



INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Including Selections from the Elizabeth
and Willard Clark Collection

Monday March 19, 2018

Bonhams

NEW YORK







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Including Selections from the Elizabeth and Willard Clark Collection

Monday March 19, 2018 at 3pm

New York

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ILLUSTRATIONS

Front cover: Lot 3033
Inside front cover: Lot 3009
Inside back cover: Lot 3034
Back cover: Lot 3019



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HIMALAYAN ART

Lots 3001 - 3061





3001

A GILT AND SILVERED COPPER ALLOY FIGURE OF JIGTEN SUMGON RINCHEN PEL

TIBET, LATE 13TH/14TH CENTURY

Himalayan Art Resources item no.61536

4 1/8 in. (10.6 cm) high

\$6,000 - 8,000

西藏 十三/十四世紀 銅鑲金錯銀吉天頌恭仁欽貝像

This handsome bronze shares the same likeness of hairline, physiognomy, pose, and hand gestures as numerous surviving paintings and sculptures of Jigten Sumgon Rinchen Pel (1143-1217), founder of the Drigung Kagyu lineage. Compare with a well-published portrait in the Potala Palace (see Jackson, *Painting Traditions of the Drigung Kagyu School*, New York, 2015, p.89, fig.5.12) and a larger gilt bronze (Dinwiddie (ed.), *Portraits of the Masters*, London, 2003, pp.192-3, no.46).

A primary disciple of Pagmodrupa (1110-70), Rinchen Pel is one the most important Tibetan figures of the 12th century. His Drigung Kagyu order dominated the political landscape into the 13th, enjoying great patronage and power, and creating the initial gilded *tashi gomang* stupas which were later appropriated at Densatil.

Provenance

Private Collection, San Francisco, by 2001

Private Canadian Collection

3002

**A SILVER AND COPPER INLAID GILT
BRASS ALLOY FIGURE OF BUDDHA
TIBET, 12TH/13TH CENTURY**

Himalayan Art Resources item no.61534
5 7/8 in. (15.2 cm) high

\$10,000 - 15,000

西藏 十二/十三世紀 錯銀錯紅銅佛坐像

This early bronze commemorates Shakyamuni's victory over Mara. Silver inlay is used within the eyes to emphasize his enlightened awakening. The appealing proportions of the chest and head are complemented by a skillfully modeled lotus bud rising from the *ushnisha*. These features, combined with the distinctive base, point to a close relationship with the Pala style; a pair of lions support the throne in an intermediary layer with openwork patterns in the round. Openwork would have been unsuited to Tibetan ritual requirements for consecration, but at a later point, a rolled prayer scroll was inserted into the bronze's interior, and the base was fitted with copper consecration plates.

This type of base also informed the early bronzes of the Kagyu order, evinced in portrait sculptures, before the double lotus format rose to prominence by the 14th century (cf. two examples recently sold at Bonhams, New York, 14 March 2016, lot 10 & 14 March 2017, lot 3233).

Provenance

Private West Coast Collection, acquired in London, early 1990s
Private Collection, Los Angeles



3003

**A COPPER ALLOY FIGURE OF
CROWNED BUDDHA
KURKIHAR, PALA PERIOD, 11TH/12TH
CENTURY**

Himalayan Art Resources item no.61540
3 7/8 in. (10 cm) high

\$3,000 - 5,000

庫基哈爾 帕拉時期 十一/十二世紀 戴冠銅
坐佛

Created for a private shrine, the bronze survives with a heavily propitiated, unencrusted patina, with dark accretions from the smoke of butter lamps in recessed areas suggesting it might have participated in the Second Transmission of Buddhism from India to Tibet (the *Chidar*, 10th-12th centuries).

Provenance

Private Collection, Canada





3004

**A BRASS, COPPER, AND IRON PURBHA
TIBET, CIRCA 13TH CENTURY**

Himalayan Art Resources item no.61575

9 1/4 in. (23.8 cm) long

\$5,000 - 7,000

西藏 約十三世紀 鐵錯銅金剛槨

This inspired purbha stands out for its use of different metals to better illustrate the three stages of decay among the faces in its top register - a leitmotif in Tibetan art, reinforcing Buddhist precepts of impermanence. A reddish copper face with a weak jaw refers to youth. A central face of brass depicts a man in his prime, while the vestiges of a third face in meteoric iron cleverly conveys the rotting corpse buried in the earth. Another notable feature is the purbha's four-pronged vajra-grip, almost reminiscent of prized *thogchaks*.

Provenance

Private American Collection, assembled in the 1970s/80s
Private New York Collection, acquired 1990s

3005

**A COPPER INLAID IRON AND BRASS ALLOY BON PURBHA
TIBET, CIRCA 13TH CENTURY**

The mounted iron tripartite blade enhanced with separately cast copper alloy sheets along its edges adding greater width.

Himalayan Art Resources item no.61573

15 in. (38 cm) long

\$5,000 - 7,000

西藏 約十三世紀 苯教金剛槨

Inlaid deposits of iron skillfully embellish this uninhibited casting. The absence of a vajra-grip is a key indicator of a Bon purbha that distinguishes the present example from more common Buddhist examples. Similar to a Bon purbha recently sold by Bonhams, New York, 14 March 2016, lot 5, the pommel transitions from *makara* head, to a knot of immutability, to a three-sided figure holding a purbha of either brass, copper, or iron, to a double-sided *kyung* (mythical bird). Further above are three faces, before a surmounting godhead. The purbha-wielding figure likely represents the Bon deity Purbha Drugse Chempa. For two other related Bon purbhas, see HAR item nos. 10131 & 57062.

Provenance

Sotheby's, New York, 22 March 1989, lot 226
Private Collection, Los Angeles



3006

**A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF
TSANGNYON HERUKA
TIBET, 16TH CENTURY**

Himalayan Art Resources item no.61545

8 1/4 in. (21 cm) high

\$60,000 - 80,000

西藏 十六世紀 錯銀錯紅銅藏紐赫魯嘎銅像

Within the nyonpa ("mad yogin") tradition of the Drukpa Kagyu school, there are three main representatives: Tsangnyon Heruka (1452-1507, "madman of Tsang"), Drukpa Kunley (1455-1529, "madman of the dragon lineage"), and U-nyon Kunga Zangpo (1458-1532, "madman of U"). Among these tantric yogis, Tsangnyon Heruka was the most influential. Many sculptures by him, or dedicated to him, survive to the present day. This sculpture is among the most charismatic of his portrait bronzes, reveling in his eccentric lore by depicting him with a lazy eye of copper and silver inlay.

Tsangnyon Heruka's iconography is fairly consistent and therefore easy to identify. He is often represented with plaited long hair bound with a diadem, wide eyes, naked upper torso, and rotund belly, holding a vajra in his right hand and a skull cup in his left.

Originally an ordained follower of the Kagyu tradition, Tsangnyon Heruka later abandoned monasticism to pursue the tantric life. Inspired by early Indian texts and the mahasiddhas, he inhabited burial grounds, and covered himself with human blood and ash. Despite his unusual behavior, he attracted numerous disciples as he travelled through Tibet and Nepal. One of Tibet's most celebrated authors, Tsangnyon Heruka is among the first to have his works printed with woodblocks, in turn funding and developing the technology which would have a profound effect on Tibetan culture. His most famous writings include the biography of the poet-saint Milarepa (1040-1123), and the popular Hundred Thousand Songs of Milarepa. He also produced many instructional texts, particularly for the Rechung Kagyu and Drukpa Kagyu transmissions.

Compare with another 16th-century bronze of Tsangnyon Heruka in the Tsang style, see Dinwiddie (ed.), *Portraits of the Masters*, London, 2003, pp.154-5, no.25. The treatment of his round eyes, thick brows, plaited locks, and the square inlay on the chest also compares favorably with a bronze figure of Virupa in the Gordon collection, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.482-3, no.135E.

Published

Cf. Ricca, F., *Arte Buddhista Tibetana: Dei Demoni dell'Himalaya*, Milan, 2004, pl. 34.

Provenance

Private Italian Collection, since late 1960s/early 1970s

Sotheby's, New York, 5 December 1992, lot 239

Sotheby's, New York, 24 March 2011, lot 62





3007

**A BRASS ALLOY FIGURE OF JAMBHALA
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61533
5 1/8 in. (13.1 cm) high

\$6,000 - 8,000

西藏 約十二世紀 多聞天王銅像

Gripping a mongoose over his left knee and offering a gem in the palm of his right hand, this unusual and early Tibetan bronze depicts the wealth deity Jambhala. The bronze is stylistically informed by, yet removed from the Pala style of Northeastern India, which Tibetan artists drew on to produce their own sculptures. Pala idioms referenced here include the triangular foliate crown leaves, necklace of lotus bud pendants, and double lotus base with a beaded rim. As one of few known Jambhalas, the bronze adds to an obscure corpus thought to have been produced in Central Tibet during the Chidar period (10th-12th centuries). For more information and examples, see von Schroeder, *Sculptures in Tibet* Vol. I, Hong Kong, 2003, pp.1136-45, nos.295E-299B.

Provenance

Private Collection, Los Angeles

3008

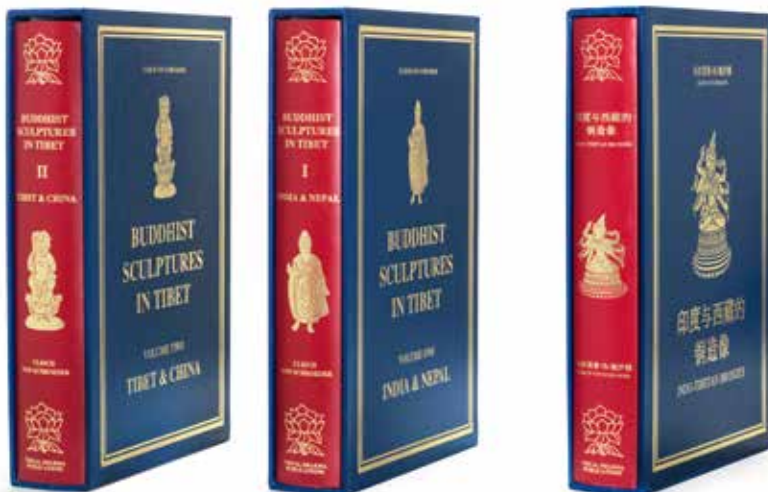
**A SET OF SIGNED BOOKS BY ULRICH
VON SCHROEDER**

Plate: 13 1/3 x 10 in. (34 x 23.5 cm)

Folio: 13 2/5 x 10 in. (34 x 32.5 cm)

\$2,000 - 3,000

烏爾裡希 馮 施羅德簽名著作一套



1. von Schroeder, Ulrich. *Indo-Tibetan Bronzes*. Hong Kong: Visual Dharma Publications, 1981. Folio (340 x 235 mm). 608 pages with 1244 illustrations. Second edition reprint with 32-page Chinese title and list of illustrations, 2008. Limited edition, #886. Bound with slipcase and boxed. Mint Condition. Signed, "Ulrich von Schroeder, Weesen, 12th February 2016".

2. von Schroeder, Ulrich. *Buddhist Sculptures in Tibet*. Volumes I & II. Hong Kong: Visual Dharma Publications, 2001. Each folio (340 x 235 mm). Each 1st edition. Each limited edition, #224. Each with slipcase and boxed. Each mint condition. Each signed, "Ulrich von Schroeder, Weesen, 12th February 2016". Volume I: India & Nepal, 655 pages with 766 illustrations. Volume II: Tibet & China, 675 pages with 987 illustrations.



3009

**A SILVER INLAID COPPER ALLOY FIGURE OF VAIROCANA
SWAT VALLEY, 8TH/9TH CENTURY**

Himalayan Art Resources item no.61576

7 in. (17.8 cm) high

\$450,000 - 650,000

斯瓦特 八/九世紀 錯銀毗盧遮那佛銅像

The Swat Valley served as an important repository for Buddhism after the Huns decimated the Kushan Empire in the 6th century, destroying many monasteries within the ancient region of Gandhara. Spanning the 7th to 10th centuries, the small corpus of Swat bronzes demonstrates an adaptive artistic tradition, responding to nearby regional styles such as Gandhara, Gupta, and Kashmir.

Akshobhya would eventually rise to prominence, but considerable evidence indicates that at the time of this sculpture's creation, Vairocana was the principal Cosmic Buddha worshipped in the Western Himalayas. The most telling corroboration of his importance is that Tabo monastery in the Spiti Valley, the oldest continuously operating enclave in the Himalayas since its foundation in 966, was constructed to house a sculptural mandala with Saravid Mahavairocana at its center (see Klimburg-Salter (ed.), *Tabo*, Milan, 1997, p.97, g.61).

The present sculpture is outstanding for the size and completeness of its composition. The casting's finer details are preserved in the delicate modeling of the thin scarf across Vairocana's arms, and the rich spiraling tresses framing his broad shoulders. Armbands high on the biceps show three prominent jewels above chained swags. Vairocana's plump cheeks and penetrating inset silver eyes complete the remarkable figure.

Six buoyant lions protect his throne. Sashes cascade on either side, adding movement to the frontal image. These combined elements are shared by a similar figure with four lions held in the Palace Museum, Beijing, published in *Gugong bowuyuan cang: wenwu zhenpin quanji*; 60: *Zangchuan fojiao zaoxiang*, Hong Kong, 2008, p.16, no.15.

The bronze also closely compares to a slightly smaller example sold by Bonhams, New York, 16 March 2015, lot 9, which shares the same crown, facial type, lions, and 'artichoke-form' lotus petals. See also the Maitreya in the British Museum, attributed to Swat Valley, 8th-9th century, published in Pal, *Bronzes of Kashmir*, New Delhi, 1975, pp.127 & 201, nos. 41 & 76.

A Swat bronze of Akshobhya also formerly belonging to the Wali Sahib of Swat is now in the Metropolitan Museum of Art, (acc.#1985.77; Menzies, *Buddha: Radiant Awakening*, Sydney, 2001, p. 96, no. 68).

Published

Douglas Barrett, 'Bronzes from Northwest India and Western Pakistan', in *Lalit Kala Akademi*, April, New Dehli, 1962, p.XXVI, fig.12.

Phyllis Granoff, 'A Portable Buddhist Shrine from Central Asia', in *Archives of Asian Art*, vol.22, 1968-9, p.86, fig.14.

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.94, no.11A.

Provenance

Collection of Wali Sahib of Swat before 1962

Private US Collection, 1970s





3010

**A BLACKSTONE POLYCHROME FIGURE OF
PADAMPA SANGYE
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61550

3 7/8 in. (9.8 cm) high

\$4,000 - 6,000

西藏 十五世紀 黑石雕帕當巴桑傑像

Seated in yogic posture with a meditation band around his legs, the plump mahasiddha presents his characteristic double-handed *vitarka mudra*. His long locks fan across his back, and a bone apron signifies his status as a tantric adept.

Padampa was born in 12th-century Southern India. He trained at the Pala monasteries before traveling to Tibet on several occasions. He is best known for teaching his students through non-verbal gestures and is also remembered for his ardent support of women practitioners.

He is often depicted sitting with the soles of his feet planted on the floor and his knees in front of his chest, but the present lot is a rarer representation shared by another example in bronze (HAR item no. 49424).

Provenance

Private American Collection



3011

**A COPPER ALLOY FIGURE OF VAJRVARAHI
TIBET, CIRCA 13TH CENTURY**

Himalayan Art Resources item no.61535

6 7/8 in. (17.5 cm) high

\$30,000 - 50,000

西藏 約十三世紀 金剛亥母銅像

Effortlessly balanced on one foot, Vajravarahi dances, holding the *kapala* in her left hand and a vajra-sealed, curved flaying knife (*Kartika*) in her right hand, symbolizing the termination of deception and ego. As the feminine wrathful manifestation of divine wisdom and omniscience, she has three eyes representing knowledge of the past, present, and future.

The placement of the wheel of dharma on Vajravarahi's headdress is a rarely seen element. Another example with this distinctive iconography was sold by Sotheby's, New York, 21 September 1985, lot 114, and a further comparable sold at Christie's, Amsterdam, 2 November 1999, lot 78.

Provenance

Private Asian Collection

3012

**A THANGKA OF LEGDEN MAHAKALA
TIBET, CIRCA 13TH/14TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61511

18 7/8 x 14 1/2 in. (47.7 x 36.8 cm)

\$80,000 - 120,000

西藏 約十三/十四世紀 持橛大黑天唐卡

In this very rare form of Mahakala, Legden wears a heavy cloak and felt boots redolent of indigenous Tibetan spirit deities. Crows and wild dogs surround him as he sits on a double-rail bench before a prone figure and a flaming mandorla. Vajrasattva and his consort reside immediately above, while Vajradhara initiates the row of lineage masters in the top register.

The vibrantly patterned black tunic recalls the style favored in Central and Southern Tibet under the Newari artistic influence during the 13th and 14th century. Two Mahakalas from Densatil depict Mahakala clad in this heavy cloak, a sculpture in the Rubin Museum of Art and a relief panel in a private collection (HAR#65443 & 32079). The collar on the shoulders is also shared by a thangka of Vaishnavana reputedly acquired by Tucci at Ngor monastery in 1939 and now preserved in the National Museum of Oriental Art, Rome (inv.966/798), see Klimburg-Salter, *Discovering Tibet*, New York, 2015, p.192. Another related thangka of Legden Mahakala is in the Royal Ontario Museum (HAR no.77564). Lastly, a seated four-armed Mahakala within a similar pointed-flame back panel is published in Pal, *Tibetan Painting*, London, p.79.

Provenance

Private European Collection, 1990s

Pantheon Worldwide, Hong Kong, 2015

Collection of a Private European Family



3013

**A THANGKA OF VAJRAPANI
TIBET, CIRCA 14TH CENTURY**

Distemper on cloth; recto with gold Tibetan inscriptions identifying various figures, and a single-line dedicatory inscription at the bottom edge of the painting; verso decorated with a drawing of a stupa, and with Tibetan 'om ah hum' invocations behind each figure apart from behind the six garudas having the single letter 'a' instead.

Himalayan Art Resources item no.58542

20 3/4 x 20 1/2 in. (53 x 52 cm)

\$80,000 - 120,000

西藏 約十四世紀 金鋼手唐卡

Brilliant blue Canda Vajrapani strikes the warrior's pose (*pratyalidha*) before a crimson flaming nimbus surrounded by scenes of the charnel grounds. Chains of gold necklaces and a varicolored garland of freshly severed heads tied around a snake adorn his formidable body. His sense of overpowering command intensifies with his three bulging, bloodshot eyes.

The teaching lineage within the surrounding registers begins with Vajradhara in the top left corner and follows with Tilopa, Naropa, Marpa, Milarepa, and Gampopa: the five founding masters of the Kagyu order. They are followed by five lamas of the Dagpo Kagyu lineage, starting with Pagmodrupa, Karmapa Dusum Khyenpa, and Dorje Gyalpo. Descending on the right register from the top are Wangchug Dragpa, Jigme Dragpa, and Lobzang Dragpa, and on the opposite side are Chodrag Zangpo, Chojewa, and a series of illegible lamas presumably from the same lineage. The teachers that descend on the right and left registers represent the different branches of the Kagyu tradition such as the Pagdru, Karma, Drigung, and Taglung, including two teachers that appear to be related to either the Sakya or Shalu monasteries.

