

**INDIAN, HIMALAYAN  
& SOUTHEAST  
ASIAN ART**

Monday March 14, 2016  
New York



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# INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Monday March 14, 2016 at 4pm  
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## ILLUSTRATIONS

Front cover: Lot 18  
Inside front cover: Lot 25  
Inside back cover: Lot 107  
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# HIMALAYAN ART

Lots 1 - 59



Lot 13

1

**A GILT COPPER ALLOY FIGURE OF SEVEN-EYED TARA**

**Nepal, circa 15th century**

Seated in double-lotus posture with hands in the gestures of reassurance and wish-granting, her hair falling in knotted tresses across her shoulders on either side of her beautiful face.

*8 1/4 in. (20.9 cm) high*

**\$50,000 - 70,000**

尼泊爾 約十五世紀 銅鑲金七目度母像

In this White form, Tara appears specifically for the purpose of bestowing longevity. Practiced in all Schools of Tibetan Buddhism, Tara is second in popularity only to Avalokiteshvara. Her practices are found in all classes of tantra - Nyingma and Sarma. There are three eyes on her face (including the one on her forehead) and one eye on each palm of her hands and feet, allowing her to see all beings in all the realms of existence. Her expression is one of the utmost compassion. Her hand mudras are similar to those of Green Tara but she is seated cross-legged rather than in the ready to rise posture of Green Tara.

This glorious bronze is richly gilt and heavy in the hand from its thick casting and high copper content, indicative of Newari production. The deeply receding waist of its lotus base is also consistent. Her hands and feet are accomplished beautifully with a plump musculature, and her silk mantle wraps around her shoulders with a convincing sense of tension.

Another Tara almost certainly from the same group or atelier, in the Collection of T. Christmas Humphreys Esq. Q.C., was exhibited in *The Tibetan Tradition*, The Artist Own Gallery, December 1965. The same sculpture is also referenced in a publication by Cintāmani Kara, *Indian Metal Sculpture*, London, 1952, p. 14, no. 10. Also compare the volume of the figure, treatment of the face, and heavy beaded jewelry with a 16th-century parcel-gilt silver Ushnishavijaya in Heller, *Tibetan Art*, p. 196, no. 105.

**Referenced**

HAR - [himalayanart.org/items/61423](http://himalayanart.org/items/61423)

**Exhibited**

*Journey to Tibet*, Lotusland, Montecito, California, 1998.

**Provenance**

Private Collection, acquired in Hong Kong, 1980s







2

**A GILT COPPER ALLOY FIGURE  
OF RAKTAYAMARI**

**Tibet, circa 17th century**

Embracing his consort, holding a staff and skull-cup and standing on a circular lotus platform, wearing a garland of skulls and severed heads, the jewelry inset with turquoise.

5 in. (12.7 cm) high

\$10,000 - 15,000

西藏 約十七世紀 銅鎏金紅閻摩敵像

Raktayamari, like his close associate Vajrabhairava, is a form of Manjusri evoked to conquer Yama, the Lord of Death. This form is unusual that it does not show the prostrate bull (*yama*) and the single row of lotus petals may suggest that this was a side-element from a larger shrine.

**Referenced**

HAR - [himalayanart.org/items/61464](http://himalayanart.org/items/61464)

**Provenance**

Private European Collection

Acquired between 1968-72

3

**A COPPER ALLOY FIGURE  
OF SHAKYA SHENYEN**

**Tibeto-Chinese, 18th century**

Seated on an antelope skin with his hands struck in a debating pose, his head turned to engage his audience with a knitted brow; a panel inscribed with Tibetan attached to the lotus base.

4 1/2 in. (11.4 cm)

**\$15,000 - 20,000**

藏漢 十八世紀 薩迦申巖銅像

The remains of the gold paint applied to the body and face highlight its contours and flesh tones in contrast to the smooth surface and deep brown of his robe and cap - a popular device in Mongolian and Tibeto-Chinese sculptures of the 17th and 18th centuries. For another 18th-century Tibeto-Chinese gold painted copper alloy sculpture of a pandita in a similar pose, held in the Hermitage Museum, see Rhie & Thurman, *Wisdom and Compassion*, 1991, p. 149, no. 37.

This charismatic portrait is a superior casting. The debating posture and piercing gaze, is indicative of Indian panditas or scholars who were known for the early diffusion of Buddhist teaching in Tibet.

The small plaque at the front of the base bares an inscription that is likely a misspelling of Shakya Shenyen (corrected དབྱེ་མཁའ་འགྲུ་ལྷན་པོ་ལྷན་པོ་ལྷན་པོ་), an Indian Buddhist scholar (c. 7th-10th century).

**Referenced**

HAR - [himalayanart.org/items/61404](http://himalayanart.org/items/61404)

**Provenance**

Sotheby's, New York, 26 March 2003, lot 80  
Private Collection







4

**A SILK BANNER OF FORTY-FOUR INITIATION CARDS (TSAKLI)**

Tibet, 16th/17th century

Distemper on cloth; each with an inscribed Tibetan verso and sewn into the yellow and red silk panel with gold brocade.

4 x 3 1/8 in. (10.2 x 8 cm), each image

140 in. (355.6 cm), length of banner

**\$30,000 - 50,000**

西藏 十六 / 十七世紀 四十四儀禮圖卡長幅

Thirty-nine of the cards depict various animal-headed wrathful deities associated with the Nyingma tradition. Each ecstatically dances on a prone human figure over a simple lotus platform. They wear tiger skins, and some with flayed human skins. They hold various attributes, and many with human corpses in their grasp. The additional five cards include the Karma Kagyu protector deities: Damchen Garwa Nagpo with tiger-skin bellows and *vajra*-hammer; Sri Devi riding a mule in an ocean of blood; Bernagchen Mahakala holding the chopper and bowl; Dorje Pegpa holding a fresh human heart and *vajra*, and Jambhala holding a mongoose disgorging jewels. Therefore, while the main subject is Nyingma in origin, the donor-practitioner is Karma Kagyu.

The inscriptions on the back of each card indicate that the set originally functioned as initiation cards (*tsakli*) into tantric practice. However, they seem to have been repurposed into a banner to decorate a meditation hall. In the Nyingma Tradition, the *Guhyagarbha Tantra* is considered the most important of all Tantras. The Terton Karma Lingpa, in the 14th century, is credited with the discovery of the 'treasure text' known as the *Liberation Through Hearing in the Bardo* (*Tibetan Book of the Dead*), a text intended to be read to the deceased and to influence a positive subsequent rebirth.





For a set of cards with multiple deities on each see Lauf, *Eine Ikonographie des tibetischen Buddhismus*, Graz, 1979, pp. 166-72, nos. 74-7. For a similar assembly of wrathful deities found on the North Wall of the Lukhang chapel in Lhasa photographed by Thomas Laird, see Luczanits, 'Locating the Great Perfection', in *Orientalis*, Vol. 42, no. 2, March 2011, p. 111, fig. 9.

**Referenced**

HAR - [himalayanart.org/items/61466-61509](http://himalayanart.org/items/61466-61509)

**Provenance**

Private Collection, USA



5

### A LARGE COPPER ALLOY AND IRON BON PURBHA

Tibet, 12th/13th century

The tripartite blade emerging from the jaws of a serpent-spewing *makara* below a central 'thread mansion' grip incised with *yungdrung* (*svastika*), rising to a three-sided bust of a deity holding daggers below a mythic bird (*kyung*), surmounted by a six-armed and three-faced deity with daggers and his consort in *yabyum*.

18 3/8 in. (46.6 cm) long

\$30,000 - 50,000

西藏 十二 / 十三世紀 苯教金剛槌

This fascinating, rare, and early ritual dagger (*purbha*), large and heavy in the hand, is wrought unaffectedly with a sense of intense, bound activity. The endless-knot grip appears to constrict like taut leather before the eyes. One can almost hear the sound. The bulging eyes of the fanged three-sided deity (cast in the 12th-/13th-century style redolent of a figure of Hayagriva, published in Rhie & Thurman, *Wisdom & Compassion*, New York, 1991, no. 54) seem to burst with animate energy.

According to legend, Padmasambhava introduced *purbhas* to Tibet to subdue forces hostile to Buddhism. Extraordinary tales of magic are associated with them, but there are no texts to explain, and their secrets are guarded by practitioners.

Adding to its rarity, this example belongs to Tibet's indigenous Bon religion. Key markers, in contrast to Buddhist versions of the same period – such as one sold at Bonhams, New York, 18 September 2013, lot 3 – are the absence of a *vajra* in the grip, the presence of *yungdrung* around its center, and absence of Buddhist deities. Instead, identified by his three heads, six daggers, and consort with skull cup, this *purbha* manifests the Bon deity Purbha Drugse Chempa.

In his study of Tibetan ritual daggers, Huntington found only "two phur-pa of this type... during my examination of hundreds of these implements" (Huntington, *The Pur-pa*, Ascona, 1975, pp. 23-4, figs. 24 & 25). One is held in the Indian Museum, Calcutta. Since then, two other Bon *purbhas* have been identified, listed: [www.himalayanart.org/search/set.cfm?setID=2495](http://www.himalayanart.org/search/set.cfm?setID=2495), and a likely third, from the same period, published in Thurman & Weldon, *Sacred Symbols*, New York, 1999, pp. 150-1, no. 69.

#### Referenced

HAR - [himalayanart.org/items/61444](http://himalayanart.org/items/61444)

#### Provenance

Private New York Estate

Sotheby's, New York, 26 March 1998, lot 185

Private Canadian Collection, since 2011







6

**A COPPER ALLOY FIGURE OF  
AVALOKITESHVARA**

**Western Tibet, 11th century**

Framed by curling sashes, he stands in a hieratic pose, wearing an antelope skin tied across his chest and short *dhoti* cascading between his legs, his crown bearing seated Amitabha.

*9 1/2 in. (24.2 cm) high*

**\$50,000 - 70,000**

西藏西部 十一世紀 觀音菩薩銅像

The cult of Avalokitesvara was paramount in the Western Tibetan regions of Guge, Tsaparang, and Toling. Emerging from highly-refined classic models of 10th-/11th-century Kashmir, the sculpture of 11th/12th Western Tibet evolved into more attenuated figures with simpler designs on their garments. This is witnessed on another example held in the Brooklyn Museum of Art (acc. #78.256.4). Also compare related examples in: the Norton Simon Museum of Art (Pal, *Art from the Indian Subcontinent*, 2003, Vol. 2, no. 89); *Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2008, no. 98; Christie's, New York, 31 March 2005, lot 17; and 16 September 2009, lot 764.

**Referenced**

HAR - [himalayanart.org/items/61422](http://himalayanart.org/items/61422)

**Provenance**

Private German Collection, 1968-1972

Nagel Auktionen, Stuttgart, 2001

Estate of Ralph Benkaim

Bonhams, New York, 19 March 2012, lot 1092



7

**A COPPER ALLOY FIGURE OF ACHALA**

**Tibet, 12th/13th century**

Pinning a prone Ganapati down on the broad-leafed lotus base, Achala raises his sword and bears the threatening *tarjani mudra*, clothed in a tiger skin and adorned with serpents.

7 7/8 in. (20 cm) high

**\$60,000 - 80,000**

西藏 十二 / 十三世紀 不動明王銅像

This powerful sculpture heightens Achala's ferocity through the application of silver inlaid teeth and copper inlaid eyes surrounded by cold-gold and orange pigment. Ganapati here is also unusually animate, with his upturned head and wide-eyed gaze.

This form of the Achala is important in the Kriya Tantra practice popularized by Atisha (982-1054), the founder of the Kadampa School, and by Lobpon Sonam Tsemo of Sakya (1142-1182). Achala's role is to remove obstacles in the mind of a practitioner and protect the mind from negative forces. The deity appears in the *Mahavairochana Sutra* that was known in early 8th-century India and translated into Chinese in 724 CE.

For a group of closely related examples see von Schroeder, *Buddhist sculptures in Tibet*, pp. 112-3, nos. 291A-E. Also compare with another example from the Gerd Wolfgang Essen Collection, in Essen & Thingo, *Die Gotter des Himalaya*, 1989, p. 160, fig. I-98. For a comprehensive discussion of the role of Achala in the Buddhist pantheon, see Rob Linrothe, *Ruthless Compassion*, Boston, 1999, pp. 151-6.

**Referenced**

HAR - [himalayanart.org/items/61415](http://himalayanart.org/items/61415)

**Provenance**

Private Collection, USA







8

**A COPPER ALLOY FIGURE OF A DAKINI**  
Tibet, circa 13th century

In a spirited pose above a solid-cast lotus base, wearing minute incised beaded swags across her thighs and holding a skull cup and ritual chopper; her long hair with applied orange pigment on the reverse.

3 5/8 in. (9.2 cm)

**\$4,000 - 6,000**

西藏 約十三世紀 空行母銅像

The early, enigmatic figure probably represents one of four principle dakinis that accompany Chakrasamvara and Vajrayogini. For an example, see a related Nepalese sculpture sold at Sotheby's, New York, 16 September 1999, lot 83A. Her large eyes, upturned crown ribbons, and garland of slender severed heads are consistent with 13th-century thangkas such as examples of Vajrayogini and Achala: [himalayanart.org/items/35845](http://himalayanart.org/items/35845) & [himalayanart.org/items/101339](http://himalayanart.org/items/101339). Also compare with Tibetan cave murals at Dunhuang: [himalayanart.org/search/set.cfm?setID=4162](http://himalayanart.org/search/set.cfm?setID=4162)

**Referenced**

HAR - [himalayanart.org/items/61402](http://himalayanart.org/items/61402)

**Provenance**

Private Estate, Washington, DC  
Private Canadian Collection



9

**A COPPER INLAID COPPER ALLOY FIGURE OF SYAMATARA**  
Western Tibet, 14th/15th century

Seated in *lalitasana* with her pendant leg resting on a seamlessly extending lotus blossom, and on it her right hand in the boon-granting gesture, while her upraised left holds a lotus stem.

7 1/4 in. (18.41 cm) high

**\$8,000 - 12,000**

西藏西部 十四 / 十五世紀 綠度母銅像

Following the convention favored by artists in early Western Tibet, the Syamatara is cast with angular and flattened features. Her jewelry is bold with large cavities for inset stones and the crown and belt are inlaid with incised copper bands. She is shown with rosettes above the ears and eyes with narrow slits and delicately defined pupils.

Yet the artist has also afforded the sculpture whimsical elements, including the treatment of a shot scarf wrapped around the belt at her back, and a suspended jewel from the center of the crown turned to the left on her forehead. Also notable is the Pala-inspired large, almost architectural, flanking lotus stems with *makara*-like terminals. Compare the facial type and attenuated body with a sculpture of Nairatmya sold at Bonhams, New York, 16 March 2015, lot 25.

**Referenced**

HAR - [himalayanart.org/items/61409](http://himalayanart.org/items/61409)

**Provenance**

Private New York Collection, acquired 2006

10

**A COPPER ALLOY FIGURE OF A KAGYUPA LAMA**

Central Tibet, circa 13th century

Steadfast and serene, wearing robes of the early Kagyu order, the lama gazes out from on top the vajra-throne supported by lions flanking a vertical *vajra* and scrolling elements.

3 5/8 in. (9.2 cm) high

\$8,000 - 12,000

西藏中部 約十三世紀 噶舉派喇嘛銅像

With an idiosyncratic portrait this charming bronze honors an historic lama of the early Kagyupa order associated with Drigung, Taklung, and Densatil monasteries (founded 1179, c.1180 & 1208). Referencing Shakyamuni's defeat of Mara at Bodhgaya threefold, he sits on a throne marked by a *vajra* flanked by lions, with his right hand in the earth-touching gesture.

The bronze shares characteristics of the circa 13th-century style, like silver and copper inlay used to mark the stitching of his sleeveless jacket and patchwork robe, and its three-tiered base with draped throw, reflected in a portrait bronze of Phagmo Drupa (1110-1170) published in Rossi & Rossi, *Homage to the Holy*, London, 2003, no. 14.

**Referenced**

HAR - himalayanart.org/items/61403

**Provenance**

Private Collection, California







11

**A COPPER ALLOY SHRINE  
OF CROWNED BUDDHA**

**Myanmar, Pagan period, circa 12th century**

Standing on a footed base before a latticed aureole surmounted by a stupa, Buddha displays the attitude of reassurance with a calm, attractive smile.

*11 3/4 in. (29.8 cm) high*

**\$15,000 - 20,000**

緬甸 蒲甘時期 約十二世紀 戴冠銅佛像

Surviving with a smooth, glossy patina, this delightful bronze is embellished with delicately modeled fingernails and plump silver inlaid eyes. Less three-dimensional than the Pala bronzes of Kurkihar it takes guidance from, the figure expresses the debt of Pagan artists to Pala art and Buddhism.

In her description of a related example, Huntington identifies key features that distinguish highly standardized Pagan production from Pala precedents. Reflected in the present sculpture, among them are a more slender and elongated figure, a distinctive upward curve to the cheeks and mouth, and less three-dimensional lotus petals (Huntington, *Leaves from the Bodhi Tree*, London, 1990, p. 223, no. 64.)

**Referenced**

HAR - [himalayanart.org/items/61410](http://himalayanart.org/items/61410)

**Provenance**

Private Collection, California

Acquired from Bodhicitta Inc., New York, 2000

12

**A COPPER ALLOY SHRINE OF TARA**  
Northeastern India, Pala period, 11th century

Young and lissome, standing between sinuous lotus stems that bloom by her ears, she offers the *mudra* of wish-granting with a cheerful smile below Amitabha seated in her headdress and before the flame tipped *mandorla* with stupa-rom parasol; traces of pigment above the glossy metal surface.

10 1/4 in. (26.1 cm) high

\$30,000 - 50,000

印度東北部 帕拉時期 十一世紀 度母銅像

Her stepped-and-footed base and solid *mandorla*, with foliate nimbus and flame tips, adhere closely to three inscribed shrines of Buddha, in the Patna Museum, dated to the 3rd and 19th regnal years of King Vagrahapala III (1044 and 1060 CE). (Compare in Ray, *Eastern Indian Bronzes*, New Delhi, 1986, figs. 249, 251 & 253.)

**Referenced**

HAR - himalayanart.org/items/61411

**Provenance**

Private Collection, acquired in Hong Kong, 1980s







13  
**TWO GILT COPPER ALLOY REPOUSSÉ PLAQUES  
 OF AN OFFERING GODDESS AND MANJUSHRI**

Tibet, 13th & 14th centuries  
 13 3/4 in. (35 cm) and 13 1/2 in. (34.3 cm) high  
 \$30,000 - 50,000

西藏 十三與十四世紀 銅鑲金錘疊飾板兩件

Her bowl of petals identify her as an offering goddess. Similar *dakinis* are found in the retinue of Chakrasamvara, but without exception they carry a curved knife. This offering goddess would have been a part of a group of ten panels applied to the lower or upper edge of a shrine. Such representations can be seen in the double portrait thangka from Ngor monastery illustrated at the back of this catalogue.

Similar figures are found in the heavy cast panels preserved from Densatil dating to same period. See a panel sold at Bonhams, Hong Kong, 27 May 2012, lot 281 and our London, 8 November 2012, lot 260. For an example of a similar beaded flame border and figure at center, see Pal, *Art of Tibet*, Los Angeles, 1983, p. 205, cat. no. S17. Also compare with examples of similar quality in the Rijksmuseum (see Béguin, *Dieux et démons de l'Himalaya*, Paris, 1977, pp. 146-7, nos. 130-5).

**Referenced**

HAR - [himalayanart.org/items/61440-61441](http://himalayanart.org/items/61440-61441)

**Provenance**

Manjushri: Christie's, Amsterdam, 2 November, 1999, lot 96  
 Private Collection, USA





**A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF BUDDHA****Kashmiri, circa 8th century**

His right hand in *varada mudra* with ring on the little finger, his left upraised holding the hem of his pleated robe, his crowned head with copper inlaid lips and brilliant silver inlaid eyes.

7 1/4 in. (18.41 cm) high

**\$200,000 - 300,000**

克什米爾地區 約八世紀 銅鑲銀佛坐像

This charismatic, heavily published, bronze seats the Buddha on a molded cushion supported by a *yaksha*, two lions, and four throne legs that rest upon a brick-like plinth with a recumbent animals, and male and female donor figures with upturned gazes and hands in obeisance towards him.

The inspiration for his tasseled mantle can be traced back as far as 3rd-century Sassanian Transoxania by route of a Gandharan fragment published in Kurita, *Gandara bijutsu*, Vol. II, Tokyo, 1988, p. 291, fig. 4, and also in Harle & Bautze-Picron (eds.), *Makaranda: Essays in Honour of Dr. James C. Harle*, Delhi, 1990, p. 58, fig. 14. The so-called princely figure wears a strikingly similar four-cornered cape populated with a crescent moon and stars. Harle argues it as evidence for cultural exchange between the Sassanian Empire (224-651 CE) and the Ancient region of Gandhara (ibid., p. 58), '...the star-and-crescent motif [is] observed for the first time on a helmet of the Sasanian King Ardashir I [r. 224-241].'

Now, in the inherited regions of Kashmir, circa 8th century, the crescent moon and star appear to have transitioned to either side of this Buddha's shoulders. A similar placement is found on the famed Rockefeller Kashmiri Buddha at the Asia Society, New York (Linrothe, *Collecting Paradise*, New York, 2004, p. 60, fig. 1.28), and on another the Pritzker Collection (Siudmak, 'The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences', in *Handbook of Oriental Studies*, Vol. 28, Leiden, 2013, p. 320, pl. 146). However, in the Rockefeller example they appear as cupped rosettes above the shoulders, whereas in the Pritzker example they appear as finials above stupas. Linrothe suggests that the star has now been reinterpreted as the moon, 'The disks apparently indicate the sun and the moon and are to be thought of as effulgences of light' (op. cit., p. 56).

**Published**

Wai-Kam Ho, 'Notes on Chinese Sculpture from Northern Ch'i to Sui, Part I', in *Archives of Asian Art*, Vol. XXII, 1968-9, p. 24, fig. 23.

Fong Chow, *Arts from the Roof of Asia*, Metropolitan Museum of Art, New York, 1971, no. 5.

Pratapaditya Pal, 'Bronzes of Kashmir, their Sources and Influences', in *Journal of the Royal Society of Arts*, Vol. CXXI, No. 5207, London, 1973, pp. 726-49, fig. 7.

Pratapaditya Pal, *Bronzes of Kashmir*, Graz, 1975, pp. 110-1, fig. 32.

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 116-7, no. 15f.

**Exhibited**

*Arts from the Roof of Asia*, The Metropolitan Museum of Art, New York, 1971.

**Provenance**

Pan-Asian Collection, by 1967

Robert H. Ellsworth

Sotheby's, New York, 24 September 1997, lot 48

Private Collection, New York, 1997-present







15

**A SILVER INLAID COPPER ALLOY  
FIGURE OF VAJRAPANI**

**Kashmir, circa 11th century**

Holding a *vajra* in his right hand, his left resting on his hip while a long garland undulates around the crooks of his arms, he stands on a lotus plinth with lions and dancing *yaksha*, encompassed by a flaming mandorla which arches slightly to the left.

7 3/8 in. (18.7 cm) high

**\$80,000 - 100,000**

克什米爾地區 約十一世紀 銅錯銀金剛手菩薩像

Vajrapani, who holds his attribute, the thunderbolt, is often paired with Avalokiteshvara as attendants to Shakyamuni, where he represents wisdom and Avalokiteshvara, compassion. This context might explain the leftward arch of his mandorla to balance an overall triad.

Kashmiri figures of Vajrapani are rare compared to more common bronzes of Avalokiteshvara. Compare the composition with a closely related six-armed Lokesvara in Pal, *The Bronzes of Kashmir*, New York, 1975, no. 52. Both pieces have broad necklaces, defined kneecaps, double-striped *dhotis*, and a rectangular waisted base. Another very closely related two-armed Padmapani, without the base, sold Sotheby's, New York, 2 June 1992, lot 90. Also compare similar lions and *yaksha* in the base with that of a seated Prajnaparamita in the British Museum (acc. #1966.6-16.2; von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 132, no. 23A), and another in *Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2008, p. 108, no. 103.

**Referenced**

HAR - [himalayanart.org/items/61438](http://himalayanart.org/items/61438)

**Provenance**

Private Collection, USA

Acquired in London, c. 1988

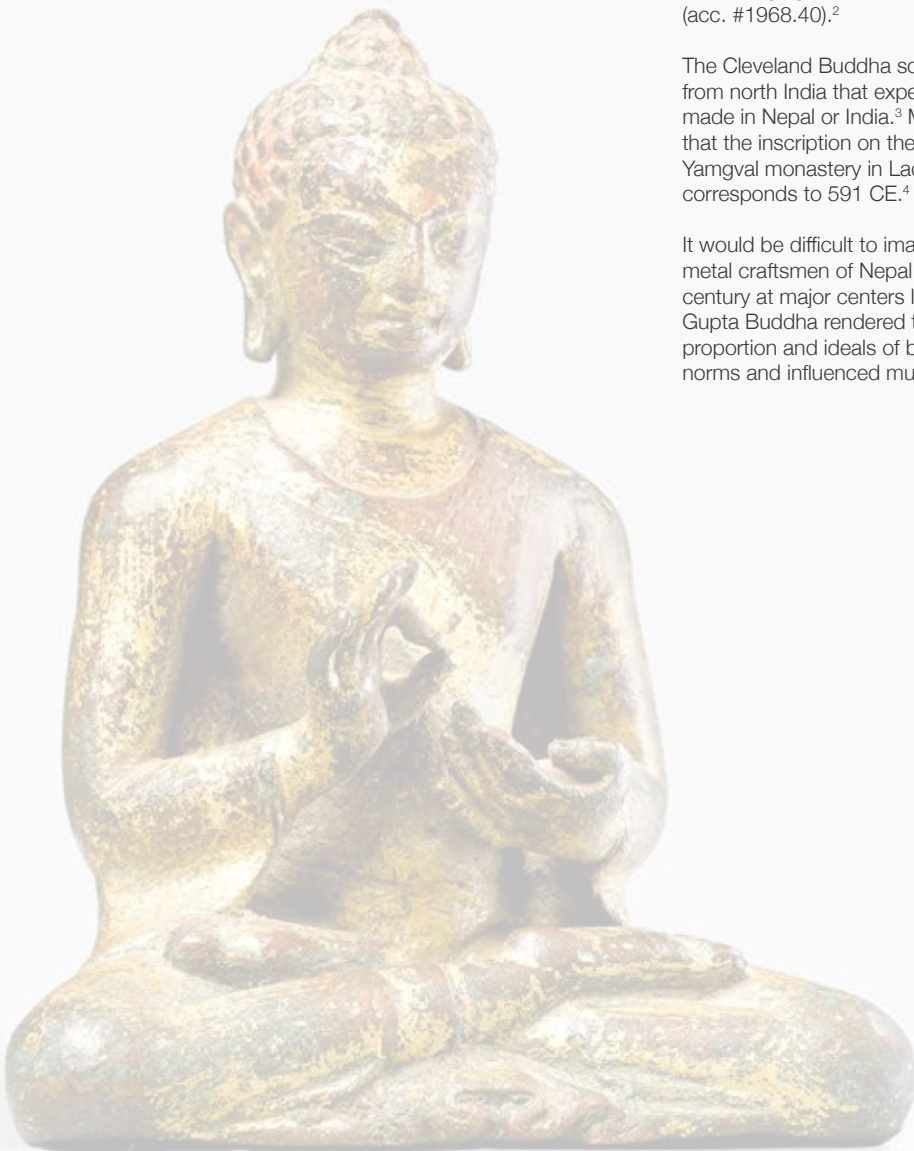
# Two Early Nepalese Buddhist Sculptures from a Private Collection

Essay by Jane Casey, January 2016

These two Licchavi period (c. 400-876 CE) statues are among the earliest surviving examples of copper alloy sculpture from Nepal. It is unclear whether the Licchavis were an indigenous Nepalese clan or recent conquerors from India, but Licchavi culture was unquestionably aligned with India. All Licchavi period inscriptions are in the classical language of India—Sanskrit—in a script that closely resembles Indian Gupta (c. 320-600) epigraphy.<sup>1</sup> Licchavi sculpture likewise closely follows the sculptural traditions of Gupta period India. This is evident in the first firmly dated copper sculpture from Nepal, a standing figure of the Buddha now in the Cleveland Museum of Art (acc. #1968.40).<sup>2</sup>

The Cleveland Buddha so closely resembles contemporary works from north India that experts once debated whether the sculpture was made in Nepal or India.<sup>3</sup> Mary Slusser, however, was able to establish that the inscription on the base refers to a dedication by a nun from Yamgval monastery in Laditagrama [Patan, Nepal] in a year that corresponds to 591 CE.<sup>4</sup>

It would be difficult to imagine a more exalted genesis for the Newar metal craftsmen of Nepal. Perfected around the last quarter of the 5th century at major centers like Sarnath, Mathura, and Bodhgaya, the Gupta Buddha rendered the human form according to principles of proportion and ideals of beauty that came to define Indian classical norms and influenced much of South and Southeast Asian art.<sup>5</sup>



**A GILT COPPER FIGURE OF BUDDHA****Nepal, 7th/8th century**

3 1/8 in. (7.8 cm) high

**\$80,000 - 120,000**

尼泊爾 七 / 八世紀 銅鎏金佛像

**Published**Benjamin Rowland, *The Evolution of the Buddha Image*, New York, 1963, fig. 20.Ulrich von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 304, fig. 74E.David Weldon, 'Tibetan Sculpture Inspired by Earlier Foreign Sculptural Styles', in *Oriental Art*, Vol. 46, No. 1, 2000, fig 8.Nancy Tingley, *Buddhas*, Petaluma, 2009, p. 97, pl. 29.Nancy Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, p.37, no. 2.**Exhibited***The Evolution of the Buddha Image*, New York, The Asia Society, 1963.*Buddhas*, Sacramento Museum of Art, January 31 – April 19, 2009, no. 29.*Celestial Realms: The Art of Nepal*, Crocker Art Museum, Sacramento, 10 October 2012 - 10 February 2013.**Provenance**

Nasli Heeramaneck Collection, before 1963

Christian Humann, Pan-Asian Collection, before 1977

Robert H. Ellsworth Collection

Christie's, New York, 21 September 2007, lot 170

The Bonhams seated Buddha featured here exhibits many of the Gupta-inspired Licchavi period attributes: a diaphanous robe that reveals the contours of the figure beneath, and a peaceful, inward-focused face. The webbed hands and fleshy lower lip also reflect Licchavi aesthetic ideals. The sculpture is very similar to a c. 7th-century gilt copper Nepalese sculpture of the Buddha in the Museum of Fine Arts, Boston.<sup>6</sup> The robe, the shape of the *ushnisha*, and lower limbs also resemble those in a c. 6th-7th-century Nepalese stone Buddha in the Ashmolean Museum.<sup>7</sup>

A c. 8th-9th-century gilt copper sculpture of a seated Buddha in the Los Angeles County Museum of Art is also noteworthy for it appears to be a slightly later rendition of the Bonhams Buddha's Licchavi style.<sup>8</sup> A halo surrounds the head of the Los Angeles Buddha, attaching at the back of the image. The Bonhams Buddha bears a large tenon at the back, the purpose of which can only be surmised, but it may have also supported a halo. Another possibility, proffered by Ian Alsop, is that this small figure may once have been placed inside the now empty niche of a stone reliquary (*chaitya*), many of which still adorn the Kathmandu Valley.<sup>9</sup> Using the example of a small seated Licchavi Buddha in the Pritzker Collection, Alsop shows how the image (in the Pritzker example, which still retains a decorative repoussé surround) would have fit inside the empty niche of a stone *chaitya*, probably for occasional ritual worship.

<sup>1</sup> Vajracarya, "Recently Discovered Inscriptions of Licchavi Nepal", in *Kathmandu Kailash—Journal of Himalayan Studies*, Vol. 1, No. 2, 1973, pp. 117-21.

<sup>2</sup> von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 304-5, fig. 74E.

<sup>3</sup> Czuma, "A Gupta Style Bronze Buddha", in *The Bulletin of the Cleveland Museum of Art* LVII (February 1970), pp. 55-67.

<sup>4</sup> Slusser, "On the Antiquity of Nepalese Metalcraft", in *Archives of Asian Art* XIX (1975-76), pp. 81-4, fig. 5.

