's Hindu community; one of the eight Dikpala and guardian of the East.
- Indrani*: One of the Ashtamatrika and consort of Indra.
- Ishana*: One of the eight Dikpala and guardian of the Northeast.
- Jambhala*: Alternate name of Kubera, the God of Wealth.
- Kala*: Within the iconography of Chandra, these are the different aspects of the waxing and waning moon.
- Kalachakra*: Guardian and tutelary deity of Tantric Buddhism.
- Kalaratri*: Consort of Bhairava.
- Kalasha*: Vase containing the elixir of life.
- Kali*: Terrifying form of Parvati.
- Kalkin*: Incarnation of Vishnu, usually depicted on a horse.
- Kanakamuni*: One of the Six Buddhas of the Past.
- Kanti*: One of the principal consorts of Chandra.
- Kanthaka*: Faithful horse of Prince Siddhartha.
- Kapaladharahevajra*: Form of Hevajra.
- Karttikeya*: Son of Shiva, and commander of the army of gods.
- Kasyapa*: One of the Buddhas of the Past.
- Kasyapa*: Patchwork robe worn by the Historical Buddha, Shakyamuni and adopted as the official vestment by the Buddhist clergy.
- Katakamudra*: A gesture of the index and third finger touching to form a circle; generally interpreted to have a flower-holding purpose.
- Kaumari*: One of the Ashtamatrika, and consort of Vishnu.
- Khandaroha*: One of the four Buddhist directional goddesses, associated with the West.
- Kinnari*: Mythical half human/half bird creature which figures as an element of the shrine arches of Newar *paubha*.
- Kirtimukha*: 'Face of Glory' mask which sometimes appears as the arch apex on shrines in Newar *paubha*.
- Krakuchanda*: One of the Buddhas of the Past.
- Krishna*: Incarnation of Vishnu and brother of Balarama.
- Kubera*: Alternate name for Jambhala, and one of the Dikpala, associated with the North.
- Kumara*: Tortoise incarnation of Vishnu.
- Kumari*: The 'Living Goddess', a young prepubescent Buddhist girl chosen periodically in Kathmandu to be the incarnation of Durga.
- Kundalini*: An energy which streams from the lowest to the highest *chakra* on the top of the head.