A dedicatory verse is written along the bottom border of the painting:

"Om vajra chanda maha roshana hum phat. By creating this painting to protect the sponsor, the surroundings and wealth, bringing good fortune, long life and an increase in wealth like the waxing moon. May all beings, including my parents, be born in the Dong race [of Tibetan peoples]."

The painting's rich palette, energy, and stunning detail showcases the high artistry of the Newars. For its elaborate decorative scheme and rare Dagpo Kagyu lineage, the thangka compares favorably to a related example of Mahakala Panjarnata in the Rubin Museum, New York, published in Linrothe & Watt, *Demonic Divine*, New York, 2004, p.55.

We are grateful to Jeff Watt of Himalayan Art Resources for his assistance with translating the painting's inscriptions.

Provenance

Private European Collection



3014

**A RAKTAYAMARI MANDALA
TIBET, 15TH CENTURY**

Distemper on cloth; verso with “ohm, ah, hum” invocations behind the figures and a five-line Tibetan prayer; with original lacquered dowel rods and later silk mounts.

Himalayan Art Resources item no.100646

Image: 20 7/8 x 17 1/8 in. (53 x 43.5 cm);

With silks: 31 x 19 1/2 in. (79 x 50 cm)

\$60,000 - 80,000

西藏 十五世紀 紅閭摩敵壇城

Raktayamari is an emanation of Manjushri and a pivotal Vajrayana meditation deity centering on the cessation of suffering and unhappiness in the world. He appears with his consort, Vajravetali, at the center of his celestial palace encircled by rings of lotus petals and fire, seen from above. He is surrounded by a coterie of emanations including four gatekeepers of the mandala and four directional deities positioned at the cardinal points: red Raga Yamari, green Irshya Yamari, white Moha Yamari, and yellow Matsarya Yamari.

On the red veranda, on either side of the T-shaped gates, sixteen tiny offering goddesses frolic. Above them, looped garlands and streamers hang from the palace walls. Its tiered lintels rest upon the converging prongs of a giant macrocosmic *visvavajra* supporting the palace from underneath.

As Raktayamari's progenitor, the bodhisattva Manjushri appears in the top left corner, after the Primordial Buddha. He is the second figure within a teaching lineage, passing on the practice of Raktayamari. Virupa is the first mortal recipient in a line of Indian mahasiddhas and Tibetan monastic masters.

Outside the mandala's fiery perimeter, four other important aspects of Manjushri appear within roundels flanked by ancillary celestial couples. These are Manjushri Namasangiti in the top left, Krishnayamari with consort on the top right, Three-Faced Krishnayamari on the bottom right, and Vajrabhairava on the bottom left.

The register below begins with a monk-patron with hands in obeisance before offerings and three emanations of Yamari, followed by a host of worldly guardians deriving from Indian mythology, including Brahma on a goose, Vishnu on Garuda, and Ganapati on a rat. The register terminates with charitable Yellow Tara, associated with wealth and prosperity. This didactic painting depicts in beautiful and exacting detail a comprehensive history and symbolism of one of Tibetan Buddhism's most important practices.

Published

Pia and Louis Van der Wee, "A Thangka Mounted with Rods: A Secret Revealed", in *Oriental Art*, New York, 2000, Vol. XLVI, No.4.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.121-122, fig.58.

Exhibited

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired in Belgium, April 1966





3015

**A GILT COPPER FIGURE OF SYAMATARA
TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61541

4 3/4 in. (12 cm) high

\$6,000 - 8,000

西藏 約十四世紀 銅鑲金綠度母像

With the power to help overcome fears and grant wishes, Green Tara is highly revered in Tibet and Nepal. This charming visage of the goddess has received much affection from the devotees' thumb over the centuries, giving rise to an attractive dark brown and pinkish coppery patina under the gilded outer layer at the most propitiated touch-points.

Her face has an uplifting countenance with endearing rounded cheeks and expertly modeled lips, nose, and eyes. Most certainly made by a Newari craftsman, she may have had an initial Tibetan patron, given the sealed base-plate underneath. For other contemporaneous examples that share her full figure and lotus base style, see von Schroeder, *Indo-Tibetan Bronzes* Hong Kong, 1981, p.364, no.98B.

Provenance

Koller, Zurich, 28-31 May 1980, lot 413

Swiss Private Collection

Koller, Zurich, 29 October 2013, lot 103

New York Private Collection

3016

**A GILT COPPER ALLOY FIGURE OF
AVALOKITESHVARA SHADAKSHARI
KHASHA MALLA, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61549

6 3/8 in. (16 cm) high

\$10,000 - 15,000

卡薩瑪拉 約十四世紀 銅鑲金四臂觀音像

Shadakshari personifies the ubiquitous Tibetan Buddhist mantra '*om mani padme hum*', thought to contain the essence of the Bodhisattva Avalokiteshvara. Occasionally a sculpture might include a small boon nestled between his primary hands, which are raised in the gesture of entreaty. However, here the sculptor appears to have portrayed the boon as an ear of grain, redolent of that held by sculptures of Vasudhara in Nepal. This interest in foliate imagery is reinforced by the equally unusual presence of a lotus flowering in his lap.

Compare with a strikingly similar representation of Guhyasamaja in Lauf, *Eine Ikonographie des Tibetischen Buddhismus*, Graz, 1979, p.39, no.8. Both sculptures, with exaggerated long thin eyes and brows, are rendered in high relief with tall crown elements. Also see Sotheby's, New York, 24 September 1997, lot 53 for a Western Tibet Vajrasattva with comparable features.

Provenance

Private Stockholm Collection, 1970s



3017

**A GILT COPPER ALLOY FIGURE OF AMITAYUS
TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61539

5 5/8 in. (12.9 cm) high

\$4,000 - 6,000

西藏 約十四世紀 銅鑲金無量壽佛坐像

Amitayus is seated in *dhyanasana* on a double lotus throne, with his hands in meditation and supporting a long-life vase before his chest. His foliate jewelry is richly chased and inset with turquoise and coral. The face has benevolent downcast eyes, a bow-shaped mouth with outlined lips, and delicately arched eyebrows in relief. For a related example see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.364, no.98B.

Provenance

Private Collection, Toronto, 1987

Private Canadian Collection





3018

**A GILT COPPER ALLOY FIGURE OF MANJUSHRI
TIBET, 14TH/15TH CENTURY**

With remains of cold gold applied to the neck and face and ground lapis lazuli in the hair.

Himalayan Art Resources item no.61551

7 1/8 in. (18 cm) high

\$20,000 - 30,000

西藏 十四/十五世紀 銅鑲金文殊菩薩坐像

Manjushri is sumptuously adorned with an encrusted turquoise and coral crown, floral armbands, earrings, and beaded necklaces. Seated in *dhyanasana* on a crisp lotus throne framed by beaded borders, his hands are held in *dharmacakrapavartana mudra*, the gesture of forwarding the *dharmā*. The *mudra* gives rise to a pair of blue lotuses flowering at his shoulder with the *Prajnaparamita* manuscript and the wisdom-sword. Manjushri, the deity of learning and transcendental wisdom, is most often associated with these two attributes.

The bronze compares favorably to related examples sold at Sotheby's, New York, 21 March 2002, lot 156, Bonhams, Hong Kong, 4 Dec 2008, lot 287, and Christie's, New York, 13 September 2016, lot 216.

Provenance

Private Swiss Collection

Collection of Michael Henss, Zurich, 1990s-2016

Private Belgian Collection







3019

**A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
KHASHA MALLA, 13TH/14TH CENTURY**

Himalayan Art Resources item no.61544

23 in. (58.5 cm) high

\$1,200,000 - 1,600,000

卡薩瑪拉 十三/十四世紀 銅鑲金釋迦牟尼佛坐像

This Buddha is one of the largest bronzes thus far attributed to the lost Khasha Malla kingdom of Western Tibet and Western Nepal (flourished 13th century). It was evidently produced by the artist(s) in their prime, exhibiting the highest quality of modeling, casting, chasing, and gilding.

His formidable frame is softened by the sinuous fluidity of the sheer *sanghati* clinging to his body, and the delicate engraving on the double hemlines, showing scrolling vines and rice grain patterns. The caster has achieved a beautiful balance and symmetry between the precise 'fishtail' lapel of Shakyamuni's robe over the left, coupled with its hems pooling around his ankles.

Fleshy cheeks, heavy-lidded eyes, and plump lips convey the auspiciousness of a well-nourished being, integral to the criteria for beauty within Nepalese aesthetics. He smiles cheerfully, very much present before his audience, where other large Buddha images seem deliberately aloof.

Exemplary of the Khasha Malla tradition, the back of the sculpture's base is plain and painted with red pigment. The double-lotus band across the front and sides, however, has plump, double-lobed petals incised with an eyelash motif. Below them runs a frieze with an upright *vajra* flanked by side ribbons at the center of a bed of scrolling vines, floral roundels, and a pair of lions.

Siudmak finds the origins of Khasha Malla lotus bases in the bronze sculpture of Kashmir (Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences*, 2013, p.462). However, details particular to this rare instance of a large Khasha Malla Buddha surviving with its original base, and that base having an even rarer ornate band, appear to indicate borrowings from the Pala style. This can be gleaned from the similarity of the scrolling lotus vines and the lions facing outwards with their tails whipping over their backs (cf. Huntington, *Leaves from the Bodhi Tree*, Dayton, 1990, no.36). Yet closer still, the bronze appears to be in union with the 14th-century Newari painted murals of the South chapel of Shalu monastery in Southern Tibet, with its inverted flowers presented as closed blossoms or palmettes. The only other known large sculpture to feature a similar lower band is a bronze of Avalokiteshvara Shadakshari from the Sandor Fuss Collection, which is embellished with simpler floral decoration (Rossi & Rossi, 2007, no.7).



In discussion of the present lot, Ian Alsop states:

"It is notable for the mystery that surrounds the Khassa Malla dynasty... The Khassa Mallas were kings with somewhat contradictory origins and leanings. As Indo-Aryans who first used the language now known as Nepali – the state language of the world's "only Hindu kingdom" – they were apparently Buddhists who ruled an area containing both Tibetan Buddhists and Brahmanical Nepalese."
(*Foxun–zaoxiang yishu jicui – The Art of Buddhist Sculpture*, Beijing, 2013, p.124):

The bronze sculpture patronized by these kings borrowed from the broader Newari tradition of the Kathmandu Valley, while also distinguishing itself from it. The acutely defined knuckles of the right hand and the ribbon-form jeweled earrings are two such idioms setting the Khassa Malla style apart, in addition to the aforementioned base. Related examples included a smaller Buddha on a plain lotus base, with a similarly broad and robust frame, sold at Sotheby's, New York, 17 June 1993, lot 9. Two without their bases are in the collection of the Patan Museum (<http://asianart.com/patan-museum/a10.html>) and the Rubin Museum of Art (HAR#65687). Another large Khassa Malla Buddha of bulkier proportions on an unglided lotus base within a private Beijing collection is published in *Dependent Arising - Himalayan Art*, Beijing, 2018, no.58. Also compare with large sculptures of the Bon figure of Tonpa Shenrab in the Pritzker Collection (HAR#58313).

Published

Yixi Pingcuo, *Haiwai huihui xizang wenwu jingcui (Quintessence of Returning Tibetan Cultural Relics From Overseas)*, Beijing, 2012, pp.52-3.
Zaoxiang Yishu Jicui, The Art of Buddhist Sculpture Beijing, 2013, p.125.

Exhibited

Quintessence of Returning Tibetan Cultural Relics from Overseas, Tibet Museum, Lhasa, June 2012.
The Art of Buddhist Sculpture, Capital Museum, Beijing, 8 - 28 November 2013.

Provenance

Rossi & Rossi, Hong Kong, 2004
Private Asian Collection



3020

**A GILT COPPER FIGURE UMA MAHESVARA
NEPAL, DATED 1345 CE**

Inscribed around the front of the base in Newari script:

om Sri livamandmathira jojamdna (..) om Ariyostu samat 465 jita vadi (...) thiro bhavati.

Translated: "On the... day of the dark half of Jyestha, in the year 465, (this image) was consecrated (for) the client sri Livamandma thira."

Himalayan Art Resources item no.61553

8 1/8 in. (21 cm) high

\$60,000 - 80,000

尼泊爾 1345年 銅鑲金濕婆與帕爾瓦蒂坐像

This endearing bronze shows Shiva and his wife Parvati tenderly embracing each other, reminding us that they represent the ideals of marriage and affection. The subject is commonly called Uma-Mahesvara after the two alternative names of Shiva and Parvati. Shiva's vehicle (*vahana*), the bull Nandi, sits below his right leg, while Parvati's vehicle, the lion, is recumbent below her.

The bronze is quite remarkable, not only for its date – approximately corresponding to May-June of 1345 CE, according to Ian Alsop (*ibid.*) – but also for the caring and playful union expressed mutually between the couple, when other examples depict them facing outwards. Compare with two earlier examples of the latter in the Metropolitan Museum of Art (acc.#1982.456.2 & 1987.218.1).

Published

Ian Alsop, "Five Dated Nepalese Metal Sculptures," in *Artibus Asiae*, Vol.XLV, 2/3, 1984, fig.3.

Provenance

Sotheby's, New York, 25 March 1999, lot 35
Private Collection, New York





3021

**A GOLD PAINTED ILLUMINATED SUTRA PAGE
TIBET, CIRCA 13TH CENTURY**

Gold and red ink on indigo paper.

Himalayan Art Resources item no.61585

4 5/8 x 14 in. (11.8 x 35.5 cm) irregular

\$4,000 - 6,000

西藏 約十三世紀 瓷青紙泥金手抄描經

Sutras are central within Tibetan Buddhist religious ceremonies, and their production and restoration have been a primary source of merit-making throughout Tibetan history. This early and exquisite example displays fine calligraphy written in gold and vermilion red ink upon a blue-black paper dyed with indigo and soot. The text is flanked by vivid images of Maitreya to the left and Vajrapani to the right. Compare with a similar example held in the Los Angeles County Museum of Art, see Pal, *Art of Tibet*, Los Angeles, 1983, p.131, no.M6a&b.

Provenance

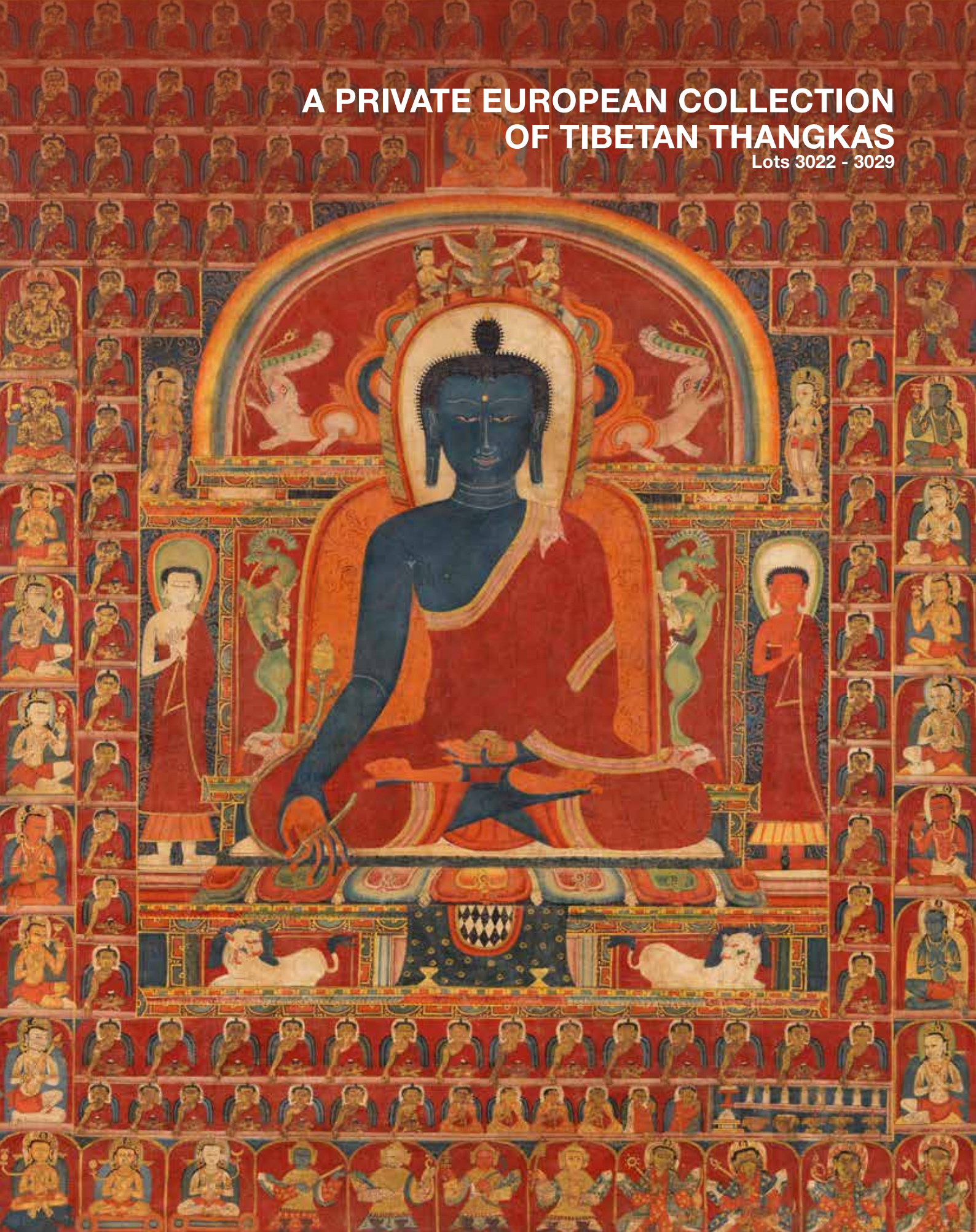
Private Hong Kong Collection

Rossi & Rossi, Hong Kong, 2015

Private US Collection

**A PRIVATE EUROPEAN COLLECTION
OF TIBETAN THANGKAS**

Lots 3022 - 3029



3022

**A THANGKA OF BHAISHAJYAGURU
CENTRAL TIBET, 14TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.58520

20 7/8 x 18 7/8 in. (53 x 48 cm)

\$150,000 - 200,000

西藏中部 十四世紀 藥師佛唐卡

This important painting depicts the Medicine Buddha, Bhaishajyaguru, with an intense sapphire blue. He holds a medicine bowl and a myrobalan plant in his apricot colored palms. The flawless execution of details, chromatic diversity, and iconographic variety enhances the richness of this composition. What is unusual about this painting is the placement of Bhaishajyaguru's attendants, Suryaprabha and Candraprabha. Instead of flanking the Medicine Buddha, they are placed on either side of the rainbow arch while two disciples in monastic attire flank the central figure.