<sup>5</sup> Rosenfield, "On the Dated Carvings of Sarnath", *Artibus Asiae* XXVI (1963), pp. 10-26.

<sup>6</sup> Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, fig. 74E.

<sup>7</sup> Heller, *Early Himalayan Art*, Oxford, 2008, pp. 42-3.

<sup>8</sup> Pal, *Art of Nepal*, Los Angeles, 1985, p. 91.

<sup>9</sup> Alsop, "Licchavi Chaityas of Nepal: A Solution to the Empty Niche"; <http://www.asianart.com/alsop/licchavi.html>





**A COPPER FIGURE OF AVALOKITESHVARA****Nepal, 7th/8th century**

7 3/8 in. (18.7 cm) high

**\$80,000 - 120,000**

尼泊爾 七 / 八世紀 觀音菩薩銅像

**Published**Nancy Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, p.37, no. 1.**Exhibited***Celestial Realms: The Art of Nepal*, Crocker Art Museum, Sacramento,

10 October 2012 - 10 February 2013.

**Provenance**

James Keggie, England, 1980s

Carlo Cristi, Italy, 2006

The Bonhams standing bodhisattva is also a rare example of Nepalese gilt copper sculpture from the Licchavi period. It represents a form of the bodhisattva Avalokiteshvara, identified by the right hand in the gesture of charity (*varada mudra*) and the left held at the hip as if grasping the stem of a lotus, but here simply poised over the sash. The figural proportions, facial features, and jewelry design all indicate a Licchavi period work, with close similarities to c. 7th-8th-century stone sculpture from the Kathmandu Valley, notably a standing Padmapani in the Ashmolean Museum.<sup>10</sup>

The Bonhams sculpture, however, exhibits features that also associate it with a c. 7th-century Phakpa Lokeshvara image in Lhasa, perhaps once the tutelary deity of early Buddhist king Songtsen Gampo (d. c. 649 CE).<sup>11</sup> Ian Alsop has shown that this image, legendarily brought to Tibet from Nepal by Songtsen Gampo, became a sacred icon enshrined in the Phakpa Lokeshvara chapel of the Potala. The original c. 7th-century sculpture bears a striking resemblance to the Bonhams Bodhisattva, though it is made of wood, and wears no jewelry aside from the crown.<sup>12</sup> The elements that link the two include the basic pose and hand placements; the three-leaved crown featuring a standing Buddha in the central leaf; and the hair arranged in an unusual chignon consisting of three sections, the two sides forming large lobes. Alsop has further established that dozens of sculptures exhibiting this unique constellation of features were made as replicas of the original Phakpa Lokeshvara icon. The time and circumstances of the commissions are not known, but most were presumably made in Tibet, in wood (like the original icon) or in metal and ivory.

What is remarkable about the Bonhams sculpture is that, while it shares some unusual elements with the original Phakpa Lokeshvara, it is not a later replica, but coeval with the original.<sup>13</sup> Some elements of style in the Bonhams Bodhisattva are found in other c. 7th-8th-century Nepalese sculpture, such as the rope-like armbands worn high on the upper arms, the necklace, and the treatment of the *dhoti* with distinctive pattern of flutters, as seen in a c. 7th-century Vajrapani in the Kronos Collections, New York.<sup>14</sup>

Forged by ancient commercial ties, Nepal and Tibet were closely allied in the 7th century. Tibetans prized Newar craftsmen. Tibet's most sacred temple, the Lhasa Jokhang, was built with the help of Newar artists in the 7th century. Superb c. 7th-century woodcarvings created by Newar Licchavi artists can still be seen in situ, and they too provide relevant comparisons for the two Bonhams sculptures.<sup>15</sup>

<sup>10</sup> Heller, *Early Himalayan Art*, Oxford, 2008, pp. 44-5.

<sup>11</sup> Alsop, "Phagpa Lokeshvara of the Potala", in *Oriental Art Magazine*, April 1990, pp. 51-61.

<sup>12</sup> Alsop, "Copies in Tibetan Sacred Art: Two Examples", in *Oriental Art*, vol. XLVI, no. 2 (2000), pp. 4-13, figs. 12a-c.

<sup>13</sup> Tingley in *Celestial Realms*, Sacramento, 2012, pp. 36-7.

<sup>14</sup> Alsop, "Phagpa Lokeshvara of the Potala", fig. 20.

<sup>15</sup> von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 1, Hong Kong, 2001, pp. 407-31.





18

### **A COPPER FIGURE OF DEVI**

**Nepal, circa 9th century**

Naturalistically modeled with a graceful sway to the right, the bright goddess smiles with the gesture of teaching.

7 1/4 in. (18.41 cm) high

**\$200,000 - 300,000**

尼泊爾 約九世紀 女神銅像

This powerful goddess is portrayed as an adolescent figure with youthful vigor and natural beauty. She has high swollen breasts, well-defined buttocks, and a round stomach wrapped in patterned textiles. Her oval jewelry accentuates her proportions. Her face is plump and cheerful. Her hair is finely detailed and arranged in a loose pigtail, and her countenance is framed by the flaming aureole.

Her exact identification is elusive. She holds the hilt of a sword in her upper right hand and a shield in the upper left. The lower right displays the gesture of explication (*vitarka mudra*), and the lower left holds a water pot. The sword hilt and shield may suggest Durga: common attributes for the goddess, as seen in the Kshemankari Durga published in Dehejia, *Devi, the Great Goddess*, Ahmedabad, 1999, p. 27. However, no examples of the goddess are known showing her with a youthful, plump body, except for a single, roughly carved, Pala stele in the Victoria and Albert Museum (acc. #1879,1101.335) of the goddess seated, securely identified by the presence of her lion beneath her.

A water pot can also appear in Durga's hands, but without her buffalo-mount, or the tail normally held in one of her lower hands, we are prevented from making a definite attribution. This is especially the case in light of other deities also bearing these attributes, such as a stone Nepalese Seated Vatsaleshvari in Pashupatinath, dated to the 12th century, again rendered with a non-congruent idealized slim waist (Pal, *The Arts of Nepal*, Leiden, 1974, no. 234).

The repeated peacock feather eye incised to the interior of her shield is a curious feature. The peacock has many connotations in Hindu and Buddhist art, but there are no known texts that describe its very deliberate placement here. While the goddess Astamatrika Kaumari rides a peacock, reference to its feathers in a shield would be an unusual representation of the bird's function as a vehicle. At this juncture, we must classify this figure as *Devi*, the Goddess, who manifests in many forms.



Stylistically, the slightly squared ovoid face and youthful body are connected to a number of variously dated Nepalese sculptures, ranging from the 8th to 11th centuries. As very few early Nepalese sculptures in metal from the Licchavi period bear dates, the category remains a source of vigorous scholarly debate. An example in the Qing Palace Collection is dated to the 11th century (*Zangchuan Fojiao Zaoxiang-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, p. 91, no. 86). While three variously dated to the 9th and 10th century are published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 311 and 321, nos. 77G, 82F, 82G.

With that caveat, a Siddhaikavira form of Manjushri, dated 10th/11th century in the Metropolitan Museum of Art has a similar incised rippling scarf drawn across the torso (see *ibid*, p. 327, no. 85D). Meanwhile, her double-strand braided belt without a buckle relates to another Siddhaikavira, dated 10th century, preserved in the Jokhang in Lhasa (von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p. 499, no. 160B-E).

To obfuscate further, the incised stamen design on the top of her base is identical to one found on a Vajrapurusha, dated 10th century, in the Norton Simon Museum (Pal, *Art from the Himalayas and China*, Pasadena, 2003, p. 74, no. 43). While, the smooth and plump lotus petals recall the Pala ideal and are consistent with the petals on an Avalokiteshvara, dated 9th century, in the British Museum (von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 310, no. 77A). Also compare her to another early Nepalese Devi sold in our rooms on 17 March 2014, lot 4.

An important, hitherto unpublished, addition to the rare and elusive corpus of early Nepalese sculpture, she defies exact identification or dating. Yet her superb smooth brown skin and recesses with encrusted accretions attest to this beautiful, enigmatic goddess' long history of worship and ritual handling within the culture.

Bonhams is grateful for Dr. Pratapaditya Pal's assistance with this lot note.

#### Referenced

HAR - himalayanart.org/items/61413

#### Provenance

Private Collection, Europe, 1970s

Private Collection, USA









19

**A FOLIO FROM AN ILLUMINATED BHADRAKALPIKA SUTRA**

Tibet, late 13th century

Distemper, gold, and silver on indigo-dyed paper; recto with identifying gold Tibetan inscriptions, verso with six lines of gold Tibetan script.

6 3/4 x 24 1/8 in. (17.1 x 61.3 cm)

\$20,000 - 30,000

西藏 十三世紀晚期 賢劫經經頁

Each golden Buddha is identified from left to right as Tathagata Tubsal, Tathagata Chandraprabha, Tathagata Kanakaprabha, and Tathagata Legjin. At least three of the four names can be found in the *Bhadrakalpika Sutra*'s list of 1000 Buddhas of our age. This sutra provides an account of the Buddhas who have already appeared during this aeon: Krakucchanda, Kanakamuni, Kasyapa, and Shakyamuni; and the attributes of those yet to come, defining the circumstances of their birth, their special qualities, their disciples, their span of life, the duration of their teachings, and the relics they will leave behind.

Compare with other related folios, dated circa 1195, in the Newark Museum of Art (Reynolds, 'New Discoveries About a Set of Tibetan Manuscripts in the Newark Museum', in *Oriental Art*, Vol. 18, No. 7, July 1987, pp. 36-42). Also compare the treatment of the attending monks' faces, the red-domed aureole, and triangular projections suggesting the throne behind each Buddha to a late 13th-century painted manuscript cover in the Metropolitan Museum of Art (Kossak & Singer, *Sacred Visions*, New York, 1998, pp.148-9, no. 39).

**Referenced**

HAR - [himalayanart.org/items/61446](http://himalayanart.org/items/61446)

**Provenance**

Private Collection, USA







20

**A SILVER AND COPPER INLAID  
COPPER ALLOY FIGURE OF MANJUSHRI**

Tibet, 14th/15th century

His toes relaxed into the meditation posture above an ornate double lotus base, he sets the *dharma* in motion with his hands and from them sprout ardent lotuses that bloom with the sword and sutra either side of his sincere and reassuring expression; remains of lacquer on the reverse and a sealed base.

10 5/8 in. (27 cm) high

\$100,000 - 150,000

西藏 十四 / 十五世紀 銅錯銀文殊菩薩像

This finely cast bronze bears unique copper-inlaid dimples that magnify his cheerful countenance. His lips, eyes, and *urna* are inlaid with silver and copper and well defined. Seated in the otherwise austere double-lotus pose, he leans to the left in an unusually relaxed posture, which again amplifies his compassionate and approachable demeanor.

His silk garments are confidently incised with floral patterns wrapped around his body. Even the underside of his silk mantle is embellished

with chased lozenges, as revealed under his armpits. The caster has enhanced the bronze with a sense of volume throughout the plump lotus petals, toes, fingers, and rounded jewelry. The sutra's binding by his left shoulder is painstakingly modeled.

The shortened sword by his right shoulder and his thick jeweled crown-elements are typical of the style favored in the Yongle period (1402-1424), see Ullig, *On the Path to Enlightenment*, p. 119, no. 68. The floral patterns of his silks also indicate trade and cultural interactions between Tibet and China's Yuan and early Ming dynasties. However, his broad facial type, ovoid crown leaf, and use of inlay bespeak the Western Tibetan style with antecedents in the Kashmiri tradition; see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 129, no. 21F.

**Referenced**

HAR - [himalayanart.org/items/61437](http://himalayanart.org/items/61437)

**Provenance**

Christie's, New York, 22 March 2000, lot 48  
Private American Collection





21

**AN INLAID AND DAMASCENED RITUAL IMPLEMENT  
(RIN-CH'EN BRDA-RU)**

**Tibet, circa 14th century**

The iron blade (or board) inlaid with gold, silver, and copper, gripped by a damascene *makara* head and a faceted handle with *vajra* terminal.

19 1/2 in. (49.5 cm) long

\$40,000 - 60,000

西藏 約十四世紀 法器一件

His curling snout, extended lower jaw and large fang accentuate the powerful bite of the gold *makara*. The gold, silver, and copper deposits are inlaid in such a way that the iron blade appears to swell in order to accommodate them. By contrast the silver and gold scrolls of the end section and ridges are finely incised giving a faint feathery effect.

This type inlay is associated with the eastern Tibetan town of Derge.

*Rinchen daru* (lit. 'rubbing file'), also known as *p'yema*, are used in special ceremonies for blessing and consecrating sacred images. A file or rasp is drawn across the central blade to produce shavings of the five holy metals gold, silver, copper, tin, and iron.

For a complete file set see Bigler, *Art and Faith at the Crossroads*, 2013, no. 52. Also see, Christie's, New York, 30 March 2006, lot 156, and Neven, *Lamaistic Art*, Brussels, 1975, p. 57, no. 157. Compare with other related implements of the period in the Musée Guimet (Bazin, *The Secret Visions of the 5th Dalai Lama*, 2002, nos. 105-110). Also see Thurman & Weldon, *Sacred Symbols*, New York, 1999, pp. 126-45, nos. 57-66.

**Referenced**

HAR - [himalayanart.org/items/61445](http://himalayanart.org/items/61445)

**Provenance**

Private Collection, US







22

**A GILT COPPER REPOUSSÉ PANEL OF A BODHISATVA**

**Nepal, 14th/15th century**

His hands in *varada* and *abhaya mudras*, standing in a slightly flexed pose on a narrow lotus platform supported by a striding elephant, he is adorned with jewelry and fine garments and flanked by two large flowers emerging from the dense floral back panel.

19 3/8 in. (49 cm) high

\$30,000 - 50,000

尼泊爾 十四 / 十五世紀 銅鑿金錘疊菩薩飾板

The large scale, deep relief, and exceptional detail suggest this panel originated from an important shrine to a Buddha or bodhisattva. For closely related panel, possibly from the same shrine or monastery, see Christie's, London, 18 July 1974, lot 107.

**Referenced**

HAR - [himalayanart.org/items/61428](http://himalayanart.org/items/61428)

**Exhibited**

*Collector's Choice*, Pacific Asia Museum, California, May 1979 - November 1979.

*Journey to Tibet*, Lotusland, Montecito, California, 1998.

**Provenance**

Harry Franklin Gallery, Los Angeles, 1973

Sotheby's, New York, 30 November 1994, lot 104  
Private Collection





23

**A GILT COPPER REPOUSSÉ SHRINE OF AMOGHAPASA**

**Nepal, dated 1554**

Standing in a slightly-flexed pose bearing his attributes, at the center of a finely worked mandorla containing *kinnaras*, rosettes, attendants and a seated Buddha at the crest.

7 1/2 in. (19 cm) high

**\$6,000 - 8,000**

尼泊爾 1554年 銅鑲金錘疊不空罽索觀音及背光

Inscribed at the back:

*May it be auspicious! The benefactor Saracham Nungu Simha Bharo manufactured the Glorious, Glorious, and Glorious Sculpture of Amoghapasa Lokeshvara in the place in the pure 8th day of Magh [January and February] in the year samvat 674 (1554 CE)*

(Bonhams is grateful for the assistance of Dr. Miroj Shakya and Puspa Bajracharya in providing the translation.)

Amoghapasa represents a tantric form of Avalokiteshvara and is particularly popular in Nepal, where he is regarded as the tutelary deity of the Kathmandu Valley.

**Referenced**

HAR - [himalayanart.org/items/61434](http://himalayanart.org/items/61434)

**Provenance**

Private Collection, Los Angeles, since 1987

Private Collection, California, since 1991

Private Californian Collection, acquired from the above





24

**A GILT COPPER FIGURE OF SHAKYAMUNI BUDDHA**  
**Khasa Malla, Nepal, 14th century**

With a powerful frame and broad face, his right hand calling the earth to witness above a wide lotus platform.

9 in. (22.8 cm) high

\$30,000 - 50,000

卡薩瑪拉 尼泊爾 十四世紀 銅鑲金釋迦牟尼佛像

The facial type, stocky proportions, and lotus leaves relate to sculpture attributed to the Khasa Malla kingdom that extended across Western Tibet and Western Nepal. The defined knuckles of his fingers are similarly indicative. His robe's thick hemline, with chevron designs, and the manner in which it fans over his left shoulder are consistent with a larger example in The Rubin Museum of Art (see Debreczeny, *Collection Highlights: The Rubin Museum of Art*, New York, 2014, p. 13). For further discussion on Khasa Malla see Casey & Denwood (eds.), *Tibetan Art: Towards a Definition of Style*, London, 1997, pp. 68-79.

**Referenced**

HAR - [himalayanart.org/items/61435](http://himalayanart.org/items/61435)

**Provenance**

Private Collection, UK, since 1990s



25

**A GILT COPPER REPOUSSÉ FIGURE OF A BODHISATTVA**

**Nepal, circa 16th century**

Reclining into 'royal ease' while displaying the gesture of teaching with an attentive gaze.

17 in. (43.2 cm) high

**\$300,000 - 500,000**

尼泊爾 約十六世紀 銅鑲金錘疊菩薩像

This masterpiece of Nepalese repoussé sculpture couches the bodhisattva in regalia, bedecked with inset semi-precious stones of diverse colors. His figure is composed with a naturalistic sense of his weight resting on his left arm with a slight bend. The nuanced spread of his plump toes encapsulate the essence of his *rajalilasana* posture. The left are completely relaxed, bent upwards from resting against the heel of his right foot. While, the right big toe is struck erect; the bodhisattva enjoys the splendid bliss of his enlightened consciousness whilst also ready to rise to alleviate the suffering of another at a moment's notice.

His posture is commonly associated with figures of Indra. However, he does not bear the tall single-section crescent crown or the horizontal third-eye prescribed for the god. On the contrary, his turquoise inset *urna* and five-section Vajrasattva-type crown, and a *vajra* finial behind it, are indicative of Buddhist sculpture, and this bodhisattva was originally paired with a figure of Syamatara when sold by Sotheby's, New York, 1 December 1993, lot 25.

With few inscribed examples, dating Nepalese sculpture is always a challenge. However, a dancing girl in the Alsdorf Collection has the same jeweled belt and broad pleated scarf ends. She is dated to the 15th century by Alsop in 'Repoussé in Nepal', in *Orientalia*, Vol. 17, No. 7, 1986, p. 22. Also compare the scale and quality to a Prajnaparamita, dated to the 15th century, in the Walzer Collection (Huntington, *Circle of Bliss*, Columbus, 2003, p. 126, no. 23).

Meanwhile, the garment's incised floral patterns and the profusion of stone inlay are generally considered characteristics of the 16th and 17th centuries. Compare with two Taras from the Avery Brundage Collection in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 381, nos. 102C and G. Also compare the quality and detail of a Buddha Dipankara group, dated 1612, in a private collection (*ibid*, p. 383, pl. 103B).

**Referenced**

HAR - [himalayanart.org/items/61430](http://himalayanart.org/items/61430)

**Provenance**

Private Cleveland Collection by 1981

Sotheby's, New York, 1 December 1993, lot 24

Christie's, New York, 19 September 2002, lot 182

Christie's, New York, 16 September 2008, lot 514

Private Collection







26

**A GILT COPPER ALLOY FIGURE OF BUDDHA**

Tibet, circa 15th century

Seated in the earth-touching position on a wide-petaled lotus base, his broad face surmounted by a tall *ushnisha*.

4 1/2 in. (11.5 cm) high

\$4,000 - 6,000

西藏 約十五世紀 銅鑲金佛坐像

Compare the forward-angled ears, the squarish face and the robust body to similar examples sold at Christie's, New York, 12 September 2012, lot 551; Sotheby's, New York, 24 September 2004, lot 70, and 30 November 1994, lot 69. Also see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 430, nos. 113A.

**Referenced**

HAR - himalayanart.org/items/61419

**Provenance**

Private Collection, New Jersey, since late 1980s/early 90s



27

**A GILT COPPER FIGURE OF SHAKYAMUNI**

Nepal, 14th/15th century

Seated on a thick-petaled *vajrasana*, his squarish face surmounted by a tall *ushnisha*.

4 3/8 in. (11.1 cm) high

\$5,000 - 8,000

尼泊爾 十四 / 十五世紀 銅鑲金釋迦牟尼坐像

Compare the similar high *ushnisha*, broad face, and raised beaded hems on a later Bhaishajyaguru and Shakyamuni sold at Christie's, New York, 16 September 2008, lot 523; 13 September 2011, lot 313, respectively; as well as another Shakyamuni sold at Bonhams, New York, 14 September 2015, lot 1. Also see Kramrisch, *The Art of Nepal*, New York, 1964, p. 85, no. 52.

**Referenced**

HAR - himalayanart.org/items/61425

**Provenance**

Private New York Collection, acquired 2007





28

**A GILT COPPER ALLOY FIGURE OF SYAMATARA**

**Tibet, 14th century**

Seated on a wide lotus platform, with a pair of flowers flanking the shoulders, her *dhoti* defined by radial raised ridges and the sash across her torso with stippled foliate designs.

10 3/4 in (27 cm) high

**\$80,000 - 120,000**

西藏 十四世紀 銅鑲金綠度母像

Syamatarā, also known as Green Tārā, is venerated as a liberator from *samsara*, the chain of birth and rebirth in the illusory material realm. According to myth, she emerged from the tears of Avalokiteshvara as he wept for the suffering of all sentient beings. It is a testament to the supreme compassion and agency she embodies. As such she is depicted with her right leg outstretched, ready to respond to one's suffering, and her right hand in the gesture of charity.

She is represented here as an elegant and slender goddess, superbly cast with long graceful fingers and finely chased details across her robes and inset turquoise jewelry. Her crown supports a double strand of pearls that loops across her forehead.

The treatment of the base's lotus petals are consistent with a style favored by the craftsmen of the Khasa Malla kingdom in the 14th century, as in the Dakini held in The Los Angeles County Museum of Art (M85.221), and published in Casey Singer & Denwood, *Toward a Definition of Style*, p. 74, no. 52. Also compare the base of a 14th century figure of Ushnishavijaya in the Museum Rietberg (Uhlig, *On the Path to Enlightenment*, p. 153, p. 98). Compare the facial type and neck with a figure of Manjushri sold at Bonhams, New York, 16 March 2015, lot 14.

**Referenced**

HAR - [himalayanart.org/items/61421](http://himalayanart.org/items/61421)

**Provenance**

Christie's, London, 19 February 1980, lot 61

Important French Collection 1980-present



**A THIRTY-THREE-DEITY USHNISHAVIJAYA MANDALA****Tibet, Ngor monastery, circa 1500-50**

Distemper on cloth; verso with repeated Tibetan, 'ohm, ah, hum', invocations in black ink; with original cloth mount, and original red lacquered dowel inscribed in gold Tibetan translated, 'Ushnishavijaya with Many Deities'.

Image: 20 x 17 3/8 in. (50.9 x 44.2 cm);

With silks: 33 1/2 x 19 in. (85.2 x 48.4 cm)

**\$400,000 - 600,000**

西藏 鄂爾寺 約1500-50年 三十三神尊勝佛母壇城唐卡

Glowing in white from the center of her celestial palace, the Wisdom Goddess, Ushnishavijaya, calmly smiles. She has three faces of white, yellow, and blue, the last being slightly wrathful. In her eight radiating arms she holds a lotus-borne red Amitabha, a bow and arrow, a vase of plenty, a lasso, and displays the gestures of reassurance (*abhaya mudra*) and wish-granting (*varada mudra*). At the center, before her bosom, she balances a five-colored *visvajra*, itself a color-coordinated microcosm of the her palace's directional quadrants carefully decorated with minute floral sprays against grounds of green, blue, yellow, and red – with her as the center in white.

The painting is a top-down two-dimensional diagram of her celestial palace surrounded by a multi-colored protective outer ring. It has a penultimate ring of thirty-two lotus petals, each representing the purified state of mind of the thirty-two deities that inhabit the palace with her. Moreover, each color-coordinated retinue figure reclines against its own petal-background, as if her palace itself unfurls in tiers like a lotus-flower with the goddess in bloom at the center. The imagery is consistent with complex lotus-form sculptural mandalas such as one in the collection of Dr. David Nalin, published in Huntington, *Circle of Bliss*, Columbus, 2003, p. 254, no. 68.

On her palace's red square veranda, either side of the T-shaped gates, are sixteen tiny offering goddesses dancing away. The outer blue and white lines forming a square enclosure represent the palace walls with a decorative façade of looped garlands and upright gold polls with red streamers. The elaborate lintels above each of the four gates are constructed of four-tiered steps topped with a Dharma wheel flanked by two gold deer, with a parasol above. The palace is placed squarely on top of a horizontal macrocosmic *visvajra*, with only its *makara*-headed prongs visible above each doorway.

Outside of its multi-colored circle of pristine awareness, alternating figures of Amitayus and Amitabha populate the corners against delicate red floral grounds, and the top and bottom registers between spandrels of leaf-sprouting stupas. Among them, in the top center sits a Sakya teacher, and in the bottom center, another figure of Ushnishavijaya.

Identified by the presence of the mandala's core thirty-three deities, this painting belongs to a set numbering approximately forty-four which are based on the *Vajravali* text by the 11th-century Indian scholar Abhayakaragupta. The *Mitra Gyatsa* by Mitrayogi is another compiled text featuring a thirty-three deity Ushnishavijaya mandala, however that text was not nearly as popular in the Sakya or Ngor Traditions to which this painting belongs. This Ushnishavijaya mandala forms the forty-fourth and likely final mandala of the set.









On its back, Tibetan inscriptions appear behind each deity on the front. The letters, 'ohm, ah, hum', represent the pure nature of their body, speech, and mind. Where necessary, the letters are also written on their sides and upside down to follow the physical depiction and correct body placement of each of the figures in the mandala.

Compare this immaculate painting with a very similar Sakya order mandala of Paramasukha Chakrasamvara, in the Michael J. and Beata McCormick Collection, published in Leidy & Thurman, *Mandala*, 1997 pp. 92-3. Also from Ngor monastery, it bears inscriptional evidence that dates it circa 1500. Like this Ushnishavijaya mandala, it is associated with a long life ceremony.

Unusual to this mandala is the large size of its central figure, which is set against the green, blue, and red of her immediate aureole to project outwards like dazzling light. The proportions allow for the fine treatment of her olive green and pale maroon lower garments that drape in sumptuous folds across her lap – features that are often absent at the center of more conventional mandalas of the period. Compare a Pancharaksha Mandala of strikingly similar composition, sharing a brilliant white figure in its center, dated to the 15th century and held in the Alain Bordier Foundation (see von Schroeder, *Tibetan Art of the Alain Bordier Foundation*, Hong Kong, 2009, pp. 40-1, pl. 14).

The palette of this present mandala is strong and vibrant, consistent with many portraits and mandalas that have survived from Ngor monastery. Compare the Thirty-Two Deity Guhyasamaja mandala sold in these rooms, 17 March 2014, lot 18 that was dated by inscriptional evidence to circa 1520-1533. Its ever-present subtle shading within colors adds even greater depth, and its delicate Newar-style scrollwork, and superb condition, places this mandala as one of the most important of its period still in private hands.

#### Referenced

HAR – [himalayanart.org/items/88540](http://himalayanart.org/items/88540)

#### Provenance

Private European Collection

Rossi and Rossi, London, 2001

Carlton Rochell, New York, 2003

Private Collection, New York, 2003-present











30

**A GILT COPPER ALLOY FIGURE OF BUDDHA**

**Tibet, 15th/16th century**

Seated above a long-petaled lotus base, the hems of his robe chased with floral patterns, his head slightly tilting to his left with a serene countenance.

7 7/8 in. (20 cm) high

**\$15,000 - 20,000**

西藏 十五 / 十六世紀 銅鑲金佛坐像

Compare the treatment of the lotus base with a bronze figure of Vajradhara from the Jogen Collection sold at Bonhams, London, 12 November 2015, lot 79.

**Referenced**

HAR - himalayanart.org/items/61426

**Provenance**

Private Florida Estate by 1980s

Private Florida Collection, acquired from the above



31

**A GILT COPPER ALLOY FIGURE OF BUDDHA**

**Tibet, 15th/16th century**

Finely cast with the *chakra lakshana* on his upturned feet and hand, his robe's hem chased with chevrons, the *vajra* placed on the throne before him.

5 5/8 in. (14.3 cm) high

**\$6,000 - 8,000**

西藏 十五 / 十六世紀 銅鑲金佛坐像

The figure and lotus base compares favorably with a Buddha formerly in the collection of Berti Aschmann sold at Christie's, New York, 13 September 2011, lot 314, and another sold 12 September 2012, lot 551. Rather than denoting Akshobhya, the vajra set before the throne likely references the *vajrasana*: the historic site of Buddha's enlightenment at Bodhgaya.

**Referenced**

HAR - himalayanart.org/items/61418



**A GILT COPPER ALLOY FIGURE OF CHAKRASAMVARA****Tibet, 15th century**

Masterfully cast, the deities in *yab-yum* with Chakrasamvara striding in *alidhasana* on prostrate figures, his twelve arms creatively angled holding various ritual implements, Vajravarahi wrapping her right leg around his waist while gazing into his primary face, their eyes finely delineated in black and red.

15 in. (38 cm) high

**\$200,000 - 300,000**

西藏 十五世紀 銅鎏金勝樂金剛像

*'The distinction between wisdom and compassion is like that of a lamp and its light. These two are of one undivided essence. They appear in the form of one mind; it is caused by the union of wisdom and skillful means, and it realizes the complete enlightenment... This is the consciousness of Chakrasamvara and Vajravarahi.'*

--(after Huntington & Bangdel, *Circle of Bliss*, Columbus, 2003, p. 236)

Through its beauty, complexity, and energy, this superb example of Tibetan sculpture expresses one of the most important transcendental ideals in Buddhist art – the supreme bliss of enlightenment attained through the perfect union of wisdom and compassion (skillful means).

The male deity, Chakrasamvara, represents Buddha-like compassion. The female deity, Vajravarahi, embodies Buddha-like wisdom. They are depicted here in ecstatic embrace. He cradles her in his primary arms, producing *vajrahumkara mudra* by crossing the *vajra* and *ghanta* in his hands, symbolizing that wisdom and compassion have dissolved into one perfect interpenetrative union. They stand upon prone and contorted human figures on a large circular lotus platform.

Gilt bronze figures of Chakrasamvara demanded the best craftsmen in order to produce complex images that could both express and inspire the most exquisite state of mind. Chakrasamvara features prominently across all Tibetan Buddhist schools, and is the principal transformative deity of both Kagyu and Sakya lineages. The Phagdru Kagyu sect installed Chakrasamvara as the principal deity of Drigung monastery in Lhasa (founded 1179). Chakrasamvara is also key for the Newars of Nepal, who perceived the entire Kathmandu valley as his *mandala* (celestial abode). They were the master painters and sculptors who produced superlative works for Tibetan patrons, such as the Sakyas at Ngor monastery (founded 1429).

Rising to great prominence in the 14th-16th centuries, the Kagyu and Sakya orders formed strong ties with the imperial Yuan and Ming courts, and Tibetan Buddhist iconography strongly informed Buddhist art of the early Ming period. Images of Chakrasamvara proliferated during this exchange, as evidenced by a spectacular Yongle mark and period example (r. 1402-1424) sold at Sotheby's, Hong Kong, 7 October 2007, lot 810. Later, the Qianlong Emperor (r. 1735-1796) became an initiate of the *Chakrasamvara Tantra* and designed the Pulesi temple at Chengde as a Chakrasamvara mandala.

See another of Chakrasamvara sold at Bonhams, New York, 16 March, 2015, lot 18. Also compare with a later, but equally impressive, representation sold by Spink & Son, *The Mirror of the Mind: Art of Vajrayana Buddhism*, London, 1995, p. 41, no. 26.

**Referenced**

HAR - himalayanart.org/items/61420

**Provenance**

Important French Collection, acquired 1970s-early 80s





**A GOLDGROUND THANGKA OF VAJRAPANI****Tibet, 18th century**

Distemper on cloth; recto with identifying Tibetan inscriptions in red; verso with Tibetan inscriptions in black ink; with original silk-brocaded mount.

*Image: 24 1/2 x 17 1/4 in. (62.3 x 44 cm);*

*With silks: 42 x 22 1/2 in. (106.7 x 57.2 cm)*

**\$40,000 - 60,000**

西藏 十八世紀 金剛手菩薩唐卡

Identified by inscription, '*Vajrapani Five Garuda*' stands in warrior pose at the center of this radiant thangka. He is entrusted by the Buddha to protect the tantras. In the fluid brushstrokes that surround him, five garudas bite the heads of captured snakes. They echo Vajrapani's own imagery trampling on spirited green and pink boidae, and wearing snakes for a garland and hair tie.