Lakshmi: Primary consort of Vishnu.  
Lakshminarayana: Manifestation of Vishnu as half himself and half Lakshmi.  
Lalitasana: Position of royal ease.  
Lama: 'Superior One'; name for high ranking cleric in the Buddhist community; one of the four Buddhist directional goddesses, associated with the North.  
Linga: The phallus of Shiva, and also one of his manifestations.  
Lokapala: Buddhist guardian deities also associated with the cardinal directions.  
Lokeshvara: 'Lord of the World'; alternative name for Avalokiteshvara and for Shiva.  
Mahabala: Wrathful protective deity.  
Mahaganapati: Manifestation of Ganesha.  
Mahakala: A wrathful manifestation of Shiva adopted into Buddhism as a protective deity.  
Mahakarunalokeshvara: Manifestation of Avalokiteshvara.  
Mahalakshmi: One of the Ashtamatrika.  
Maharagavajra: Manifestation of Manjushri associated with the Primordial Buddha.  
Mahasiddha: 'Perfect Beings'; Indian Tantric Buddhist adepts.  
Maheshvari: One of the Ashtamatrika and consort of Shiva.  
Maitreya: *Bodhisattva* designated as the Future Buddha.  
Makara: Mythical sea creature, and an important element in the shrine arches of Newari *paubha*.  
Malla: literally 'Warrior', and the suffix added to the names of the Valley's ruling houses after 1200.  
Mandala: In Buddhism, a schematic representation of the cosmos, and a tool for ritual and meditation.  
Manjushri: *Bodhisattva* of Wisdom.  
Manjuvajra: Manifestation of Manjushri associated with the Primordial Buddha, and the Valley's founding legend.  
Mantra: Mystical formula or invocation.  
Matsya: Fish incarnation of Vishnu.  
Maudgalyayana: Disciple of the Historical Buddha, Shakyamuni.  
Maya: Mother of the Historical Buddha, Shakyamuni.  
Mudra: Iconographic gesture.  
Naga: Serpent  
Nagaraja: Serpent King  
Nairatmya: Consort of Hevajra.  
Nakshatras: Stars, usually depicted as a group of twenty-eight in Newari *paubha*, and also considered within the iconography of Chandra to be his consorts.  
Namasangiti: Manifestation of Avalokiteshvara.  
Narasimha: Man-lion incarnation of Vishnu.  
Navagraha: Nine Planets: Sanaischara (Saturn), Rahu (the waning moon), Ketu (the waxing moon), Surya (sun), Angara (Mars), Budha (Mercury), Brihaspati (Jupiter) and Janma (Venus).  
Niladanda: Protective deity associated with Ushnishavijaya  
Nirmitti: One of the eight Dikpala, associated with the Southwest.  
Nirvana: Total extinction of the self, and ultimate goal of all Buddhists.  
Padmapani: Two-armed manifestation of Avalokiteshvara shown holding a lotus.  
Pancharaksha: Group of five Buddhist goddesses invoked to ward off evil and cure illness.  
Parasurama: 'Rama Holding an Axe' incarnation of Vishnu.  
Purusha: Buddhist and Hindu concept of the Cosmic Man.  
Parvati: (alt. Uma) primary consort of Shiva.  
Paubha: Newari term for painted scroll.  
Prajnaparamita: The mother of all female Buddhist deities and the personification of Wisdom.  
Primordial Buddha: In Tantric Buddhism considered to be the first and highest of all Buddhas; known as Vajrasattva or Vajradhara.  
Puja: Offerings  
Pustaka: Sanskrit term for scripture.  
Rahu: The Waning Moon and one of the Navagraha.  
Rajalilasana: alternate term for *lalitasana*.  
Rama: Incarnation of Vishnu.  
Ratna: Sanskrit term for Jewel.  
Ratnasambhava: One of the Five Transcendental Buddhas.  
Risi: Sanskrit term for an ascetic.  
Rupini: One of the four Buddhist directional goddesses, associated with the South.  
Shadaksharilokeshvara: Manifestation of Avalokiteshvara.  
Sakti: literally 'Energy', and general term for a Hindu goddess.  
Samvara: Newari term for year.  
Samvara: Alternate name for Chakrasamvara .  
Sangha: The Buddhist Community, and one of the Three Jewels of Buddhism.  
Sarasvati: Hindu goddess of music, wisdom and learning; consort of both Brahma and Vishnu.  
Sari: Unstitched cloth of female apparel worn wrapped around the waist as a skirt.  
Sariputra: Disciple of the Historical Buddha, Shakyamuni.  
Seven Treasures of the Chakravartin: Emblems of both cosmic and (by connection) secular power: Loyal General, Wise Minister, Queen, Elephant, Horse, Wheel of the Law and Jewel.  
Shikin: One of the Buddhas of the Past.  
Shobha: One of the principal consorts of Chandra.  
Siddhartha: The Historical Buddha Shakyamuni in his last incarnation as a prince.  
Siddhilakshmi: Wrathful manifestation of Parvati.  
Sitapatra: Literally 'She Who Holds the Parasol'; Buddhist goddess with a thousand, heads, hands and feet.  
Shiva: the Destroyer and one part of the Hindu Trinity.  
Shrichakra: Hindu goddess and common subject of *yantra*.  
Stupa: Buddhist shrine supposed to contain the ashes of the Historical Buddha, Shakyamuni.  
Sudhanakumara: literally 'Young Fortunate', and with Hayagriva an assistant of manifestations of Avalokiteshvara, often Amoghapasha or Padmapani.  
Surya: Vedic Sun God revered by Hindus and Buddhists, and one of the Navagraha.  
Takkiraja: Protective deity associated with Ushnishavijaya.  
Tantra: type of Hindu or Buddhist text which delineates a 'quicker path' to spiritual liberation through a system of rituals, yogic exercises, and techniques such as meditation and visualisation.  
Tara: Literally 'Saviouress'; female counterpart to Avalokiteshvara.  
Tarjanimudra: Gesture of pointing out error.  
Tathagata: Alternate name for the Buddha.  
Tathagatavandanamudra: Gesture of a raised hand with palm turned upwards, and suitable for supporting an image of, for example, a Tathagata.  
Uma: Alternate name for Parvati.  
Umamaheshvara: Iconographic composition of Parvati (Uma) and Shiva seated together.  
Ushnishavijaya: Female emanation of Vairochana.  
Vairochana: The Cosmic Buddha, and chief of the Five Transcendental Buddhas.  
Vaishnavi: One of the Ashtamatrika and consort of Vishnu.  
Vajra: Literally 'Thunderbolt' or 'Diamond'; form of sceptre held as attribute by Buddhist deities; ritual implement in Buddhist rites.  
Vajrabhairava: Buddhist tutelary and guardian deity.  
Vajradhara: Alternate name for the Primordial Buddha.  
Vajradhatishvari: Consort of Manjuvajra.  
Vajrapani: *Bodhisattva* whose main attribute is the *vajra*.  
Vajracharya: Priest of tantric ritual often shown making *puja* in the bottom register of Newari *paubha*.  
Vajrahumkara: Guardian deity of Tantric Buddhism.  
Vajrasattva: Alternate name for the Primordial Buddha.  
Vajravarahi: Literally 'Adamantine Sow'; consort of Chakrasamvara.  
Vajrayana: Literally 'Diamond Path'; form of Buddhism based on tantric texts.  
Vamana: Dwarf incarnation of Vishnu.  
Varadamudra: Gesture of wish granting.  
Varahi: One of the Ashtamatrika and consort of Vishnu.

- Varuna: One of the Dikpala, associated with the West.  
 Vasudhara: Buddhist goddess of abundance and wealth.  
 Vayu: Vedic Wind God and one of the Dikpala, associated with the Northwest.  
 Vidyaadhara: Literally 'Female Bearers of Knowledge', but in Newari *paubha* they are as frequently male, are often grouped in couples flying through the air and strewing garlands over the central deity.  
 Vighnantaka: Manifestation of Manjushri.  
 Vinayaka: Alternate name for Ganesha.  
 Vipashyin: One of the Buddhas of the Past.  
 Vishnu: The 'Creator', and one third of the Hindu Trinity.  
 Vishvabu: One of the Buddhas of the Past.
- Vitarkamudra*: Gesture of discourse.  
*Yaksha*: Ancient Indian male nature deity, dwarfish in aspect, and commonly depicted as attendants to both Hindu and Buddhist deities.  
 Yama: Hindu God of the Dead, and one of the Dikpala associated with the South.  
 Yamari: Wrathful manifestation of Manjushri  
 Yamuna: Hindu goddess who is the deification of the Indian river Yamuna.  
 Yantra: Schematic diagram representing the cosmos and used by Hindus and Jains as a tool in meditation.  
 Yogambara: Buddhist tutelary and guardian deity.  
 Yoni: The vulva, and aniconic form of Parvati.

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