Prajnaparamita, the personification of wisdom, is directly above Bhaishajyaguru, while the space around him is filled with repeated Shakyamuni Buddhas to enhance the painting's religious efficacy. Descending in the outer registers are the Ten Dikpalas on their characteristic mounts and the Twelve Yakshas.

In the *Bhaishajyagurusutra*, cited in the 8th-century tantric *Manjusrimulakalpa*, Bhaishajyaguru vowed that those who utter his name would be cured of diseases. This sutra describes methods by which one may gain merit from Bhaishajyaguru, which include merely thinking of his name, reciting the sutra, or creating an image of him.

The rainbow arch is a leitmotif in 13th-/14th-century portrait thangkas of early Kagyu masters. Compare with numerous examples for instance in Jackson, *Painting Traditions of the Drigung Kagyu School*, New York, 2015, ch.5, pp.75-99. The arch indicates that this painting would have also been commissioned for an initial setting like Drigung, Taglung, or Densatil monastery.

Compare this thangka more specifically with other significant examples published in Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p.192, no.125 (Fig. 1); Rhie & Thurman, *Wisdom and Compassion*, London, 1991, p.417, no.162; and sold at Sotheby's, New York, 20 March 1997, lot 79.

Exhibited

Masterworks: Jewels of the Collection, Rubin Museum of Art, New York, 4 February 2015 - 11 January 2016.

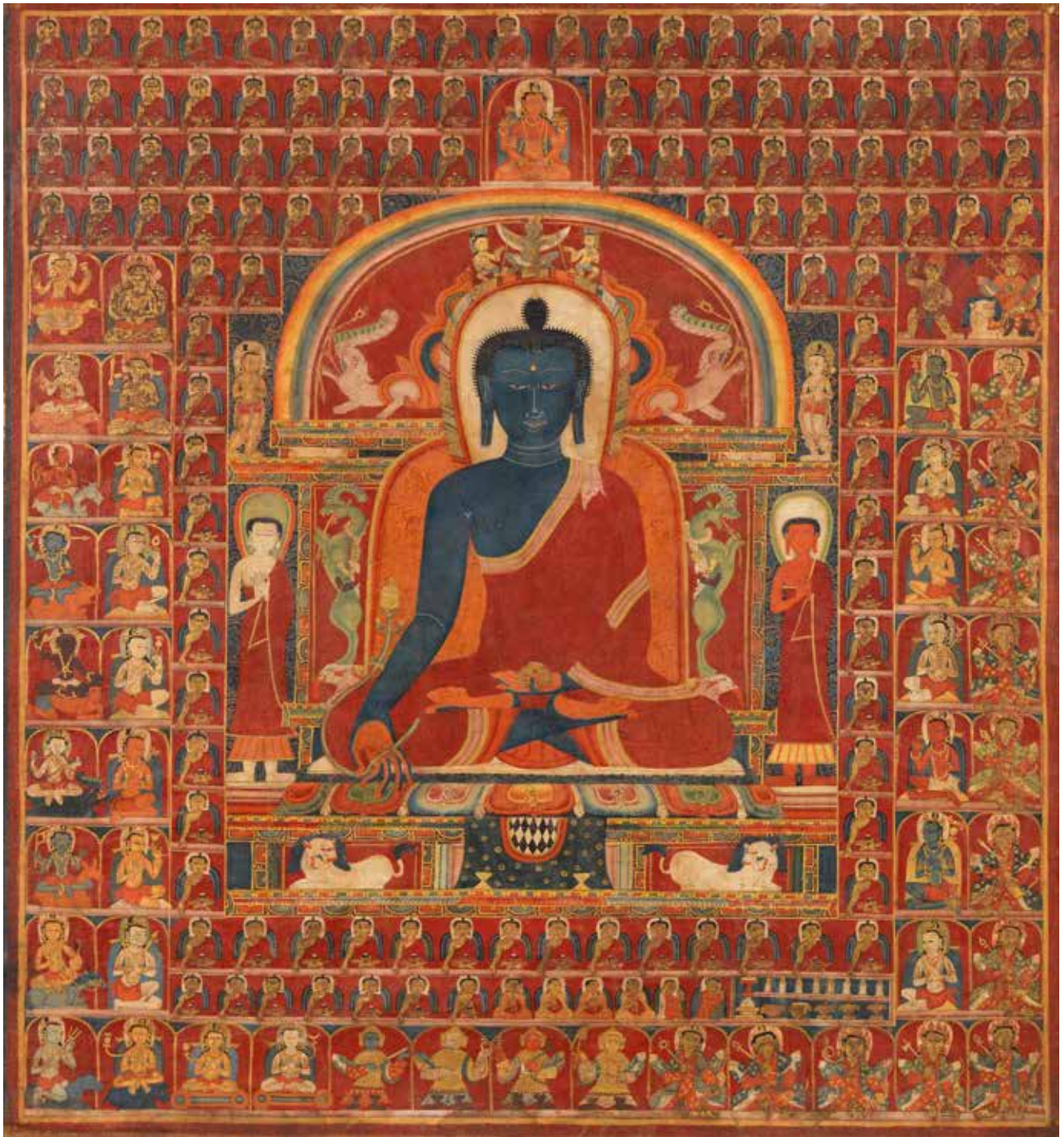
Provenance

David Tremayne Ltd, London, 30 June 1987
Private European Collection

Fig. 1

Thangka of Bhaishajyaguru, the Medicine Buddha
Central Tibet, 13th/14th century
Pigment and gold on cotton
Kate S. Buckingham Fund
The Art Institute of Chicago (1996.29)









3023

**A THANGKA OF RATNASAMBHAVA
TIBET, 15TH CENTURY**

Distemper on cloth; with later cloth mounts.

Himalayan Art Resources item no.58526

31 1/4 x 23 3/4 in. (79.5 x 60 cm)

\$200,000 - 300,000

西藏 十五世紀 寶生佛唐卡

The beautiful painting of Ratnasambhava exerts a strong presence and sense of ascendancy. His firm yet delicate right-hand reaches down in the boon-granting gesture that conquers miserliness, while his left hand is leveled in the gesture of balanced equanimity that overcomes pride. Ratnasambhava wears elaborate jewelry, a short *dhoti*, and a shawl that wraps around his chest and then drapes across his left arm. The harmony of colors and attention to shading attest to the ingenious techniques informed by Pala art and continued in Tibet.

Huntington and Bangdel eloquently explain the purpose of illustrating Tathagatas:

"The ultimate and transcendent state of Buddhahood, Dharma-body (dharmakaya), is inconceivable to those who have not experienced enlightenment. Thus, Buddhas emanate an array of physical forms, both corporeal and subtly visionary, to lead others to the same realization. The bliss-body, or enjoyment body (sambhogakaya), is a way in which the essence and facets of Buddhahood may be conceptualized and depicted in art."

(Huntington & Bangdel *Circle of Bliss*, Columbus, 2003, p.90.)

Ratnasambhava sits against a double-tiered throne back, placed in front of stylized foliage and supported by horses. Two *makaras* initiate the upper rail of the throne back with their golden tails swirling up along the sides of the aureole. The *vyalas* on the side of the throne overlap with the hands of the two bodhisattvas Suryagarbha and Candragarbha, who are dressed in long transparent silk trousers. Both attendants are depicted with the cross-body shawl, attire usually reserved only for Tathagatas.

At the center of the lower register are the three figures who guard the southerly directions: Yama riding the buffalo, Neiruta riding a man, and the guardian king (*lokapala*) Virudhaka. Four further wrathful protector deities are illustrated on the corners of the bottom register.

Compare the incorporation of triple-jewel (*triratna*) and Tara roundels in the central figure's lower garment with a related example in the Metropolitan Museum of Art published in Kossak & Casey, *Sacred Visions*, New York, 1998, p.107, no.23c.; and a thangka of Akshobhya published in Pal, *Himalayas*, Chicago, 2003, p.206, no.134.

Provenance

David Tremayne Ltd, London, 30 June 1987

Private European Collection







3024

A THANGKA OF AMITAYUS

TIBET, 14TH CENTURY

Distemper on cloth; with later cloth mounts.

Himalayan Art Resources item no.58527

32 1/4 x 26 3/4 in. (82 x 68 cm)

\$150,000 - 200,000

西藏 十四世紀 無量壽佛唐卡

Amitayus is sumptuously adorned with a three-tiered crown, golden armbands, earrings, ankle bracelets, multi-strand bejeweled lotus-bud necklaces, and short, horizontally striped silks. The Buddha of Longevity is seated on his lotus throne, recognizable by his gesture of meditation (*dhyana mudra*), his crimson red color, and the peacock on the throne's base. The glorious bodhi tree behind the throne references Bodhgaya, where Shakyamuni attained enlightenment. This is further emphasized by the inclusion of Shakyamuni's image above the central figure.

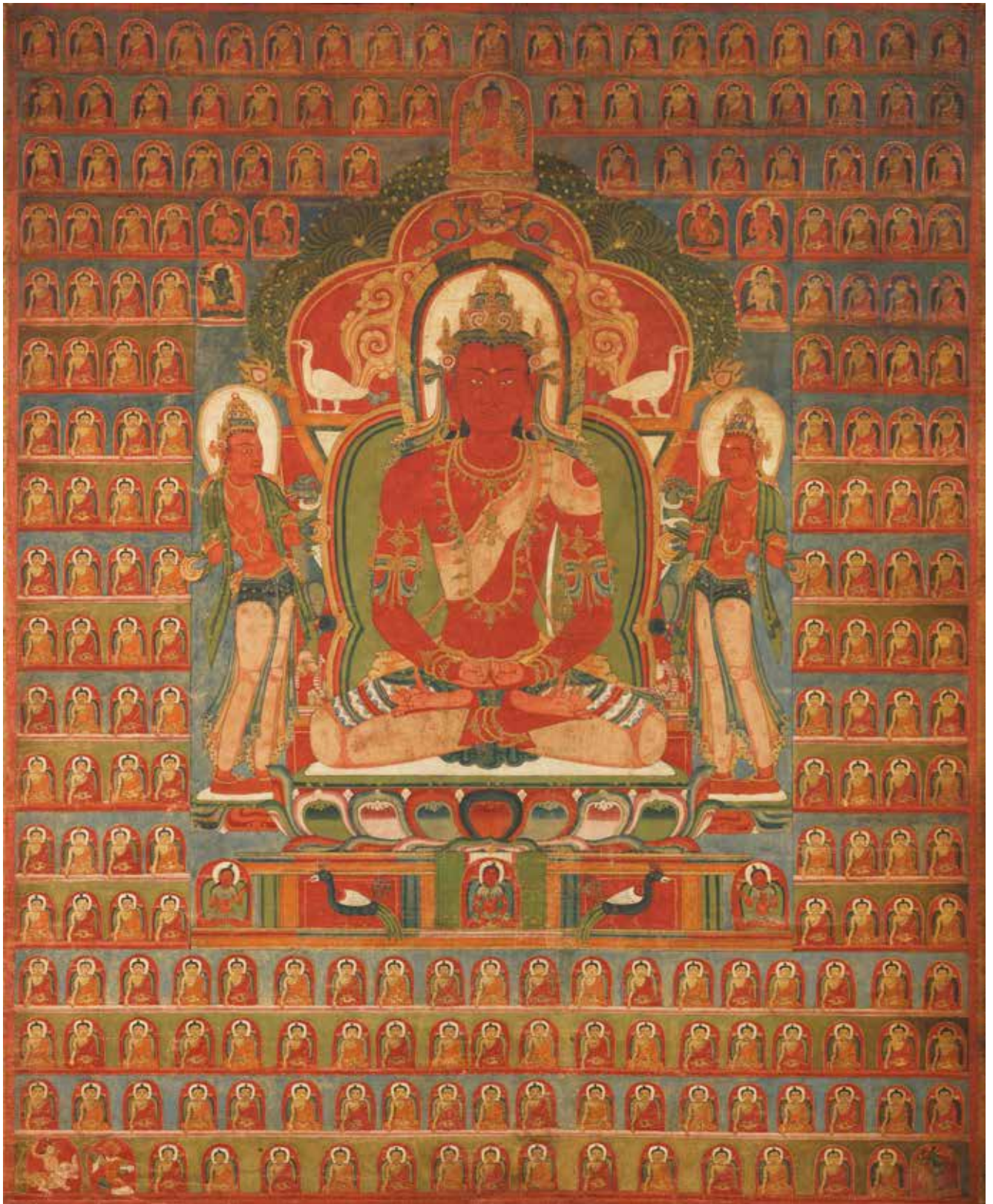
Outstanding for its elaborate decorative schema, this thangka depicts the Tathagatha flanked by a standing bodhisattva on either side and three seated bodhisattvas above each shoulder. Rows of repeated buddhas performing the earth-touching *mudra* enhance the thangka's religious efficacy. They are dressed in alternating orange and red robes and painted on alternating cerulean blue and olive-green registers.

The alert and engaging figures of red Tara are seated within the throne base. They depict the goddess with strict iconographic fidelity, picturing her as a young teenage girl. The bottom register is protected by three guardians of Amitayus's westerly direction: Varuna riding a crocodile, Vayu riding an antelope, and the celestial guardian king Virupaksha.

Provenance

Sebastiano Barbagallo, London, late 1980s/early 1990s

Private European Collection





Handwritten text in the upper central column, likely a title or introductory passage.

Main body of handwritten text, organized into several columns. Includes a large, bold character (possibly 'W' or 'V') in the middle section.



3025

**A THANGKA OF RATNASAMBHAVA
TIBET, 14TH/15TH CENTURY**

Distemper and gold gesso on cloth; verso with Tibetan 'om ah hum' invocation behind each diminutive figure and a stupa-form Tibetan inscription in red ink behind the central figure consisting of the Kadam Buddhist creed followed by invocations to Saravid Vairocana and Ratnasambhava; with later cloth mounts.

Himalayan Art Resources item no.61578

23 5/8 x 20 in. (60 x 50 cm)

\$60,000 - 80,000

西藏 十四/十五世紀 寶生佛唐卡

Seated in meditation with his hands positioned in his identifying gesture of *varada mudra*, this magnificent Ratnasambhava is surrounded by a field of golden Shakyamuni Buddhas. The painting is elegantly conceived with clear curvilinear lines and vivid colors, creating a potent image of vigor and beauty.

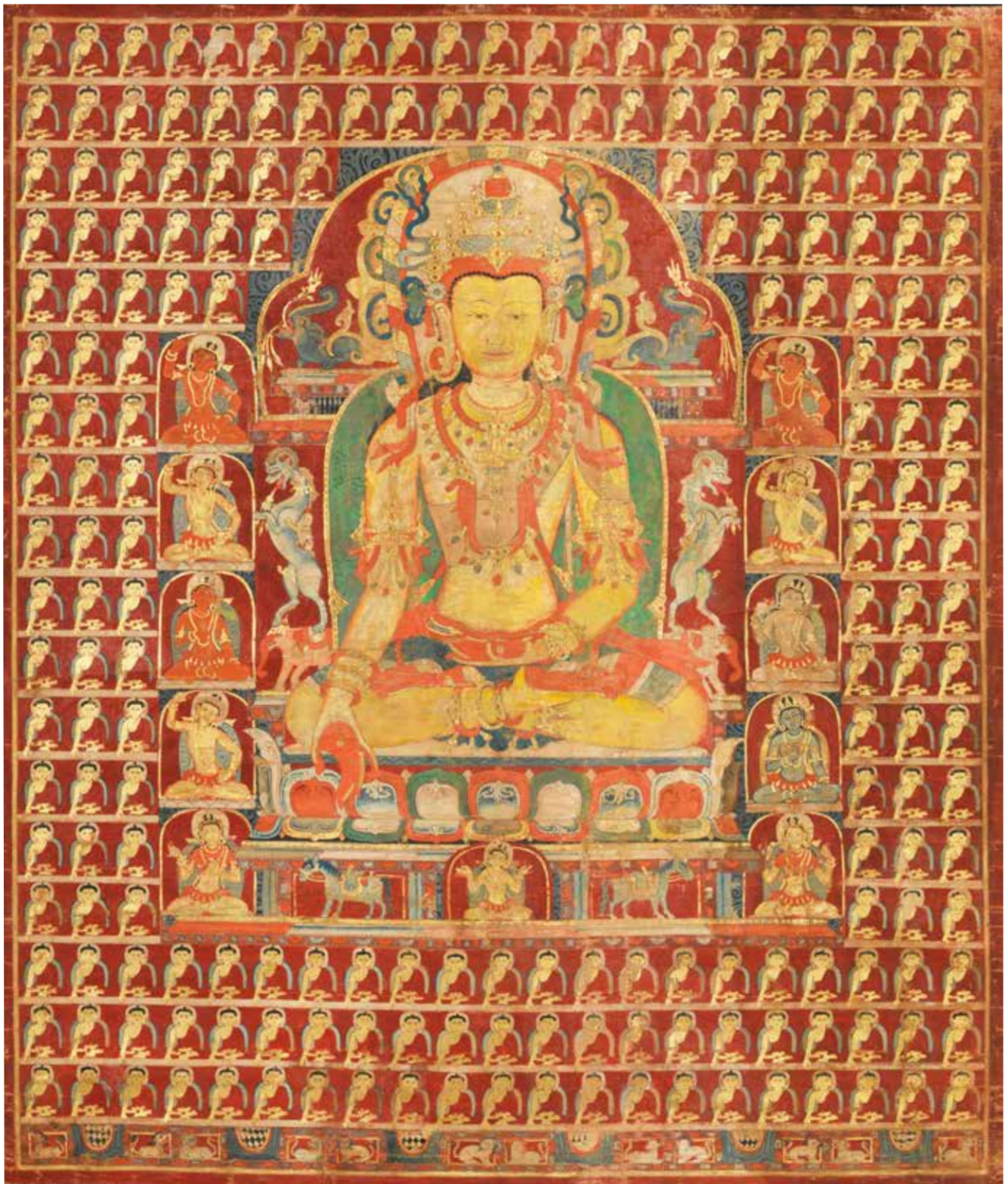
Another notable aspect is the painter's use of the gesso technique, manipulating the viscosity of the paint for the sumptuous jewelry worn by Ratnasambhava, creating a sense of texture on the surface. Meanwhile, every figure in the composition is meticulously executed to express a vibrant dynamism. The iconography is quite rare, depicting Ratnasambhava flanked by ten seated bodhisattvas holding attributes, eight of which may be the Great Bodhisattvas (*ashta mahabodhisattva*).

On close inspection, iconometric calculations for proportions of the Buddha image can be detected in the painting. For example, in the center of the composition, under-drawings are visible on the figure's sash due to loss of paint from contact with water.

Compare with other significant examples published in Rhie & Thurman, *Worlds of Transformation*, New York, 1999 p.418, no.163; and Kossak & Casey Singer, *Sacred Visions*, New York, 1998, p.119, no.28.