The back of this thangka is beautifully inscribed in Tibetan:

*'Secret Lord of all the Victorious Ones,*

*By the power of creating this Bhagavan Vajrapani,*

*Pacify all harm and illness*

*Caused by earth spirits, nagas and mountain gods;*

*Bring victory over the four maras.'*

As indicated by the inscription, the goal of the practice associated with this thangka is to defeat harmful forces personified by serpents among others. This helps to explain the iconography juxtaposing Vajrapani and Garuda, the sworn enemy of the *naga* serpent race.

The painting and practice may also be related to the 'Threefold Wrathful One' – a divine composite being of Vajrapani, Hayagriva, and Garuda, according to the tradition of Lodrag Drubchen Lekyi Dorje (1326-1401). 'The Vajrapani-Hayagriva-Garuda deity specifically manifests to protect sentient beings from naga harm...' (Lama Zopa Rinpoche, *Teachings from the Vajrasattva Retreat*, Boston, 1999, p. 305)

Again identified by inscription, Black Jambhala appears at bottom center holding a 'scented' *kapala* and a bulbous black mongoose disgorging pearls into an offering bowl. As a wealth deity his presence is in harmony with the painting's lavish use of gold and the sophisticated silk-brocaded mount with a *kalasa*-bearing elephant central medallion.

**Referenced**

HAR - [himalayanart.org/items/61455](http://himalayanart.org/items/61455)

**Provenance**

Private English Collection, 1970s/80s-present







**A THANGKA OF SHAKYAMUNI'S PARINIRVANA****School of Choying Dorje, Eastern Tibet or Yunnan Province, China, late 17th century**

Distemper on silk.

*Image: 24 1/2 x 16 5/8 in. (62.3 x 42.2 cm);**With silks: 40 x 22 1/2 in. (101.6 x 57.2 cm)***\$100,000 - 150,000**

西藏東部或中國雲南 十七世紀晚期 確映多傑畫派 釋迦牟尼圓寂唐卡

This enigmatic painting stems from a set illustrating the Twelve Deeds of Shakyamuni. The Ninth, and final within the set, it depicts his departure into *parinirvana* with a crowd of mourners from all walks of life, some anxious, some grief-stricken, some aghast, but most presenting some form of offering to the Buddha. Below his altar-like couch, two dogs crouch mournfully near four toddlers inspecting the goods in the offering pile. Above the central crowd, another group gathers around his funeral pyre, in which Shakyamuni is cremated in the Chinese manner within a coffin decorated with scrolling lotuses. In the top register, separated by a cloud band, we see a circle of musicians and the dispersal of the relics.

Distinctive in the history of Tibetan painting, this thangka is painted in the fabled style of the Tenth Karmapa Choying Dorje (1604-1674). The composition takes a fresh approach to the subject matter, and the mourners are depicted with the Karmapa's idiomatic faces, inspired by Ancient Kashmiri sculpture, and a studied naiveté. Famous for being one of Tibet's greatest artists, all Choying Dorje's hagiographies claim he was a prolific painter by the age of eight. When he came of age, he led the Karmapa sect through a traumatic period under the hegemony of a Gelugpa-Mongol alliance. An unfortunate consequence of the Fifth Dalai Lama's unifying politics (r. 1642-1682), the Karma Kagyu tradition, one of the wealthiest in all of Tibet, was "stripped of its monasteries... its *sangha* slaughtered and scattered, and its traditions (religious and artistic) on the verge of total eclipse." (Debrecezeny, *The Black Hat Eccentric*, New York, 2012, p. 256). In 1645, Choying Dorje fled a doomed encampment in Lhadok, surrounded by Mongol forces, eventually taking refuge in the Chinese town of Lijiang (Yunnan province), under the protection of Naxi King Mu Yi (r. 1624-1669). There he nurtured the Kagyu sect in exile and developed his enigmatic style.

Debrecezeny draws convincing parallels between the artistic responses of Choying Dorje and contemporaneous late Ming Chinese painters, such as Chen Hongshou (1598-1652), returning to visual modes inspired by antiquity and an imagined golden age (*ibid.*). Within the context of political upheaval and exile, it is tempting to view the Tenth Karmapa's radical style as a rejection of the status quo in Gelugpa-dominated Central Tibet. It was a climate of great codification, under which guild-like workshops reproduced a more prescriptive Gelugpa formula, emblematic of the hegemony his order suffered under. The Central Tibetan style is typified by dense gold-patterned textiles, layers of decorative embellishments, and closely juxtaposed bold colors. By contrast, Choying Dorje's style incorporates plainer (possibly Naxi) garments, empty monochrome backgrounds, and washes of similar hues – seen for instance here in the paintings sky.





There are key elements that demonstrate this thangka is not by the hand of the master, but instead made in one of his workshops either during his life or shortly after his death. Firstly, there is not quite the same adroit care given to faces, hands, or animals that typifies Choying Dorje's work. Secondly, his paintings are known for their very close awareness of Chinese material culture, wherein a porcelain vase or *huanghuali* brush pot seem to be observed from originals. While there are allusions here in their shape, the various objects are instead colored monochromatically. As such the present example is closely related to a workshop production of the same subject, which forms part of a complete set held in Palpung Monastery (Fig. 1, also see *ibid.*, p. 166, fig. 5.9).

While these two thangkas are similar in composition and style, they are not copies of each other. They clearly derive from the same original composition, and yet each exhibits countless differences. Figures vary in age and accouterments. The couch on which Shakyamuni rests has an additional tier of lambs or deer at its base in our version. Their palettes also vary significantly. The present thangka's lighter tonal variations between cyan and lavender in the sky and purple in the rocks below, are replaced by more saturated blues and greens, giving the forms in the Palpung versions a harder edge. The faces within the present thangka are less generic and uniform, showing greater diversity in skin tones, facial types, and nuanced expressions - and their draftsmanship seems more highly skilled. These elements suggest that the present thangka is a slightly fresher, earlier, take on the original composition, compared to the Palpung version.

But for all their changes, core elements of the composition remain: the two dogs, an ascetic near Shakyamuni's feet, musicians in top left corner, etc. Thus, while certainly deriving from some original design by the Tenth Karmapa, each shows great artistic license given to the artist(s).

The appearance of this thangka provides the very first opportunity to examine two versions of the same subject produced by the Tenth Karmapa's workshop. It therefore, offers a host of potential insights into understanding the life and practices of the Karma Kagyu lineage under his provision. The aforementioned nuances between the two paintings demonstrate an enormous amount of artistic freedom – once again in stark contrast to the codified practices of the Gelugpa guilds. They suggest that, beyond the style and composition, even at the heart of the workshop's ethic is a resistance to Gelugpa hegemony and a preservation of the Karma Kagyu's identity – a speculation that can only be made now that this painting has come to light.

#### Referenced

HAR - [himalayanart.org/items/61461](https://himalayanart.org/items/61461)

#### Provenance

Private UK Collection acquired in London, 2010



**Fig. 1**  
Passing into Nirvana  
(Ninth painting from a set of nine  
depicting the Twelve Deeds of Buddha)  
Tibet, 17th century  
Pigments on cloth  
24 x 16 7/8 in. (61 x 43 cm)  
Palpung Monastery Collection  
Image Courtesy of Shechen Archives





35

**A LARGE GILT COPPER ALLOY REPOUSSÉ FIGURE OF PADMASAMBHAVA**

**Tibet, 17th century**

Guru Rinpoche seated in *vajraparyankasana* on an ungilded lotus pedestal, holding the *vajra*, *kapala* and *khatvanga*, and wearing his characteristic cap with upturned lappets and *vajra* finial; the hair, eyes and mouth with traces of pigment in the Tibetan custom.

26 1/4 in. (66.5 cm) high

**\$40,000 - 60,000**

西藏 十七世紀 銅鑿金錘疊蓮花生大士像

The sculpture depicts the Indian Padmasambhava teacher who brought Buddhism to Tibet. His robes are superbly modeled and chased, giving the impression of multiple layers with finely brocaded hems of foliate and cloud design. His graceful and voluminous ringed fingers are perhaps the best testament to the repoussé master's skill.

In discussion Padmasambhava's famed legend, Jacob Dalton writes:

*'Padmasambhava was born amidst miraculous circumstances and grew up a prince in Oḍḍiyāna, in northwestern India. As a youth, the prince turns to tantric practice, and before long, the local people force his father, the king, to send him into exile. Padmasambhava then travels around India, receiving teachings and practicing in sacred charnel grounds. Eventually he arrives in Yanglesho, where he gathers the texts of Vajrakīla; ends a drought by defeating some troublesome local spirits; and gains realization. While in Nepal, he receives King Tri Songdetsen's invitation and proceeds to Tibet, where he battles a now much-expanded series of local Tibetan spirits; helps to establish Samye; and leaves while pronouncing many ominous prophecies regarding the future of Buddhism in Tibet.'* <http://treasuryoflives.org/biographies/view/Padmasambhava/7442>

Compare a parcel-gilt silver repoussé figure of Padmasambhava in the aspect of Nyima Oser sold Bonhams, New York, 13 September 2011, lot 1021. Also compare other large-scale Padmasambhavas sold Sotheby's, New York, 2 December 1992, lot 57, and 20 September 2005, lot 30, as well as one in the Zimmerman Family Collection (Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, p. 173, no. 47).

**Referenced**

HAR - [himalayanart.org/items/61433](http://himalayanart.org/items/61433)

**Provenance**

Dr. Jack Light, New York, acquired in 1962







**A BON THANKGA OF A MAGYU DEITY****Eastern Tibet, 18th century**

Distemper on cloth; verso with a large drawing of a Khandroma and its extreme bottom edge with an identifying Tibetan inscription translated, '*The collection of deities of the secret Magyu*'.

*Image: 31 1/2 X 24 7/8 in. (80 x 63.2 cm);*

*With silks: 64 x 36 3/4 in. (162.5 x 93.3 cm)*

**\$30,000 - 50,000**

西藏東部 十八世紀 苯教母續雙身佛唐卡

A composition of exceptional quality, especially among Bon po paintings, both figure and landscape are rendered with great precision and energy. The face and limbs of the central Magyu deity are shaded to impress a three-dimensionality. The texture of his tiger skin, its paws, and nails are meticulously detailed. The back of the painting has a finely executed drawing of one of the Magyu cycle's six Khandroma dancing before a scrolling aureole. (For thangkas of the six Khandroma, see [himalayanart.org/search/set.cfm?setID=1216](http://himalayanart.org/search/set.cfm?setID=1216).)

Belonging to a set of thangkas depicting the main deities of the Bon Magyu meditation practice, this painting's central deity is one of the principle retinue figures surrounding Magyu Sangchog Tartug, the chief deity of the 'Mother Tantras'. The Bon po Mother Tantras are believed to have been transmitted to humans through Zangsa Ringsun, a half-human-half-goddess manifestation of Satrig Ersang, the wisdom deity. For more information, see Kværne, *The Bon Religion of Tibet*, Boston, 1996, p.74.

In appearance, he is not unlike the Buddhist deities Hevajra or Chakrasamvara. An adoring retinue shower them with petals. He and his consort trample prone figures above an elephant throne. Below stands lion-faced Mikar Sengge Gochen, one of the Four Directional Guardians. For bon po thangkas of Magyu, see *ibid*, p.87, pl.24; [himalayanart.org/items/98998](http://himalayanart.org/items/98998); and [himalayanart.org/items/85522](http://himalayanart.org/items/85522).

**Referenced**

HAR - [himalayanart.org/items/61456](http://himalayanart.org/items/61456)

**Provenance**

Private Collection, Los Angeles before 1990

Private Californian Collection since 1991

Private Collection, California, acquired from the above







37

**A COPPER ALLOY FIGURE OF GARUDA**

**Tibet, 15th century**

In a perched position with arms and wings outstretched, his hands positioned to grasp the ends of a snake, adorned with multiple beaded necklaces that fall over his swollen belly, his face with protruding beak and large eyes, the forehead centered by the third eye and surmounted by horns before flaming hair.

*13 1/2 in. (34.3 cm) high*

**\$20,000 - 30,000**

西藏 十五世紀 大鵬金翅鳥銅像

Compare with a later version of similar scale sold at Christie's, New York, 19 September 2002, lot 178.

**Referenced**

HAR - [himalayanart.org/items/61407](http://himalayanart.org/items/61407)

**Provenance**

Arnold Lieberman, NY, April 1999  
Private American Collection



THANGKAS FROM THE  
BORTOLOTT COLLECTION





**A THANGKA OF HEVAJRA****Central Tibet, 17th century**

Distemper on cloth.

38 3/4 x 28 1/2 in. (98.5 x 72.5 cm)

**\$30,000 - 50,000**

西藏中部 十七世紀 喜金剛唐卡

At the center of this arresting thangka, Hevajra and his consort Nairatmya dissolve in *yabyum* into complete interpenetrative union. He is the unexcelled yoga tantra deity and she is a tantric form of Prajnaparamita, the Mother of all Buddhas.

Surrounded by an immaculate flame-like *mandorla*, Hevajra's sixteen radiating arms carry skull cups containing eight animals and eight deities representing the Eight Diseases and relief from them. Among them is a bad-tempered cat, representing liver disease, a blue sharabha (disease of the spleen), red man (smallpox), ash-colored camel (leprosy), red bull (brain hemorrhage), blue horse (insanity), and white elephant (lung disease). The eight deities face outward, bestowing health and good fortune to all sentient beings.

The crowned central deities wear nothing but finely outlined bone aprons, and garlands of dried skulls and freshly severed heads. They trample on the Hindu gods Brahma, Vishnu, Indra, and Shiva lying prone on a beautiful lotus sun-disc detailed with gold dragons chasing pearls amid clouds. Flanking the central figures are multicolored dancing *dakinis* representing the eight further consorts that Hevajra adopted from Rudra (an ancient Vedic name for the Hindu god Shiva) after destroying him. Reborn through the crucible of Hevajra's consciousness, they now embody superlative states of being, such as Pukkashi of limitless love, and Dombini of limitless equanimity.

In the top corners, a Karma Kagyu teaching lineage spreads out from central Vajradhara through a chain of disciples starting with its first mortal masters Tilopa and Naropa. At the bottom, repeated Hevajras symbolize his consciousness at the level of body, mind, and speech.

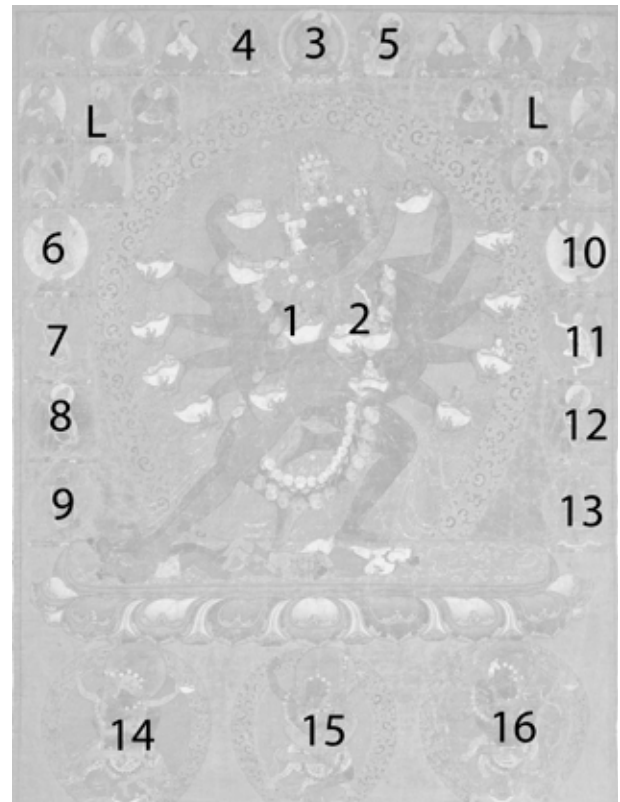
The thangka is a brilliant example of the pure Khenri style in vogue among the Central Tibetan Karma Kagyu lineage before it was scattered and eclipsed by the Mongol-backed Gelugpa order during a bitter power struggle in the first half of the 17th century. Karma Kagyu thangka artists never recovered the pure Khenri style, instead the order became famous for the works by The Tenth Karmapa Choying Dorje (1604–1674) and The Eight Tai Rinpoche Situ Panchen (1700–74). Thus, its style squarely dates the thangka within the 17th century.

Originating in the 15th century, the Khenri style is recognized by the use of bright and saturated colors, the fine delineation of details, and the near perfect aureoles behind figures. For another Khenri style Hevajra thangka with comparable palette, see [himalayanart.org/items/61137](http://himalayanart.org/items/61137). Also compare a Sakya painting of Mahakala Pajnaranta published in Thurman & Rhie, *Wisdom and Compassion*, New York, 1996, pp.222-4, no. 71.

**Referenced**HAR - [himalayanart.org/items/61401](http://himalayanart.org/items/61401)**Provenance**

The Bortolot Collection

Acquired from Navin Kumar Gallery, New York, September 1984



- |                    |                     |
|--------------------|---------------------|
| 1. Essence Hevajra | 10. Dombini         |
| 2. Vajra Nairatmya | 11. Shavari         |
| 3. Vajradhara      | 12. Ghashmari       |
| 4. Tilopa          | 13. Chauri          |
| 5. Naropa          | 14. Speech Hevajra  |
| 6. Chandali        | 15. Body Hevajra    |
| 7. Pukkashi        | 16. Mind Hevajra    |
| 8. Vetali          | L. Lineage Teachers |
| 9. Gauri           |                     |







39

**A THANGKA OF MILAREPA**

**Eastern Tibet, Palung style, circa 1800**

Distemper on cloth.

*Image: 19 x 12 1/8 in. (48.3 x 30.8 cm);*

*With silks: 36 3/4 x 20 in. (93.5 x 51 cm)*

**\$8,000 - 12,000**

西藏東部 八蚌風格 約1800年 密勒日巴唐卡

The charismatic Kagyu teacher Milarepa, known for his 1,000 songs delivering teachings in catchy melodies, appears at the center with his right hand cupping his ear in a gesture of singing. Seated within a cave and wearing only the voluminous white robe, he is almost always depicted half naked because of the 'inner heat' he is able to accumulate in his yoga practice.

**Referenced**

HAR - [himalayanart.org/items/89903](http://himalayanart.org/items/89903)

**Provenance**

The Bortolot Collection

Acquired from Navin Kumar Gallery, New York, February 1984





乾藏齋



## A THANGKA OF HVASHANG RETURNING TO CHINA WITH THE ARHATS

Qing, 18th century

Distemper on fine cloth; verso inscribed in gold with repeated Tibetan, 'ohm, ah, hum' invocations behind each figure.

Image: 26 1/2 x 17 in. (67.3 x 43.2 cm);

With silks: 43 x 23 in. (109.3 x 58.5 cm)

\$30,000 - 50,000

清十八世紀 羅漢渡水唐卡

This exquisite painting is the third from a set of three depicting Hvashang, the Chinese monk-patron, returning to China with The Arhats. According to legend within the Tibetan book, *Inviting the Arhats*, Hvashang was sent to India by a Chinese Tang emperor to invite the sixteen great arhats so that they may transmit Buddhism throughout China and Tibet.

In the hands of Arhat Pantaka is a Tibetan prayer calling together the arhats finely inscribed in gold:

*'In all directions, following the command of the Triple Refuge;  
Towards obscured beings, with the very intention of knowledge and love;  
From immeasurable realms, unhindered, through magical power;  
Please come and be seated in the middle of an ocean of cloud offerings...'*

For other thangkas depicting the legend, see Los Angeles County Museum of Art, *Art of Tibet*, Los Angeles, 1984, p. 91, no. 24, and *Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, p. 184, no. 170.

This painting is a highly skilled example of Tibeto-Chinese thangka production, possibly from Beijing or its surrounding areas. The precise and controlled rendering of the figures' facial hair and hats, the extremely dense and detailed gold textile designs in the robes and armors, and the sense of realism seen in the knotted textures of the wooden boat are particularly impressive and compare to thangkas in the Palace Museum, Beijing (*ibid.*, pp. 26-7, nos. 22-3). The cumulus clouds with white highlighted upper lobes are also typical elements of 18th-century Chinese production (cf., *ibid.*, pp. 172-3, nos. 159-60). The iron-red floral design and *Shou* character (壽), present on the pair of pear-shaped vases on Hvashang's boat, are common to Qing-Dynasty porcelains, examples of which are also housed in the Palace Museum, Beijing (*The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Shanghai, 2009, nos. 27, 30 & 43).

On the flag on top Hvashang's the boat, three Chinese characters read *Qian Cang Bao* (乾藏寶), with the fourth covered by the parasol. *Bao* (寶, lit. 'treasure'), is likely a metaphor for the arhats, who are the 'great treasures' brought to China. While the opening character *Qian* (乾) appears to be a clever honorific allusion to the Qianlong emperor (r. 1736-1796), under whose reign this thangka would have most likely been made.

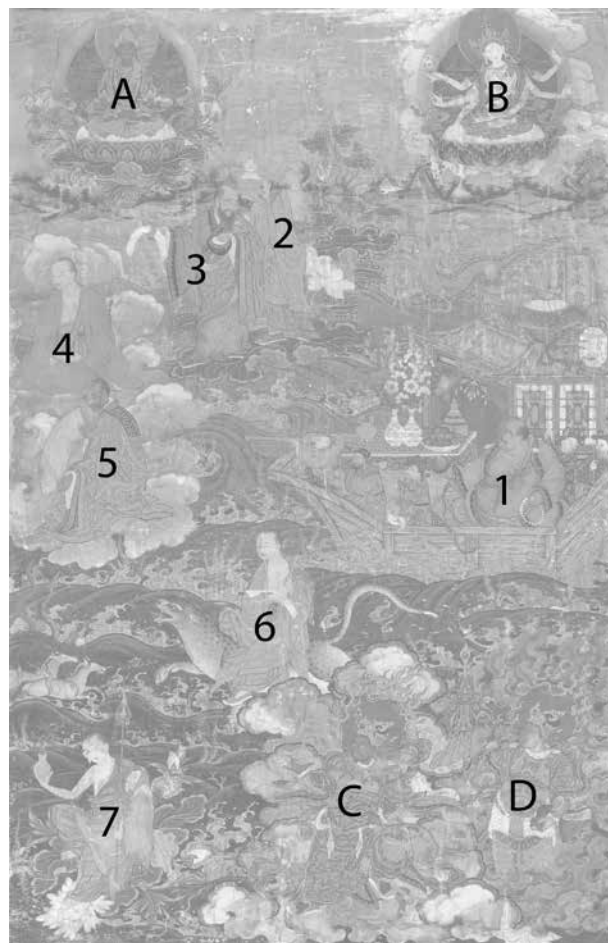
### Referenced

HAR - [himalayanart.org/items/61460](http://himalayanart.org/items/61460)

### Provenance

The Bortolot Collection

Acquired from Navin Kumar Gallery, New York, May 1988



- |                       |                   |
|-----------------------|-------------------|
| 1. Hvashang           | 7. Nagasena       |
| 2. Abhedha            | A. Amitayus       |
| 3. Pindola Bharadvaja | B. Ushnishavijaya |
| 4. Chuda Pantaka      | C. Virupaksha     |
| 5. Pantaka            | D. Vaishravana    |
| 6. Gopaka             |                   |









41

**A BLACKGROUND THANGKA OF VAJRABHAIRAVA**

**Tibet, 18th century**

Distemper on cloth.

28 3/4 x 19 1/2 in. (73.1 x 49.6 cm)

**\$10,000 - 15,000**

西藏 十八世紀 大威德金剛唐卡

This exquisite blackground thangka with finely executed gold outline depicts Vajrabhairava holding his blue-bodied consort Vajravetali at the center. Above him, sit Vajradhara and two Gelugpa teachers. On either side of him, flank Shadbhuja Mahakala above Brahmanarupa Mahakala on the left, and White Shadbhuja Mahakala above Shri Devi Magzor Gyalmo on the right. In the Bottom register, Yama Dhamaraja occupies center, while Yellow Jambhala and Dorje Setrab appear left, and Chingkarwa and Begtse Chen appear right.

**Referenced**

HAR - [himalayanart.org/items/61457](http://himalayanart.org/items/61457)

**Provenance**

The Bortolot Collection

Acquired from Navin Kumar Gallery, New York, October 1990





42

**A COPPER FIGURE OF BUDDHA**

**Tibet, 16th century**

Finely cast, his well-proportioned body clad in a diaphanous robe, his elegant fingers in *dharmachakrapravartana mudra*, and bearing a serene, approachable expression; remains of gilding in recessed areas.

5 5/8 in. (14.3 cm) high

**\$10,000 - 15,000**

西藏 十六世紀 銅佛坐像

Indicated by his *mudra*, this charming figure could simultaneously represent Vairochana, one of the Five Wisdom Buddhas, often interpreted as the 'Dharma Body' of the Historical Buddha. Compare the facial features, the angular earlobes, and the smooth folds of the robe to another Tibetan figure illustrated in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 487, nos. 137E.

**Referenced**

HAR - [himalayanart.org/items/61406](http://himalayanart.org/items/61406)

**Provenance**

Private New York Collection



43

**A GILT COPPER ALLOY FIGURE OF VAJRADHARA**

**Tibet, 15th/16th century**

Wearing elaborately chased silks across his attenuated figure, his hands crossed in *vajrahumkara mudra*, his jewels and crown inset with precious stones.

7 7/8 in. (20 cm) high

\$10,000 - 15,000

西藏 十五 / 十六世紀 銅鑲金金剛總持坐像

Vajradhara represents the highest state of enlightenment, its abstract perfection, the sum of all Buddhist teachings. Sculptures of the deity therefore serve as secondary representations, reminding practitioners of the deity's otherwise formless essence, which is beyond human comprehension. See another of the period sold at Bonhams, London, 12 November 2015, lot 79.

**Referenced**

HAR - [himalayanart.org/items/61427](http://himalayanart.org/items/61427)

**Provenance**

Private New York Collection, acquired in Europe before 1983





44

**A GILT COPPER ALLOY FIGURE OF  
AVALOKITESHVARA SHADAKSHARI**  
Tibet, 15th/16th century

Seated in luxurious silks with incised floral and *visvajra* patterns, he holds a boon between his central hands in *anjali mudra* and bears an uplifting smile.

6 5/8 in. (16.8 cm) high

\$15,000 - 20,000

西藏 十五 / 十六世紀 銅鑲金四臂觀音像

Shadakshari Lokeshvara is the embodiment of the mystic Buddhist mantra, *Ohm Mani Padme Hum*. The six syllables are the seeds of the six realms in the great cosmic wheel. *Om* stands for the god realm, *Ma* the demigod or *asura* realm, *Ni* the human realm, *Pad* the animal realms, *Me* the hungry ghost realm, and *Hum* stands for the hell realm. He helps bring all beings from the six realms into enlightenment. The bronze is a cheerful reminder of the spiritual quest for nirvana.

**Referenced**

HAR - [himalayanart.org/items/61417](http://himalayanart.org/items/61417)

**Provenance**

Sotheby's, New York, 23 March 2000, lot 84



45

**A THANGKA OF WHITE CHAKRASAMVARA**

**Qing, 18th century**

Distemper on cloth; verso inscribed with four Chinese characters, '[?] 生年字'.

19 x 13 7/8 in. (48.2 x 35.2 cm)

**\$15,000 - 20,000**

清十八世紀 白勝樂金剛唐卡

Long-life White Chakrasamvara and his consort appear at the center, radiant like the sun and flanked by two Gelugpa lamas seated on gold-brocaded silk cushions. Above him, sits Shakyamuni flanked by Tsongkhapa and Avalokiteshvara. Below him, spread Yama Dharmaraja, Shadbhuja Mahakala, and Shri Devi Magzro Gyalmo.

Certain elements are indicative of Chinese production, such as the *ruyi*-shaped clouds with mushroom heads and long tails, and the blue and green rocks with gold outlines. Compare these elements with 'Beijing school' thangkas illustrated in *Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, pp. 208 & 235, nos. 193 & 219.

**Referenced**

HAR - [himalayanart.org/items/61465](http://himalayanart.org/items/61465)





46

### A COPPER ALLOY FIGURE OF AMITAYUS

**Qing, 18th century**

Seated in meditation on a lustrous shallow lotus, bedecked with high armlets and corresponding crown, he smiles peacefully; the remains of lacquer, cold gold, and blue pigment signifying previous worship in Tibet.

8 in. (20.3 cm) high

**\$30,000 - 50,000**

清十八世紀 無量壽佛銅像

As discussed by Tingley, this sculpture is marvelous example of a later revival of the eleventh-century Newar style. She points to its deeply grooved petals, and rounded jewelry to distinguish it from the types of early examples it copies – citing two published in Pal, *Arts of Nepal*, Leiden, 1974, vol. 1, pp. 123-4, pl. 209 & 210.

She identifies the figure as Manjushri Dharmashankhasamadhi, however the small hole remaining in his hands suggests the placement of lost *kalasha*, a characteristic of Amitayus. Associated with long-life, images of Amitayus were immensely popular throughout Qing dynasty production. Another Qing Nepalese revival figure was sold at Bonhams, New York, 16 March 2015, lot 19.

#### Published

Nancy Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, pp. 78-9, no. 21.

#### Exhibited

*Journey to Tibet*, Lotusland, Montecito, California, 1998.

*Celestial Realms: The Art of Nepal*, Crocker Art Museum, Sacramento, California, 10 October 2012 - 10 February 2013.

#### Provenance

Private Collection, acquired in Hong Kong, 1970s

47

**A GILT COPPER ALLOY FIGURE OF AMITAYUS**

**Qing, Pala Revival, 18th century**

Seated upright with the elixir of immortality resting among his elegant fingers, his peaceful face adorned by large jeweled earrings.

6 1/2 in. (16.5 cm) high

**\$8,000 - 12,000**

清十八世紀 復興帕拉風格 銅鑲金無量壽佛坐像

Due to the popularity of Pala period (8th-12th century) sculptures during the Qing Dynasty (1644-1912), a body of bronzes was produced in China emulating the Pala style. Typical of the Pala Revival style is the lotus base with beaded upper rim, thick and smooth inner petals, and multi-tiered lower portion. Compare the figure, especially his upper torso and the voluminous shawl, to a bronze Amitayus in the Palace Museum, Beijing (*Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2008, p. 173, no. 123), as well as another example illustrated in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 439, no. 117F.

**Referenced**

HAR - [himalayanart.org/items/61416](http://himalayanart.org/items/61416)

**Provenance**

Private New York Collection, acquired in Europe before 1983







48

**A THANGKA OF THE FIFTH DALAI LAMA**

**Tibet, circa 1800**

Distemper on cloth with sparkling mica in the yellow; recto with identifying Tibetan inscriptions in gold; verso with repeated Tibetan 'ohm, ah, hum' invocations behind the recto's figures and a three line prayer in black ink; mounted with original silk brocade with auspicious Chinese motifs.

*Image: 28 1/2 x 18 1/8 in. (72.3 x 46 cm);*

*With silks: 55 5/8 x 28 7/8 in. (141.2 x 73.4 cm)*

**\$20,000 - 30,000**

西藏 約1800年 五世達賴喇嘛唐卡

The Palace Museum, Beijing, houses a complete set, which has an identical composition to the present lot (*Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, pp.10-23, nos.7-19).

The great Fifth Dalai Lama Ngawang Lobsang Gyatso (1617-1682) is depicted with the Potala Palace he founded in Lhasa. In an alliance with the Mongol emperors, he united Tibet's provinces under his centralized rule. He is accompanied in this painting by Narodakini, another Dalai Lama, and a vision of Avalokiteshvara in the top register. Brahmanarupa and a Mongol patron appear in the bottom corners.

**Provenance**

Private New England Collection, acquired 1970s



49

**A THANGKA OF THE EIGHTH TATSAG**

Eastern Tibet, late 18th century

Distemper on cloth; two red pigment handprints verso;  
recto and verso with identifying Tibetan inscriptions in gold.