Provenance

J.A.N. Fine Art, London, late 1980s/early 1990s
Private European Collection







3026

**A THANGKA OF AMITAYUS
CENTRAL TIBET, 14TH CENTURY**

Distemper and gold gesso on cloth; verso with inscribed Tibetan red ink 'om ah hum' invocations behind each diminutive figure and a series of prayers and mantras devoted to Amitayus arranged within the drawn outline of a stupa behind the central figure.

Himalayan Art Resources item no.58521

17 x 17 1/2 in. (43.4 x 44.7 cm)

\$200,000 - 300,000

西藏中部 十四世紀 無量壽佛唐卡

This thangka has survived with exceptionally rich and well-preserved colors, with the crimson red and tiger orange of the three principal figures framed by sage, mint green, and blush pink elements within their garments and backgrounds, which are lavishly heightened with raised gold gesso. The complexity of colors and techniques attest to the remarkable dexterity of Newari painters.

The worship of Amitayus dates back at least as far as the early centuries of the Common Era, as attested by the mid-2nd century Chinese translation of the *Sukhavativyuhasutra*. The doctrine of rebirth in Amitabha's western paradise remains a popular belief in Buddhism today.

Here, the Tathagata is flanked by the standing bodhisattvas Padmapani to his right, and Mahasthamaprapta to his left. Six further seated bodhisattvas accompany him in registers immediately above, constituting the conventional group of eight bodhisattvas. Amitayus sits on a lotus throne of curling petals resembling waves. Three female deities are depicted in the lower register with four peacocks, the vehicle of Amitayus.

The painting's style reflects the Central Tibetan tradition, employing Newari artists to build on the foundations set by the Pala style of Northeastern India by the turn of the 13th century. The almond-shaped curving eyes, long nose, and pronounced lower lip resemble the style of wall painting in Shalu monastery, dating to the 13th century.

The incorporation of meditating Buddhas in roundels on the central figure's textiles compares to an example in the Metropolitan Museum published in Kossak & Casey, *Sacred Visions*, New York, 1998, p.107, no.23c; and another of Buddha Akshobhya published in Pal, *Himalayas*, Chicago, 2003, p.206, no.134. Related work was also sold by Sotheby's, New York, 26 March 1998, lot 120.

Provenance

David Tremayne Ltd, London, 30 June 1987
Private European Collection



(verso 3026)



3027

**A THANGKA OF VAJRABHAIRAVA
TIBET, 18TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.58529

42 1/8 x 27 1/8 in. (107 x 69 cm)

\$50,000 - 80,000

西藏 十八世紀 大威德金剛唐卡

The painting's exceptional quality is reflected in the complex and highly animated poses of its many figures. Vajrabhairava is depicted with his consort Vajra Vetali. He has a central buffalo head and six profile faces, thirty-four arms, and sixteen legs. In his hands, he holds thirty-two different attributes, tantric implements, weapons, and trophies symbolizing his power to subdue the five poisons: ignorance, attachment, aversion, pride, and envy. Vajrabhairava tramples upon the bodies of the eight worldly deities, symbolizing his dominance over the life and death of all beings.

He is a manifestation of Manjushri, the fierce archetype of wisdom's triumph over death, expelling the forces adverse to law and goodness. Manjushri's three-eyed, semi-wrathful yellow head appears at the apex of Vajrabhairava's many faces. He is represented again in the upper right corner of the painting, in the peaceful form of Manjuvajra.

The imagery of Vajrabhairava's command over death is reinforced by the representation of Vajrayogini in the upper left corner and the charnel grounds in bottom register of the painting. The charnel ground is considered a potent context for Vajrayana practice, with the power to transmute the fear of death into awakening. Charnel ground visualizations are included in certain meditation practices and recorded in Tibetan tantric texts.

A landscape setting of flora, rocks, water, and hills completes the background. The visual apparatus of pine trees, cloud scrolls, Chinese architectural forms, and distant peaks behind the Buddhist temple, continue a tradition in Tibetan thangka painting that derives initially Chinese landscape styles of the late Ming dynasty (16th-17th centuries).

Rotating counter-clockwise from the upper left-hand corner are the diminutive figures of Vajrayogini, Mahasiddha Dampa Sangye, Garwa Nagpo, Yama Dharmaraja, Nechung Chogyong, and Arapachana Manjushri, with Maitreya flanked by Tsongkapa and Atisha finally at top center.

Compare with other significant examples published in Rhie & Thurman, *Worlds of Transformation*, New York, 1999, p.374, no.138; and Tucci, *Tibetan Painted Scrolls*, Rome, 1949, pl.191.

Provenance

Sotheby's, London, 12 October 1989, lot 43
Private European Collection



3028

**A BLACKGROUND THANGKA OF VAJRABHAIRAVA
TIBET, 17TH CENTURY**

Distemper and gilt on cotton.

Himalayan Art Resources item no.61579

11 1/4 x 9 1/4 in (28.5 x 23.5 cm)

\$40,000 - 60,000

西藏 十七世紀 大威德金剛唐卡

This potent blackground thangka depicting Vajrabhairava and his retinue is painted with fine, spontaneous brushstrokes that convey a sense of ferocious movement and vitality. Every inch is covered with an ingenious balance of techniques and materials between the thin gold lines, washes, shading, and red and white pigments. The overall has an embroidered quality. A multitude of subjects are cleverly placed on a diagonal register receding gradually from the outstretched arm of Yama Dhamaraja at the bottom center, running to Vajrabhairava immediately above and behind, and then to the distant mountain and retinue figures near the top-left corner.

Provenance

J.A.N. Fine Art, London, late 1980s/early 1990s

Private European Collection







3029

A BLACKGROUND THANGKA OF VAJRABHAIRAVA

TIBET, 18TH CENTURY

Distemper on cloth; recto with gold Tibetan inscriptions identifying each figure.

Himalayan Art Resources item no.2455

40 1/8 x 26 in. (102 x 66.2 cm)

\$100,000 - 150,000

西藏 十八世紀 大威德金剛唐卡

This 18th-century thangka is a superb commission of the Gelug school rendered in fine gold lines and dedicated to its principal meditational deity, Vajrabhairava. The nine-headed deity, with his primary face of a buffalo, is the wrathful form of Bodhisattva Manjushri. Embracing his consort Vajravetali, he tramples on a multitude of gods and animals in front of a flaming aureole. His formidable appearance is further intensified by a ferocious expression and flaming hair, radiating with power from the center of the composition.

Rendered with meticulous attention, the artist's masterful use of the brush is evident in every inch of the painting – from the controlled strokes delineating the deity's interwoven locks, to the spontaneous lines creating the vivid forms of the animals in the background. The ingenious coloring of selected subjects adds depth by placing different figure groups onto separate planes: Vajrabhairava in the foreground; teachers and auxiliary deities immediately behind; animals and landscape scenes recessed into the background.

Immediately above and to the right and left of Vajrabhairava are the meditational deities Akshobhyavajra and Chakrasamvara, each embracing their consort. Vajradhara Buddha centers the cloudy sky, flanked by four Gelug masters – Jamphel Gyatso, Tsongkhapa, Lobzang Yeshe, and Gendun Gyatso. The rest of the composition is energized by ten wrathful protector deities surrounding the central figure – counterclockwise from the top left, Shadbhuja Mahakala, White Shadbhuja, Chaturmukha Mahakala, Shri Devi Magzorma, Ochen Barma, and five attendants, Vaishravana, Begtse Chen, Yama Dharmaraja, Chaturbhuja Mahakala, and Panjarnata Mahakala.

The present painting compares favorably to another 18th-century blackground Vajrabhairava thangka also commissioned by the Gelug school (HAR item no.61457).

Exhibited

Masterworks: Jewels of the Collection, Rubin Museum of Art, New York, 10 February 2016–16 January 2017.

Provenance

Lithang Trading Company, Hong Kong, 15 December 1992

Private European Collection





3030

**A BRASS AND COPPER ALLOY FIGURE OF AMITAYUS
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61546

8 5/8 in. (22 cm) high

\$40,000 - 60,000

西藏 十五世紀 無量壽佛銅像

Cast in two distinct alloys, this delightful bronze of Amitayus, the Buddha of Long Life, exemplifies the rich Sino-Tibetan style of the 15th century. Prompted by increased trade and diplomatic relations between Tibet and the Imperial Ming court, this period saw distinctive refinements and elaborations in Tibetan sculpture.

Amitayus represents the 'subtle, limitless form' (*sambhogakaya*) of the Wisdom Buddha Amitabha, here dressed in elaborately chased garments of scrolling floral and cloud motifs redolent of fine Chinese silks. The broad facial type and inlaid silver eyes, together with a simplified treatment of the lotus platform, indicate casting in Central and Southern Tibet during the 15th century. See von Schroeder, *Indo-Tibetan Bronzes*, 1981, p.479, nos. 133D&G. Also see Neven, *Lamaistic Art*, Brussels, 1975, no.16, and Bonhams New York, 17 March 2014, lot 14.

Provenance

Eleanor Abraham, New York
Private Asian Collection



3031

**A SILVER AND COPPER INLAID BRASS ALLOY FIGURE OF
DRAGPUGPA SONAMPEL
TIBET, 15TH/16TH CENTURY**

The foot of the base with a Tibetan inscription, translated, '*Homage to the master of the Na bza' cave.*'

Himalayan Art Resources item no.61543

8 1/4 in. (21.3 cm) high

\$40,000 - 60,000

西藏 十五/十六世紀 錯銀錯紅銅嘉普巴索郎培銅像

The inscription almost certainly identifies this charismatic lama as Dragpugpa Sonampel (c. 1277-1350), a famed Sakya teacher known for prolonged, cave-dwelling, solitary meditation. As the 17th lineage holder of the *lamdre* teachings, Sonampel received the tantric cycle from Shangton Khonchog Pel (c.1250-1317) and transmitted it to Pelden Tsultrim (1333-89), whose student Ngorchon Kunga Zangpo (1382-1456) founded Ngor Monastery in 1429.

Sonampel's face bears a gentle, puckered smile below the alert expression of his copper and silver inlaid eyes. His wrinkled forehead betrays the wisdom of his years and gives him a countenance that is at once friendly and approachable, and also suggestive of being transfixed by his awakening to a blissful ulterior reality.

A highly respected educator, Sonampel did not have a particularly political monastic career. Among his illustrious students were the 13th Sakya Tridzin (throne-holder) of Sakya Monastery, who received high imperial recognition from the Yuan emperor Togghon Temur (r.1333-70), and the 14th Sakya Tridzin, Lama Dampa Sonam Gyaltsen (1312-75), considered to be one of the preeminent Sakya masters, who in turn taught the Tai Situ Changchub Gyaltsen (1302-64) and Je Tsongkhapa (1357-1419).

With the potential to grant enlightenment in a single lifetime, the *lamdre* is a core doctrine of the Sakya order of Tibetan Buddhism. The present bronze is likely from a set of sculptures depicting the doctrine's successive masters, starting with its divine progenitor, the Buddha Vajradhara, to his consort Vajra Nairatmya, and to Virupa (9th century), its first mortal master, and onwards through successive pupils. Modeled in the Tsang style of Central Tibet, his robe is almost entirely covered with finely incised floral and cloud patterns that cleverly embellish the ungilded surface. Other examples in the same style from similar sets in the Portraits of the Masters Collection were sold at Bonhams, New York, 14 March 2017, lots 3270 & 3273.

Provenance

Collection of Michael Henss, Zurich, 1989

Private Swiss Collection



3032

A GILT COPPER ALLOY FIGURE OF BUDDHA SHAKYAMUNI

TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no.13064

10 7/8 in. (27.6 cm) high

\$60,000 - 80,000

西藏 十四/十五世紀 銅鑲金釋迦牟尼佛坐像

Richly gilded and finely cast in the round, Shakyamuni sits in *bhumisparsha mudra* on a vajra-throne (*vajrasana*), wearing a monk's patchwork robe. The back of the robe enfolds the subtle contours of his body, while the central strip below the neck is incised with a single chakra or flower motif, not found elsewhere on the robe.

The arrangement of the robe where the garment is drawn across the right shoulder and tucked into a hem just below the right side of the chest is a convention also found in wall paintings from Dunhuang (cf. Duan and Fu, *Zhong guo dun huang bi hua quan ji* (*General Collection of Dunhuang Wall Paintings in China*), Shenyang, 2006, p.33, no.34). This mode re-emerged in Western Tibetan thangkas and sculptures of the 14th and 15th century (cf. Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, p.81 & 87, nos.4 & 6; von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.428, no.112C; and HAR item nos. 71785, 71785 & 70672).

The vajra symbol partially sunk into the base before the Buddha is considered a reference to the time and location of his enlightenment at Bodhgaya, Northeastern India. The lotus petals are swollen and layered in a manner consistent with the style prevalent in 14th- and 15th-century Central Tibet. Compare a related figure of Shakyamuni in the Rietberg Museum (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.72, no.30).

Provenance

Philip Goldman Collection, London

Sotheby's, New York, 21 March 2002, lot 160

Private Collection, New York











The Jamchen Avalokitesvara

By Sonam Gyaltzen



**A GILT COPPER ALLOY FIGURE OF AVALOKITESHVARA
SAHASRABHUJA EKADASAMUKHA**

26 1/8 in. (67.7 cm) high

西藏中部 1430年 銅鑲金十一面千手觀音像
銘文落款為索南堅贊之作

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1982, pp.452-3, no.124D.

Private English Collection, 1977-2014





At the turn of the 15th century, Shigatse in Tsang province was the second most prosperous city in Tibet. Infighting within the ruling Phagmodrupa family allowed the local Rinpung clan to seize control of the city and establish their own dynasty, lasting until 1565. Norbu Zangpo (1403-66), referred to as 'Norzang' in the sculpture's inscription, was the third and most powerful monarch of the Rinpung dynasty, and ruled between 1435 and 1466. Because of his comparative importance, Norbu Zangpo is also simply known as 'Rinpungpa'. Less is known about his brother Palzang, but the fact that the two are mentioned together in the inscription suggests that Norbu Zangpo had not ascended the throne yet, placing its date before 1435.

The events leading to the creation of the sculpture described in the inscription also corroborate that Norbu Zangpo had yet to ascend the throne. The brothers were students of Zhonnu Gyalchog (b. 14th century; tbrc.org no.P1943), a prominent Sakya lama recognized for his treatises on mind training. He was a direct pupil of Je Tsongkapa (1357-1419). The 'place of worship' in the inscription undoubtedly refers to Jamchen Chode monastery near Shigatse, which was either founded or enlarged by Zhonnu Gyalchog and Norbu Zangpo in c.1427/1430 (cf. Czaja, *Medieval rule in Tibet*, Vienna, 2013, pp.481-4). The inscription records that the sculpture was created at the culmination of this project, thereby allowing us to narrowly date it to c.1430, along with similar bronzes by the artist that were possibly part of the same or adjacent iconographic programs within Jamchen monastery. The monastery was Sakya by tradition, but later fell into disrepair, being renovated, converted to Gelug, and renamed Jampa Ling by the Fifth Dalai Lama, Lobzang Gyatso (1617-82).

Lastly, the inscription unequivocally states that this spectacular sculpture was created by Sonam Gyaltsen. No other historic record of him is broadly known to date. We can only infer that he flourished by the second quarter of the 15th century, working at that time in the region of Greater Shigatse. Moreover, it is likely that his work at Jamchen monastery would have won him considerable renown, if his fame had not already secured him this prestigious commission in the first place.

The large sculpture depicts Avalokiteshvara Sahasrabhuja Ekadasamukha - the All Seeing, All Sided Lord with One Thousand Hands and Eleven Faces, who looks in every direction to save all creatures. Since the first Dharma King of the Yarlung Dynasty, Songtsen Gampo (604-50), Avalokiteshvara has been the primary tutelary deity of Tibet, incarnating spiritual and political rule. Here he appears in his supreme cosmic form expressing his infinite capacity with a multitude of heads and arms. The iconography follows either the Palmo or Jowo traditions of depicting the deity with benign expressions except for the penultimate wrathful head. Despite the popularity and central status of Avalokitesvara, very few examples in the form of Sahasrabhujalokeshvara Ekadasamukha are extant, and none of this scale are known to be held in private hands.

A close formal analysis of his superbly cast masterpiece reveals a few idiomatic features of Sonam Gyaltzen's sculptural style, surmised as follows. The sculpture is exquisitely gilded over a pinkish copper alloy. The lotus base is completed in the round and includes engraved patterns of foliate imagery on a band above the foot rim. Its petals are exquisitely modeled with symmetrically curling plump inner corolla terminating in curlicue tips, set within swelled outer petals with pointed tips, in turn flanked by jagged chased sepals. While surviving unsealed, a gilded edge to the foot rim underneath suggests that Sonam Gyaltzen may have gilded his consecration plates.

The physiognomy of his deity is slender and nimble, but not attenuated, and with rounded joints between the limbs. Great care is taken to portray the anatomy of every finger, always modeled in a position different from the next. Hair descends naturalistically in long tresses over the shoulders and arms, but is also more distinctively arranged into a thick fringe of rounded curls before the crown. In the case of this benign Avalokiteshvara, the deity wears silk garments that hug the legs below, but also drape on the sides to accentuate their weight and sumptuousness. These garments are also engraved with fine patterns on a broad hem or section, but otherwise left plain as a golden backdrop for the fine turquoise jewelry inlaid into each item of regalia.

Sonam Gyaltzen treats jewelry in a particularly unique and refined manner. Each inset stone is small and precisely cut in a round or teardrop shape, except for a rectangular central belt ornament. While inset into every piece of regalia, the components of which are uniform in Tibetan art (crowns, armbands, aprons, etc.), the stones are small (especially if one were to compare them to contemporaneous work at Densatil) and twinkle, like stars peppering a brilliant golden sunset.

The designs of bracelets and armlets on the deity's primary limbs, as well as his crown leaves are a most telling indicator of Sonam Gyaltzen's hand. Each shares a common denominator that becomes richer and more complex as they near the head of the deity. Starting with the bracelet, from the band's beaded edge extend three lotus petals bearing a piece of inset turquoise at the center of a pointed five-lobed leaf. At the armlets this basic element is larger and more elaborate, supplemented with an additional piece of turquoise and foliate sprays framing the three initial lotus petals, and a further lotus-borne turquoise pendant hanging from a beaded chain below. Moving to the crown, the same element appears again, but now the five-lobed leaves are more pointed and rendered in openwork, while longer sprays flank the three lotus petals, and the central crown leaf is inset with four additional pieces of turquoise. Furthermore, the lowermost swags of his bejeweled apron also terminate with this same leaf motif. The aforementioned lotus-borne turquoise pendant swinging from the armlet is another distinctive marker for Sonam Gyaltzen's oeuvre, and is repeated throughout the apron.

Lastly, to address what many would concede is a sculpture's most important feature, Sonam Gyaltzen appears to depict a perfectly composed face for his subject, with a unique and enigmatic expression that evokes the ineffable spirit of the deity – in the present case, a beautifully-featured calm, gentle face at rest, with a soothing, compassionate smile.





Fig.1
Guhyamanjuvajra
Tibet, 16th century
Height 25.5 cm
Museum Rietberg, Zurich (BA 113)



Fig.2
Vajrabhairava yab-yum
Tibet, 16th century
Height 24 cm
Museum Rietberg, Zurich (BA 114)

A number of pieces in museum and private collections have long been regarded as similar, but can now be positively attributed to Sonam Gyaltsen given their obvious conformity to the aforementioned indicators of his work, underscored by the Jamchen Avalokiteshvara's inscription.

Chief among these are:

- A Guhyamanjuvajra and a Vajrabhairava, formerly of the Pan Asian and Berti Aschmann Collections, now in the Rietberg Museum (Figs. 1 & 2; Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.168-71, nos.113 & 114);
- A Yamantaka in the JPHY Collection, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.451, no.123E, which most closely matches the present sculpture's double lotus base with engraved design;
- A Ghuyasamaja in The Qing Palace Collection of the Palace Museum, Beijing, published in *Complete Collection of the Treasures of the Palace Museum, 60: Buddhist Statues of Tibet*, Hong Kong, 1998 p192, no.183;
- A Purnabhadra in The Philadelphia Museum of Art (acc.#2001-44-1);
- A Chakrasamvara preserved in Tibet, published in von Schroeder, *Buddhist Sculpture in Tibet*, Vol. II, Hong Kong, 2001, p.964, no.232A;
- Another Chakrasamvara, sold by Bonhams, New York, 16 March 2015, lot 18;
- A Mahachakra Vajrapani also within this sale (lot 3034).

Whereas scholars have debated whether most of these sculptures should be dated to the 15th or 16th century, the Jamchen Avalokiteshvara is the linchpin that finally allows us to reattribute them with relative certainty to a concurrent timeframe. What is more, the group of sculptures mentioned above could well have appeared together in their original context as part of the same sculptural mandala, or as part of Jamchen monastery's broader sculptural program. The Avalokiteshvara, being more than double the size of the any comparable piece, and bearing the only dedicatory inscription known to date, very likely stood at the center of a chapel's ensemble. This would also be congruent with Avalokiteshvara's central position within the Tibetan Buddhist pantheon and cosmic form represented here.



Fig.3
Avalokitesvara, Kumbum, Gyantse
© Thomas Laird, 2018. Murals of Tibet, TASCHEN

However, our inscription only says so much, and Sonam Gyaltzen could also have been commissioned to produce sculptures for various monasteries throughout Tibet. We should also not jump to the conclusion that he was only confined to one medium. For instance, he might also have painted. His Avalokitesvara Sahasrabhuja Ekadasamukha represents the Bodhisattva with a thousand arms symbolically, but its actual count is forty-two, with a complete set of eight primary arms and thirty-four encircling arms. This is a rarely seen configuration and perhaps the only other known example is the subject of a mural on the second floor of Gyantse Kumbum (Fig.3), which is part of a Sakya enclave no more than 60 miles from Shigatse. Founded in 1427, Gyantse Kumbum is contemporary with Sonam Gyaltzen's sculpture for Jamchen. This overlap of timing, geography, clergy, and iconography is enough for us to at least consider that Sonam Gyaltzen might have also been responsible for some of the incredible artistic products of Gyantse Kumbum.

More information beyond this masterpiece and this initial inscription will hopefully come to light to help us better understand Sonam Gyaltzen's work and its relationship to the prevalent styles he would no doubt have been aware of and perhaps responding to, such as the Pala style murals of Shalu monastery with their foliate banded jewelry, the gilded *tashi gomang stupas* of Drigung and Densatil monasteries, and the imperial style of the Yongle court. Also, his relationship to other master artists, such as teachers and apprentices, or contemporaries that he might have collaborated with in catering to the great flourish in artistic patronage within Tsang Province in the 15th century. This pivotal sculpture begs us to presume these historic persons can be found the longer we look for them. The reading of its inscription promotes it to one of the most important surviving sculptures from Tibet of any period, identifying an artist we are now compelled to include among the legendary giants of Himalayan art.









3034

**A GILT COPPER ALLOY FIGURE OF MAHACHAKRA VAJRAPANI
ATTRIBUTED TO SONAM GYALTSEN (A. 15TH CENTURY),
CENTRAL TIBET, CIRCA 1430**

Himalayan Art Resources item no.61568

8 3/8 in. (21.8 cm) high

\$150,000 - 200,000

西藏 約1430年 銅鑲金大輪金剛手像
傳為索南堅贊之作

This vigorous and bold sculpture depicts the fierce Mahachakra-Vajrapani embracing his bejeweled consort (*prajna*) in *yab-yum*. Mahachakra-Vajrapani, a *vidam* (or meditational deity), is most often depicted with three heads and six arms, carrying a vajra and snakes, and treading on Brahma and Shiva. He wears an animal skin around his waist with a serpent-headed belt tied at the back, while his consort holds a kapala in her left hand and vajra in her right.

As Dr. Pal notes about a similar pair formerly in the Nasli and Alice Heeramanek Collection and now at the Los Angeles County Museum of Art (Pal, *Art of Tibet*, Los Angeles, 1983, p.211): "Both figures convey a robust sense of volume with thick, solid limbs revealing subtle transitions from one area of the body to another...the fingers of the hands are delicately rendered, while the expressive faces exhibit features that are precisely articulated and modeled with sensitivity."

An abundance of submissive snakes coil around the limbs and crowns of the divine couple, their hoods upturned and alert. The consort wears a shimmering silk garment of incised flowers and auspicious emblems, overlain with a beaded festoon fastened by a belt of inset turquoise lozenges draped in a sweeping motion as she raises her left leg around Vajrapani's hip. One pendant descends across the knee in a particular flourish, dangling before the furrowed brow of the immaculately modeled tiger skin hugging her lover's right leg. Their hair is chased and while hers cascades downwards like a waterfall, his mushrooms upwards.

Mahachakra is a Tantric form of the bodhisattva Vajrapani, appearing as a meditational deity and regarded as completely enlightened. Just as there are many forms of Vajrapani, so too are there many varieties of Mahachakra, both with consort and without, with retinue figures or solitary. In Tibet, entreaties are considered more efficacious when made to a deity in the company of their consort, and the *vidam* adopted by monks and priests are invariably represented in the *yab-yum* attitude.

Showing like refinement and treatment of regalia as the Avalokiteshvara Sahasrabhujalokeshvara included in this sale (lot 3033) (for instance, the bracelets and armbands comprised of a pointed five-lobed leaf inset with turquoise borne from three lotus petals), this work can immediately and confidently be attributed to the master sculptor Sonam Gyaltzen, identified by inscription on the previous lot. Similarly, the treatment of the present lot's tiger skin around the rear and right leg is almost identical to that of a Chakrasamvara from the artist's oeuvre sold by Bonhams, New York, 16 March 2015, lot 18.

Provenance

Private Collection, London

Private Collection, New York



3035

**A GILT COPPER ALLOY FIGURE OF TARA
TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.61537

9 1/2 in. (24.2 cm) high

\$30,000 - 50,000

西藏 約十五世紀 銅鑲金度母坐像

This finely detailed sculpture depicts the young goddess Syamatara, who is venerated as a liberator, freeing devotees from the chain of birth and rebirth and all the suffering that ensues. In mythological accounts, she emerges from the tears of Avalokiteshvara as he weeps for the suffering of all sentient beings: a testament to her supreme compassion and agency. 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.

Special attention has been given to her five-leaf crown, positioned high on her forehead and secured with ribbon ties that curl up at the back. Delicate beaded swags loop across her neatly arranged coiffure, drawn up into a bun. She is adorned with inset jewelry, while prominent multi-stem lotuses frame her shoulders to complete the attractive composition.

Her slightly attenuated form and 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 seen in the Dakini held in the Los Angeles County Museum of Art (acc.#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, and another Syamatara sold 14 March 2016, lot 28.

Provenance

Private Collection, Toronto, 1985

Private Canadian Collection



3036

**A BRASS ALLOY FIGURE OF VAJRADHARA
TIBET, 16TH CENTURY**

Inscribed around the base.

Himalayan Art Resources item no.61547

16 1/8 in. (41 cm) high

\$30,000 - 50,000

西藏 十六世紀 金剛總持銅像

This sizable sculpture bears a valuable inscription, translated:

"In order to fulfill the aspiration of an incomparable precious master, this image of Vajradhara was sponsored by accomplished Godtsang masters and disciples. Created by the hand of father and son Phandar artists. May the merit of sponsoring this image help its sponsors be reborn among the closest disciples to their master."

The bronze's overall appearance is informed by the imperial Yongle style that circulated throughout Tibet in the form of diplomatic gifts from the Ming court to major monasteries. Decorative elements such as the pooling of the robes in loose folds over the legs, and the elongated lotus petals of the base, betray the awareness of 'Phandar artists' of the early Ming style of Buddhist bronzes. However, Tibetan departures include the tall pointed crown and use of turquoise inlay. Compare for example a Tibetan 15th-century Vajradhara now in the Palace Museum, Beijing (*Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, p.86, pl.58). The crown type and treatment of the lotus base is also similar to a Vajradhara illustrated in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.439, no.117F.

According to the Nyingma School, Vajradhara is an emanation of Buddha Samantabhadra. Meanwhile, the other predominant Tibetan Buddhist schools see him as the secret form of Shakyamuni Buddha and the combined essence of the Buddhas of all ten directions and three periods of time gathered as one. From Vajradhara arise important deities such as Guhyasamaja, Shri Hevajra, and Chakrasamvara.

Provenance

Spink & Sons Ltd, London, 1998

Private West Coast Collection



3037

**A PAUBHA OF THE LAKSHACHAITYA WITH VAIROCANA BUDDHA
NEPAL, DATED 1525 CE**

Dated by inscription to Samvat 645.

Himalayan Art Resources item no.30550

Image: 30 3/4 x 25 in. (78 x 63.5 cm)

\$200,000 - 300,000

尼泊爾 1525年 毘盧遮那十萬佛塔博巴

Important, colorful, and refined, this large composition depicts a popular subject in Nepalese painting – the *lakshachaitya*, or “hundred thousand stupas”. Paintings of this subject are commissioned to commemorate the religious ritual of *lakshachaitya*, during which the donor symbolically dedicates a hundred thousand stupas in order to gain merit and longevity for himself and his family. The inscription on the bottom register describes the occasion for which it was created, identifying the priest and donor:

“[Let it be] auspicious! In Nepal Era 645, in the month of Bhadra, in the fortnight of waxing moon, in the first lunar day [corresponding to 29 August 1525 CE], in the Purva Phalguni constellation, in the Siddhi Yoga, in Saturday when the sun was in zodiacal sign Leo, the moon in the zodiacal sign Taurus. [On this day], the monk Shri Bhimaji and the donor (vrati), completed the sacrifice (jajamana) for making a hundred thousand chaitya [out of clay] and consecrated the image (pratima) of Thrice Blessed Honorable goddess Chaitya [in the form of scroll painting] to achieve desired success, long life, health and prosperity in this world. May the entire family and others enjoy the perpetual growth of wealth and offspring. [Let it be] auspicious!”



A Hindu revival during the late Malla period (1482-1769) saw Buddhist monasteries and temples in Nepal receiving comparatively less royal patronage. Consequently, this paubha is one of a very small group of important Buddhist paintings from the 16th century surviving in excellent condition.

At the center of its sophisticated composition, Vairocana is enclosed within the womb of a magnificent white stupa. Characteristically Nepali, the stupa features the all-seeing eyes of the Adi-Buddha on the *harmika* – the square structure connecting the dome and the multi-storied tower on top. Adi-Buddha is a supreme being, highly regarded among Newari Buddhists as the primordial Buddha, whose emanations include all others. The bright white of the central stupa contrasts with the dark indigo background, filled with myriad miniature stupas, symbolizing the dedication of a hundred thousand chaityas by the donor.

Within the uppermost register, six Buddhas each sit within a niche, with Vajradhara, Ratnasambhava, and Akshobhya on the left, and Vairocana, Amitabha, and Amoghasiddhi on the right. Immediately below in the dark blue vertical register are the seven historical Buddhas, including Vipashyin, Shikhi, Vishvabhu, Kakusandha, Kanakamuni, Kashyapa, and Shakyamuni.

The remaining scenes within the vertical and inner horizontal registers likely depict episodes from the *Shrngabheri Avadana*, a Buddhist text on the relationship between spouses and the importance of stupa worship. A two-armed Mahakala stands at the center of the lower register with the donor figures to his immediate left, and a Vajracharya priest performing a fire ritual to his right.

Despite following the basic conventions appropriate to the subject matter, creativity abounds throughout the painting. Several different compositional devices have been employed among surviving *lakshachaitya* paintings: some fill most of the background with rows of continuous miniature stupas running all the way to the edges, as seen in a slightly later painting in the National Museum of India, published in Kramrisch, *The Art of Nepal*, New York, 1964, p.111, no.93. Others integrate *chaityas* with compartments of subordinate deities, such as the 15th-century Ushnishavijaya painting in the collection of the Metropolitan Museum of Art (see Pal, *Nepal: Where the Gods are Young*, New York, 1975, p.65, no.47). The present painting distinguishes itself by enclosing tightly arranged miniature stupas within registers of meticulously illustrated narrative panels, very likely the cleverest and most appealing structure of all.

Published

Museum Angewandte Kunst, *Buddha: 108 Encounters*, Frankfurt, 2015, pp.264-5, no.81.

Meinrad Maria Grewenig & Eberhard Rist (eds), *Buddha - 2000 Years of Buddhist Art. 232 Masterpieces*, Völklingen, 2016, pp.340-1, no.143.

Exhibited

Buddha: 108 Encounters, Museum Angewandte Kunst, Frankfurt, Germany, 26 February – 7 June 2015.

Buddha - 2000 Years of Buddhist Art. 232 Masterpieces, Völklinger Hütte, Völklinger, Germany, 25 June 2016 - 5 March 2017.

Provenance

Private European Collection

Rossi & Rossi Ltd, London

David Teplitzky, Tel Aviv and London

Mirabilia Mundi Ltd, Hong Kong, 2015

Collection of a Private European Family



3038

**A GILT COPPER ALLOY FIGURE OF SEVEN-EYED TARA
NEPAL, 16TH CENTURY**

Himalayan Art Resources item no.61556

8 1/4 in. (21 cm) high

\$30,000 - 50,000

尼泊爾 十六世紀 銅鑲金七目度母像

Known for bestowing longevity, White Tara is actively worshipped in all schools of Tibetan Buddhism (second only in popularity to Avalokiteshvara) and is also found in Nyingma and Sarma tantric practices. Her seven eyes (three on her face, and one on each palm of her hands and feet) allow her to see beings in all realms of existence, while her facial expression conveys the utmost compassion for them. Although she shares the same hand mudras as Green Tara, the two deities can be differentiated by their posture, with White Tara seating cross-legged and Green Tara in royal ease.

White Tara's hands, feet, and muscled limbs are beautifully modeled. This charming bronze is thickly cast and richly gilt, with a waisted lotus base consistent with Newari production. Another Tara likely originating from the same workshop, in the Collection of T. Christmas Humphreys Esq. Q.C., was **exhibited** in *The Tibetan Tradition*, The Artist Own Gallery, December 1965, and published in Cintamani Kara, *Indian Metal Sculpture*, London, 1952, p.14, no.10. The volume of the figure, treatment of the face, and heavy beaded jewelry are similar to a 16th-century parcel-gilt silver Ushnishavijaya in Heller, *Tibetan Art*, p.196, no.105, and another example sold at Bonhams, New York, 14 March, 2016, lot 1 and Christie's, London, 14 May 2013, lot 136.

Provenance

Private Collection, Europe



3039

**A LARGE GILT COPPER ALLOY KAPALA
NEPAL, 16TH CENTURY**

Himalayan Art Resources item no.33050

10 1/4 in. (26 cm) high

\$10,000 - 15,000

尼泊爾 十六世紀 銅鑲金嘎巴拉碗

This monumental altarpiece takes inspiration from *kapalas* that incorporate the skulls of esteemed monks, used in tantric ritual practices to transcend inner defects. Resting on an outward-flaring circular base, the rim of the bowl-shaped vessel rises to the head of a Bodhisattva flanked by two grinning skulls linked by beaded garlands. For a related example, see Tingley, *Celestial Realms*, Sacramento, 2012, pp. 98-9.

Published

Pratapaditya Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art: from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp.231 & 342, no.306.

Provenance

James and Marilyn Alsdorf Collection

Sotheby's, New York, 25 March 1999, lot 12

European Private Collection

Bonhams, New York, 14 September 2015, lot 52





3040^W

**A WOOD BHAIRAVA MASK
NEPAL, LATE 15TH/16TH CENTURY**

With remains of red puja materials on the surface.

Himalayan Art Resources item no.61567

26 1/4 in. (67 cm) high

\$20,000 - 30,000

尼泊爾 十五/十六世紀 木雕陪臚面具

Beautifully carved with iconographic features of a third eye, a crawling snake crown, and a crescent moon in flaming hair, this large mask represents the Hindu god Bhairava, the wrathful incarnation of Shiva.

During the beloved annual Indrajatra and Pachali Bhairabjatra festivals taking place in the Kathmandu valley every September, such masks of Bhairava are often displayed in front of temples and private dwellings. A liquor jar filled with beer or rice wine is placed behind the mask, from which a bamboo pipe protrudes through the mouth and distributes the drink, an act regarded as *prasad* (or divine gift) to devotees as a blessing from the god.

For other closely related examples of similar size, see Bonhams, New York, 19 March 2012, lot 1094, and 13 September 2011, lot 1008. Also compare with a larger mask published in Nies, *Spirit of Compassion*, Antwerp, 1995, pp.28-9.

Provenance

Private Collection, New York



3041

**A COPPER ALLOY JALAMANUSHA
NEPAL, 17TH/18TH CENTURY**

Cast in two parts with lid and body separating at the figure's waist.
Himalayan Art Resources item no.61568
8 1/4 in. (21 cm) high

\$20,000 - 30,000

尼泊爾 十七/十八世紀 嘉拉滿努沙 緊那羅銅像

This rare and beautiful ritual object depicts the unique Nepalese take on the half-human, half-bird celestial creature in Buddhist art known more broadly as a *kinnara*. The sculptor has impressively married human and avian forms, giving her a charming smile while offering a garland of flowers, and an ornate flourish of feathers across her back. Whereas the *kinnara* might have talons resembling that of a peacock in Thailand, in Nepal, she has the webbed feet of a duck. The present lot is one of the finest examples of Nepalese *jalamanusha*, comparing favorably to two other published examples, one held in the Dallas Museum of Art (acc. #PG.2012.6) and another in the Nalin collection published in Vajracharya, *Nepalese Seasons, Rain and Ritual*, New York, 2016, p.45, no.5.