Image: 26 1/4 x 17 in. (66.8 x 43.2 cm)

\$10,000 - 15,000

西藏東部 十八世紀晚期 八世達察喇嘛唐卡

Deriving from a Tatsag lineage set, the subject of this painting is the Eighth Tatsag Yeshe Lobzang Tenpai Gonpo (1760-1810), appearing here with his teacher above him, the Eighth Dalai Lama Jampal Gyatso (1758-1804). The two in fact imbue the thangka's reverse with their handprints. In 1772, the Qianlong Emperor (r.1735-1799) named him a 'lama of the seal' (*tham gab la ma*), the highest imperial designation given to Tibetan and Mongolian lamas. He is painted here with Chamdo Jampa Ling, the largest Gelugpa monastery in Kham province, as well as Yama Damaraja and Akshobhyavajra Guhyasamaja in the top and bottom right corners.

**Provenance**

Private English Collection, 1970s/80s-present





50

**A COPPER ALLOY FIGURE OF MANJUSHRI**

Tibet, circa 17th century

His hands in *dharmachakrapravartana mudra* sprouting two lotuses that rise up his shoulders, his torso swaying to the right while his head tilted left, his face painted in cold gold.

5 in. (12.7 cm) high

\$4,000 - 6,000

西藏 約十七世紀 文殊菩薩銅坐像

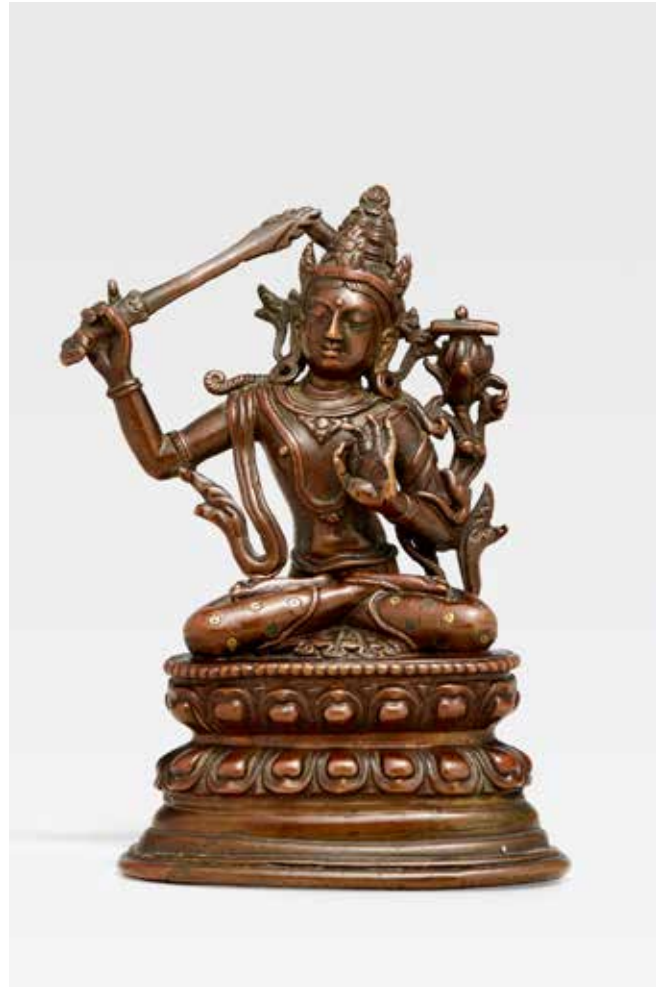
The beautiful reddish-brown patina is likely caused by a high concentration of copper in the alloy. Compare the color to a Manjushri sold at Christie's, New York, 15 September 2015, lot 40. For other examples with similar gentle sway of the body, see Christie's, New York, 26 November 2014, lot 3106, and Paris, 12 June 2012, lot 408.

**Referenced**

HAR - himalayanart.org/items/61408

**Provenance**

Private New York Collection, acquired 1998



51

**A COPPER ALLOY FIGURE OF MANJUSHRI**

Qing, Pala Revival, 18th century

With gilt and stippled patterns embellishing his lower garments, his flaming sword upraised and a sutra in bloom by his shoulder.

5 1/8 in. (13 cm) high

\$10,000 - 15,000

清十八世紀 復興帕拉風格 文殊菩薩銅像

This beautifully proportioned sculpture reflects the Qing dynasty's reverence of both Tibetan Buddhism and the Indian Pala style. Compare the *jatamukata*, face, and lotus base to another Pala Revival sculpture illustrated in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 470, no. 129C. Also compare to a Manjushri in the Palace Museum, Beijing (*Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2008, p. 245, no. 234).

**Referenced**

HAR - himalayanart.org/items/61439

**Provenance**

Private Belgian Collection  
Christie's, New York, 17 October 2001, lot 121  
Private Virginia Collection



52

**A LARGE THANGKA FROM AN ARHAT SET:  
VAJRIPUTRA**

**Qing, circa 1800**

Distemper on cloth; with original gold-brocade silk mount laid on board and framed.

*Image: 40 1/4 x 23 3/4 in. (102.3 x 60.4 cm);*

*With silks: 61 x 31 3/4 in. (155 x 80.7 cm)*

**\$10,000 - 15,000**

清 約1800年 羅漢唐卡組畫之一: 伐闍羅佛多尊者

Accompanying another on the opposite page, this thangka stems from a set of sixteen or eighteen depicting arhats. Another two from the same set were sold at Bonhams, San Francisco, 20 Dec 2011, lot 8426.

Here, Vajraputra is seated on a rocky outcrop under a twisted pine. He holds a fly whisk and points to the sky, emitting a colorful beam of light extending towards Ushnishavijaya, the goddess of wisdom, appearing in her celestial palace. An attendant stands in awe of the vision.

Arhat Vajriputra was the son of an Indian king. He was dissatisfied with worldly life and became an ordained monk. Legend tells of how he requested to be released from his vows in order to take revenge on another ruler in warfare. However, seeing in a dream the awful consequences of his anger, he changed his mind and sought further teaching.

The painting follows an original composition tracing back to the Yongle period (1402-1424). It roots each arhat within a paradisiacal wilderness redolent of the reclusive Immortals in Chinese landscape painting. Various sets copying the Yongle original, ranging from the 15th-19th centuries are known. Among them the most complete is probably held within the Palace Museum, Beijing (see *Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, p.189, no.175).

**Referenced**

HAR - [himalayanart.org/items/61459](http://himalayanart.org/items/61459)

**Provenance**

Collection of William J. Hobbs (1904-1977) since early 1950s

Thence by descent to the current owner



**A LARGE THANGKA FROM AN ARHAT SET:  
NAGASENA**

**Qing, circa 1800**

Distemper on cloth; with original gold-brocade silk mount laid on board and framed.

*Image: 40 1/2 x 23 3/4 in. (103 x 60.4 cm);*

*With silks: 61 x 31 3/4 in. (155 x 80.7 cm)*

**\$10,000 - 15,000**

清 約1800年 羅漢唐卡組畫之一：那伽犀那尊者

Accompanying another on the opposite page, this thangka stems from a set of sixteen or eighteen depicting arhats. Another two from the same set were sold at Bonhams, San Francisco, 20 Dec 2011, lot 8426.

Here, Nagasena sits on a fantastical chair straddling a brook. He holds a ritual staff and the elixir of immortality in a gold vase. In the knotted peach tree above him Ushnishavijaya floats and two cheerful monkeys offer him the peaches they've plucked. A Mongol patron, wearing the characteristic fur hat, jovially motions to catch them. Meanwhile, on the other bank, a crane quenches its thirst near a monk looking up at Nagasena in admiration.

Arhat Nagasena was a prince in Northern India. He renounced his claim to the throne and entered the monastic order at the age of fifteen, whereafter attained the stage of an arhat. He is best known for the wide-ranging discussion of Buddhist subjects he had with an Indo-Greek king called Milinda. The conversation is recorded in the Pali treatise *Milinda Pañha*.

The composition is near identical to another example from a set in the Palace Museum, Beijing aforementioned on the opposite page (*Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, p.199, no.184). This comparable set is dated to the 44th regnal year of the Qianlong Emperor, 1789.

**Referenced**

HAR - [himalayanart.org/items/61458](http://himalayanart.org/items/61458)

**Provenance**

Collection of William J. Hobbs (1904-1977)

since early 1950s

Thence by descent to the current owner





54

**54**  
**A GILT COPPER ALLOY FIGURE OF SHADBHUJA MAHAKALA**  
 Mongolia, 18th century

Astride the elephant-headed figure, his primary hands holding the curved knife and the *kapala*, his others radiating with *damaru*, skull *malla*, trident and lasso, his wrathful face centered by a third eye.

4 3/4 in. (12.1 cm) high

\$10,000 - 15,000

蒙古 十八世紀 銅鑲金六臂大黑天像

As an emanation of Avalokiteshvara, Shadbhuja Mahakala serves as a wealth deity and is an important protector of the religion in Mongolia, identified as the Wish-Fulfilling Gem Gonkar (cf., Huntington, *Circle of Bliss*, Los Angeles, 2003, p. 534). Compare this finely detailed figure with a related example of Vajrapani published in Narantuya, *Treasures of Mongolian Art*, Mongolia, 2005, p. 94.

**Referenced**

HAR - himalayanart.org/items/61414

**Provenance**

Private Collection, Chicago



55

**55**  
**A POLYCHROMED BONE APRON**  
**ORNAMENT OF DURGA MAHISHASURA**  
 Nepal, 19th century or earlier

Densely carved with a tantric retinue accompanying the sixteen-armed goddess subduing the buffalo demon.

6 1/8 in. (15.5 cm) long

\$4,000 - 6,000

尼泊爾 十九世紀或更早 杜爾迦神彩繪骨雕繡絡裙飾片

A superior example, this ornament would have initially been part of a necromancer's apron, but the added pigments and drilled hole at the top suggest it was repurposed as an amulet. Compare it to a very closely related example of Vishnuvarupa from the same collection (and likely the same apron) sold at Bonhams, New York, 16 March 2015, lot 43 (part).

**Referenced**

HAR - himalayanart.org/items/61443

**Provenance**

Private English Collection, 1970s/80s-present



**A GILT COPPER ALLOY VAJRABHAIKAVA RETINUE FIGURE**  
**Qing, 18th century**

The embracing fierce deities each with three faces and six arms holding ritual choppers and skull bowls in their primary hands, his arresting primary expression enhanced by pigments.

6 1/2 in. (16.5 cm) high

\$15,000 - 20,000

清十八世紀 銅鑲金雙身佛像

This powerful sculpture would have originally appeared as part of a retinue for Vajrabhairava called the 'Ten Wrathful Ones'. With the absence of some of his attributes, it is not possible to determine which of the ten this is. However, the consort's lower right hand holds a sword hilt that is most commonly associated with Achala, who is a member of the Vajrabhairava tantra. An almost identical sculpture, mostly like from the same atelier and set, identified as Mahakala and consort, sold Sotheby's, Paris, 16 December 2015, lot 71.

**Referenced**

HAR - himalayanart.org/items/61424

**Provenance**

Private New England Collection, acquired 1970s



57

**A GOLD KANTAR (ROYAL CHAIN)**

Indonesia, Sumba Island

The heavy chain finely braided with gold wire, with two short sections arranged in even denser patterns, the terminals each consists of a cylinder element and a filigree work of stylized head of *naga*, each framed by five granule finials.

57 1/4 in. (145.4 cm) long

\$8,000 - 12,000

印尼 松巴島 王室金鏈

This dense gold chain would have likely been worn by the personal entourage of a king to convey his master's wealth and power. Compare it to a *kantar* with similar terminals sold at Sotheby's, London, 11 October 1990, lot 262. For other examples of royal chains, see Miksic, *Old Javanese Gold*, New Haven, 2011, p.114, pl. 11, and Capistrano-Baker, *Philippine Gold*, New York, 2015, p.45, fig.6.

**Provenance**

Private American Collection by 1990



58

**A PARCEL-GILT SILVER AND SILVER WOMAN'S BELT ORNAMENT (GYENZEN)**

Tibet, circa 18th/19th century

Comprised of large central medallion worked in fine gold-wire scrolling motifs and inset with turquoise, connected with three perpendicular braided silver bands, secured with cartouches and end-sections of similar design, with a long silver chain attached.

Main section: 15 1/2 x 18 1/2 in. (39.3 x 46.9 cm);

Silver chain: 50 1/4 in. (127.6 cm) long

\$2,500 - 3,500

西藏 約十八 / 十九世紀 銀局部鑲金女用腰飾

Belts such as these were worn with the central strap hanging down freely. Additional long strands of semi-precious beads were attached to the end of the central strap for important occasions. These could loop down almost to the ground and back up again where they were attached to the main garment somewhere near the shoulder. For similar belts see Casey, *Gold Jewelry from Tibet and Nepal*, London, 1996, p. 142; Clarke, *Jewellery of Tibet and the Himalayas*, London, 2004, p. 67; and in Beguin, *Dieux et Demons de l' Himalaya*, Paris, 1977, p.284, no. 379.

**Referenced**

HAR - [himalayanart.org/items/61442](http://himalayanart.org/items/61442)

**Provenance**

Private New York Collection, acquired New York, late 1980s





# A Group of Eight Avadana Thangkas from the Collection of Lobsang P. Lhalungpa

59

## A GROUP OF EIGHT THANGKAS FROM AN AVADANAKALPALATA SET Central Tibet, 18th century

Distemper on cloth; the reverse of each inscribed in Tibetan with instructions for display in the top right corner, repeated 'om, ah, hum' invocations, a stupa diagram housing mantras and prayers; each bordered with original gold-brocaded silks.

Image: 34 1/2 x 22 in. (87.7 x 56 cm) each

With silks: 59 x 35 in. (150 x 89 cm) each

\$200,000 - 300,000

西藏中部 十八世紀 譬喻集唐卡組畫之八幅

These enthusiastic, often humorous, compositions survive in impeccable condition with their vibrant colors intact. Their gold-brocaded silk mounts would have been a gift to the monastery from the Chinese Imperial court. Each has its reverse imbued with a large diagram of a stupa that frames a series of Sanskrit mantras (e.g. 'om bhrum svaha') ending with a four-line prayer translated:

*'Patience for hardships is noble patience,  
[Leading to] supreme liberation, the Buddha has said.  
With respect to others,  
Monks should do no harm or cause distress.'*

All eight derive from a single set of thirty-one depicting the *Bodhisattvavadanakalpalata* – 108 stories of Buddha's previous lives. In the Lhasa court style, they derive from the same woodblock prints and are near identical to two complete sets, one held in the Palace Museum Beijing (*Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, pp. 64-95, nos. 56-86), and the other published in Giuseppe Tucci's founding work, *Tibetan Painted Scrolls*, Rome, 1949, pl. 102-29.

Each painting houses three or four of these stories about Buddha's great wisdom and compassion throughout his many lives. Included is no. 32, *The Trials of Kalyanakari*, about a prince rewarded for his forgiveness after his brother blinded, robbed, and left him for dead after they stumbled upon the mythical Island of Gems. And no. 67, *Sangharakshita's Spiritual Journey*, about a monk who, having learnt the *dharma* in the underwater palace of the *naga*-kings, taught it to five-hundred sages at once; became an arhat; and flew them all to visit the Buddha. For a translation of the each story contained within these thangkas, see Black (trans.), *Leaves of the Heaven Tree*, Berkeley, 1997.

### Referenced

HAR - himalayanart.org/items/61447-61454

### Provenance

Collection of Lobsang P. Lhalungpa (1926-2008)  
Acquired in India, 1960s



Lobsang P. Lhalungpa was born in Lhasa, Tibet. A talented monk-official, he was sent to India in 1947 to oversee the instruction of young Tibetans at a prominent school in Darjeeling. In 1956, the External Services of All India Radio recruited him to establish the first Tibetan-language program from New Delhi, which he managed until 1971.

Lhalungpa devoted his life to the preservation of Tibetan language and culture. His publications manifest his humanitarian spirit. In 1948, he co-authored, *Textbook of Colloquial Tibetan* with Tibetologist George Roerich, the son of famed Russian painter Nicholas Roerich. He translated *The Life of Milarepa* (1977) and *Mahamudra: The Moonlight* (1986) into English, and *The Life of Mahatma Gandhi* into Tibetan (c. 1965). In 1997, he authored *Tibet: The Sacred Realm, Photographs 1880-1950* and contributed to the landmark Art History publication, *Tibet: Tradition and Change*. In his later years, he lived in New Mexico, where he was named a Santa Fe Living Treasure.







6. Travels to the Island of Badara  
7. The Maiden Muktalata  
8. The Householder Shrigupta



9. Jyotishka's Realization  
10. Born from the Womb  
11. Nanda and Sundari  
12. Virudhaka's Revenge

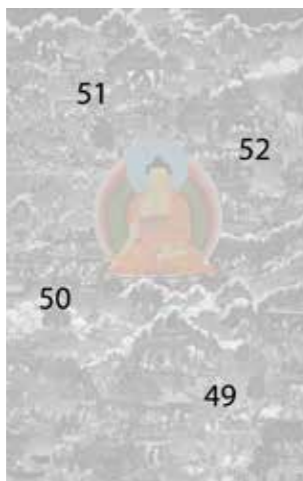


29. The Elephant Dhanapala  
30. The Patience of Kashisundara  
31. Golden-Sides, the Deer Suvaranaparshva  
32. The Trials of Kalyanakari



42. The Result of Pandita's Generosity  
43. The Pure Conduct of King Kanakavarna  
44. Hiranyapani's Hands of Gold

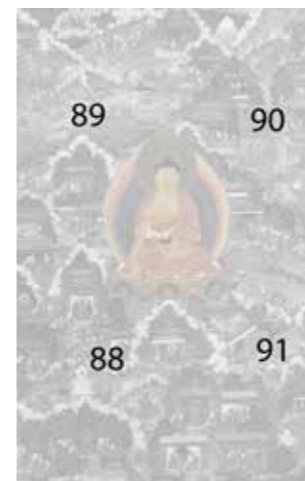




49. Hastaka's Good Fortune  
50. Performing the Ten Actions  
51. The Lady Rukmavati  
52. Adinapunya Offers His Life



67. Sangharakshita's Spiritual Journey  
68. Padmavati's Ordeal  
69. Consecration of the Dharma King  
70. The Arhat Madhyantika in Kashmir



88. The Son of Hastishayati  
89. The Liberation of Dharmaruci  
90. Dhanika's Offerings  
91. The Eloquence of King Shibi



96. The Compassionate Elephant  
97. The Turtle's Gift  
98. The Strength of Spirituality  
99. King Padmaka's Wishing Prayer







**INDIAN & SOUTHEAST  
ASIAN SCULPTURE**

Lots 60 - 81



Lot 71



recto



verso

60

**A SANDSTONE DOUBLE-SIDED FIGURE**

**Mathura or Bharhut, Kushan period, circa 2nd century**

Each side carved with his hands pressed together, wearing a diaphanous lower garment, and a thick sash across his chest knotted on one hip.

17 in. (44.5 cm) high

\$20,000 - 30,000

馬圖拉或毘盧 貴霜時期 約二世紀 砂巖雙面像

With his hands raised in a gesture of homage, or *anjali mudra*, the figure is most likely a donor. Discussing this piece, Stadner writes, 'A surprising number of sculptures in the Kushan period were conceived to be free-standing but their original function and placement cannot be determined. The lower garment of the figure relates closely to other Kushan sculptures. The delicate waist-band, clinched on one side, and ending in two parallel folds, is a pleasing contrast with the unusually thick tubular sash that crosses the chest diagonally and which is folded into a massive circular shaped piece of material. The wristbands and armlets, comprised of raised and intricately ornamented bands, contrast interestingly with the bare torso. This piece probably belongs to the late first or second century.'

**Published**

Donald Standner, *Sculpture from a Sacred Realm*, Rossi & Rossi, London, 1995, no. 5

**Provenance**

Sotheby's, New York, 5 December 1992, lot 67  
Private Collection, California  
Rossi & Rossi, 1995  
Private American Collection





61

**A SCHIST FIGURE OF AVALOKITESHVARA**

Ancient region of Gandhara, circa 4th century

Standing slightly flexed with right knee bent forward, his robe fastened around his waist by knotted rope, its folds cascading across his muscular form and pooling by his ankles, in his right hand he holds a wreath, and his face bears a quite, confident expression.

16 in. (40.6 cm) high

\$15,000 - 20,000

健陀羅 約四世紀 片巖觀音像

Identified by his size and the wreath in this hand, this figure would have flanked the right side of a preaching Buddha, reflected in a stylistically related triad published in Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pp. 120-1 & no. 254. Miyaji has demonstrated in his study of twenty such panels that, as part of the Buddhist triad, these garland-holding figures can be more concretely identified as Avalokiteshvara ("Iconography of the Two Flanking Bodhisattvas in the Buddhist Triads from Gandhara", in *East and West*, vol. 58, no 1/4, December 2008, pp. 123-56). As such, they likely serve as the iconographic precedent for the Avalokiteshvara Padmapani ('lotus holder') first mentioned in later Mahayana texts and ubiquitous throughout Pala and Early Himalayan art.

**Provenance**

Private French Collection, 1970-2008

Sotheby's, New York, 19 September 2008, lot 262

Private American Collection



62

**A SCHIST HEAD OF A BODHISATTVA**

Ancient region of Gandhara, 3rd/4th century

The stone's grains gently heightens the soft contours of his face, his eyelids crisply carved accentuating their depth, his hair finished with a flourish of curls above his left ear.

9 1/2 in. (24.1 cm) high

\$15,000 - 20,000

健陀羅 三 / 四世紀 片巖菩薩頭像

This superbly modeled head has the distinctive square-knot chignon associated with Maitreya in Gandharan art, as featured on a closely related figure held in the Lahore Museum (see Rehmani, *Masterpieces of Lahore Museum*, Lahore, 1999, p. 18, no. 12). Three other examples are published in Ingholt, *Gandharan Art in Pakistan*, New York, 1957, nos. 294-6.

It is often colloquially referred to as the Appolline haircut as it bears obvious similarity to the celebrated classical sculpture, Apollo Belvedere (or Pythian Apollo), held in the Vatican Museum, Rome (see Bieber, *The Sculpture of the Hellenistic Age*, New York, 1961, fig. 200).

**Provenance**

Christie's, New York, 22 March 2000, lot 2

Private American Collection

63

**A SCHIST FIGURE OF BUDDHA**

**Ancient region of Gandhara, 3rd/4th century**

Enthroned and nimbate, wearing a sumptuous robe over his athletic body, Buddha displays the gesture of teaching and gazes steadfast.

30 1/2 in. (77.5 cm) high

**\$150,000 - 250,000**

健陀羅 三 / 四世紀 片巖佛像

Few examples convey so well the varying density of Buddha's robe as it courses, drapes, wraps, and pools over his body. His left forearm is covered with layer upon layer of thick, rounded folds, while his right pectoral is bound within a thin section spreading from underneath his heavy collar. The sumptuous curvilinear folds combine with his strong hands and finely modeled right triceps to evoke the muscular body underneath, in an otherwise sedate posture.

The true testament to the sculptor's mastery is seen in the panoply of folds falling over the cushioned plinth. Although not usually modeled with as much attention and variety, their inclusion seems almost ubiquitous throughout depictions of Preaching Buddha. The folds are seen on a similar cushioned throne, supported by leonine throne-legs that flank an analogous scene of devotees offering bouquets to the Buddha, under a closely related example published in Ingholt, *Gandharan art in Pakistan*, New York, 1957, no. 248. Also see Zwalf, *Gandharan Sculpture*, Vol. II, p. 23, nos. 25, and 26.

With his hands in the gesture of teaching *dharmachakrapravartana mudra*, the iconography is thought to refer to setting the 'Wheel of Law' in motion and the Buddha's first sermon delivered near the holy city of Varanasi, at Deer Park in Sarnath. There the Buddha is said to have propounded his new doctrine and established the institution of Buddhism.

Given its size, the figure more likely stood alone as a self-contained image in its original context, but depictions of Buddha in *dharmachakrapavartana mudra* also appear at the center of much larger compositions thought to represent either his performance of miracles at Sravasti or scenes of his residence in paradise (see Behrendt, *The Art of Gandhara*, New York, 2007, p. 67-8, fig. 29).

**Exhibited**

*Buddha zwischen Ost und West: Skulpturen Aus Gandhara/Pakistan*, Museum Rietberg, Zurich, 1987.

**Published**

Rene Russek, *Buddha zwischen Ost und West: Skulpturen Aus Gandhara/Pakistan*, Ausstellungskatalog, Museum Rietberg, Zurich, 1987, p. 64, no. 65.

**Provenance**

Dr. J.R. Belmont Collection, Basel, acquired 1976

Private Swiss Collection

Sotheby's, New York, 18 March 2009, lot 36

Private American Collection





**A SCHIST FIGURE OF BUDDHA****Ancient region of Gandhara, 3rd/4th century**

Seated on kusha grass, Buddha meditates, his expression confident and approachable.

*19 in. (48.2 cm) high***\$60,000 - 80,000**

健陀羅 三 / 四世紀 片巖佛像

In keeping with the Gandharan style's evolution towards abstraction as the 4th century approached, this figure exhibits the sculptor's strong preference for precision and geometry. His wavy locks are carved impeccably into neat lines that spread out like sunrays from his enlightened mind. They are neatly tied into a plush bun by a single twisted chord with circular medallion.

With the acute transition from his shoulders to arms, his body forms a robust triangle, further emphasized by the abstracted linear spread of his robe's hem over the plinth. The plinth depicts a tripartite debate, likely between bodhisattvas and a royal figure, with approaching monastic and laypersons listening on either side. It also anchors the diagonal registers. As opposed to rounded muscles and billowing robes, the sculptor has imbued a sense of strength and fortitude through rigid geometry and a frontal display. For a closely related example in the British Museum see Zwalf, *Gandharan Sculpture*, Vol. II, especially the treatment of the robes see p. 26, no. 31.

**Provenance**

Private German Collection, acquired 1960's  
Sotheby's, New York, 24 March 2010, lot 4  
Private American Collection





65

**A LARGE SANDSTONE TORSO OF BUDDHA**

Mathura, Gupta period, 5th/6th century

Standing in a slightly flexed pose with right leg forward, the cape-like outer robe hugs his sensuous form but for the fishtail pleats of the diaphanous undergarment by his ankles.

43 in. (109 cm) high

\$20,000 - 30,000

馬圖拉 笈多時期 五 / 六世紀 砂巖佛身像

*'Who so sees the spiritual Dharma, he sees me.  
Who so sees me, sees the spiritual Dharma.'*  
(after Ahuja, *The Body in Indian Art and Thought*,  
Brussels, 2013, p. 193).

Why Buddha was portrayed in a stylized way, resisting exact portraiture, is often explained by the former being able to better communicate his true essence. Without neck or arms, the sculpture's surviving state heightens the already pronounced abstraction inherent to the Gupta style, often viewed as the golden age of Indian sculpture. By some fortune here, the stone's weathered surface and natural mottling accentuate the sculpture's lissome contours, creating an almost wood-like granular appearance, and intensifying its abstract beauty.

Compare two related examples in similar condition, held in the Musée Guimet & Nelson-Atkins Museum, published respectively in Auboyer, *Rarities of the Musée Guimet*, New York, 1975, no. 12 & Pal, *The Ideal Image*, New York, 1978, p. 70, no. 17.

**Provenance**

Spink & Son, Ltd., London, May 1985  
Private American Collection



**A SANDSTONE FIGURE OF GANESHA**

Central India, 9th/10th century

Flanked by musicians and garland bearers, Ganesh dances with an *ankus*, blue lotus, snake, and tray of sweets in his hands, before a throneback of elephants, *vyalas*, and *makaras*.

17 1/4 x 14 1/4 (48.8 x 36.3 cm)

\$20,000 - 30,000

This graceful example is modeled with vigor and cheer. He dances gingerly, his left leg cocked, his large tummy hanging over his little *dhoti*, his trunk curling to the left, tempted by the loaded tray of *ladhu*. Meanwhile, musicians are struck in exaggerated poses, caught in the rhythm and rapture beside him. And his rat *vahana* is safely tucked away behind his feet. 'Ganesh dancing...is the image that most fully conveys the joyous wisdom he embodies, the knowledge that humans are one with the Absolute.' (Kramrisch, *Philadelphia Museum of Art: Handbook of the Collections*, Philadelphia, 1995, p. 51.)

**Provenance**

Spink &amp; Son, Ltd, London, May 1986

Private American Collection





67

**A SANDSTONE STELE OF A DIKPALA**

Rajasthan, Kota region, 9th/10th century

Upheld by *ganas* underfoot and accompanied by male attendants and his bull mount, the directional guardian stands in *tribhanga*, holding a water pot, and the remains of a lotus stem and cobra.

44 1/4 in. (112.4 cm) high

\$30,000 - 50,000

Indicated by his mount and attributes, the sculpture probably represents Ishana: Shiva in ethereal form, symbolizing transcendental knowledge. Prescribed in the *vastu shastras* (lit. 'science of dwelling'), Ishana is the guardian of the northeast direction and personifies the confluence of wealth and knowledge associated with the north and east, respectively.

The figure is technically accomplished, conveying both suppleness and gravity. The crisply carved regalia also contrast against soft contours, producing a well-balanced aesthetic redolent of the ancient Upamala region encompassing modern-day Kota. Compare sculptures from the same, published in Mason, *Gods, Guardians, and Lovers*, New York, 1993, pp. 153 & 236-9, nos. 8, 58 & 59.

**Provenance**

Christie's, New York, 22 March 2000, lot 31  
Private American Collection



**A MOTTLED SANDSTONE STELE OF LAKSHMINARAYANA**

Rajasthan, Kankroli, late 10th/early 11th century

Flanked by a male attendant and an adorable goddess with her hands stretched behind her head, Vishnu and Lakshmi embrace affectionately, benign and watchful.

27 x 19 3/4 in. (68.5 x 50.2 cm)

\$15,000 - 20,000

The beaded pedestal decorated with palmettes below this divine couple is a distinctive feature of steles attributed to Kankroli (near Udaipur). Compare to steles of *mithuna* in Sotheby's, New York, 5 December 1992, lot 81; the Philadelphia Museum of Art (acc. #1994-148-22); and the Brooklyn Museum (acc. #86.273). Also compare Sotheby's, New York, 21 & 22 March 1990, lot 246.

**Provenance**

Sotheby's, London, 23 July 1984, lot 128

Sotheby's, New York, 5 December 1992, lot 95A

Private American Collection





69

**A SANDSTONE FIGURE OF PARVATI**  
Rajasthan, 11th century

Displaying the gesture of charity with the *aksamala* wrapped around her lower right hand, and holding a water pot, trident, and spirited lotus, the goddess gazes assertively, adorned with a jeweled headdress surmounted by 'the face of glory' (*kirtimukha*).

25 1/4 in. (64.2 cm) high

\$15,000 - 20,000

Crisply carved and beautifully poised, Parvati is envisioned here as a developed, confident, and bold *shakti* bearing the trident of her consort Shiva. The stele's composition is neatly contained, accompanying her with an attendant *chauri*-bearer and Parvati's leonine mount positioned behind the plump toes of her right foot, his tongue wagging.

**Provenance**

Private American Collection

Acquired from Arnold Lieberman, New York,  
September 2000



70

**A BLACKSTONE STELE OF  
AVALOKITESHVARA**

**Bihar, Pala period, 9th/10th century**

Joined by two diminutive figures below his lotus throne, the bodhisattva smiles benevolently, his hand in the gesture of wish-granting, a lotus in bloom by his left shoulder, and Amitabha seated in his headress.

*20 in. (50.8 cm) high*

**\$10,000 - 15,000**

比哈爾邦 帕拉時期 九 / 十世紀 黑石觀音碑

The stele compares stylistically to a stele of Surya held in the Gaya Museum, Bihar. See the condition report for images.

**Provenance**

Collection of Brij Mohan, Calgary, before 1960

Private American Collection since 2008







71

**A BLACKSTONE PRABHA**

Northeastern India, Pala period, 11th/12th century

Beautifully carved, celestial attendants and Wisdom Buddhas flank a central nimbus underneath the hallowed parasol.

18 x 27 in. (45.8 x 68.6 cm)

\$20,000 - 30,000

印度東北部 帕拉時期 十一 / 十二世紀 黑石佛光碑

Incorporating a high concentration of mica that sparkles as it catches the light, and carved with profuse foliage covering every inch in either high or low relief, this glorious *prabha* epitomizes the high opulence of later Pala period sculpture. Compare the abundantly carved surface of an 11th-century stele of Surya, and the consistent presence of attendant figures behind a 12th-century masterpiece of Buddha, published in Lefevre & Boussac, *Chefs-d'oeuvre du delta du Gange*, Paris, 2007, pp. 198-9 & 242-3, nos. 67 & 91.