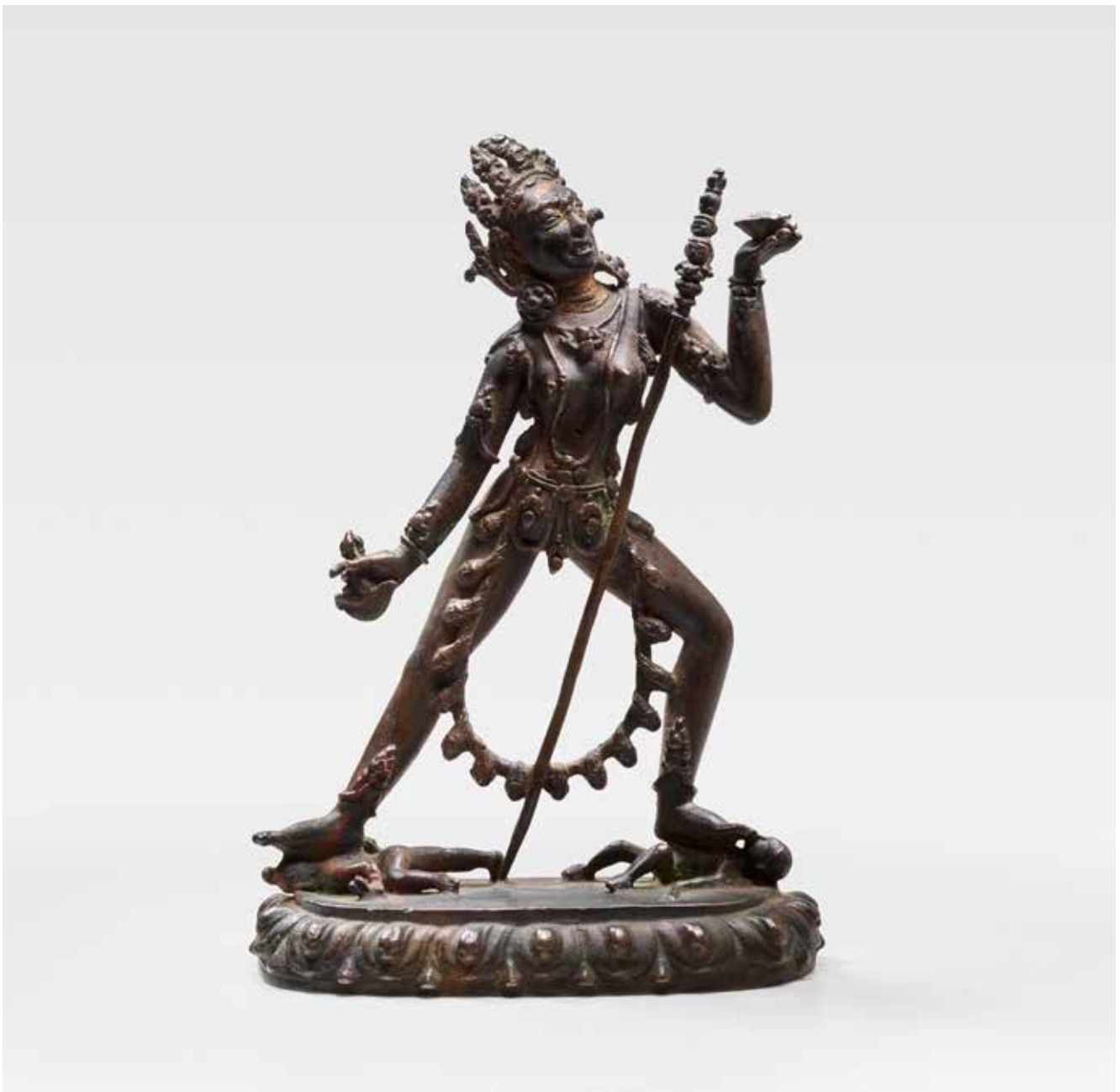
The mythic creature can be traced in Buddhist art to as far back as the railings of Sanchi. An early textual reference in the *Candakinnara Jataka* mentions that a *kinnara* dies of a broken heart when separated from her mate. According to Kossak, the jataka possibly led to *kinnaras* becoming symbols of marital fidelity, which would explain the appearance of *jalamanusha* in the context of a Nepalese family portrait depicting *Gaganasim and His Wives*, published in Pal, *Himalayas*, Chicago, 2003, p.69, no.38.

Provenance

Private Asian Collection







3042

**A COPPER ALLOY FIGURE OF VAJRAYOGINI
TIBET, 16TH CENTURY**

Himalayan Art Resources item no.61538

5 3/8 in. (14.2 cm) high

\$4,000 - 6,000

西藏 十六世紀 金剛亥母銅像

Vajrayogini is cast in a dynamic pose, in accordance with the visionary revelation received by the Kagyu master Naropa. She wears terrific bone regalia and a garland of freshly severed heads. The sculpture is complete with her staff (*khatvanga*) and attributes. She tramples upon Bhairava and Kalaratri, the wrathful manifestations of the divine couple Shiva and Parvati, who symbolize those who are bound in the struggle of egocentric passions and hatred.

Provenance

Private Canadian Collection since 1981



3043

**A THANGKA OF KHASARPANA LOKESHVARA
CENTRAL TIBET, LHASA STYLE, 18TH CENTURY**

Distemper on cloth; with original silk mounts.

Himalayan Art Resources item no.61514

Image: 27 1/2 x 18 3/4 in. (70.6 x 46 cm);

With Silks: 45 3/4 x 30 1/2 in. (114.6 x 78.2 cm)

\$30,000 - 50,000

西藏中部 拉薩風格 十八世紀 達賴喇嘛源流 靜息觀音唐卡

The beautiful painting of white Khasaparna Lokeshvara depicts the large central figure seated in an elegant *lalita* pose above soft, pink lotus petals and beneath the boughs of a gnarled fruit tree. With ice-capped mountains descending into fresh pools of water in the far distance, the bodhisattva dwells in a paradisiacal landscape, joined by an attendant who offers him a tray of fruit, Shadbhuja Mahakala, the Gelug's principal protector at the bottom, and Buddhas Amitabha and Shakyamuni resting on the clouds above.

The painting is rendered in the Lhasa court style with its rich blue skies, bold opaque halos, and overall preference for symmetry – seen here balancing the composition with silhouettes of Mahakala on the left and the lotus borne offering on the right. The landscape is executed with a clear structure, and the figures are well integrated. Compare with other paintings in the Lhasa court style sold by Bonhams, New York, 17 March 2014, lot 41; and 14 March 2016, lot 59.

This thangka would have been the first in a set depicting the various incarnations of the Dalai Lama as famously designed in woodblock prints at Narthang monastery, Central Tibet, in the 17th century. The Palace Museum, Beijing, houses a complete set, with a composition identical to the present lot's (*Zangchuan fojiao tangka - Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2006, pp.10-23, nos.7-19). Other sets and dispersed thangkas derived from these woodblocks are also preserved at Drepung Monastery in Lhasa and Spituk Monastery in Ladakh. A later, 19th-century example of this composition is in the Rubin Museum of Art (HAR#196). The present lot compares favorably to other known examples grouped on HAR set no.5152. Also compare this painting's richness of color and confidence of line to a later c.1800 thangka of the Fifth Dalai Lama from an equivalent set sold at Bonhams, New York, 14 March 2016, lot 48, and two c.1900 thangkas of the Fourth and Fifth Dalai Lamas sold at Bonhams, London, 11 May 2017, lot 23.

Provenance

Private New York Collection, acquired at auction in Germany, late 1990s





3044

**A COPPER ALLOY SHRINE TO AMITAYUS
QING DYNASTY, PALA REVIVAL, 18TH CENTURY**

Himalayan Art Resources item no.61531

8 in. (20.3 cm) high

\$15,000 - 20,000

清朝 帕拉復興風格 十八世紀 無量壽佛銅坐像

This finely cast bronze emulates the medieval Pala style. Originals were first introduced to China through exchanges between Tibetan monasteries and the Yuan court (1279-1368). By the 18th century, the Qing Palace Collection had assembled a significant holding of examples to draw from. This bronze's rectangular footed base and openwork design is a clear nod to the Pala style. The same is seen on a 10th-century Vajrasattva published in Uhlig, *On The Path to Enlightenment*, Zurich, 1995, pp.58-9, no.20. This lot compares closely to other enshrined 18th-century examples published in Lipton & Raghubar, *Treasures of Tibetan Art*, New York, 1996, p.108, no.46; the Palace Museum, Beijing, *Zangchuan Fojiao Zaoxiang*, Hong Kong, 2008, p.222, no.211; and one sold at Sotheby's, Hong Kong, 7 October 2015, lot 3118.

Provenance

Nasli and Alice Heeramanek Collection
Parke-Bernet Galleries, New York, 14 October 1964, lot 85
Private California Collection



3045

**A THANGKA OF SHRI SINGHA
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.61515

Image: 31 x 19 3/4 in. (78.7 x 48.6 cm);

With Silks: 61 3/4 x 29 in. (155.2 x 73.6 cm)

\$30,000 - 50,000

西藏 十八世紀 詩列星哈尊者唐卡

Born in Khotan, present-day Xinjiang autonomous region in China, Shri Singha (c.8th century; tbr.org P10718) is the third mortal master of the Nyingma's Dzogchen lineage arising from the Buddha Samantabhadra. He is famous for arranging the Dzogchen's 'Secret' class of root teachings, as opposed to the 'Space' and 'Mind' classes forming the other main categories of the core doctrine.

The Nyingma stress Buddhist teachings that developed within Tibet during the Yarlung dynasty (7th-9th centuries). Unlike the other schools, they remained largely removed from politics, never establishing a temporal seat of power or a supreme hierarch until one was appointed by the Gelug Dalai Lama in the 20th century. Ironically, under the militaristic 'unifying' policies of the Fifth Dalai Lama in the 17th century, which that led to the near eclipsing of rival schools, the Nyingma's political neutrality allowed it to flourish.

This delicate 18th-century painting appears to blends both Central and Eastern Tibetan painting styles, developed by the Gelug and Kagyu respectively. The painting incorporates the Gelug preference for rich blue skies, bold flaming aureoles, and contrived symmetry. While at the same time it shows elements developed by the Kagyu school in exile, typified by gentle gradations in the rising sky, soft pastels, and landscape elements that include direct borrowings from Chinese painting, such as the blue and green rocky outcrops on the right and left edges of the painting.

The painting would have derived from a breathtaking set of Dzogchen masters. Our principal figure sits above a *mahasiddha's* tiger skin, wearing the pointed crimson hat of Nyingma *pandita*. His graceful hand presents the gesture of warding off evil (*karana mudra*) for the benefit of a small retinue before him comprised of Tibetan gods, kings, spirits, guardians, and laypeople. In the clouds above, he is joined by Dorje Drolo in the top left, and Lokatri, top right. Either side of the altar of scented kapalas below him are Maning Mahakala, bottom left, and Chaturbhuja Mahakala, bottom right.

Another thangka of Shri Singha is held in the Palace Museum, Beijing, published in Wang, *Tangka-Buddhist Painting of Tibet*, Hong Kong, 2006, p.45 no.23. Another thangka with similar color scheme and treatment of the robes is in the Asian Art Museum, San Francisco (acc. no. B76D9)

Provenance

Sotheby's, New York, 5 December 1992, lot 250
Private Collection, New York





3046

**A VAJRAYOGINI MANDALA
EASTERN TIBET, 18TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61580

14 3/4 x 14 3/4 in. (35 x 35 cm)

\$20,000 - 30,000

西藏東部 十八世紀 金剛亥母壇城

This distinctive mandala is composed of fine brushstrokes and ingenious configurations. At the core, Vajrayogini appears within a scarlet six-pointed star, representing her womb as a source of great bliss. It appears at the center of a complementary forest green circle of scrolling vines. Vignettes around it depict the eight chanel grounds protected within the silhouette of a cosmic *visvavajra* and brilliantly colored encircling fire. A bone parasol surmounts the entirety (*Dharmodaya*).

At the top left is mahasiddha Naropa and on the opposite corner is the Buddha Vira Vajradharma. The bottom register depicts Shri Shmashana Adhipati, the two dancing skeletons. The kneeling donor representation is illustrated in the bottom right.

Two related examples are published in Huntington & Bangdel, *The Circle of Bliss*, Chicago, 2003. p.392, no.119 and Rhie & Thurman, *Worlds of Transformation*, New York, 1999, p.440, no.175.

Provenance

Private European Collection



3047

**PARCEL GILT SILVER GURU PUJA MANDALA
TIBET, 19TH CENTURY**

Himalayan Art Resources item no.61572

6 1/2 in. (16.5 cm) diameter

\$15,000 - 20,000

西藏 十九世紀 銀質鑿花曼陀羅

This fine and intricate altarpiece depicts the human realm ('Jambu Dvīpa') as it is arranged according to the Tibetan Buddhist worldview into four continents and eight subcontinents surrounding Mount Meru, its *axis mundi*. The 'four wealths' - jewels, wish-granting trees, wish granting cows, and abundant harvests are symbolized in parcel gilding between the continents.

The act of offering wealth to the universe is the highest ritual expression of devotion in the Tibetan Buddhist tradition. The practitioners create a 'grain mandala' of thirty-seven heaps of saffron-colored rice upon this circular base.

Published

Robert A.F. Thurman & David Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, no.15.

Exhibited

Sacred Symbols: The Ritual Art of Tibet, New York, 24 March - 3 April 1999.

Provenance

Private European Collection



3048

**A THANGKA OF DIPANKARA BUDDHA
CENTRAL TIBET, MID-18TH CENTURY**

Distemper on cloth; verso with a Tibetan dedicatory inscription in black ink; mounted with original silks.

Himalayan Art Resources item no.61512

Image: 23 1/4 x 15 1/4 in. (59.4 x 39.1 cm);

With silks: 44 1/2 x 28 1/2 in. (113.7 x 73.1 cm)

\$8,000 - 12,000

西藏中部 十八世紀中期 燃燈佛唐卡



(3048 verso)

The painting's reverse contains a beautifully inscribed dedication referencing the Seventh Dalai Lama Lobsang Kelsang Gyatso, suggesting a date of production within or soon after his reign period (1720-57).

"May the merit accumulated in the three times from creating this painting enable us to spread Buddha's teachings in general and specifically the teachings of Tsongkapa. May all the Teaching Holders in general and particularly Lobsang Kelsang Gyatso live long, and [their] Dharma activity flourish widely. May all sentient beings experience temporary happiness and also quickly attain the stage of the union of Vajradhara permanently."

The 'merit accumulated three times' mentioned in the inscription refers to this painting being one of an initial set of three depicting the Buddhas of the Past, Present, and Future. Here Dipankara, the Buddha of the Past, is surrounded by an assortment of the Sixteen Arhats and two guardian kings. The composition is a fine example of the New Menri style developed by Choying Gyatso in the 17th century. For a thangka of a Panchen Lama in the same style see Rhie & Thurman, *Worlds of Transformation*, New York, 1999, p.361, no.130. See a complete set of the *Buddhas of the Past, Present, and Future* rendered in the Palpung style of Eastern Tibet (HAR set no.1754).

Provenance

Moke Mokotoff, New York, 16 September 1995
Private Florida Collection



3049

3049

A THANGKA OF SYAMATARA TIBET, 19TH CENTURY

Distemper on cloth.

11 7/8 x 8 5/8 in. (30.2 x 21.9 cm)

\$5,000 - 7,000

西藏 十九世紀 綠度母唐卡

This elegantly positioned Green Tara, the spiritual consort of Avalokiteshvara, carries a lotus stem and flower on her palms and sits on the white lotus throne with precious jewels in the foreground. Her ribbon-like scarf undulates on either side against the lapis blue aureole.

The paradisiacal landscape is executed with subtle brown and green washes. The techniques used to render the mountain ranges recall the visual apparatus of Ming dynasty painting, as do the flowers. The color palette, composition, and figural forms reflect a distinct Tibetan taste.

Provenance

Private Californian Collection



3050

**A THANGKA OF USHNISHAVIJAYA
TIBET, 18TH CENTURY**

Distemper on cloth; verso with large stupa drawn in red ink behind the central figure containing inscribed 'om ah hum' invocations and vivifying *dharanis*.

Himalayan Art Resources item no.61513

35 7/8 x 27 1/4 in. (89.2 x 69.5 cm)

\$6,000 - 8,000

西藏 十八世紀 尊勝菩薩唐卡

This distinctive 18th-century Sakya thangka depicts a large central figure of Ushnishavijaya in gold. A generous retinue rendered in rich and bold colors joins her. Ushnishavijaya is one of the "Three Deities of Longevity" in Tibet - the other two, White Tara and Amitayus, appear near the bottom left corner among the laypersons, possibly representing the painting's initial donors. Elsewhere in the foreground, Vaishravana, the wealth deity, sits atop his snow lion.

Provenance

The Estate of Polly W. Guth, New York, acquired in Nepal, 1950s



3051

**A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
QING DYNASTY, 17TH/18TH CENTURY**

Cast in two parts: figure and base.

Himalayan Art Resources item no.61555

9 in. (22.8 cm) high

\$20,000 - 30,000

清朝 十七/十八世紀 銅鑲金釋迦牟尼佛坐像

This sizable Qing dynasty bronze displays the classic features of a round face with a cheerful smile, a lavish robe with incised hems and heavy pleats pooling across his legs, and faultless double lotus pedestal with an upper beaded edge. It compares favorably to similar examples published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.550, no.157A; Puckle, *A Collection of Buddhist Bronzes from Mongolia*, Flagstaff, 1969, no.1; and Tulku, *Sacred Art of Tibet*, San Francisco, 1972, pp.82-3, no.31.

Published

Tadeusz Skorupski, *The Path to Enlightenment: Buddhist Art through the Ages*, Spink, Singapore, 1997, p.30, no.19.

Provenance

Spink & Son Ltd, Singapore, 1997
Private California Collection



3052

**A REFUGE FIELD THANGKA OF SHAKYAMUNI
AND THE LAMRIM LINEAGE
TIBET, 19TH CENTURY**

Distemper on cloth; mounted with original silks.

Himalayan Art Resources item no.61581

Image: 23 3/4 x 16 in. (58.7 x 40.6 cm);

With silks: 46 x 27 in. (116.8 x 68.5 cm)

\$10,000 - 15,000

西藏 十九世紀 格魯派皈依境唐卡

One the most distinctive compositions within late Tibetan thangka painting, this work is a comprehensive summation of the Gelug teaching lineage as it originated from the primordial Buddha, Vajradhara (located in the heart of the central figure of Shakyamuni's chest), throughout the Gelug succession of hierarchs, and further expounded, embodied, or protected by its various deities.

Vajradhara appears again at the apex of the painting's sophisticated configuration, within a section that traces the Gelug's teachings to its roots in Buddhism's homeland of India. Direct comparison may be found between this painting and one in the Hahn Cultural Foundation, published in Kimiaki, *Art of Thangka*, Seoul, 2001, p.39, no.12.

Provenance

American Private Collection



3053

**A GILT COPPER ALLOY REPOUSSÉ FIGURE
OF MAKARAMUKHA
DOLONNOR, QING DYNASTY, 18TH CENTURY**

Himalayan Art Resources item no.12938

16 7/8 in. (40.9 cm) high

\$10,000 - 15,000

多倫諾爾 清朝 十八世紀 銅鑲金錘疊獸像護法

Makaramukha is one of two primary attendants to the important Shri Devi, who manifests most popularly as the fierce goddesses Palden Lhamo and Magzor Gyalmo. Makaramukha typically appears in front, leading Shri Devi's mule, while Simhamukha follows at the back, as illustrated in a vibrant thangka at the Rubin Museum of Art (acc. no.C2009.7).