From out beyond the halo, where once the mind of the enlightened would have appeared, spirited vines crescendo with plump mangoes either side of the 'face of glory' (*kirtimukha*). They frame winged *kinnaras* of each sex, sculpted with rotund bellies that link them to the genus of dwarven *ganas* in early Indian art. On either side, Akshobhya and Amitabha, sit serene in meditation, displaying their respective *mudras*. While above, cloudburst *vidyadharas*, offer their garlands and support consorts, riding on their hind legs, bestowing blessings with cheerful expressions to the viewer.

**Provenance**

Private American Collection

Acquired from Spink & Son, Ltd., London, July 1987

72

**A LARGE BLACKSTONE STELE OF KARTIKEYA**

**Bihar, Pala Period, 10th/11th century**

Accompanied by a *vidhyadhara* and supported by his glorious peacock, the god of war, couched in regalia, squats in 'royal ease' before an elaborate throne back.

46 1/2 in. (118.3 cm) high

**\$30,000 - 50,000**

Despite an excellent restoration to the right side of the throne back, what survives from the period here is a majestic stele that ranks highly within the corpus of Pala stone sculpture for its scale and quality.

His peacock mount is rotund and shapely, the lotus petals crisp. His body is young and lithe, predating stiffer 11th and 12th century productions often overlaid with jewelry. His diadem's torque and side ribbons are carefully carved, and his hair modeled into a graceful chignon.

Stylistically, the stele's size and lotus petals are nearly identical to one of Varaha from Bogra in Bangladesh, published in Lefevre & Boussac, *Chefs-d'oeuvre du delta du Gange*, Paris, 2007, pp. 227-8, no. 84. The beaded torques that frame the halo and edges of the stele are also closely related. In this respect, our Kartikeya is also akin to a stele of Manjushri from Bihar, held in the Indian Museum, Kolkata (see the condition report for image), which shares a closer treatment of the jeweled bands that wrap around equidistant sections of the halo's torque and the lotus petals that surround it. Their earrings, side ribbons, and tiger-claw necklaces are also very similar.

Kartikeya is a truly ancient deity, described in Baudhayana's *Dharmasutra* (poss. 8th/7th BCE). But it isn't until the great epics of the *Mahabharata* and *Ramayana* that he fully emerges as the popular general of the *devas*. He is the focus of the *Skanda purana*, where he is the scourge of many demons.

**Provenance**

Christie's, New York, 22 March 2000, lot 21  
Private American Collection





73

### **A BLACKSTONE FIGURE OF VISHNU VAMANA**

**Orissa, circa 12th century**

Accompanied by 'thrice-bent' Sarasvati with her *vina* and Vrushaakapi (Lakshmi) with her fly whisk, Vishnu Vamana with a broad face and pot belly stands lotus-borne holding the mace, *chakra*, conch, and displaying the gesture of wish-granting; inscription on the base translated: 'Vamana – this is the pious gift of Sri Mano raja sa'.

41 1/2 in. (105.3 cm) high

**\$50,000 - 80,000**

Vamana is the fifth avatar of Vishnu, who appeared to restore the authority of Indra over the heavens from the usurper king Bali. Appearing as a dwarf Brahmin, Vishnu duped Bali into granting him any land he could cover in three steps. He subsequently transformed into the giant Trivikrama and claimed the cosmos, restoring balance to the universe. Vamana teaches us that arrogance and pride should be abandoned if any advancement in life is to be made, and that wealth should never be taken for granted.

In his sculptural representations, when part of a series depicting Vishnu's avatars, Vamana typically appears either as the giant Trivikrama or as the dwarven Brahmin, uncrowned and holding a wooden parasol. Both are quite different from the present example, which instead stems from a series depicting the twenty-four emanations (*chaturvimshati keshava namas*) of Vishnu described in the *mahabharata* and *puranas*, also important in Vaishnavite *bhakti* devotional poetry. In his form as Vamana, Vishnu appears similarly pot-bellied and broad-faced, but also crowned, holding his attributes, and flanked by his wives. Compare two related Pala examples bearing this same iconography in the Dhaka Museum and Baragaon Village listed on The Huntington Archive (#0058414 & #0003717).

This stele is a beautiful example of Orissan sculpture bearing close affinity to the Pala style. The pointed back plate and basic composition are very similar to a Pala stele of Vishnu sold at Bonhams, New York, 16 March 2015, lot 59. Distinctive Orissan features include the trefoil arch and the flat and paper-like lotus petals Vishnu Vamana stands on. Both of these characteristics appear on a famous Orissan sculpture of Umamahesvara held in the British Museum (acc. #1872,0701.70). Perhaps most appealing is the manner in which the crisply carved jewelry punctuates an otherwise smooth and polished lustrous black surface.

#### **Provenance**

Christie's, Amsterdam, 19 November 1997, lot 35  
Private American Collection





**A LARGE SANDSTONE STELE OF MAHAVIRA****Madhya Pradesh, circa 10th century**

The nimbate Jina sits on a cushioned throne above the nine solar deities and two roaring lions, flanked by *chauri*-bearers and doted upon by *vidhyadhara*s and lustrating elephants, underneath the hallowed parasol.

39 in. (99.2 cm) high

\$50,000 - 70,000

Identified by the pair of inward facing lions beneath him, this Svetambara stele depicts Mahavira, the last of the twenty-four *tirthankharas*, or exemplars, of the Jain faith. Born into a royal household in Bihar around 599 BCE, Mahavira later renounced his upbringing in pursuance of a spiritual awakening.

The wheel in between the lions references his teachings which form the basis of Jain philosophy: *ahimsa* (non-violence), *aparigraha* (non-attachment), *asteya* (no theft), *brahmacharya* (chastity), and *satya* (truthfulness). Behind his steadfast gaze, the nimbus forms an open lotus flower, a symbol interchangeable with that of the sun, and whose rays metaphorically radiate from his head. For a related image of Mahavira, see Granoff, *Victorious Ones: Jain Images of Perfection*, New York, 2009, pp. 166-7, no. S04.

**Provenance**

Spink and Son, London

Private Collection, US, acquired from the above in early 1970s





**A LARGE BRASS JAIN SHRINE****Western India, dated 1464**

The *tirthankara* sits under a parasol on a cushioned throne, accompanied by 55 *jinas*; a four-line inscription on the reverse, dated Samvat 1521 (1464 CE).

15 3/4 in. (40 cm) high

\$30,000 - 50,000

In discussion of a closely related altarpiece of Parsavanatha held in the Norton Simon Museum, Pal writes that these shrines are 'a technical tour de force of complex casting...virtually all the figures provide clear silhouettes' (Pal, *Peaceful Liberators*, New York, 1994, no. 37).

Below the Tirthankara, sits Lakshmi flanked by two elephants and lions and then his attendant *yaksha* and *yakshi*. The fifty-five *jinas* evoke his *samavasarana*, the Tirthankara's divine preaching hall. Their multitude also recalls the existence of an infinity of *jinas* throughout the cosmic eras (*ibid.*, p. 33).

**Exhibited**

*Arte sagrado de las tradiciones indicas: hinduismo, budismo y jainismo*, Caixa de Girona, May 2005 - May 2005; Casa Asia, Barcelona, May 2005 - November 2005.

**Published**

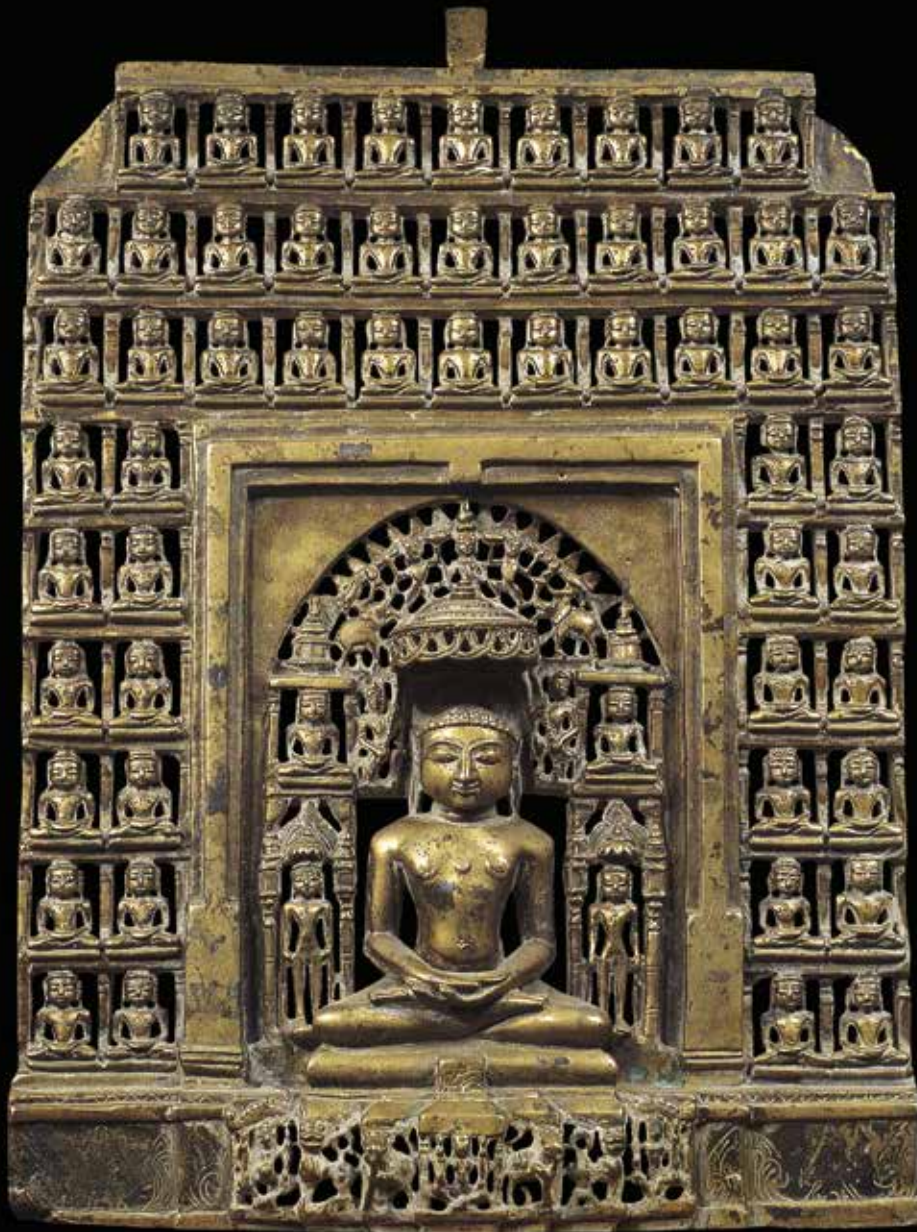
*Arte sagrado de las tradiciones indicas: hinduismo, budismo y jainismo*, Barcelona, 2005, pp. 150-1, no. 24.

**Provenance**

Private European Collection, 1980s

Private Collection, acquired in 1997

Private American Collection, 2008-2015





76

**A COPPER ALLOY FIGURE OF BUDDHA**

**Sri Lanka, Kandyan period, 18th century**

His right hand with an incised palm displaying the gesture of assurance, and wearing a long robe modeled with small wavy pleats under the original red painted layer.

12 1/4 in. (31.2 cm) high

**\$10,000 - 15,000**

斯裏蘭卡 康提時期 十八世紀 銅佛立像

The hieratic pose with its broad shoulders, and the pear-shaped *siraspata* rising from his head are characteristic of Kandyan sculptures of the 18th century. Certain standards employed in the preparation of wax models (used in casting) contributed to the incredible stylistic consistency. The body type, the robe details, and the flame finial compare closely to other examples sold at Sotheby's, New York, 18 March 2009, lot 48, and Christie's, New York, 19 September 2002. Also see von Schroeder, *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, p. 529 & 545, pl. 167G, 173D, 173H.

**Provenance**

Private Ottawa Estate since early 70s, by repute  
Private Toronto Collection, acquired in 2008





**A LARGE COPPER ALLOY PROCESSIONAL  
IMAGE OF BUDDHA AS SUPREME HEALER**

**Myanmar, Arakan style, 15th-17th century**

Seated on a tiered throne, with a beautifully draped shawl over the shoulders and pendant necklaces covering his chest, his face with a serene, regal expression.

33 1/4 in. (87 cm) high

**\$100,000 - 150,000**

緬甸 阿拉幹風格 十五至十七世紀 至高醫者形象之銅佛坐像

While Buddha images of Myanmar frequently depict him in *bhumisparsha mudra* – downturned and calling the earth to witness his enlightenment – this is a rare exception. Instead, this majestic figure offers a seed of the myrobalan plum, with another resting at the top of the bowl secured within his lap by an upturned finger. The iconography is clearly that of The Medicine Buddha, Bhaishajyaguru. However, whereas Bhaishajyaguru is a Mahayana deity, Arakan culture is known for being Theravada, and thus the Medicine Buddha has no context for worship.

Ethnically Tibeto-Burmese, Arakan culture occupies a unique position within Buddhist Asia, whereby Tibeto-Chinese Mahayana and Vajrayana imagery was borrowed to create Theravada images. This has caused some scholars to thus interpret Arakan images of this sort to depict the Historical Buddha as the Supreme Healer of all ailments – physical, mental, or spiritual (Green, *Eclectic Collecting: Art from Burma in the Denison Museum*, Singapore, 2008, pp. 206-7). For more information on Arakan's unique and fascinating culture see Gutman, *Burma's Lost Kingdoms: Splendours of Arakan*, Bangkok, 2001, pp. 149-150.

The sculpture also incorporates the image of Crowned Buddha, which is inconsistent with the iconography of The Medicine Buddha. The tradition of depicting Buddha crowned stems from Indian Pala-period sculpture (8th-12th centuries), but gained new, local significance and unmatched popularity in Southeast Asia. In Myanmar, the image is known as Jambhupati Buddha, and became widespread during Arakan's Ava period (1364-1555). The image is associated with a legend wherein an arrogant ruler named Jambhupati is humbled and converted by the Buddha. Jambhupati intimidated the monarchs of neighboring states and in order to quell his hubris, Shakyamuni transformed himself into a mighty king, with splendid crown, jewelry, and palace.

Regal too, the present sculpture is an important Arakan image. Moreover, in addition to its large size, the two rings on either side of its base allow for hooks to carry it, indicating that this was a processional image created for public worship. Conforming stylistically to Tibetan sculpture of the 15th-17th centuries, the bronze was likely made and used within festivals of the Arakanese kingdom of Mrauk-U (1429-1785).

Ranking among the best of its kind, and surviving with a rich glossy brown patina, the bronze compares favorably to Arakan bronzes sold at Christie's, New York, 5 December 1992, lot 138; Bonhams, New York, 16 March 2015, lot 64, and held within the British Museum (acc. #1880.4070, Zwalf & Oddy, *Aspects of Tibetan Metallurgy*, London, 1981, no. 14).

**Referenced**

HAR - [himalayanart.org/items/61432](http://himalayanart.org/items/61432)

**Provenance**

Private American Collection

Acquired from Peter Hardt, Radevormwald, Germany in February 2003





78

**A COPPER ALLOY FIGURE OF BUDDHA**

**Thailand, Northern Sukhothai style, 15th/16th century**

Seated in half-lotus with the earth-touching gesture on an hexagonal base, his face in deep satisfaction.

12 3/4 in. (32.5 cm) high

**\$40,000 - 60,000**

泰國 北素可泰風格 十五 / 十六世紀 銅佛坐像

This is an attractive example of the Northern Sukhothai style that blends elements of the Sukhothai and Lan Na schools – two highpoints in Thai sculpture. It survives with a wonderful deep green patina with remains of gilding. The cut-out designs on its hollow pedestal are typical of Lan Na craftsmanship; an ellipse with eight scallops is one of the most favored shapes. For similar pedestals, see National Museum Volunteers Group, *Treasures from the National Museum*, Bangkok, 2010, p. 33, no. 50, and Stratton, *Buddhist Sculpture of Northern Thailand*, Chiang Mai, 2004, p. 65, fig. 3.86.

However, the figure is more emphatic of the Sukhothai style. Its flame *ushnisha*, oval face, and slimmer body are more often seen in sculptures created after the mid-15th century. Classical Lan Na images also tend to depict the robe's hem draping high above the pectoral, whereas here it follows the Sukhothai convention of terminating it by the navel. For other examples of Northern Sukhothai style, see *ibid.*, p. 224, fig. 8.73, and National Museum Volunteers Group, *Treasures from the National Museum*, Bangkok, 2010, p. 32, no. 48.

**Published**

Pratapaditya Pal, *The Sensuous Immortals, A Selection Of Sculptures From The Pan-Asian Collection*, Los Angeles, 1977, no. 135(B)

**Provenance**

Pan-Asian Collection

On loan to Denver Art Museum, 1965-77

On loan to the Los Angeles County Museum of Art, 1977-82

Private American Collection







79

**A LARGE COPPER ALLOY FIGURE OF BUDDHA**  
**Northern Thailand or Laos, 15th/16th century**

Seated upright, his elegant fingers in *bhūmisparśha mudrā* reaching over the base, his small bow-shaped smile with outlined lips, his long arched eyebrows in relief; with traces of gilding throughout.

35 in. (88.8 cm) high

**\$40,000 - 60,000**

泰國北部或老撾 十五 / 十六世紀 銅佛坐像

The history and religion of northern Thailand and Laos are very intertwined. The founder of the Thai Lan Na kingdom, King Mangrai, took Vientiane under his rule in the 13th century. Half a century later, the Thai exile, Fa Ngum, broke away and established the Lao kingdom Lan Xang Hom Khao. He is credited with bringing the Sinhalese Buddhism adopted in Northern Thailand at that time to Laos. Similarly, Lao Buddhist sculpture borrowed heavily from northern Thai styles produced at centers of production like Chiang Mai.

Within this context, it is not surprising that the present lot shows stylistic features common to both cultures. This is apparent in many other sculptures, such as one in the Museum Rietberg (see Fontein, *The Art of Southeast Asia*, Zurich, 2007, pp.92-3, no.40) and another sold at Sotheby's, New York, 30 November 1994, lot 147. For examples of Lao Buddha sculptures with similar arched eye brows, short nose, and small mouth, see Giteau, *Art et Archéologie du Laos*, Paris, 2001, p.157, figs. 120-1, as well as Parmentier, *L'art du Laos*, Hanoi, 1954, p.119, figs. 145A & C.

**Published**

*Bolaffi Arte* No. 29, Milan, 1973, p. 32

**Provenance**

Private Collection of a Noble Italian Family since 1950s  
Thence by descent to the current owner





80

**A COPPER ALLOY FIGURE OF BUDDHA**

**Thailand, Sukhothai period, 15th/16th century**

Seated in half-lotus position on a double-arched platform, his right hand in *bhumisparsha mudra*, bearing inlaid eyes and a flame *ushnisa*.

23 in. (58.4 cm) high

**\$30,000 - 50,000**

泰國 素可泰時期 十五 / 十六世紀 銅佛坐像

Established in 1238, the Sukhothai kingdom enjoyed a brief but artistically brilliant period of independence until it acquiesced to Ayuttaya in 1583. Guided by itinerant Sinhalese Buddhist monks that frequented the Bay of Bengal and Andaman Sea, Sukhothai sculptors returned to the ancient poetic descriptions of the *mahalakshana* ('signs of a great man') to create a new idealized Buddha image, breaking away from Mon and Khmer idioms. The flame *ushnisha* is a single common feature that documents this cultural exchange with Sri Lanka.

This elegant bronze is cast with well-balanced proportions and crisp lines for its robes and facial features. While its double arched base is emphatic, the face is more stylized than earlier Classic Sukhothai bronzes, and may indicate Kamphaeng Phet as a point of production. Compare related pieces in the Walters Art Museum, Baltimore, published in Woodward, *The Sacred Sculpture of Thailand*, London, 1997, pp. 144 & 154.

**Provenance**

Sotheby's, New York, 24 September 1997, lot 130  
Private American Collection



81

**A COPPER ALLOY HEAD OF BUDDHA**  
**Thailand, Ayutthaya period, 16th century**

His peaceful downcast eyes framed underneath high arched eyebrows that meet at the bridge of his well-defined nose, surmounted by neatly arranged small snail-shell curls, and with remains of gilding over recessed areas.

*13 3/4 in. (34.9 cm) high*

**\$10,000 - 15,000**

泰國 大城時代 十六世紀 銅佛首

With a beautiful lustrous patina, this is a fine example of Ayutthaya period production that took inspiration from various Thai artistic traditions, particularly Sukhothai here. Compare the characteristic flat hairline and the faint smile to that of a seated Ayutthaya Buddha published in National Museum Volunteers Group, *Treasures from the National Museum*, Bangkok, 2010, p. 46, no. 72, as well as one sold at Sotheby's, London, 11 October 1990, lot 124.

**Provenance**

Mr. Gaston Durville, 1930s

Mme. Alice Durville, by descent

Christie's, New York, 28 March 2008, lot 782

Private American Collection



# INDIAN PAINTING

Lots 82-114



Lot 92





82

82

**AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: KRISHNA, BALARAMA AND THE SAGES IN THE FOREST**

Delhi, circa 1520-30

Opaque watercolor on paper; recto with three lines of devanagari.

6 3/4 x 9 in. (17 x 22.9 cm)

\$10,000 - 15,000

This painting comes from the most important pre-Mughal Hindu manuscript: the earliest known version of an illustrated Bhagavata Purana. It illustrates book 10, chapter 84, verses 1-5, wherein Krishna and Balarama are greeted by a host of sages, kings, and adoring royal wives gathered in the forest of Kurukshetra.

'Forms and gestures are simple, angular, and clear, and are set against solid color backgrounds that are chosen for visual, not descriptive, effectiveness... The narrative is all important, and consequently the scenes have immediate impact; their strongest effect comes with the first encounter.'

- M.C. Beach, *The Imperial Image*, Washington, 1981, p. 48.

**Provenance**

Sotheby's, London, 24 April 1996, lot 17

Private Collection, London

Bonhams, New York, 18 March 2013, lot 68



83

83

**AN ILLUSTRATION FROM A RASIKAPRIYA SERIES**

Orchha, 1634

Opaque watercolor on paper.

Image: 4 1/4 x 5 3/8 in. (10.7 x 13.7 cm);

Folio: 8 x 6 3/8 in. (20.4 x 16.2 cm)

\$3,000 - 5,000

A distressed Radha is fanned by her confidante while offering words of solace over Krishna's absence. The red background of the empty bedchamber, which had been prepared for her lover, amplifies the intensity of Radha's rejection. Even the monkey escapes the scene by leaping onto the roof.

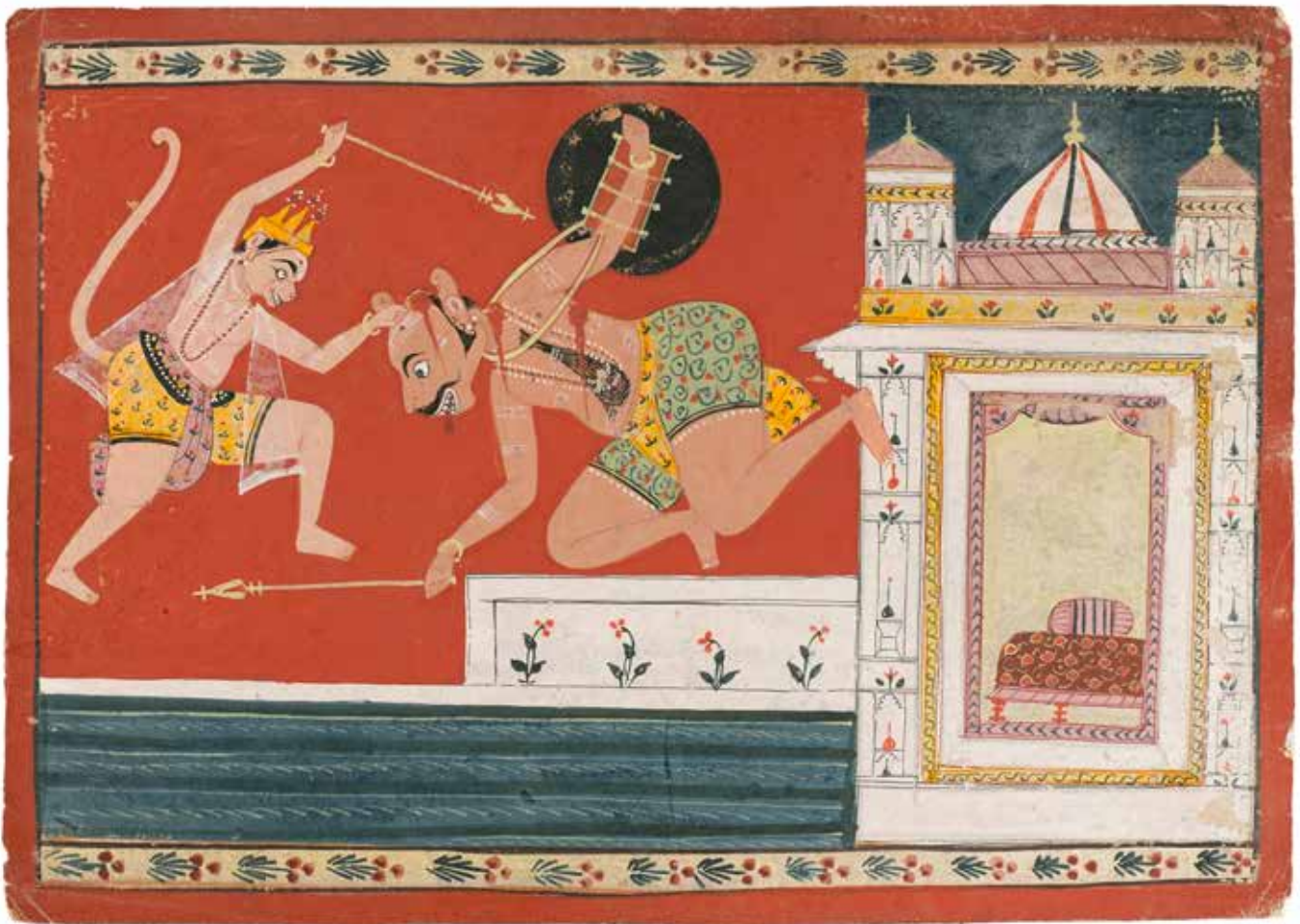
Many of the leaves from this series, dated 1634, are in the National Museum, New Delhi, while others are in the Victoria and Albert Museum, London and American museums. An almost identical composition, except that the positions of the two women is swapped, is in the Brooklyn Museum of Art (Poster, *Realms of Heroism*, 1990, p. 186, no. 141). For other examples see: Archer & Binney, *Rajput Miniatures from the Collection of Edwin Binney 3rd*, Portland, 1968, no. 40; Lee, *Rajput Painting*, New York, 1960, no. 5(D); Czuma, *Indian Art from the Collection of George Bickford*, Cleveland, 1975, no. 68. Two from the Pal Collection sold at Christie's, New York, 20 March 2008, lot 237.

**Provenance**

Sotheby's, New York, 25 March 1987, lot 49

Private Collection, New York





84

**FOLIO 71 FROM A RAMAYANA SERIES:  
KUMBHAKARNA DOWNED BY HANUMAN'S BLOW**  
Orchha, circa 1650-1660

Opaque watercolor on paper;  
verso numbered and inscribed in devanagari.

Image: 6 1/2 x 10 1/2 in. (16.5 x 26.7 cm);

Folio: 7 7/8 x 11 1/4 in. (20 x 28.6 cm)

**\$8,000 - 12,000**

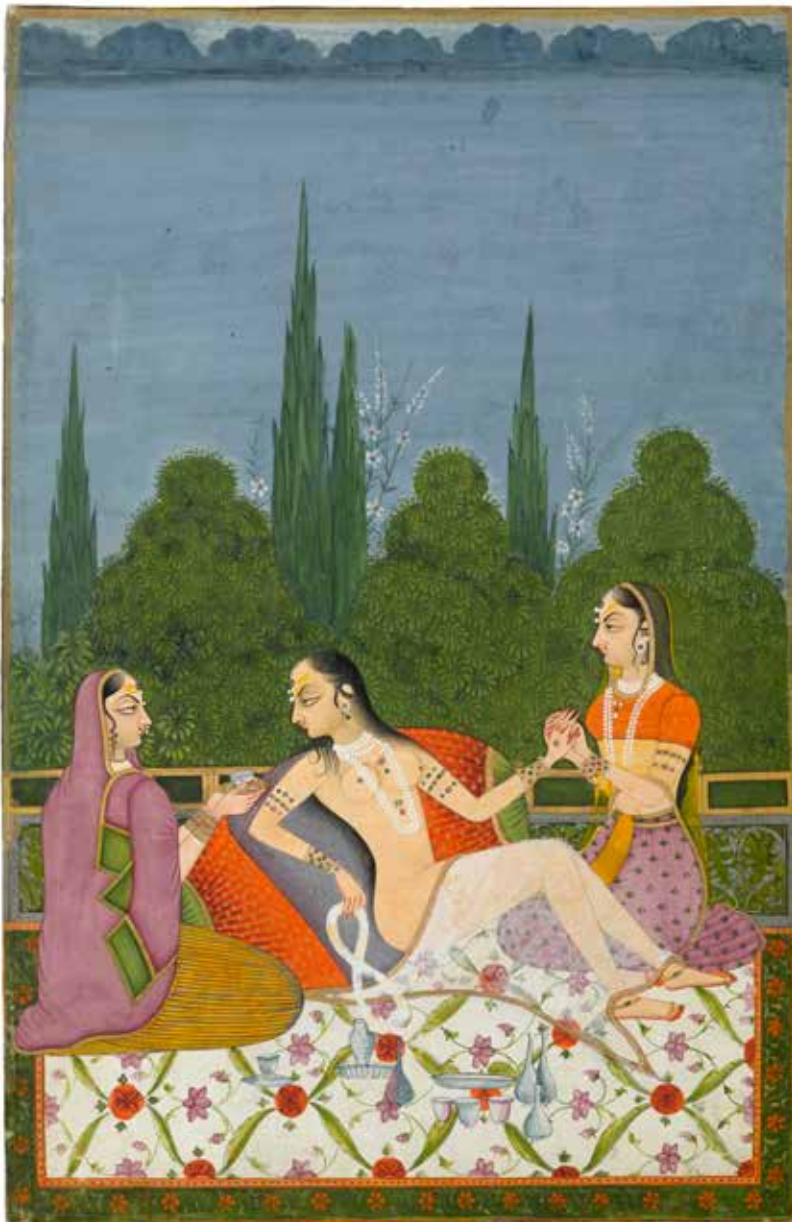
This painting illustrates Book VI, *Sarga* 55, verses 10-11 of Valmiki's Ramayana. Losing the battle to Rama's monkeys and bears, Ravana instructs his attendants to wake the most formidable demon, his gigantic brother Kumbhakarna. This painting shows Kumbhakarna, storming out of his bedchamber into battle.

*'But Hanuman stood directly in the path of the charging Kumbhakarna...he forcefully struck [him], whose body was as fearsome as a great mountain. Overwhelmed by that blow, the blood-splattered rakshasa staggered.'*

From a dispersed series of 99 folios, this painting is followed by two published in Seitz, *Orchha, Datia, Panna*, Vol. 1, Cologne, 2015, pp. 317-9, wherein Rama deals the fatal blow to Kumbhakarna. A second, slightly later series is completely preserved in the National Museum, New Delhi. Whereas these two series have hitherto been misascribed to "Malwa", Seitz has convincingly reattributed them to the Bundela court at Orchha, which around 1590 - as the heir to nearby Gwalior - took up the early Rajput Chauranpanchasika style (*ibid.*).

**Provenance**

Estate of Richard B. Gump  
Sotheby's, New York, 28 October 1991, lot 257 (part)  
Christie's, New York, 18 March 2015, lot 4051 (part)  
Private European Collection



85

**A LOVELORN LADY**

**Jodhpur, circa 1750-1770**

Opaque watercolor and gold on paper; verso with signatures of Abdur Rahman Chughtai.

*Image: 10 x 6 1/2 in. (25.4 x 16.5 cm)*

**\$10,000 - 15,000**

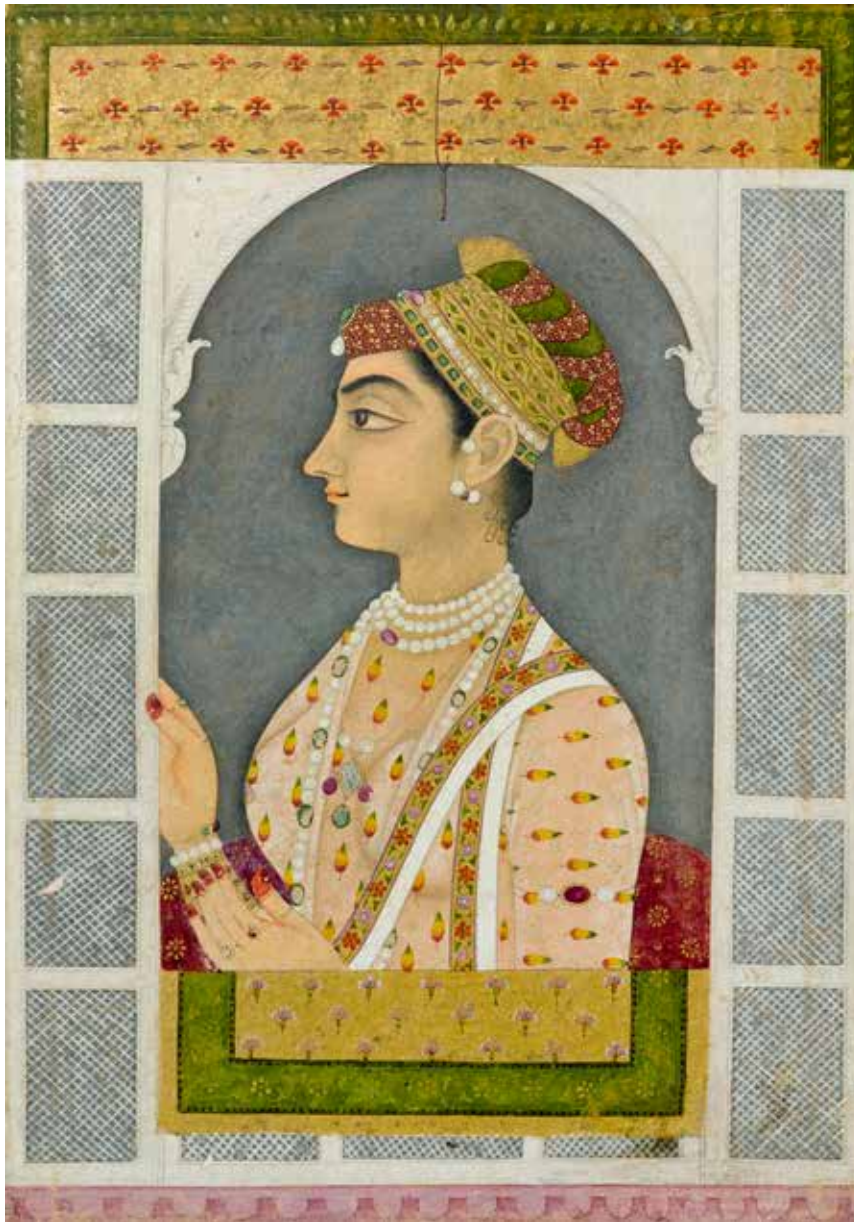
Reclining languidly on the zenana terrace against a large red bolster, an inconsolable semi-nude princess lets drop her garland of white jasmine flowers that was meant to welcome her lover. Two maids try to comfort her. One offers wine from a Chinese porcelain cup. The other clasps her hennaed hand. Behind them the topiary captures the erotic tension with rounded mango crowns and pointed cypress trees, underneath the swollen monsoon clouds.

This painting is a Jodhpur version of a glamorous European-influenced Mughal theme: the reclining female nude. Compare to the two most celebrated from the Cary Welch Collection (Sotheby's London, 31 May 2011, lot 11) and the Bodleian Library (Topsfield, *Paintings from Mughal India*, Oxford, 2008, no. 56).

**Provenance**

Collection of Abdur Rahman Chughtai (1897-1975)  
Private European Collection since 1988





86

**A PRINCESS AT A PALACE WINDOW**

**Mughal Kishangarh, circa 1740-150**

Opaque watercolor and gold on paper; verso with nastaliq calligraphy.

Image: 7 1/4 x 5 1/8 in. (18.4 x 13 cm);

Folio: 8 3/8 x 5 3/4 in. (21.2 x 14.5 cm)

**\$12,000 - 15,000**

'Window portraits had been a feature of Mughal art since the seventeenth century, painted in imitation of Renaissance portraits transmitted to India via the medium of prints. Like their models, a parapet beneath converts the open frame into an architectural space and a rolled up curtain above completes the illusion that we are looking through a window.' (Topsfield, *In the Realm of Gods and Kings*, London, 2004, p. 299.)

Till the reign of Aurangzeb jharokha portraits were restricted to emperors alone, but afterwards they became fashionable for showing idealized ladies. This princess, with her stylized "Kishangarh eye", is of an inscrutable, earnest beauty. She wears a golden turban and an exquisitely adorned (and discrete) transparent garment. The marble window is also sumptuous with its finely carved arch. Over the parapet lies a golden carpet, pendant to the golden rolled-up curtain above. Gold becomes the color unifying portrait and window frame.

The verso's calligraphy with two couplets from a *ghazal* of Hafiz:

*'Wonders of the path of love are numerous, O friend!*

*Lion took flight from a deer in this desert*

*Do not complain of grief, because in the path seeking*

*[No one] reached comfort unless he took trouble'*

**Provenance**

Private European Collection, acquired between 1968-72



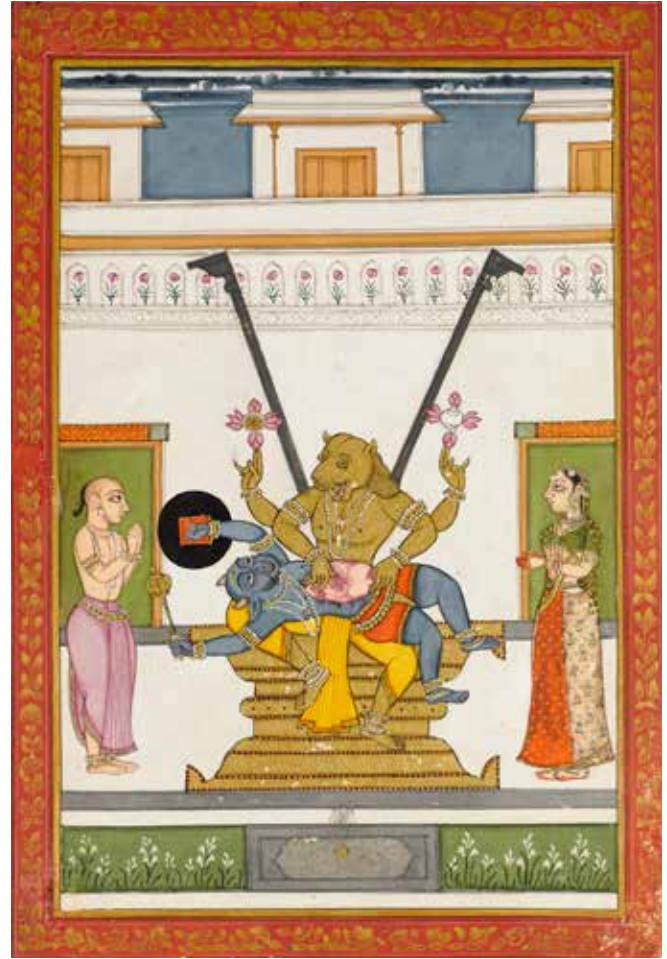
87  
**AN ILLUSTRATION FROM A RAGAMALA SERIES:  
 ASAVARI RAGINI**  
 Hyderabad, 1760-1770

Opaque watercolor and gold on paper; nastaliq inscription in border above translated, 'asavari ragini dipak'.  
 Image: 5 1/2 x 3 3/8 in. (14 x 8.6 cm);  
 Folio: 7 3/8 x 4 5/8 in. (18.8 x 11.8 cm)  
**\$1,500 - 2,500**

This painting is a small-scale copy of the Asavari from the *Johnson Ragamala*, held in the British Library, and the parallel version of that within the Seitz Collection (see Seyller & Seitz, *Mughal and Deccani Paintings*, Zürich, 2010, colorplate 48).

In the cool early morning air, two female ascetics meet under trees on the rocky outcrops of two lotus ponds. Asavari plays her melancholic melody on the *pungi* and attracts golden snakes. Her companion reenacts the role of bare-chested Gorakhanatha, the celebrated male yogi, who gave Asavari her instrument. This composition is an iconographic variant peculiar to Hyderabad. In traditional iconography Asavari sits lonely on the summit of sandalwood mountains drawing snakes towards her.

**Provenance**  
 Private European Collection, acquired between 1968-72



88  
**AN ILLUSTRATION FROM AN AVATAR SERIES:  
 NARASIMHA DISEMBOWLS HIRANYAKASHIPU**  
 Hyderabad, circa 1800

Opaque watercolor, gold, and silver on paper.  
 Image: 6 1/2 x 4 1/4 in. (16.5 x 10.8 cm)  
 Folio: 7 1/2 x 5 1/8 in. (19 x 13 cm)  
**\$4,000 - 6,000**

The split silver pillar disrupts an otherwise perfect symmetry, adding a sense of movement behind the brilliant gold avatar. His delightful grin betrays the inherent violence of the scene, and creates a depiction easy to adore.

**Provenance**  
 Private Virginia Collection





89

**AN ILLUSTRATION FROM A RAGAMALA SERIES:**

**BHAIRAVI RAGINI**

Hyderabad, circa 1740

Opaque watercolor and gold on paper; verso inscribed in nastaliq and devanagari.

Image: 9 1/4 x 5 3/4 in. (23.5 x 14.5 cm);

Folio: 11 x 7 3/4 in. (28.9 x 19.6 cm)

**\$15,000 - 20,000**

Listening to his bare-breasted *vina* player and enjoying a foot rub, the epitome of princely leisure reclines under a silver moon and stars. Gold containers of *pan* and wine lay within arms reach for his indulgence – and yet his attention seems elsewhere, his head cocked and his eyes alert as if triggered by the suggestion of an even greater pleasure elsewhere.

The painting derives from a set dispersed in many notable private and public collections, including five within the Museum Rietberg, Zurich (Boner et al., *Sammalung*, Zurich, 1994, nos. 40-4). See the condition report for further references. Another was sold at Bonhams, New York, 11 September 2012, lot 77.

**Exhibited**

*Art for Collectors*, Cleveland Museum of Art, Fall 1971, no. P1374

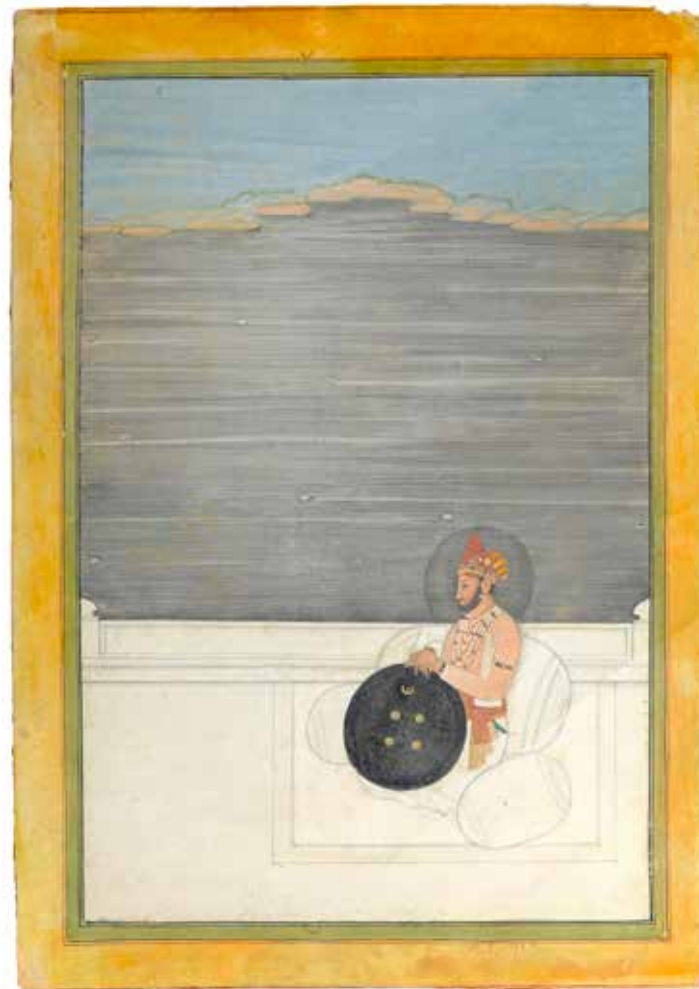
**Provenance**

Doris Weiner, New York, 1973

Robert and Bernice Dickes Collection, 1973-2010

Carlton Rochell, Ltd, New York

Private US Collection



90

**A PORTRAIT OF MAHARAJA RATAN SINGH OF BIKANER**  
Kishangarh, circa 1830

Opaque watercolor on paper; verso inscription translated:  
‘Maharaja Ratan Singh of Bikaner. Work of Surath Jana Nagara’.

*Image: 9 3/4 x 6 1/2 in. (24.7 x 16.4 cm);*

*Folio: 11 3/8 x 8 in. (28.7 x 20.2 cm)*

**\$1,000 - 1,500**

This quiet painting seats Ratan Singh (r. 1828-1851) on a white terrace before a lake typical of Kishangarh paintings. Compare it with an example sold at Bonhams, New York, 11 September 2012, lot 80. Here, his red turban and *patka* descend from the courtly fashions under Mughal emperor Muhammad Shah (r. 1719-48). And while the strong accents of his regalia enliven it, and swimming ducks draw horizontal lines across it, there is a curious melancholic vacuity to the painting.

**Provenance**

Private European Collection, acquired between 1968-72

91

**A KING FORDING A LAKE TO HIS BELOVED**  
Bundi, circa 1770-1780

Opaque watercolor with gold and silver on paper; verso inscription translated: ‘When [she] saw [him] submerging in the deep water, [she] called out to the horse’.

*Image: 11 x 6 7/8 in. (28 x 17.5 cm);*

*Folio: 14 1/4 x 10 in. (31.2 x 25.3 cm)*

**\$8,000 - 12,000**

Bypassing the attention of a guard seated at the entrance and leaving his retinue behind on the shore, this nimbate king ventures across the river towards his lover reaching out from her balcony.

The silver-toned lake shimmers and sweeps into the distance, where his city lies under a golden sky at dusk below a swelling storm. Hidden from view behind an elaborate tree, two boatmen wait in an orange barge furnished with a canopy ready to shelter the absconding couple.

This subject is also depicted in a mural at the Chitramahal of Bundi palace, which Beach dates circa 1790 (*Rajput Painting in Bundi and Kota*, Ascona, 1974, fig. 47). Another painting is also published in Simon Ray, April 2007, no. 55.

**Provenance**

Private European Collection, acquired between 1968-72





**A PORTRAIT OF MAHARAJA GOPAL SINGH****By Fakir Chand, Kishangarh, dated 1739**

Opaque watercolor and gold on paper; verso devanagari inscription translated,  
*'Maharajadhiraja Maharaja Sri Sri Ravatji Sri Gopalsinghji painted by Fakir Chand, Samvat 1796*  
*[month of] Kartik day 7 [27 October 1739]'.*

*Image: 9 7/8 x 7 1/8 in. (25.1 x 18.1 cm);*

*Folio: 13 5/8 x 9 7/8 in. (34.6 x 25.1 cm)*

**\$20,000 - 30,000**

This sumptuous portrait of Gopal Singh, probably the ruler of Karauli (r. 1724-1757), is composed according to the "Kishangarh formula" established by the Mughal painter Bhavanidas (flourished, 1700-1750), who in 1719 moved to Kishangarh and became its highest paid artist.

Here, Gopal Singh is set against a mint green landscape with yonder river and rolling hills. In the distant right we see sketches of an elephant hunt. The flamboyant sky announces the arrival of a new day, swelling with gold, orange, yellow, and violet. The nimbate maharaja is similarly ornate wearing a transparent white *jama* decorated with golden sprigs and a luxurious *patka* of red and green flowers against a gold ground. He bears flowers in both hands, testifying to his refined sense of beauty, whereas his long sword, sheathed in gold-brocade scabbard, demonstrates his Rajput valor.

Compare the painting to a 1728 Kishangarh portrait of Raj Singh, attributed to Bhavanidas, published in Beach (et. al), *Masters of Indian Painting*, vol, II, Zürich, 2011, p. 539; and a portrait of Sawant Singh of Kishangarh, dated 1745, published in Randhawa, *Kishangarh Painting*, Mumbai, 1980, Plate I.

**Provenance**

Private European Collection since 1970





**THE ADORATION OF KRISHNA BY THE GOPIS****Attributed to the Bundi artist Mira Bagas at the Uniara court, circa 1743**

Opaque watercolor and gold on paper.

*Image: 12 1/4 x 8 1/4 in. (31.1 x 21 cm);**Folio: 14 1/2 x 10 1/2 in. (37 x 26.7 cm)***\$15,000 - 20,000**

This painting transforms the divine loveplay of Krishna and the gopis under the full moon in Vrinda forest into a motionless adoration scene whose solemn stillness evokes an arresting holy atmosphere.

The beautiful deep blue of his face; the golden brilliance of his throne and crown; the suggestive towering palms, double cypresses, and spreading plantains – symbols of the *lingam* and *yoni*; and the abundant lotus pond: all these *alamkaras* (adornments) enhance the *shringara rasa* and *shanta rasa* of this hieratic adoration scene.

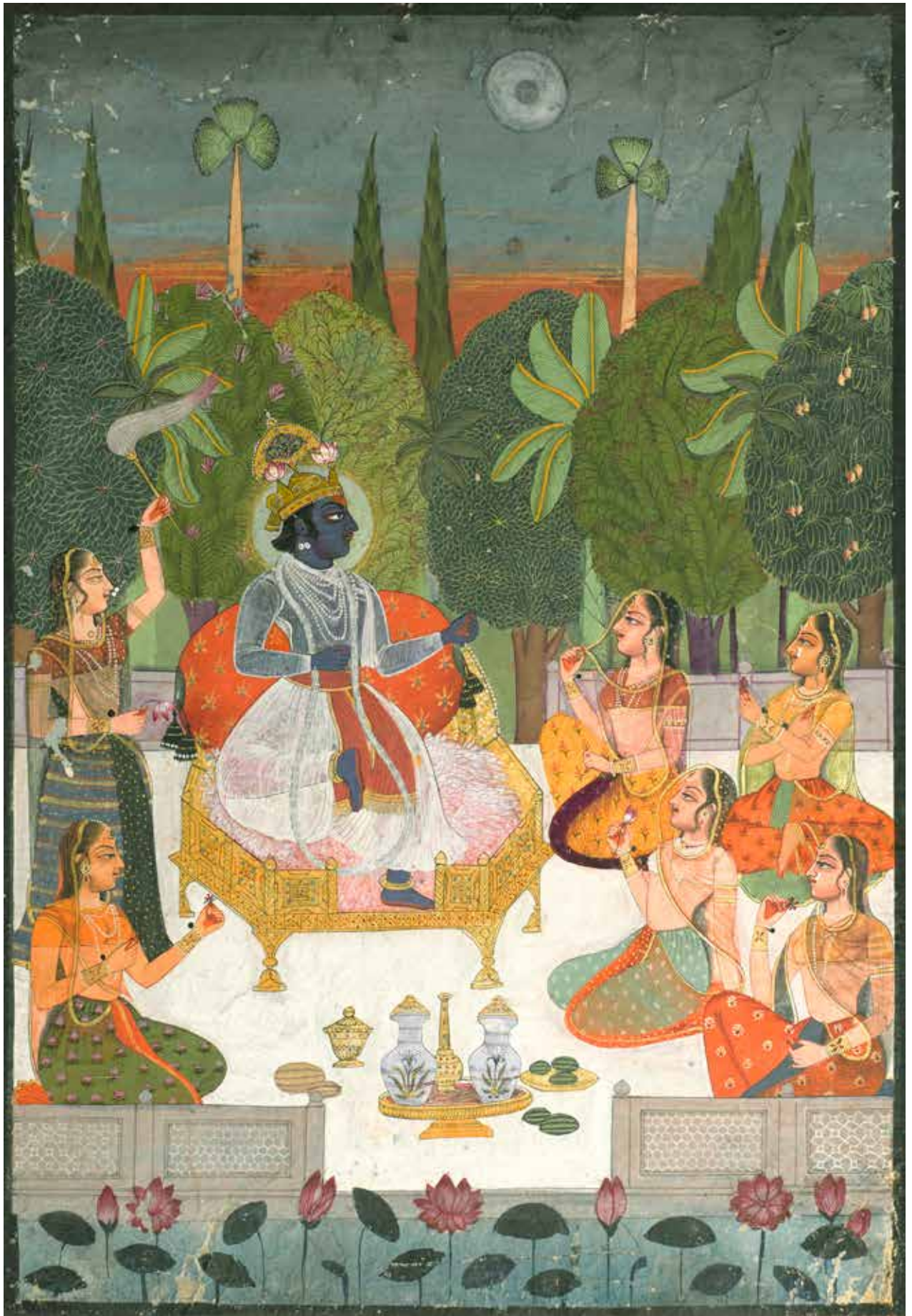
The painting is possibly a pendant of *The Adoration of Rama* attributed to Mira Bagas at Uniara in 1743 published in Beach, *Rajput Painting at Bundi and Kota*, Ascona, Plate LVI, fig. 56.

Uniara is a small state bordering the better-known principalities of Jaipur, Bundi, and Kota. Painting at Uniara flourished under the patronage of Sardar Singh I (r. 1740-1777), and Mira Bagas brought with him the distinctive Bundi style of dense, lush trees framing compacted architecture. His style then evolved to simpler, open platforms, and great prominence given to the primary figures, exemplified in this adoration scene.

**Provenance**

Private European Collection, acquired between 1968-72









94

94

**FOLIO 21 FROM A RAGAMALA SERIES: VASANTA RAGINI**  
Jaipur, circa 1820-40

Opaque watercolor and gold on paper;  
four lines of devanagari in the yellow textfield.

Image: 7 1/8 x 5 in. (18.1 x 12.7 cm);

Folio: 11 1/4 x 7 3/4 in. (28.6 x 19.7 cm)

\$1,000 - 1,500

Vasanta (Spring) is the season of love. In Rajasthani paintings, the Vasanta melody is visualized by Krishna dancing under the trees of the Vrinda forest. Gopis surround him, playing music, and join in. However, the Jaipur artists of the early 19th century, who enjoyed the 'last flowering of ragamala paintings', developed another iconography, shown here. Instead, Krishna and his favorite wife stand in the center of a palace courtyard amid the celebration of Holi.

Now, Krishna is dressed like a maharaja, his yellow *dhoti* and peacock crown exchanged for a golden *patka* and turban. And whereas he would typically hold a mango sprig, as a sign of the arrival of spring, here instead, a woman of the harem displays it on a gold tray.

**Provenance**

Private European Collection since early 1990s



95

95

**FOLIO 30 FROM A BHAGAVATA PURANA SERIES: KRISHA KILLS BAKA**

Orissa, circa 1775

Opaque watercolor and gold on paper.

Image: 5 1/4 x 13 1/2 in. (13.3 x 34.3 cm);

Folio: 9 3/4 x 14 1/2 in. (24.8 x 36.9 cm)

\$2,000 - 4,000

This painting illustrates Book 10, chapter 11, verses 46-53: the *Bakasura*. One day, Krishna and the cowherds were leading their calves to bathe in the Yamuna river when the demon Baka, disguised as a huge crane attacked them. A testament to his otherworldly strength, Krishna, 'effortlessly tore him apart by his two beaks, like a blade of *virana* grass, to the joy of the residents of the celestial worlds'.

The artist visualizes the text word for word. Krishna and Baka dominate the center. Cowherds and gods look on, the colorful figures set against a light blue background. Below, the dark brown Yamuna flows. Fishes with golden heads swim, and red flowers sprout like flames on golden stems. Above, stretches a blue sky adorned with yellow, red, and green clouds. It is a colorful, joyful picture, typical of the Eastern style.

**Provenance**

Private European Collection, acquired between 1968-72





96

**AN EQUESTRIAN PORTRAIT OF THAKUR JAIWAN SINGH**  
Jodhpur, 1800-1820

Opaque watercolor with gold and silver on paper; inscription upper red border translated: 'Portrait of Thakur Jaivan Singh'.

Image: 11 3/4 x 7 3/4 in. (30 x 19.7 cm);

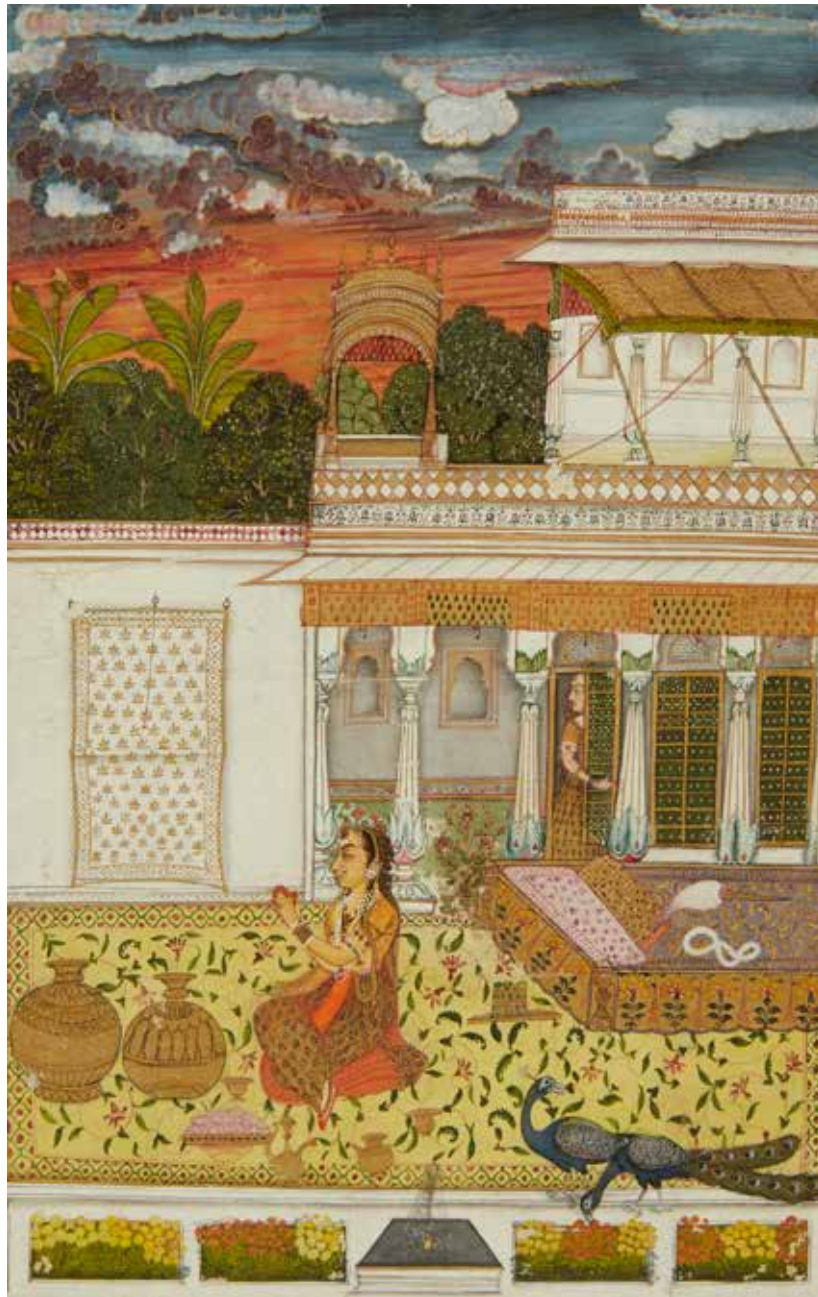
Folio: 13 5/8 x 9 5/8 in. (34.6 x 24.5 cm)

\$3,000 - 5,000

Dressed in white and set against a chocolate brown background, Jaivan Singh rides a beautiful blue stallion adorned with painted white flowers. He carries a spear and smokes a *huqqa*, surrounded by a proud, chest-puffed entourage – markers of his nobility and power. A very similar equestrian portrait of a Jodhpur Thakur was sold at Christie's, Mumbai, 15 December 2015, lot 118.

**Provenance**

Private European Collection, acquired between 1968-72



97

**AN ILLUSTRATION FROM A RAGAMALA SERIES:  
GUNAKALI RAGINI**

**Bikaner, circa 1750**

Opaque watercolor and gold on paper.

Image: 8 1/4 x 5 1/8 in. (21 x 13 cm);

Folio: 10 1/4 x 7 3/4 in. (26 x 19.7 cm)

**\$15,000 - 20,000**

A white and gold curtain covers the entrance's courtyard as only one guest is expected this evening. Twin peacocks suggest the impending tryst, unusual additions for illustrations of this raga. A maid appears from behind a green door to check in on her mistress, but everything is already set. The jasmine garland to greet him, and the *chauri* to dote on him are placed upon the purple and gold couch. *Pan*, flower petals, and wine lay ready in gold vessels to indulge in. Bedecked with jewels, now our beautiful heroine must simply wait for her lover. But her calm expression is betrayed by the impassioned sky at dusk, bustling with oranges, whites, purples, blues, and gilded edges.

**Provenance**

Private Collection, New York

Acquired from Colnaghi, Ltd, London, April 1980





**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:  
KRISHNA AND BALARAMA SEEK NEWS OF THE PANDAVAS**

**Bikaner, circa 1700-1710**

Opaque watercolor, silver and, gold on paper; verso with devanagari inscription partially translated, '49 painting [...] sends the flower to Hastinapur [...] gave the flower to Kunti'.

Image: 9 x 12 1/4 in. (22.9 x 31.2 cm);

Folio: 11 5/8 x 14 7/8 in. (29.6 x 37.8 cm)

**\$40,000 - 60,000**

As the celestial bodies rotate behind the horizon, dawn breaks with a brilliant yellow sky gilding the flora below. A pair of large trees root the two palatial scenes in the foreground, while the horizon's faraway city cleverly suggests the true distance between them. Meanwhile, the artist playfully compartmentalizes the two scenes with a shimmering silver river that sweeps past their waterfront entrances.

*'Among our people you are the very best. Please go to Hastinapura to know the welfare of the Pandavas. We have heard that when Pandu died, his family was brought to Hastinapura by King Dhritarashtra, and they have been there since. The King, whose mind is wretched, is not equally disposed towards the sons of his brother. [His] vision is blinded under the control of his evil sons. Please go to Hastinapura, ascertain if the treatment of his nephews is proper or not. After knowing that we shall do what is good for the dear ones.'*

*(Bhagavata Purana, skandha 10, chapter 48, verses 32-5)*

On the left, in the city of Dvaraka, each wearing yellow, orange, and pink sashes that match each other's *dhotis*, Balarama, Krishna, and Uddhava, dispatch the seasoned Akrura to Hastinapura. On the right, at the top of Hastinapura's palace Akrura meets with King Dhritarashtra. Below he meets with the lady Kunti – the Pandava twins and triplets clustered behind her, their chins placed over each other's shoulders. For a painting that takes on such a grand scale, the artist employs color and pose to create a remarkable sense of intimacy within each scene.

From a series famed for its truly miniature proportions, with his single-haired brush the artist painstakingly delineates each tiny brick and each tiny fold. The series was executed between 1680-1720 under the patronage of Anup Singh (1669–1698) and Sujana Singh (1700–35).