Here she is modeled and chased with captivating motion and details. Striding forward with her right hand raised to grab the reins of Shri Devi's mule, her makara face gazes towards the sky with mouth agape, exposing her outstretched tongue and bared fangs. Each lock of her hair is meticulously delineated, with incised features around her jowls. The flayed human-skin at her back and the skull between her antlers further intensify her wrathful nature.

Provenance

Private Georgian Collection, acquired in Moscow, early 20th century
Sotheby's, New York, 17 March 2015, lot 1038
Private Collection, New York



3054

**A GILT LACQUERED COPPER ALLOY FIGURE OF
SHADBUJA MAHAKALA
MONGOLIA, 18TH CENTURY**

The reverse with remains of original green, blue, and orange polychromy.

Himalayan Art Resources item no.61542

5 1/4 in. (13.2 cm) high

\$6,000 - 8,000

蒙古 十八世紀 銅漆六臂大黑天像

Shadbhuja Mahakala is the principal protector of the Gelugpa school and was popularized in Mongolia following the order's adoption by, and subsequent patronage from, the Qing empire. There, he also functions as a wealth deity, as the Wish-Fulfilling Gem Gonkar. While others emanate from Vajradhara Buddha, this six-armed form is Mahakala's only manifestation emanating from Avalokiteshvara. For two relevant Mahakala bronzes held in the Zanabazar Museum of Fine Arts, see HAR item nos.50276 & 50320. Also refer to a bronze sold at Bonhams, London, 12 May 2016, lot 219

Provenance

New York Private Collection, by 1990s



3055

**AN APPLIQUÉ SILK TEMPLE HANGING WITH SHINGJACHEN
AND DORJE DUDJOM
TIBET, 18TH/19TH CENTURY**

Himalayan Art Resources item no.61582
91 3/4 x 88 1/2 in. (231.4 x 225.5 cm)

\$20,000 - 30,000

西藏 十八/十九世紀 多傑鄧炯堆繡掛幔

Shingjachen, King of Qualities, an avowed protector of Padmasambhava, grips his prescribed ax and lasso while riding a black stallion amid the swirling flames of pristine awareness. On the left, Dorje Dudjom (8th/9th century; tbr.org P0RK1005), one of the twenty-five disciples of Padmasambhava, wears an apron with a Mahakala face before a yellow aureole. They are framed by a glorious array of flowers and gems.

Showing two members of Padmasambhava's entourage, the entire arrangement, which includes the following lot (lot 3056), might have depicted Padmasambhava in his eight forms with his entire band of disciples and retinue. Judging by the impressive size of these two lots, the whole assemblage would have formed a truly monumental hanging that must have adorned an important monastic hall. Compare with two large examples in the Los Angeles County Museum of Art (acc. nos. M.81.332 & M.78.74; Pal, *Art of Tibet*, Los Angeles, 1983, pp.98 & 180, no.P45; Thurman, *Sacred Symbols*, New York, 1999, p.103, no.46).

Provenance

Collection of a Private American Family, acquired in Kathmandu, 1967-70



3056

**AN APPLIQUÉ SILK TEMPLE HANGING WITH AUSPICIOUS SYMBOLS
TIBET, 18TH/19TH CENTURY**

Himalayan Art Resources item no.61583

84 3/4 x 119 1/2 in. (213.6 x 304.2 cm)

\$40,000 - 60,000

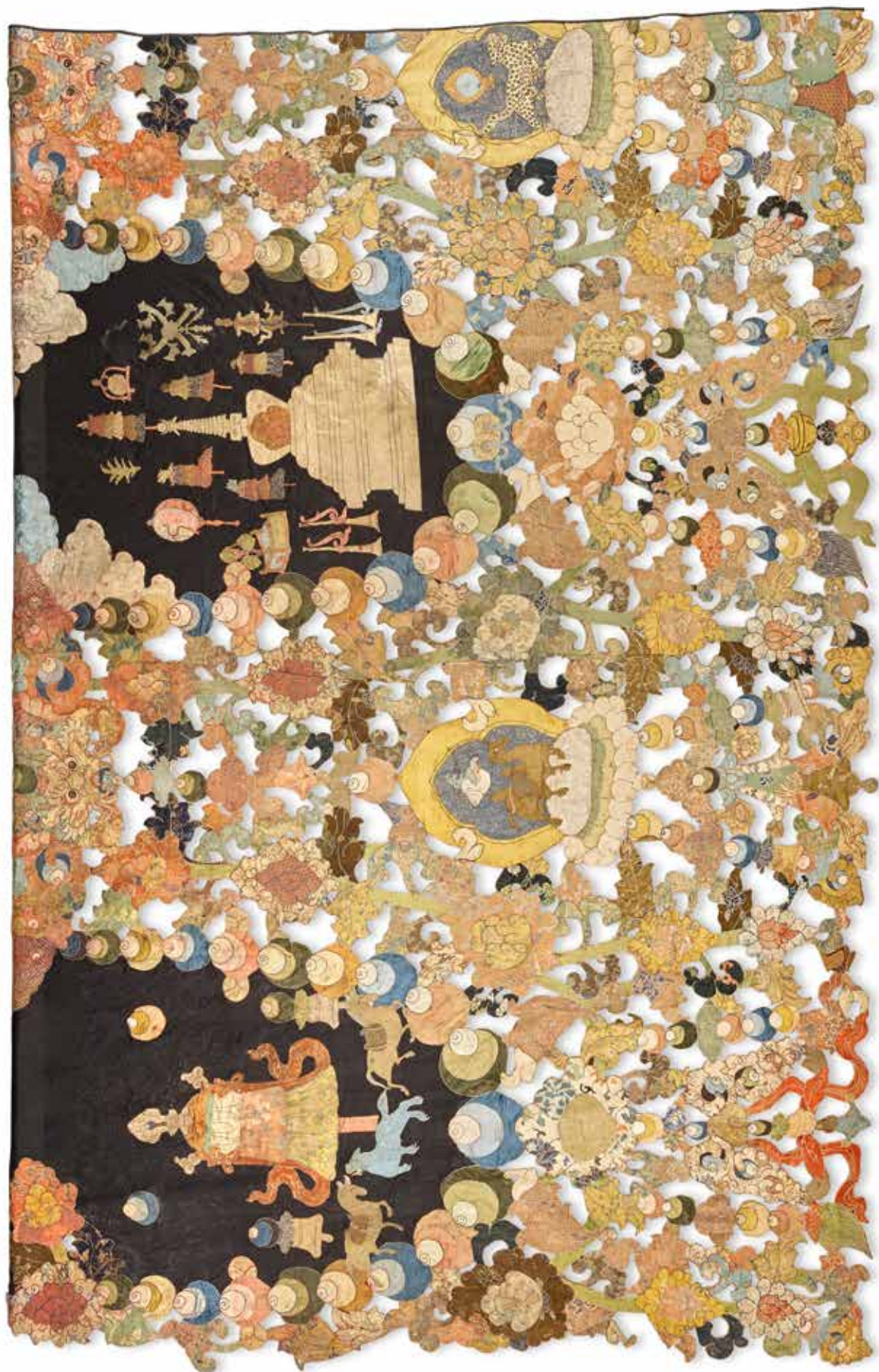
西藏 十八/十九世紀 祥瑞堆繡掛幔

In abundant and joyful celebration of life, strings of wish-fulfilling gems and lotus-bearing floral sprays cascade from the mouths of *kirtimukha* at the very top. A camel and a leopard bearing auspicious symbols appear in the chain below. This compositional element alternates between large ovals of a deep navy ground containing a parasol joined by horses and a sky-blue wolf in one instance, and stupa surrounded by auspicious objects.

In discussion of a late 19th-century example in the Zimmerman Family Collection, Pal explains that these “characteristically Tibetan” large appliqué hangings were wrapped around the upper sections of pillars and walls in large monastic halls (Pal, *Tibet: Tradition and Change*, Albuquerque, 1997, p.202, pl.101). See a related example hanging in situ in the Norbulingka, Lhasa, Central Tibet, published in Kulturstiftung Ruhr, *Tibet*, Munich, 2006, p.547, no.128. Also HAR#7101.

Provenance

Collection of a Private American Family, acquired in Kathmandu, 1967-70







3057

**AN EMBROIDERED SILK THOUSAND-BUDDHA ROBE (KASHAYA)
TIBETO-CHINESE, CIRCA 18TH CENTURY**

Constructed with eighteen double columns and comprised of one thousand embroidered Buddhas and ten auspicious symbols; silk-floss satin stitch on a gold damask silk field.

Himalayan Art Resources item no.61584

53 1/2 x 107 in. (136.6 x 304.2 cm)

\$15,000 - 20,000

漢藏 約十八世紀 錦緞緯絲千佛袈裟

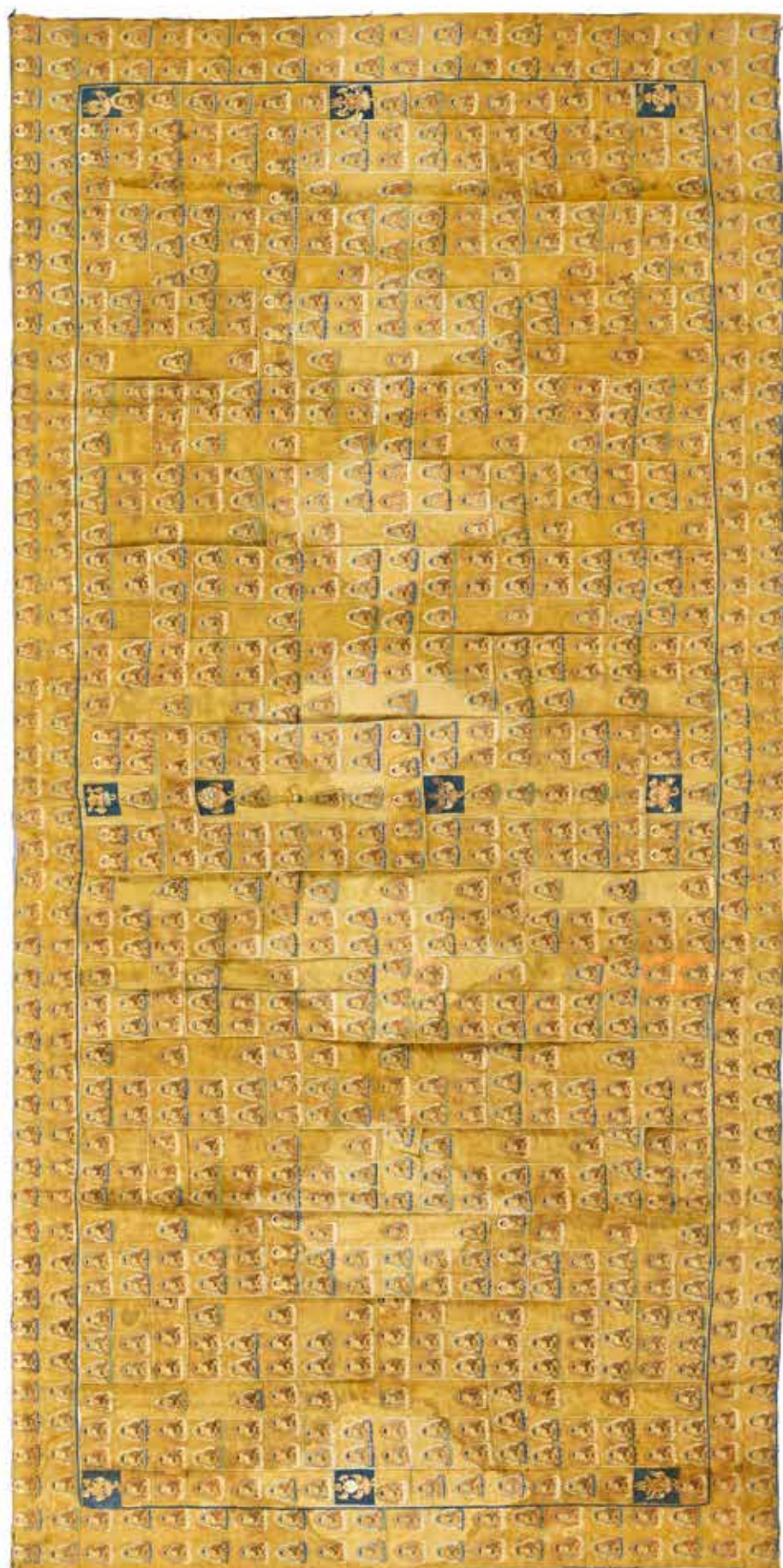
This luxurious gold monastic silk is pieced together to echo the design of patchwork robes worn by monks who have taken Buddha's vow of poverty and only wear donated scraps of cloth stitched together. However, the present example is obviously very elaborate with due restrictions on its appropriate use, being reserved only for occasional use by the highest and most spiritually adept monastic officials, as well as for throne covers. For more information, see Valrae Reynolds, 'Thousand Buddhas Capes and Their Mysterious Role in Sino-Tibetan Trade and Liturgy,' in *In Heavens' Embroidered Cloths*, Hong Kong, 1995, pp.32-7.

The 'thousand Buddhas' express the core Mahayana belief of the Buddha's infinite availability to all. The actual count reproduced on the garment is inconsequential. Reynolds also discusses a fragment held in the Newark Museum that shows Buddha images seated on similar pointed lotus leaf platforms worked in a combination of counted stitch and silk-floss satin stitch ('Myriad Buddhas: A Group of Mysterious Textiles from Tibet', in *Orientations*, vol.21, no.4, April 1990, p.91, fig.4).

The corpus of related examples varies dramatically in look and attribution. Compare with *kashaya* in the Cleveland Museum of Art dated to the 14th century, in Watt & Wardell, *When Silk Was Gold*, New York, 1997, pl.64. Compare a *kesi* Buddhist priest's robe illustrated in Hong Kong Museum of Art, *In Heavens' Embroidered Cloths*, Hong Kong, 1995, pl.45, as well as two embroidered examples, *ibid.*, pls.43-4.

Provenance

Collection of a Private American Family, acquired in Kathmandu, 1967-70





3058

3058
**AN INSET TURQUOISE SILVER
 MOONEATER (CHEPPU)**
TIBET, 19TH CENTURY

With inset ruby and coral.
 Himalayan Art Resources item no.61574
 4 1/4 in. (10.8 cm) irregular

\$12,000 - 16,000

西藏 十九世紀 銀質鑲嵌松綠石胸飾

These brooches, known as 'mooneaters' (*cheppu*), were worn by high Tibetan dignitaries until the late 1940s, and are among the most sought-after pieces of Tibetan jewelry. It is comprised of a *kirtimukha* ('face of glory') surmounting a disc (moon) with concentric bands of turquoise. Backed by silver, and using stones of a deeper green hue, it is simpler and likely predates more elaborate examples of gold and sky-blue turquoise that gave rise to sumptuary laws imposed in the 1920s by the 13th Dalai Lama Trinle Gyatso, banning an expense of than 25,000 rupees on any one item of jewelry.

Provenance

Serkhung Royal Family
 Private Long Island Collection, acquired directly from the above, 1970s
 New York Private Collection, c.2010
 Private New York Collection

3059
**A PAIR OF GOLD AND GEM INSET GAUS
 NEPAL, 20TH CENTURY**

Both inset with various rubies, emeralds, sapphires, seed pearls, glass, turquoise, coral, lapis, and other semi-precious stones.
Kirtimukha: 2 3/8 x 2 1/8 in. (6 x 5.3 cm); irregular;
Padmasambhava: 2 5/8 x 1 7/8 in. (6.5 x 4.6 cm), irregular

\$5,000 - 8,000

尼泊爾 二十世紀 金鑲嵌嘎烏盒一對

The first of these talismanic pendants features a *kirtimukha* on the lid with an inspired array of lapis lazuli locks and gold filigree facial hair. He is sanctified by Om Mani Padme Om mantra in gold wire on the lid's underside. Within the *gau*, Tara sits nestled before a radiant gold filigree ground emulating spiraling vines flowering into small gemstones, and an aureole of teardrop turquoise. She is sanctified by the gold wire Kalachakra monograph on the amulet's exterior underside. In a similar arrangement, the second pendant features the guru Padmasambhava on its lid and Amitayus in its main component. Related *gaus* from the same private collection were sold at Bonhams, New York, March 2017, lots 3001-3. Also see Huntington & Bangdel, *The Circle of Bliss*, Columbus, 2003, p.207, no.54A.

Provenance

Grace Collection, US since mid-late 1990s



3059



3060

**A POLYCHROMED WOOD MASK OF MAHAKALA
TIBET, 18TH/19TH CENTURY**

Himalayan Art Resources item no.61566
20 1/2 in. (52.8 cm) high

\$2,500 - 3,500

西藏 十八/十九世紀 彩塑木雕大黑天面具

Mahakala's fearsome countenance is vividly expressed with his bared fangs, a snarling mouth, a menacing gaze, and flaming brows. He is adorned with a five-skull tiara, which is worn by all manifestations of Mahakala, symbolizing the transmutation of human nature's five negative afflictions into positive virtues.

Provenance

Private European Collection, acquired in Paris, 2 May 1990
Christie's, New York, 19 March 2013, lot 376



3060

3061

**TWO POLYCHROMED PAPIER-MACHÉ RITUAL MASKS
TIBET, 19TH CENTURY**

Himalayan Art Resources item nos.61564 & 61565
13 3/8 in. (34.5 cm) high, the larger

\$4,000 - 6,000

西藏 十九世紀 彩塑護法神面具一對

Each mask is dramatically modeled with a diadem of dried skulls, flaming brows, three bulging eyes, a snubbed nose, and bared fangs. Masks of this kind are created for Tibetan ritual dances. A closely related example with similar fierce expression was sold at Bonhams, New York, 17 September 2014, lot 24.

Provenance

Private European Collection, acquired 1970s/80s
Sotheby's, New York, 20 March 2013, lots 263 & 264



3061



GANDHARAN ART

Lots 3062 - 3068





3062

**A SCHIST FIGURE OF MAITREYA
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY**

23 3/4 in. (60.3 cm) high

\$200,000 - 300,000

犍陀羅 約三世紀 片岩彌勒菩薩坐像

With consummate skill the sculptor has achieved a majestic enthroned Maitreya. The marvelous naturalism conveyed throughout the torso and robe, as the latter slackens and contorts around the powerful figure, is a testament to the virtuoso who carved it.

His jewelry is defined in both life-like volume and minute detail. His earrings consist of prone lions. His necklaces comprise a bejeweled collar overlain by a torque terminating with leogryphs biting either side of a beveled stone. Equally, his string of amulets, sacred chord, and trefoil armbands show nothing stylized or left to the imagination. The same arrangement of cylindrical amulets can be seen on a standing Maitreya in the British Museum, published in Zwalf, *Gandharan Sculpture*, London, 1996, p.38, no.52.