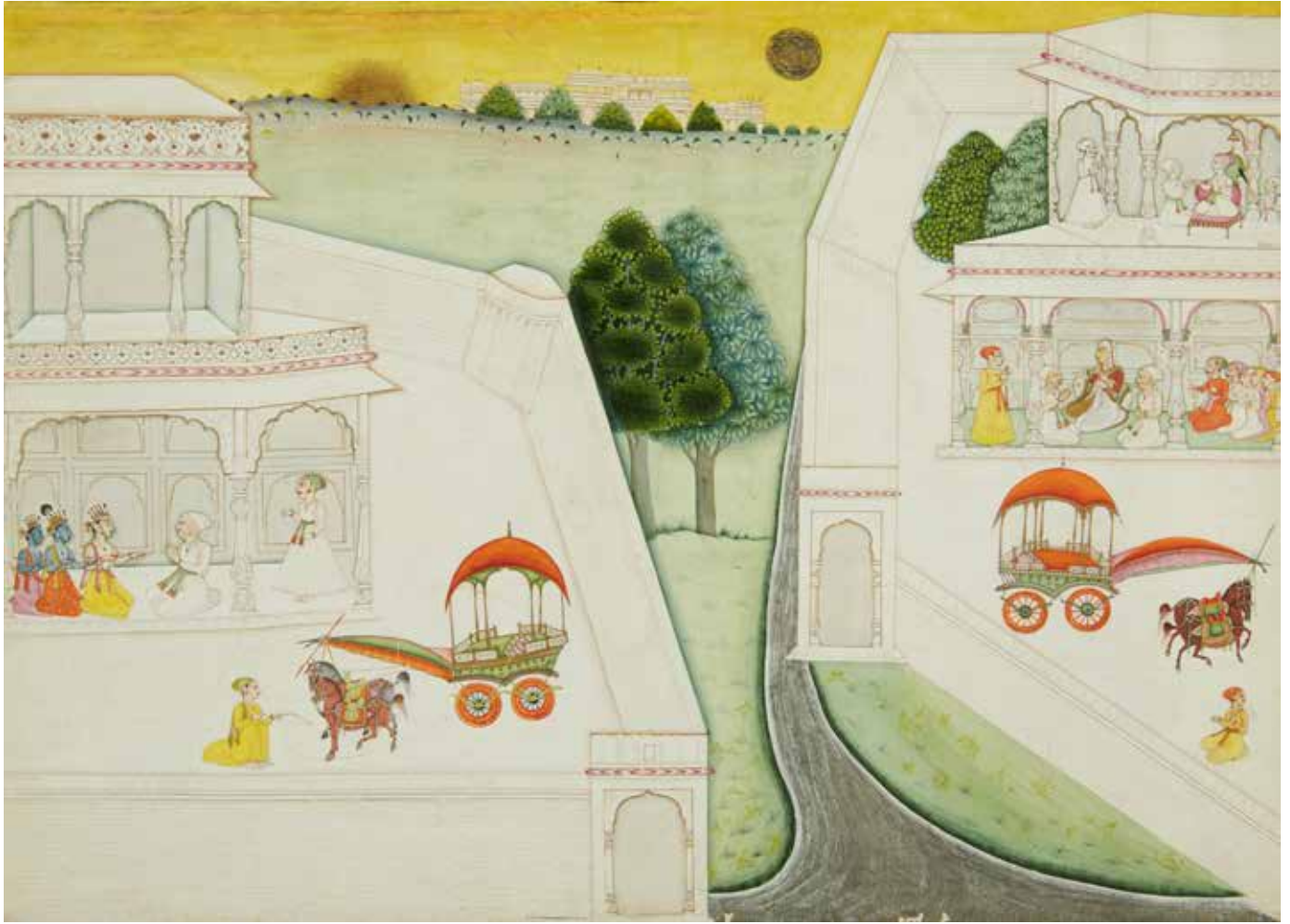
Other pages from this set can be found in numerous public and private collections including Welch, *Gods, Thrones and Peacocks*, no. 29; Pal, *Classical Tradition*, pl. 25; Ehnborn, *Indian Paintings*, 1985, no. 68, p. 148; Isaaco, Goswamy, et al., *Krishna, the Divine Lover*, London, 1982, no. 62; Daljeet, *Fragrance in Colour*, New Delhi, 2003, p.38; Topsfield, *In the Realm of Gods and Kings*, 2004, no. 60; Goswamy & Smith, *Domains of Wonder* 2005, no. 18; Suresh Neotia, *Indian Art Treasures*, 2006, nos. 97 & 98; Ahluwalia, *Rajput Painting*, London, 2008, no. 63; and Cummins, *Vishnu*, 2011, no. 116. Also see Sotheby's, London, 7 July 1975, lot 110; Sotheby's, New York, 22 March 2002, lot 19; 19 March 2008, lot 223; Christie's, New York, 20 March 2009, lot 1334, 23 March 2010, lot 205, & 20 March 2012, lot 257.

**Provenance**

Private Collection, New York

Acquired from Doris Wiener Gallery, November 1981







99

**FOLIO 34 FROM THE MEWARI SAKUNAVALI  
(BOOK OF OMENS):**

**GAJARAJA, KING OF ELEPHANTS**

Udaipur, circa 1720

Opaque watercolor and gold on paper; two lines of devanagari in the yellow text field.

Image: 8 x 7 1/8 in. (20.3 x 18.1 cm);

Folio: 10 x 8 1/4 in. (25.4 x 21 cm)

\$7,000 - 10,000

*"Gajaraja: If an elephant is seen, one will be benefitted by favors including financial gains from the royal court. One will be blessed with a son, and prosperity will be increased by leaps and bounds: thus speaks Sukaraja. 34, an excellent omen, volume 4. ([In a different hand] Value 1.)"*

The Sakunavali ranks omens into poor, good, excellent, and best. Compare this painting to the excellent omen of the Black Buck sold at Bonhams, New York, 14 September 2015, lot 110. Similarly here, the artist concentrates all attention on the singular boon of the mighty elephant – owned by those who are able to dispense power and fortune.

This widely dispersed manuscript of 95 folios is the best-known existent Sakunavali. For a discussion on the set see Topsfield, *Court Paintings at Udaipur*, Zurich, 2001, p. 144 and 145, no. 117.

**Provenance**

Private European Collection since early 1990s



100

**FOLIO 16 FROM THE MEWARI SAKUNAVALI  
(BOOK OF OMENS):**

**A WHITE PALACE IN A LOTUS LAKE**

Udaipur, circa 1720

Opaque watercolor on paper; and two lines of devanagari in the yellow text-field.

Image: 7 3/4 x 6 7/8 in. (19.7 x 17.4 cm);

Folio: 10 1/8 x 8 3/8 in. (25.7 x 21.3 cm)

\$7,000 - 10,000

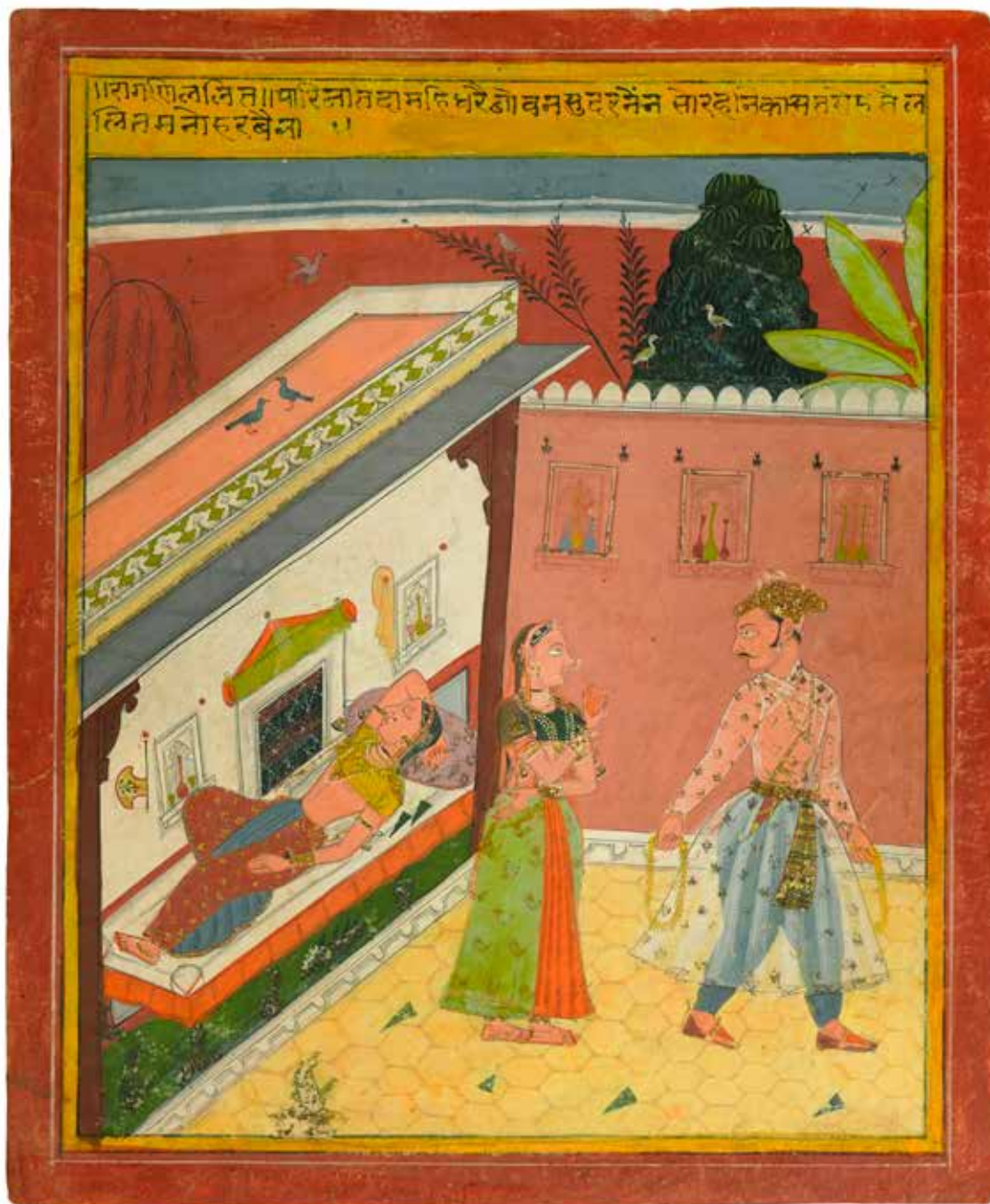
*'Increasing love and welfare in the world, destroying grief with happiness, attaining the benefits of the highest form of ecstasy: (all these) boats and lotuses indicate. 16, the best omen, volume 4. ([In a different hand] Value 1.)'*

A handbook for interpreting dreams, the Sakunavali was an indispensable part of any royal library. Here, the artist has transformed 'boats and lotuses' into this idyllic scene of a lake palace. It bears possible reference to the Jal Mahal at Jaipur, built by Jai Singh II in the early 18th century. His lake palace lived in the Rajasthani popular imagination as a site of great pleasure associated with all the gifts this omen is said to foresee. Jagat Singh II would go on to build his own lake palace, the Jag Niwas, in Udaipur between 1743-46, after this painting was made.

**Provenance**

Private European Collection since 1990s





101

**AN ILLUSTRATION FROM A RAGAMALA SERIES:  
LALITA RAGINI**

Udaipur, circa 1675

Opaque watercolor, gold, and silver on paper; two lines of devanagari in the yellow textfield

Image: 8 1/4 x 7 1/4 in. (21 x 18.4 cm);

Folio: 10 1/8 x 8 3/8 in. (25.7 x 21.3 cm)

\$8,000 - 12,000

This painting is from a dispersed Ragamala series, once in the great collection of Sangram Singh of Jaipur. It illustrates Lalita Ragini, a morning melody, whose mood is of the pain of love-in-separation (vipralambha).

The lover at daybreak leaves his mistress who lies sleeping in her bed. Betel leaves remain strewn about the courtyard and bedchamber, symbols of passed lovemaking. He clutches two garlands, tokens of a passionate night, as he walks away. Meanwhile, her *sakhi* (confidante) entreats him to stay, knowing the effect his absence will have.

The composition is derived from the Lalita of the Chawand Ragamala of 1605 (see Dallapiccola, *Ragamala Miniaturen*, Wiesbaden, 1975, p. 112). However, the artist here has played with perspective, giving the, previously horizontal, bedchamber greater dimensionality.

**Provenance**

Collection of Sangram Singh, Jaipur

Private European Collection, acquired between 1968-72



102

**A FOLIO FROM A BIHARI SAT SAI SERIES:  
THE GOLDEN GLOW OF YOUTHFUL BEAUTY  
Udaipur, 1719**

Opaque watercolor and gold on paper; two lines of devanagari in the yellow text-field and numbered '155'.

Image: 7 1/2 x 7 1/8 in. (19 x 18.1 cm);

Folio: 10 x 8 1/2 in. (25.4 x 21.6 cm)

\$7,000 - 10,000

Dated by its colophon, the Mewari Satsai of 1719 is the first illustrated manuscript of Bihari Lal's seven-hundred couplet poem exploring the romance of Krishna and Radha. This folio illustrates couplet 190:

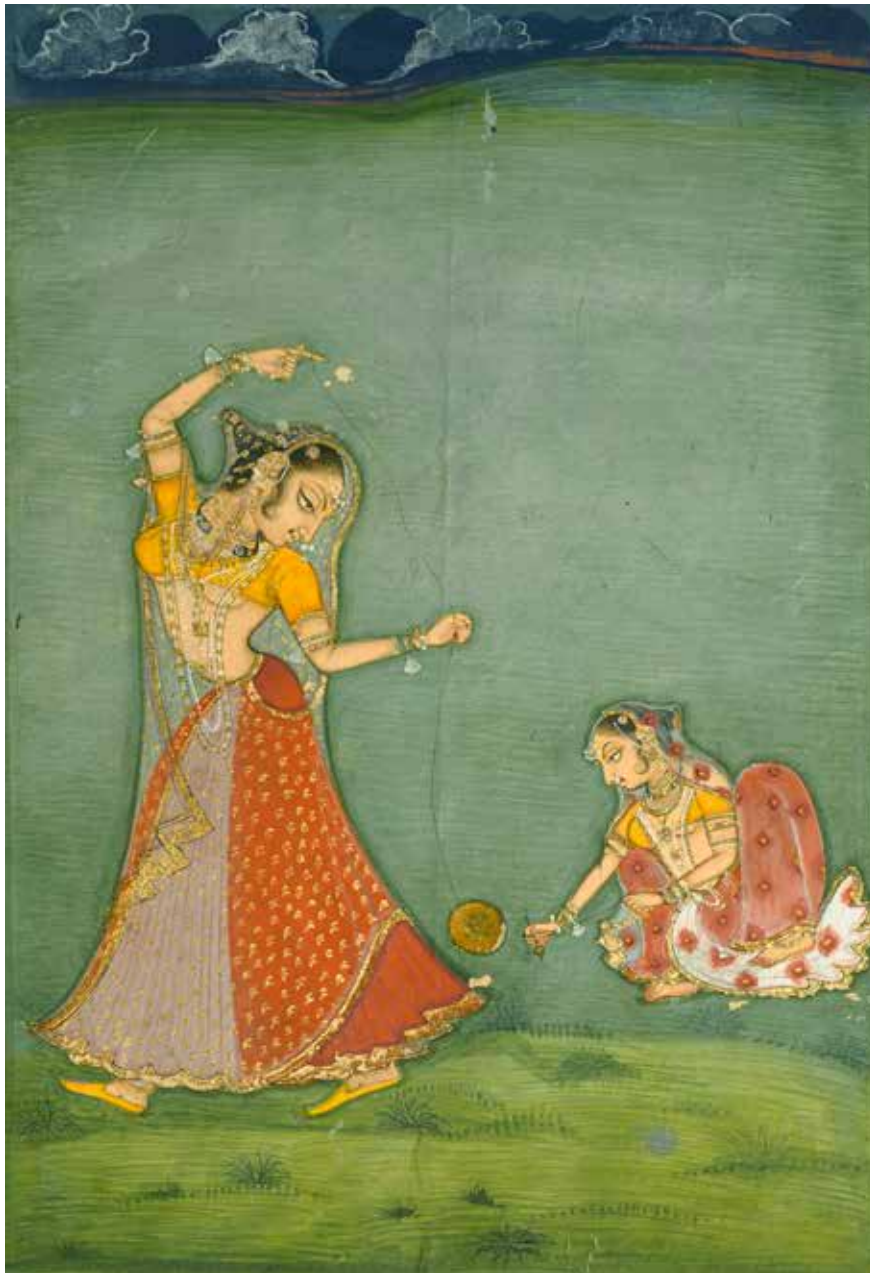
*'Youth's light glimmers like golden jasmine from every limb;  
The bodice red with saffron's hue becomes two-hued from body-glow.'*

In the upper right, her *sakhi* (confidante) describes Radha's beauty in such words to Krishna. While in the park, we see Radha among companions, her *choli* (bodice) indeed glowing in two colors: crimson and orange. But further still, the painter extends her radiance throughout the composition, creating a symphony of red, orange, and saffron under a canopy of complimentary colors.

**Provenance**

Private European Collection since early 1990s





103

**TWO COURT BEAUTIES**

Attributed to Baijnath, Deogarh, circa 1820-30

Opaque watercolor and gold on paper.

Image: 7 1/2 x 5 1/8 in. (19 x 13 cm);

Folio: 9 7/8 x 8 in. (25 x 20.3 cm)

\$7,000 - 10,000

Two court ladies enjoy playing with a spinning top and yoyo. A lady with a yoyo is a favorite in the *shringara* genre. She usually stands in an erect posture on a footstool and lets the yo-yo fall to the ground in a straight line (compare a Bundi/Kota painting in Poster, *Realms of Heroism*, New York, 1994, p. 171, colorplate 128). Here, however, she appears in a *tribhanga* posture, with her hands raised behind her head. This is a visual mode known from the iconography of the *Desavarati Ragini* (see Dallapiccola, *Ragamala*, 1975, pp. 281-9).

Of course, one doubts whether a *tribhanga* is the right pose for getting your yoyo back, however it is an expressive trope of the Deogarh master, Chokha, and his son, Baijnath. Of three known, two are painted by the latter. By comparison, this painting may be attributed to Baijnath. See Beach, *Rajasthani painters Bagta and Chokha*, Zurich, 2005, pp. 94 & 95, nos. 113-5.

**Provenance**

Private European Collection since early 1990s



104

**A LARGE EQUESTRIAN PORTRAIT  
OF MAHARANA JAWAN SINGH**

**By Ghasi, Mewar, circa 1830**

Opaque watercolor with gold and silver on paper; verso inscription translated: 'Painting of Maharana Jawan Singh on his horse Bero by the artist Ghasi'; Royal Library inventory number 6/79.

Image: 14 1/2 x 10 in. (37 x 25.5 cm);

Folio: 18 x 13 in. (46 x 33 cm)

**\$4,000 - 6,000**

This portrait shows Jawan Singh (r. 1828-38) riding on a gallant chestnut stallion. Nimbate and with a crescent over and before him, he looks ahead, stretching his right hand toward the future.

Created shortly after his succession, this portrait captures the driving energy of the new maharana. All attention is paid to him; his two attendants are barely visible. Their legs and red shoes couple with the flailing orange caparison to form a rising diagonal which enhances the forward thrust of king.

Ghasi was the leading court artist under Jawan Singh. This painting belongs to a group of large portraits by him and his followers Rama, Nathu, Khaja, and Hasu. A similar portrait was sold at Christie's, London, 1 October 2012, lot 84.

**Provenance**

Private European Collection, acquired between 1968-72





105

**AN ILLUSTRATION TO A RAGAMALA SERIES:  
RAMAKALI RAGINI**

**Bilaspur, 1730-40**

Opaque watercolor, gold, and silver on paper; verso two line inscription translated: 'Ramakali Ragini of Shri Raga [...] 5, folio 6'.

Image: 8 5/8 x 5 1/8 in. (22 x 13 cm);

Folio: 10 1/2 x 7 1/8 in. (26.7 x 18.2 cm)

**\$10,000 - 15,000**

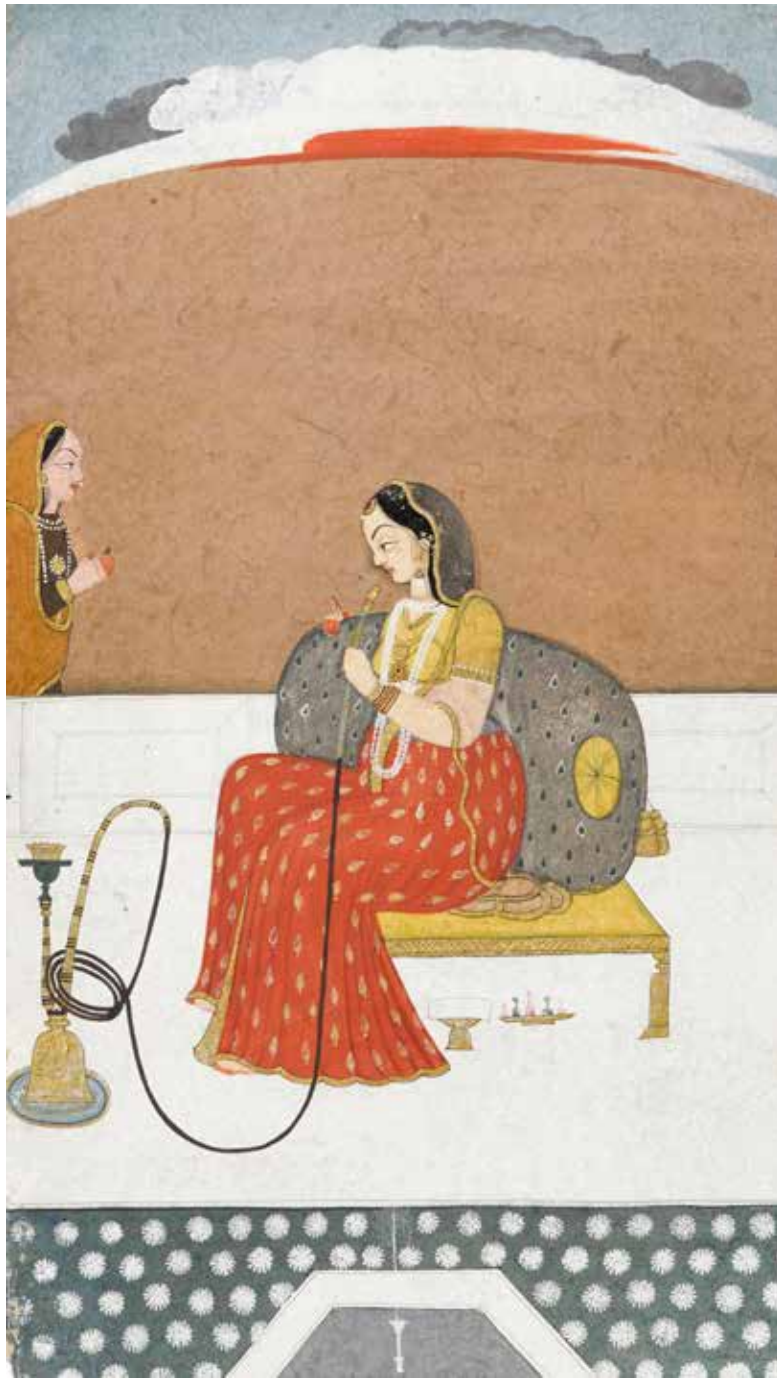
Attuned, in orange, with the blossoms of her surroundings, our heroine attracts the snakes that lean out from their branches either side, flickering their tongues against her greeting hands. She rests against a large gold bolster ornamented with pink flowers, a faint yellow applied beneath her to suggest its radiance from behind her thin gauze obscuring it and her bare chest.

For a later version, defined as *Ramagiri*, and explanation of the iconography of this *raga*, see Walsdschmidt, *Miniatures of Musical Inspiration*, Vol. I, p. 166, fig.41. Coomaraswamy defines the version in the Fine Arts Museum, Boston, as *Ramakali*, see *Catalogue of the Indian Collections*, Part V, pl. XXXII.

**Provenance**

Private Collection, New York

Acquired from The Greater India Company, New York, May 1980



106

**PADMINI NAYIKA: THE BEAUTY OF THE LOTUS WOMAN**

**Nurpur, 1760-1770**

Opaque watercolor, gold, and silver on paper.

Image: 6 1/8 x 3 1/2 in. (15.5 x 9 cm)

**\$2,000 - 3,000**

The ample-bodied *padmini* smokes a huqqa on her garden terrace. Seated on a *chauki*, she leans against a huge, silver-ground bolster with ornamental leaves. She is obviously thinking about her lover, raising her right index finger. On the horizon the sun sets in flaming red, responding to the color of her blouse.

Compare *Padmini Nayika, Nurpur* ca. 1770, in the Chandigarh Museum, published in Randhawa, *Kangra Valley Paintings*, Delhi, 1972, pl. 8; and the huqqa, bolster, and sky in Archer, *Indian Paintings from the Punjab Hills*, London 1973, Nurpur nos. 39, 41, 42 & 52. The folio is trimmed, as are many Nurpur paintings of this period.

**Published**

Dallapiccola, *Princesses et Courtisanes; a travers les miniatures indiennes*, Galerie Marco Polo, Paris, 1978, p. 67, no. 59.

**Provenance**

Galerie Marco Polo, Paris, 1978  
Private European Collection





107

**FOLIO 48 FROM THE KANGRA RASIKAPRIYA:  
'OH FRIEND! UNFORTUNATELY, KRISHNA IS NOT THE LOTUS-LOVER,  
AS YOU DESCRIBE HIM'**

**School of Purkhu, Kangra, circa 1810**

Opaque watercolor and gold on paper; verso numbered '48' and inscription designating Chapter 3, verses 45-47 of the Rasikapriya; verso also with collection stamps and signatures of Abdur Rahman Chughtai.

*Image: 9 7/8 x 6 3/8 in. (25.1 x 16.2 cm), irregular;*

*Folio: 12 7/8 x 9 1/8 in. (32.7 x 23.2 cm)*

**\$40,000 - 60,000**

Couplets 45 and 46 inscribed on the reverse define three types of "Madhyanayika": a *nayika* with a modest amount of experience in love. Firstly, there is the *adhira*, who lashes out in response to her man when he comes home from another woman. Secondly, there is the *dhira adhira*, who is instead both self-possessed and volatile. And lastly, there is the *dhira* – illustrated here – who is the canniest: she knows that the best way to get back at him is a cold shoulder, or a well-timed sarcastic remark.

*'The longer I joyfully saw his breast, the seat of dalliance, bearing marks, the more the palpitations in my heart increased. I had a kind of vertigo, as if there were a chill. When I firmly closed my eyes, imprinted behind them was the face of Mohana, which you had called a lotus, but which I perceived like the moon'.*

Seated on a terrace beside the river Beas, Radha and her duenna converse about Krishna, who is envisioned as he was the night before, coming home late, guilty and meek. She complains only in a suggestive way, contradicting the duenna who had called Krishna's face a lotus: 'I rather perceive it like the moon' (which waxes and wanes and is tainted by black spots).

The Kangra Rasikapriya, from which this folio comes, is a large series with paintings of varying quality. Numbered 48, this painting is early in the series and of superior quality. Its large figures may in fact indicate the hand of Purkhu.

The oval format with yellow margins and floral surrounds is based on the famous Lambagraon *Baramasa*. Comparing the riverside terrace and landscape with painting XXII of the *Baramasa* shows that they are clearly related (see Randhawa, *Kangra Paintings on Love*, New Delhi, 1962, p. 191).

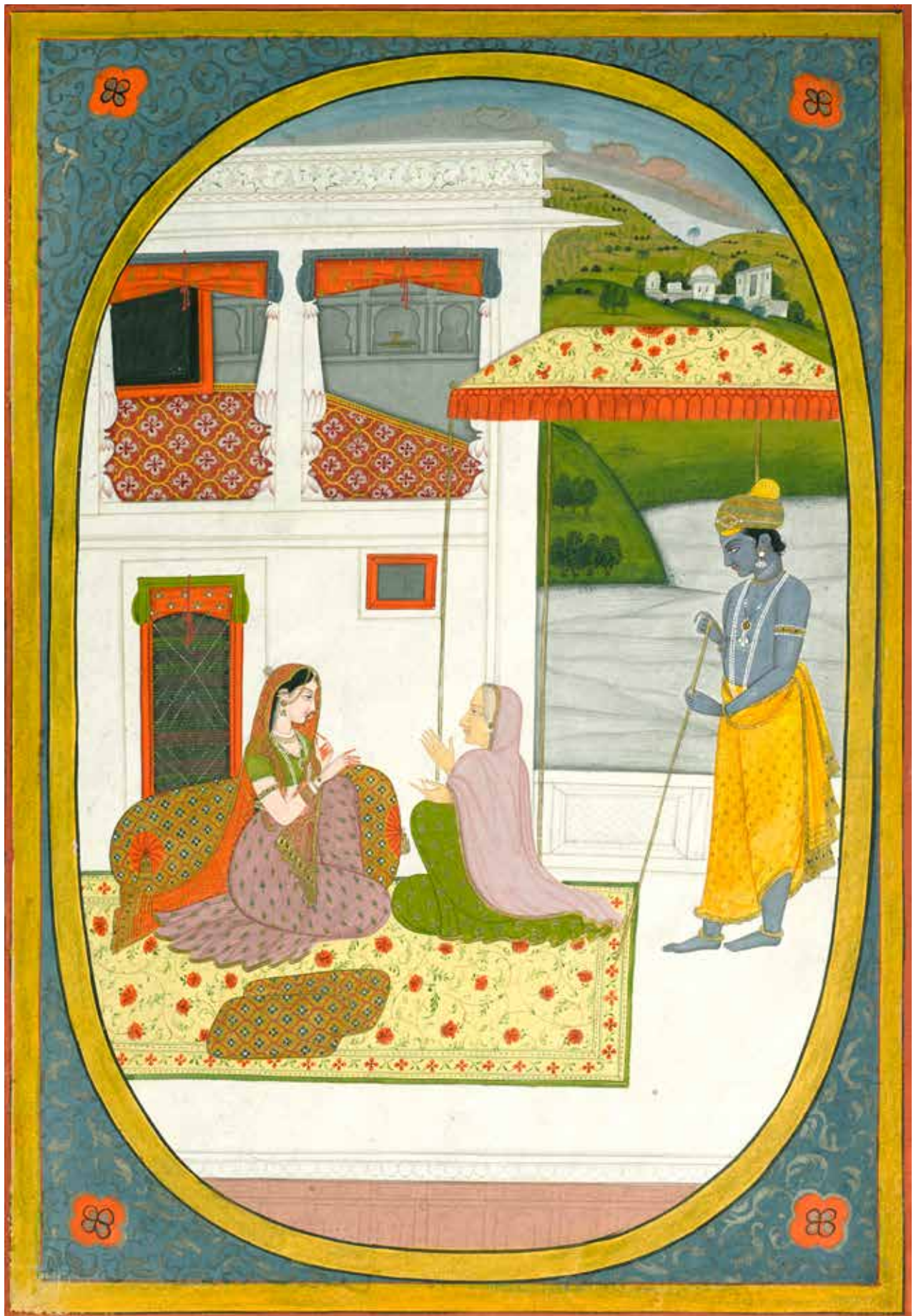
Well known and widely published, see fourteen paintings from the same Kangra Rasikapriya in the Victoria and Albert Museum, published in Archer, *Indian Painting from the Punjab Hills*, 1973, Kangra, no.66 i-vi, pp.305-307. Another was sold at Bonhams, New York, 19 March 2012, lot 1186 and three folios were sold at Sotheby's, New York, 20 March 2013, lots 311, 315 & 318.

**Provenance**

Collection of Abdur Rahman Chughtai (1897-1975)

Private European Collection since 1988





108

**KRISHNA AND RADHA: LOVEPLAY IN MOONLIGHT**

**Guler, circa 1810**

Opaque watercolor, gold, and silver on paper; verso with collection stamps and signatures of Abdur Rahman Chughtai.

*Image: 8 3/4 x 7 3/8 in. (22.3 x 18.7 cm);*

*Folio: 14 x 11 3/8 in. (35.5 x 29 cm)*

**\$30,000 - 40,000**

There is a second, practically identical painting in the Collection of the Bharat Kala Bhavan, Varanasi, which is reproduced in Randhawa, *Kangra Paintings on Love*, New Delhi, 1962, Colorplate XIX, p. 185. The two paintings illustrate a poem in Gurmukhi, which is inscribed on the top of the Bharat Kala painting. The poem reads in a corrected translation:

*'The nayika adorned herself with various ornaments and clothes and wanted to tease her beloved. She painted her upper body with sandal paste and created tie-strings in saffron. Krishna in his romantic dalliance with her was deceived. When the nayika with sidelong glances asked him to remove the choli, Krishna tried to undo it, and when he realized that it was only paint and not an actual choli, he was embarrassed.'*

The artist depicts Radha coyly turning her head. The sandal paste and saffron indicated by a thin yellow wash above her glowing ivory skin. Krishna fumbles around for the absent tie-strings. Their loveplay takes place in a palatial setting: a sumptuous white marble pavilion encrusted with *pietra dura* and precious stones emphatic of luxurious Mughal material culture. The bed is like a throne of silver and gold, overarched by a magnificent brocade baldachin. The viewer beholds a divine couple.

**Provenance**

Collection of Abdur Rahman Chughtai (1897-1975)

Private European Collection since 1988









109

**A PAINTING OF A GOOSANDER (MERGUS MERGANSER)**

Lucknow, Company School, 19th century

Opaque watercolor on paper.

14 1/2 x 21 3/8 in. (36.8 x 54.3 cm)

**\$6,000 - 8,000**

Major James Nathaniel Rind (d. 1814) was in India from 1778 until 1801, serving with the 18th Native Infantry. He was employed on survey duty from 1785-89 with headquarters in Calcutta. Many of the natural history drawings from his collection, including the present lot, were sold at Sotheby's, London, 13 July 1971, lots 1-48.

Compare with a Lucknow study of a Cotton Pygmy Goose, most likely from the same atelier, in Simon Ray, *Indian and Islamic Works of Art*, London April, 2007, no. 66. Tan states, 'The landscape, with its flat receding ground and highly distinctive diminutive shrubs, is derived from that introduced into Lucknow painting by the artist Mihr Chand, who was very receptive of European ideas on the rendering of space and volume.'

**Provenance**

Collection of James Nathaniel Rind

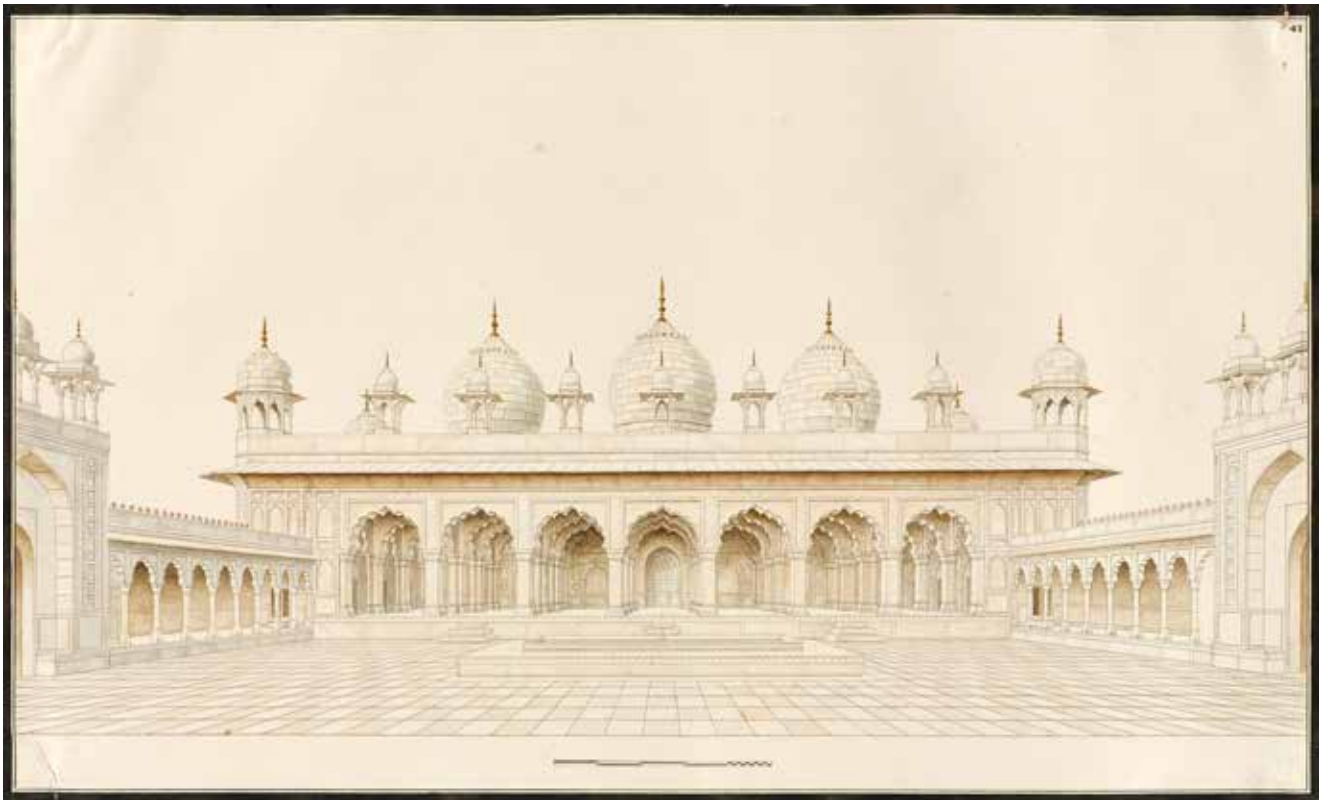
Mrs. S. Richardson and Mrs. S. M. Norman

Sotheby's, London, 13 July 1971, lot 20

Sotheby's, London, 9 October 2013, lot 206 (part)

Private US Collection





110

**VIEW OF THE MOTI MASJID**  
**By Sheikh Latif, Agra, circa 1830**

Opaque watercolor on Whatman paper, numbered '41'.

Image: 11 x 18 3/8 (28 x 46.6 cm);

Album folio: 19 1/2 x 25 3/4 in. (49.5 x 65.4 cm)

**\$10,000 - 15,000**

In describing the subject of this drawing, Pal writes, "The purity of forms, the elegant proportions of the cusped arches, and the harmonious arrangement of the domes create an environment decidedly heavenly...a fitting reflection of its function as a house of prayer." (*Romance of Taj Mahal*, Los Angeles County Museum of Art, 1989, p. 83.)

Sir Robert Home, this drawing's original owner, was a prolific and celebrated artist who exhibited at the Royal Academy in the 1770s. In 1792 he accompanied British troops in the campaign against Tipu Sultan, producing his famed *Select Views in Mysore* in 1794. Afterwards, he was highly sought to paint portraits, including those of the Nawabs of Oudh. From 1828 to 1834, he lived at Cawnpore and it was likely during this time he came in contact with this drawing's artist, Sheikh Latif.

Sheikh Latif, remains one of the few known Agra artists and architects of this period. Apart from the album commissioned by Home, he was known to the traveller Fanny Parkes, who published two of his drawings in her 1850 book, *Wanderings of a Pilgrim in search of the Picturesque*.

For other watercolors from the Home album, with their distinctive 19th-century mounts with ink rules and corner scroll motifs, see Pal, (*ibid.*, p. 65, nos. 53-5) and Bautze, *Interaction of cultures*, San Francisco, 1998, pp. 218-20, no. 55. Bautze lists the forty-four watercolors with their identifying numbers.

**Exhibited**

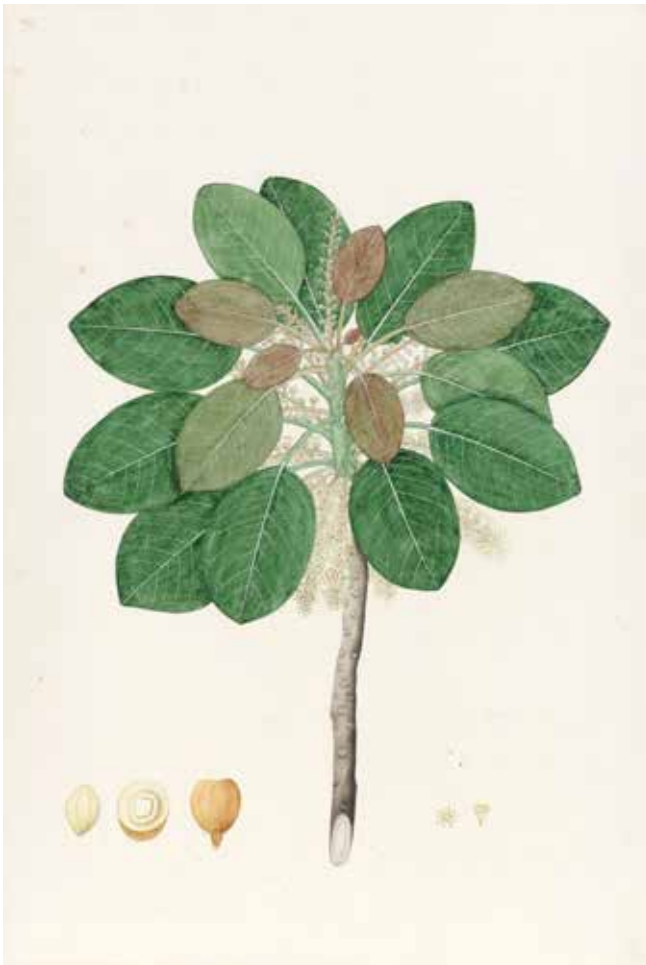
*Romance of the Taj Mahal*, Los Angeles County Museum of Art, December 1989-March 1990; Toledo Museum of Art, April 1990-June 1990; Virginia Museum of Fine Arts, August 1990-November 1990; and Asia Society, New York, February 1991-March 1991.

**Published**

Pal, et al, *Romance of the Taj Mahal*, Los Angeles, 1989, p. 83, no. 74.

**Provenance**

Robert Home (1752-1834)  
 Thomas Hendley, acquired in 1847  
 Private Collection, USA



111

**THREE COMPANY SCHOOL PAINTINGS**  
**Northeastern India, 19th century**

Opaque watercolor on paper;  
 one inscribed *Simple China Rose, July 1800*.  
 20 5/8 x 14 in. (52.3 x 35.5 cm), the largest;  
 19 x 14 1/4 in. (48.2 x 36.1 cm), the smallest  
**\$5,000 - 7,000**

Starting in the late 18th century, the East India Company commissioned Mughal-trained artists to produce watercolors to the British taste, establishing what is now called Company School painting. Sir Elijah and Lady Impey, the Marquess Wellesley, and Lady Clive were important early patrons, commissioning some of the most spectacular examples of Indian fauna and flora recorded.

Compare with examples sold at Christie's, South Kensington, 23 April 2012, lots 343, 344 & 345, and a further ten botanical studies from a similar series sold at Christie's, South Kensington, 11 April 2013, lots 126 & 127.

**Provenance**

Private Collection, USA  
 Acquired from Jean-Claude Ciancimino, London, 1987



112

**A PAINTING OF THE BATHER**  
**Lucknow or Calcutta, 18th century**

Opaque watercolor and gold on paper.  
 Image: 9 3/8 x 6 1/8 in. (23.8 x 15.5 cm);  
 Folio: 10 3/4 x 7 5/8 in. (27.3 x 19.3 cm)  
**\$10,000 - 15,000**

We peek at a beautiful young woman after bathing, her hand reaching for the comb to straighten her long hair. Despite her bare breasts, it is her deep blue Kashmiri shawl that is most alluring; draped in sumptuous folds across her thighs and hung over her left arm, the slight gap between its floral trim entices the imagination.

The painting is a later version of one published in Patnaik, *A Second Paradise*, New York, 1985, no. 16. This is a subject rooted in Mughal, Rajput and Pahari miniatures, but now appearing in very different surroundings, emblematic of a culture that favors precision and order. She is perfectly arranged between two Corinthian columns that create the illusion of depth. Foreground and background emphasize symmetry, and her accouterments are neatly balanced upon the Georgian Anglo-Indian stand. Meanwhile, above her, by the crown molding, a series of paintings juxtapose further Indian beauties with cavalry charges and scenes of British industry and masculinity.

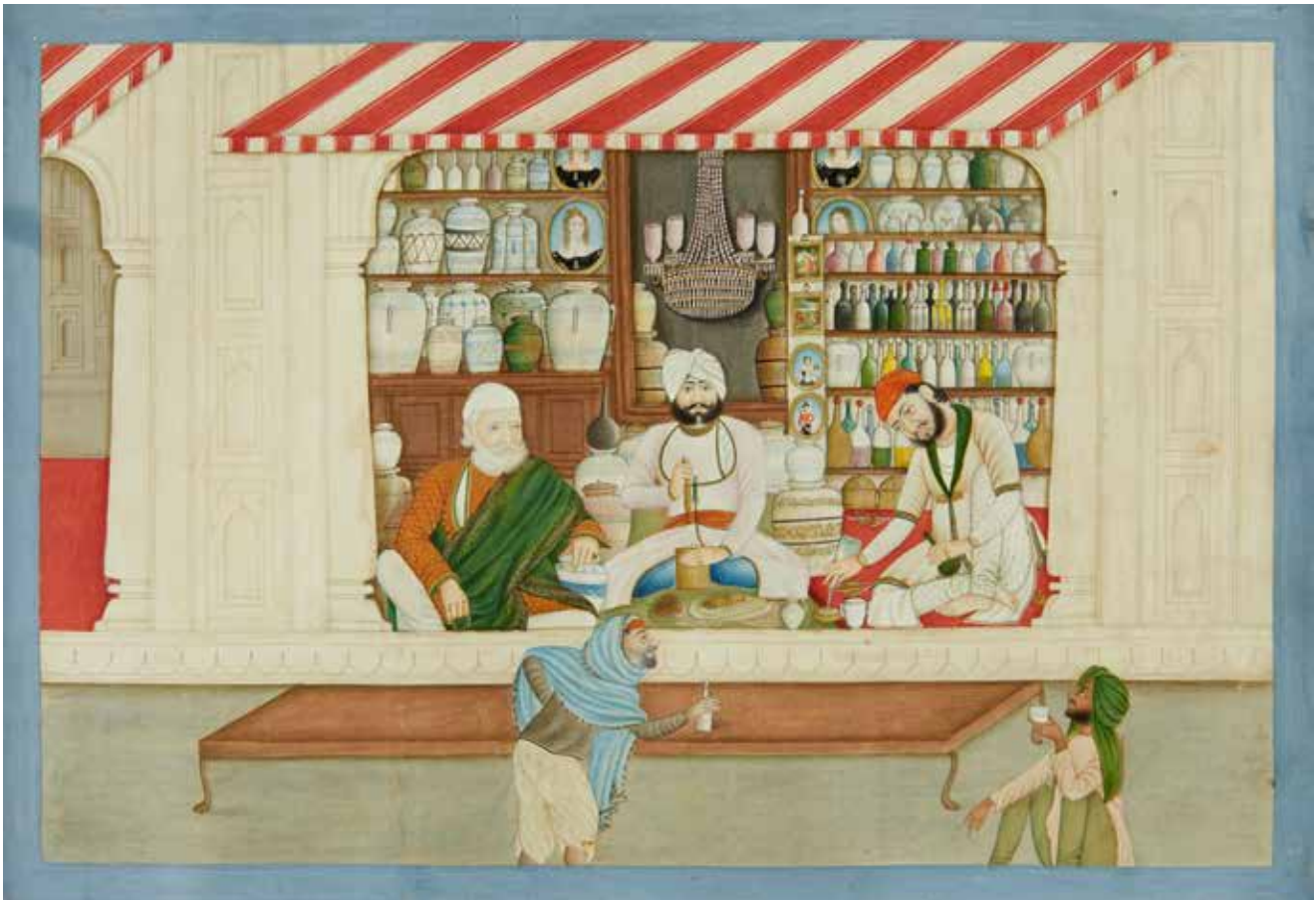
**Provenance**

Simon Ray, Ltd, London, 2010  
 Private Collection, Texas









113

### AN APOTHECARY

Kangra, Sikh period, mid-19th century

Opaque watercolor and gold on paper; verso with unidentified ink signature.

Image: 7 3/4 x 11 5/8 in. (19.7 x 29.5 cm);

Folio: 10 3/4 x 14 1/2 in. (27.2 x 36.8 cm)

**\$10,000 - 15,000**

At this stall, we are greeted by a youthful apothecary grinding prescriptions with a pestle and mortar. To his left, another mixes a concoction, exciting the attention of customer who jovially reaches for a bottle from the low table in front. The two young men are perhaps sons or apprentices of the stately posed senior dressed in an impressive gold and orange *jama* and green Kashmiri shawl.

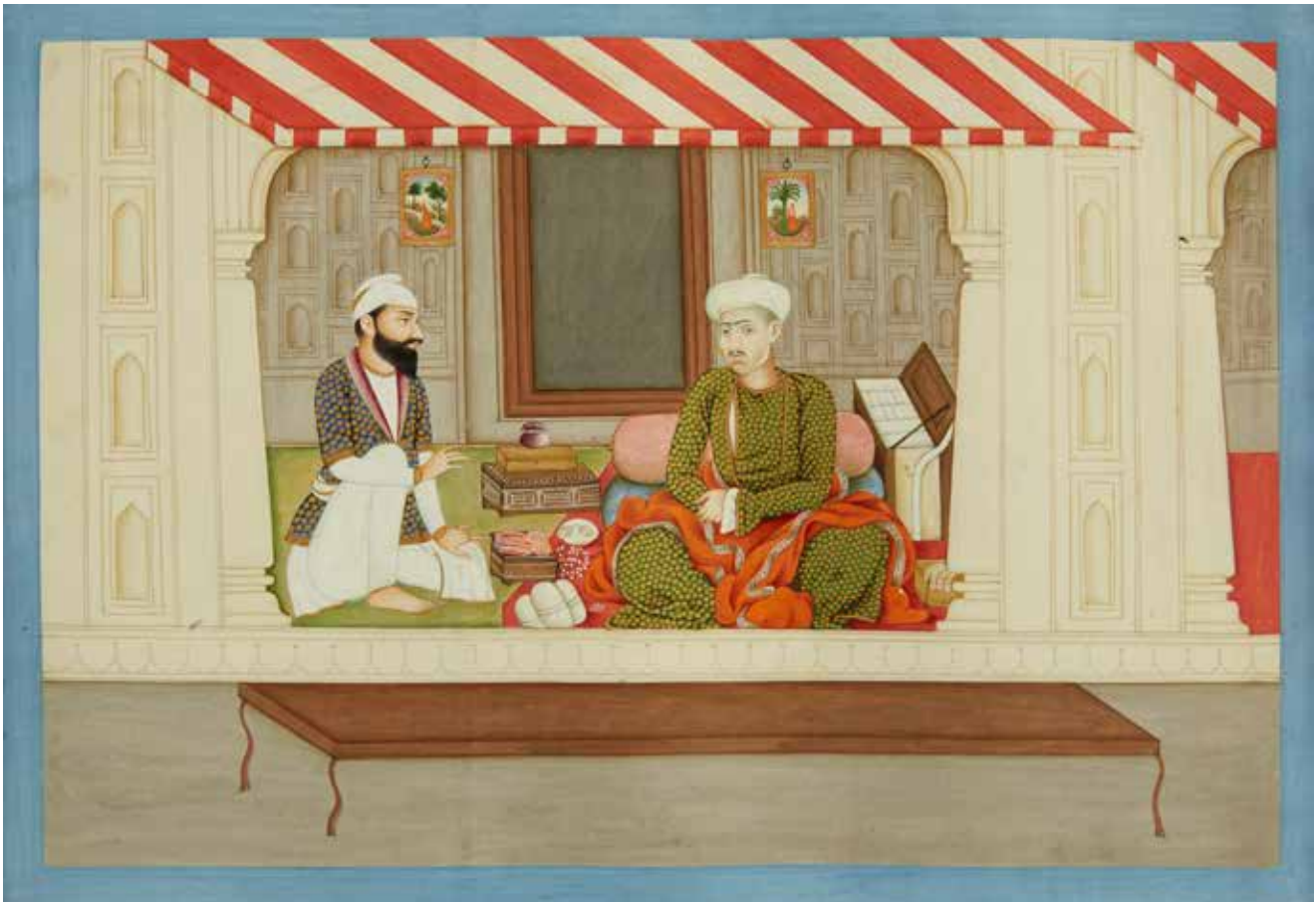
A page from the same series inscribed in nastaliq has been read as, *Basarat, son of Dutta* (Poster, *Realms of Heroism*, 1994, p.298, no. 247). However, a new reading suggests that it may read *Bashara, son of Ditta* which is supported by a faint inscription written in English on the reverse of the present page. Two further, without inscriptions, sold at Sotheby's, London, 28 April 1981, lots 139 & 140, and another is reproduced in Fussmann, *Mythos und Leben*, Berlin, 1992, pp. 148-9, no. 70. Another from the series, from the Sven Ghalin Collection, sold Sotheby's, London, 6 October 2015, lot 104.

From a series depicting trades of the *bazaar*, each painting follows a strict architectural formula, while their atmospheres differ congruent with each vocation. The present lot has a convivial mood reiterated in the brightly colored glass bottles crowding the shelves and the pink glass chandelier. Typical of others from the series there are framed paintings adorning the walls. The portraits of Krishna, Shiva, and gentile Europeans provides an insight into the manner in which these paintings were offered for sale to a broader community beyond the direct commission of British patrons. For sketched portraits similar to those in the shop, see Carey Welch, *Indian Drawings and Painted Sketches*, New York, 1976, pp. 62-3, no. 25.

### Provenance

Private New England Estate, acquired in Paris, 1960's





114

**A GEM DEALER**

**Kangra, Sikh period, mid-19th century**

Opaque watercolor and gold on paper; verso with unidentified ink signature.

*Image: 7 3/4 x 11 5/8 in. (19.7 x 29.5 cm);*

*Folio: 10 3/4 x 14 5/8 in. (27.2 x 37.1 cm)*

**\$7,000 - 10,000**

At this merchant stall, a despondent looking gem dealer seems to tune out the negotiations of his dapper young client. His bifocals and various sapphires, emeralds, and diamonds are scattered on the mat beside him amongst the inlaid boxes and traditional white bundle-containers. Both his client's fur-trimmed jacket and the dealer's green and gold *jama* speak to the lucrative business he is in. As does the empty bench in front of them, unpopulated by street-goers compared with other paintings from this series (see the previous lot for more information).

The dealer covers his legs with a deep orange and floral trim Kashmiri blanket, perhaps keeping warm from the Punjabi winter. Behind him, Kangra-style *nayika* miniatures of love, suggest his client is here to buy a group of pearls as a gift. But, the dealer's deadpan gaze at the viewer suggests they are far from agreement.

**Provenance**

Private New England Estate, acquired in Paris, 1960's

## ISLAMIC AND INDIAN ART

Tuesday 19 April 2016  
New Bond Street, London

### A SIKH RULER ENTERTAINED AT COURT KANGRA, MID 19TH CENTURY

opaque watercolour and gold on paper  
20.3 x 26.6 cm. (8 x 10 ½ in.)

£10,000 - 15,000

\$14,280 - 21,420

#### Provenance:

The Collection of Evelyn and Peter Kraus

#### ENQUIRIES

+44 (0) 20 7468 8203

rukmani.rathore@bonhams.com



# Bonhams

LONDON

[bonhams.com/islamic](http://bonhams.com/islamic)



## CHINESE WORKS OF ART

Including Chinese Snuff Bottles from  
the Collections of Marcia J. Howard  
and Joanna Lau Sullivan  
Monday March 14, 10am  
New York

### PREVIEW

March 10-13

+1 (917) 206 1613  
olivia.hamilton@bonhams.com

Property from a Private  
Midwest Collection

### A RARE MONUMENTAL BRONZE FIGURE OF MAHAKASYAPA

Ming Dynasty

66in (167.6cm) high

\$300,000 - 600,000



# Bonhams

NEW YORK

[bonhams.com/chinese](http://bonhams.com/chinese)

# ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 10–19, 2016

**Asia Week New York 2016** is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 10–19, 2016. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle New York, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2016 as well as on the Asia Week New York website.

[www.asiaweekny.com](http://www.asiaweekny.com)



## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

## CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

### LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

### LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.



**BIDDING & BUYING AT AUCTION**

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

**Catalogs**

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

**Previews**

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

**Estimates**

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

**Reserves**

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

**Auction House's Interest in Property Offered at Auction**

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

**Bidding at Auction**

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

**In Person**

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

**Absentee Bids**

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

**By Telephone**

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

**Online**

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

**Bid Increments**

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

**Currency Converter**

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

**Buyer's Premium**

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

**Payment**

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

**Sales Tax**

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

**Shipping & Removal**

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

**Collection of Purchases**

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

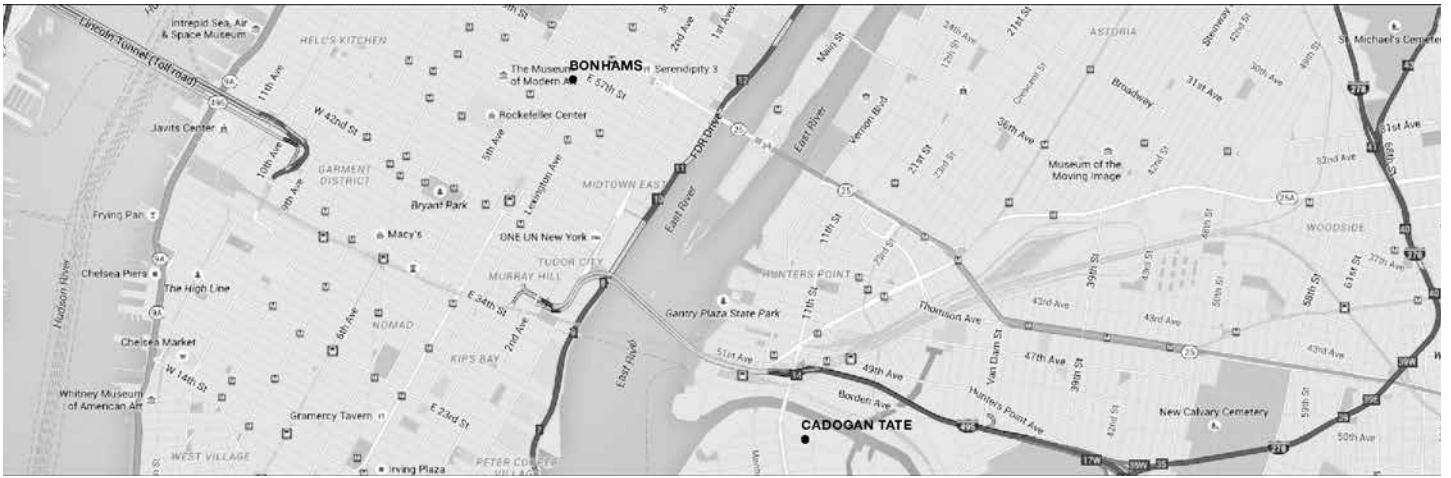
**Handling and Storage Charges**

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday March 22 without penalty. After March 22 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.** Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

**Auction Results**

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON TUESDAY, MARCH 22** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ET ON FRIDAY, MARCH 25**

**Address**

Cadogan Tate  
301 Norman Ave  
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
+1 (917) 464 4346  
+1 (347) 468 9916 (fax)  
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at  
+1 (917) 464 4346 or  
c.more@cadogantatefineart.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

**OVERSIZED LOTS**

63	72
65	73
67	74
68	77
71	79



# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

# Bonhams

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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please mail or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
 580 Madison Avenue  
 New York, New York 10022  
 Tel +1 (212) 644 9001  
 Fax +1 (212) 644 9009  
 Automated Auction Results  
 Tel +1 (415) 503 3410

Sale title:		Sale date:	
Sale no.		Sale venue:	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s	\$10,000 - 20,000 .....by 1,000s		
\$200 - 500 .....by 20 / 50 / 80s	\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s		
\$500 - 1,000 .....by 50s	\$50,000 - 100,000 .....by 5,000s		
\$1,000 - 2,000 .....by 100s	\$100,000 - 200,000 .....by 10,000s		
\$2,000 - 5,000 .....by 200 / 500 / 800s	above \$200,000 .....at the auctioneer's discretion		
\$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.		
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____

To be offered for sale by sealed bid auction transacted through Bonhams' California offices, bidding period closing on March 17, 2016.\*

Preview: Bonhams New York  
March 10 - March 17, 2016

For details please contact:  
Edward Wilkinson +1 (323) 436 5430 or [edward.wilkinson@bonhams.com](mailto:edward.wilkinson@bonhams.com)



**A LINEAGE PORTRAIT THANGKA OF THE  
NINTH AND TENTH ABBOTS OF NGOR MONASTERY**

Tibet, Ngor monastery, circa 1557

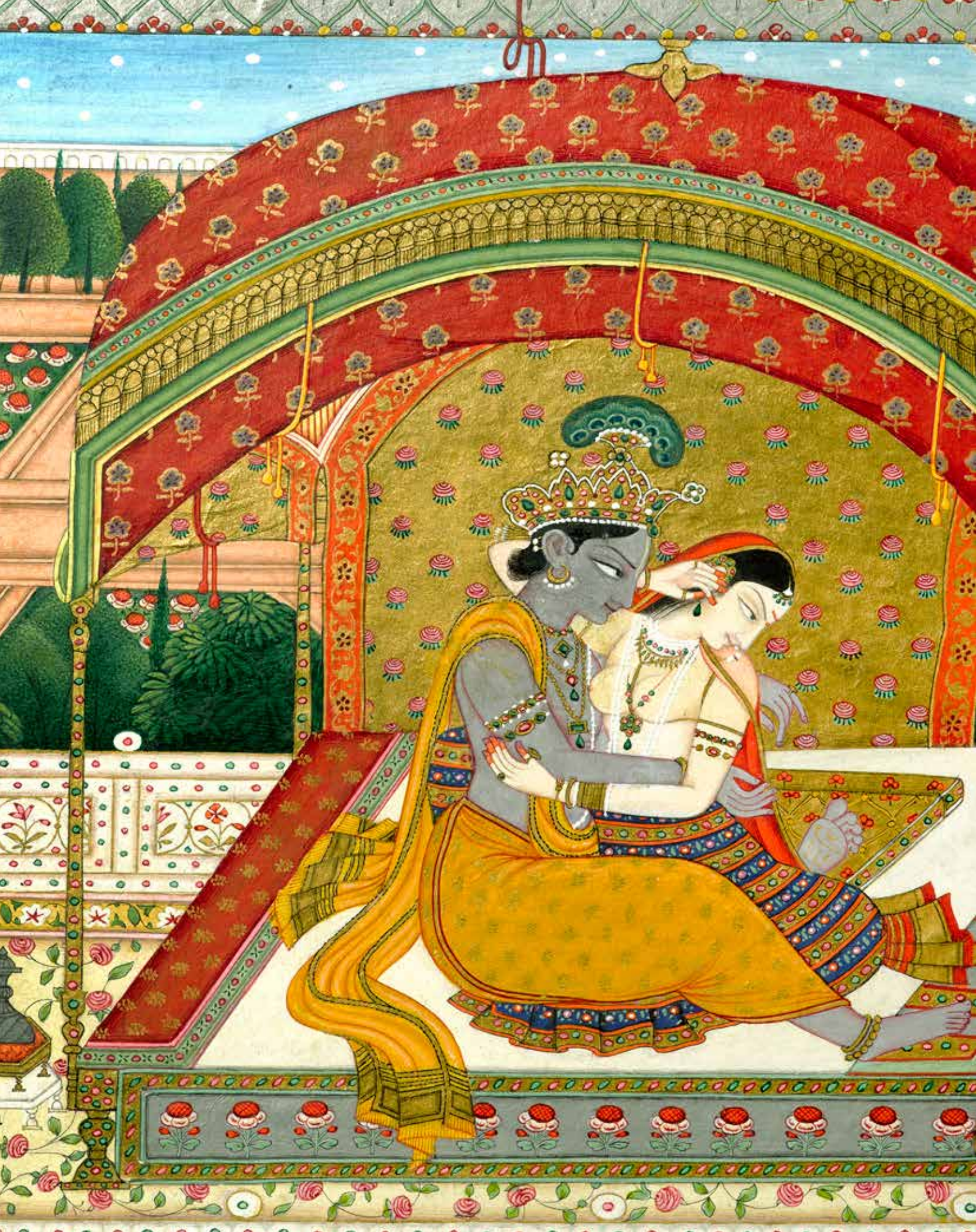
Distemper on cloth

Image: 33 3/4 x 30 3/4 in. (85.7 x 76.3 cm);

With later silks: 51 x 32 1/2 in. (129.5 x 82.6 cm)

\*The sale of this thangka is being conducted subject to special terms and conditions of sale, and with limited warranties. Full details will be provided as part of the bidding package to qualified bidders







1793

**Bonhams**

580 Madison Avenue  
New York, New York 10022

+1 212 644 9001  
+1 212 644 9009 (fax)