The curling flames in the plinth below refer to the cremation of Shakyamuni Buddha. The iconography is common among Maitreya sculptures, signifying his role as Shakyamuni's successor and future Buddha (compare with an incense-burner or lamp, showing flames rather than smoke, flanked by a worshipper in *ibid.*, no.111.) As Mahayana Buddhism spread from Gandhara to China, images of Maitreya became the focal point of a widespread cult, the idea of a messianic savior appealing to many living under the chaotic political climate and civil unrest of the Six Dynasties period (220-589 CE) that followed the collapse of the Western Han Dynasty in the beginning of the 3rd century - the time around which this sculpture was likely made. The link between the art of Gandhara and early Buddha images in China is demonstrated through a comparison of the facial features and robes between the present lot and a gilt bronze Buddha held in the Harvard Art Museums (acc.#1943.53.80.A), which is among the earliest devotional Buddhist images made in China.

Compare the near identical face and hair of a standing Maitreya with similar pointed ends of the robes and arrangement of amulets in the Museum of Fine Arts, Boston published in Chutiwongs & Leidy *Buddha of the Future*, New York, 1994, p.70, no.38. Similarly, see these reflected in another held in the Metropolitan Museum of Art published in Behrendt, *Art of Gandhara*, New York, 2007, p.55, no.44. Compare other seated Maitreya in the British Museum in Zwalf, *Gandharan Sculpture*, London, 1996, pp.45-7, nos.65-70. For a discussion and examples of the double-looped chignon, its origins, and Western affiliations, see Schmidt, *Bodhisattva Headdresses and Hair Styles in the Buddhist Art of Gandhara and Related Regions of Swat and Afghanistan*, Ohio State University, 1990, nos.276-81.

Published

Carlton Rochell Asian Art, *Indian and Southeast Asian Art: Selections from the Robert and Bernice Dickes Collection*, New York, 2010, no.4.

Provenance

Mathias Komor, New York, 1964

Robert and Bernice Dickes Collection, New York, 1964-2010

Carlton Rochell Asian Art, New York

Private Collection, New York, 2010-2015

Private New York Collection



3063

**A GREEN SCHIST PANEL OF THE ENTREATY TO PREACH THE DOCTRINE
SWAT VALLEY, CIRCA 3RD CENTURY**

22 x 17 3/4 in. (55 x 45 cm)

\$30,000 - 50,000

斯瓦特 約三世紀 片岩梵天勸請佛陀說法圖

With Brahma dressed as a sage positioned to his right and Indra in royal garb to his left, the scene depicts an important moment in the life of Buddha. As described in the *Mahavastu*, after gaining enlightenment, Buddha was reluctant to teach what was revealed to him, concerned that his insights would be rejected by the world. Observing Buddha's thoughts, Brahma rallied Indra and other gods to implore Buddha to preach and "set rolling the wheel of the dharma" (see Jones, *The Mahavastu*, Vol. 3., 1956, reprint, London: Forgotten Books, 2013, pp.302-9).

As such, the scene is also an important moment in a larger narrative, foreshadowing the creation of the *sangha* and the wider spread of Buddhism. Furthermore, from the perspective of Buddhism's growth in the ancient region of Gandhara, the panel didactically raises the Buddhist doctrine above competing for Brahmanic thought and practice, the latter being referenced in the two gods entreating Buddha.

This scene, the use of green schist, and the two motifs of floral roundels within the throne and the richly carved boughs of the *Bodhi* tree above Buddha proliferated in the Swat Valley, surviving in numerous examples among the archeological record. Comparable pieces depicting the same subject and style are published in Luczanits, *Gandhara: Das Buddhistische erbe Pakistans*, Mainz, 2008, p.182, fig.3, and pp.203 & 237, nos.119c & 183. See also Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no.71. Further examples were sold Christie's, London, 16 June 1987, lot 371, and Christie's, Amsterdam, 5 December 1989, lot 137. Also see Kurita, *Gandharan Art*, vol.I, Tokyo, 1988, p.131, no.257.

Provenance

Heinrich von Brentano, Berlin, 1964

Hans Battenburg, Dusseldorf

Thence by descent





3064

**A SCHIST RELIEF PANEL OF DIPANKARA BUDDHA
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

Himalayan Art Resources item no.61557

12 1/8 X 13 in. (30.8 x 33 cm)

\$7,000 - 9,000

犍陀羅 二/三世紀 片岩燃燈佛授記圖

Breathing life into the composition, Dipankara Buddha is carved with an elegant sway, as Indra's robes descend whimsically around his ankles to reveal his taught gluteus - the two representing an illuminating blend of Indian and Greco-Roman sculptural leitmotifs. The scene depicts what appears to be the most popular Jataka tale within the Gandharan archeological record. Here, the first of Shakyamuni's previous incarnations, a young Brahman named Sumati, is holding the obligatory Brahmanic water pot to Dipankara Buddha's right. He has gone to great lengths to shower the Buddha with a cluster of lotuses held in his upraised hand, impossible to find after the local king bought up all flower stalls for the official preparations of Dipankara Buddha's visit. For further discussion of the narrative, see Anasua Das in R.C. Sharma (ed.), *Buddhism and Gandhara Art*, New Delhi, 2004, pp.108-16.

Provenance

J.C. Moreau-Gobard, Paris, 1963

Collection of Dr. and Mrs. Cecil Y. Lang

Sotheby's, New York, 21 & 22 March 1990, lot 199

Sotheby's, New York, 21 March 2002, lot 3

Private American Collection



3065

A SCHIST HEAD OF BUDDHA
ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY

11 1/2 in. (29.2 cm) high

\$150,000 - 250,000

犍陀羅 三/四世紀 片岩佛首

This masterpiece of Gandharan sculpture elegantly depicts the Buddha with a sensitively modeled face of slightly fleshy cheeks, a bow-shaped mouth, and softly contoured nose. His resplendent wavy locks pulled over the *ushnisha* convey the master sculptor's pursuit of realism inspired by Greco-Roman aesthetics. His features are wonderfully preserved. The heavy-lidded eyes survive in superb high relief, and the ears remain wonderfully modeled with precise contours and thick lobes.

Compare a closely related example sold at Christie's, New York, 19 March 2013, lot 201, both sculpted in a similar schist of a darker and finer grain that was highly prized for the level of detail a sculptor could achieve and therefore often reserved for the most important commissions. Further comparison can be made with the head of a standing Buddha in the British Museum published in Zwalf, *Gandharan Sculpture* 1999, p.10, no.3, showing a similar treatment of the hair, and calm, nuanced expression.

Provenance

Graham Gallery, New York, December 1961
American Private Collection





3066

**A SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA,
3RD/4TH CENTURY**

24 in. (61 cm) high

\$30,000 - 50,000

犍陀羅 三/四世紀 片岩菩薩立像

With his nimbus and *urna* conveying his divine nature, this finely executed sculpture represents a bodhisattva. His looped topknot with beaded ornament is a hairstyle common to images of Maitreya, the future Buddha. A closely comparable figure of Maitreya, identified by the water flask in his left hand, is in the collection of the Metropolitan Museum of Art (accession number: 13.96.17).

Naturalism pervades his subtle contrapposto and bare musculature. The elegant folds of his robe reflect the aesthetic influences of the Mediterranean. In contrast, the articulation of his face deviates from this realism – his eyes, brows, and mouth are rendered in an idealistic manner, emphasizing the transcendental and compassionate nature of the bodhisattva, striving for the enlightenment of all sentient beings.

Provenance

The Ouida Hill Estate

Sotheby's, New York, 22 September 2000,
lot 113



3067

**A SCHIST HEAD OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY**

Himalayan Art Resources item no.61563

11 1/8 in. (28.4 cm) high

\$80,000 - 120,000

犍陀羅 三/四世紀 片岩菩薩佛首

Encompassing Northeastern Afghanistan and Northwestern Pakistan, the ancient region of Gandhara benefited from the unique hybridity of early cultures. Displaying in its sculpture elements informed by the Mediterranean, Near East, India, and Central Asia, its artistic products are wonderfully cosmopolitan. The elaborate turban worn by this handsome Bodhisattva has no direct comparison to Indian or Sasanian models but retains elements of large faceted beads, thick fabric bands, and fantastical beasts at the sides, represented in other examples published in Tissot, *Gandhara*, Paris, 1985, figs.171-83. Also compare to a bodhisattva head in the Los Angeles County Museum of Art published in Pal, *Indian Sculpture*, vol.I, Los Angeles, 1986, pp.168-9, no.S46. The present sculpture is very finely carved and finished with smooth polish over the stone's fine grain.

Provenance

Spink & Son Ltd, London, 1970s

Sotheby's, New York, 21 March 2012, lot 265





3068

**A TERRACOTTA HEAD OF A WOMAN
ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY**

9 1/8 in. (23.1 cm) high

\$15,000 - 20,000

犍陀羅 四/五世紀 泥塑女子頭像

In contrast to the majority of surviving material from Gandhara, consisting of stylized Buddha images, the present head is a rare and nuanced example of clay sculpture drawing on Roman traditions of portraiture, conveying mood, emotion, and individuality. Perhaps part of a larger original ensemble, her enigmatic glare appears to respond with wonderment to that she beholds, perhaps a conversion scene. Further examples from The Kronos Collection are held in the Metropolitan Museum of Art, published in Lerner, *The Flame and The Lotus*, New York, 1984, pp.38-9, no.8. Also see, Lerner, *The Lotus Transcendent*, New York, 1991, p.104, no.73.

Provenance

Sotheby's, New York, 12 December 1977, lot 38 (pl.IX)
Private European Collection, 1977-1990
Christie's, New York, 3 October 1990, lot 205
Royal-Athena Galleries, New York, 1 July 1991
Private Colorado Collection





3069

**A MARBLE MUKHALINGA
HINDU SHAHI, CIRCA 9TH CENTURY**

10 1/4 in. (25.9 cm) high

\$10,000 - 15,000

Hund sculptures are exceptionally rare. They were produced under the Shahi dynasties (6th-11th centuries), which ruled in the lands formerly known under the Kushan empire as the ancient region of Gandhara. The most recent analysis of this subject is found in Michael Henss, "The Mystery of the 'Hund Statues': An Unknown Chapter of Central Asian Statuary," in *Arts of Asia*, January 2016, pp.28-43. As exemplified in this sculpture, the hair and regalia still echo the visual apparatus of Gandhara, while the rounder facial features are informed by the Gupta style.

This *Mukhalinga* depicts three crisply carved benign faces of Shiva, each with different coiffure and earrings, below the anatomical lingam. A similar and roughly contemporaneous example in bronze is published in Pal, *Art of Kashmir*, New York, 2007, p.87, fig.87. For an English description of the lingam's iconography as prescribed by the *Visnudharma-Puram*, see Prayabala Shah, *Visnudharma-Puram*, vol. 1, pp.144-5. Also see a more detailed translation of the chapter in Bhattacharya, *Pratimalakshana of the Visnudharmittara*, New Delhi, 1991, pp.29-6.

Bonhams is grateful to Pratapaditya Pal for his assistance in the preparation of this lot.

Provenance

Private Dutch Collection by 1958
Thence by descent

INDIAN SCULPTURE

Lots 3070 - 3077



3070

**A BRASS ALLOY FIGURE OF RISHABHANATHA
KARNATAKA, GANGA PERIOD, CIRCA 900**

5 3/4 in. (14.6 cm) high

\$60,000 - 80,000

As discussed by Dr. Pal, this charismatic Indian bronze is powerfully modeled and enhances the characteristic simplicity of figure in Jain sculpture with delectable moments of artistic flair. The Jina is unadorned, but a lotus blooms from his crown-*chakra*, seen from above.

The first of the twenty-four Jain saviors, Rishabhanatha (also known as Adinatha, 'Lord of the Beginning'), is one of two Jinas that can be identified without any associated emblems, in his case, solely by long tresses by his shoulders. Here they are cast with a special flourish, like the resplendent tail of a *kinnara*. Devotees locate the origin of Rishabhanatha to millions of years ago, near the start of our current time cycle, where in addition to enacting the standard career of a Tirthankara, he introduced a variety of practical and social skills to human beings (Granoff (ed.), *Victorious Ones*, New York, 2009, p.21).

The sculptor has afforded Adinatha long, slender legs to widen his bronze's proportions and better instill its resounding presence. Elsewhere the bronze is able to retain its audience's lingering gaze with wide, entrancing eyes, a broad nose, high cheekbones, broad shoulders, a *prana*-filled chest, and an appealingly nourished waist indicating a healthy and satisfied diet.

The Jina's hands and feet are consummately modeled with the larger toes flexed at different angles, and the bottom foot negotiating the weight of his shin against the stepped platform below. His upraised palm is rendered with a leathery naturalism, and the artist's efforts to delineate each digit speak to his pursuit of detail.

Produced in the Deccan during the Western Ganga period, the bronze is a fine example of a very rare corpus of sculptures. With their capital at Talakad, the Western Ganga dynasty controlled much of the Deccan plateau from the 4th century until their subjugation by the Cholas in 1004. Jain Digambara communities flourished and were pivotal supporters of their rule. Western Ganga and later Chola standing Jinas are more common, and they closely resemble one another. The latter typically have less lustrous and less variegated alloys, rounder faces, and less striking eyes than the present lot (cf., Pal, *The Elegant Image*, New Orleans, 2011, pp.105-6, figs.7-8; Pal, *The Peaceful Liberators*, Los Angeles, 1995, p.161, no.47B; also Christie's, New York, 20 March 2012, lot 59.).

Published

Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans, 2011, p.104, fig.6.

Provenance

Private American Collection, acquired in London, 1970s



3071

**A COPPER ALLOY JAIN SHRINE
CENTRAL INDIA, 10TH CENTURY**

6 1/8 in. (15.7 cm) high

\$25,000 - 35,000

This superior and early personal Jain shrine from Central India has a large and handsome central figure and a rich pine green patina. With only eight planets referenced by the line of faces above its footed base, a watershed in Indian astrology resulting in a ninth planet being added in the 11th century, allows us to confidently date this piece to the 10th century (cf. Pingree, 'Indian Planetary Images and the Tradition of Astral Magic', in *Journal of the Warburg and Courtauld Institutes*, Vol.52, 1989, p.6). Compare it with another example in the same style with nine faces dated by inscription to 1074 in this sale (lot 3072).

For this reason, the present lot is also a rare and significant Jain bronze from Northern India, being among the earlier known examples of a continuous artistic tradition patronized from Gujarat to Madhya Pradesh until this day. In early pieces, the modeling of the figure is quite naturalistic, as in the present lot, and gradually increases in abstraction and ornament as the centuries progress. For this evolution, refer again to the following lot, dated 1074; see an example dated 1140 in Granoff (ed.), *Victorious Ones*, pp.200-1, no.S21; and finally an example dated c.1353, representing the crescendo of the high baroque style more commonly identified with Gujarat and Rajasthani Jain shrines sold by Bonhams, New York, 13 March 2017, lot 3108.

The central jina, possibly Mahavira, is joined by four other jinas creating a *panchatirthi* shrine image of five *Tirthankaras* ('ford-bearers'). *Yaksha* Matanga and Ambika also support his throne. Distinct from the following lot in the same style, the subsidiary jinas are naked here, meaning that this bronze was made for a Digambara patron. The Digambara communities of Northern India were primarily located in Eastern Rajasthan and Madhya Pradesh, which is why the bronze has been attributed to Central rather than Western India, although the distinction is perhaps not so significant given that there appears to be one general style catering to both northern Jain communities.

Provenance

Barling of Mount Street Ltd, London, 1970s

Private American Collection





3072

**A COPPER ALLOY SHRINE TO MAHAVIRA
WESTERN INDIA, DATED 1074 CE**

The reverse with a dedicatory inscription dated Vikram Samvat 1131.
4 3/8 in. (11.6 cm) high

\$10,000 - 15,000

As discussed by Lalit Kumar, the small lion nestled below the center of the throne identifies the shrine's principal subject as the Jain religion's founder, Mahavira, born in Northeastern India in 600 BCE. Supporting the outer edges of his throne, he is joined by the squatting yaksha Matanga and the popular protector goddess Ambika, with child.

The shrine contains a total of five *jinas*. The two standing either side of Mahavira wear lower garments indicating the bronze was made for followers of the Svetambara sect, unlike the very closely related Digambara example previously in the sale (lot 3071). Within Northern and Western India, the Svetambaras were predominately located in Gujarat and Western Rajasthan, pointing to this area of origin for the bronze, or at least its patron.

Exhibited

Steps to Liberation: 2,500 Years of Jain Art and Religion, Ethnographic Museum, Antwerp, 26 May - 15 October 2000.

Published

Jan van Alphen (ed.), *Steps to Liberation: 2,500 Years of Jain Art and Religion*, Antwerp, 2000, p.154, no.79.

Provenance

Marcel Nies Oriental Art, Antwerp, by 2000
Private Dutch Collection



3073

**A COPPER ALLOY FIGURE OF VISHNU
NORTHEASTERN INDIA, PALA PERIOD, 11TH CENTURY**

7 1/4 in. (18.8 cm) high

\$10,000 - 15,000

Bright orange accretions in recessed areas and a buttery patina with well-rubbed and raised edges suggest that, beyond its creation in the medieval Pala kingdom of Northeastern India, this bronze might have received an active and lengthy devotional career in Nepal. While much attention has been paid to the transmission of Buddhist sculptures and teachings between Indian monasteries and Tibet between the 10th and 12th centuries, Nepal's role as a geographic and artistic intermediary, and a recipient of Buddhist and Hindu traditions, has perhaps not been explored to its fullest – something that the indication of Nepalese devotion on this bronze prompts us to consider.

Compare the bronze stylistically, its size and slender proportions, to the central figure of a complete shrine in the Los Angeles County Museum of Art, attributed c.1025, published in Pal, *Indian Sculpture*, Vol.2, Los Angeles, 1988, pp.201-2, no.100a. The present bronze also compares favorably to another example sold Sotheby's, New York, 4 June 1994, lot 104.

Provenance

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

*“Like a painting unfolding under the brush
or a lotus spreading open at the sun’s touch,
every part of her [Parvati’s] body had its perfect
symmetry in the fresh fullness of her youth.*

*When she walked, with the glitter of her lightly
arching great toes and nails, at the steps
of her feet, the earth seemed to pour up red,
a wealth of moving lotuses on land.*

*She could have learned her sloping walk,
with the movements all a play of grace,
from the imperial geese, who themselves were
eager to learn the rhythms of her anklets.*

*She had thighs so lovely, rounded and even,
and long but not too long, that it seemed her maker
must have summoned up a great effort of creation
to match the glow of them in the rest of her limbs.*

*Since the trunk of an elephant has too harsh a skin
and the plantain stalk is always cold,
those similes the world offers to express flowing,
ample curves were useless for those thighs.*

*And the splendor of her hips can be measured
by how Śiva, at last, would lift them
to his lap and there, faultless; she would rest
where even the desires of other women cannot go.”*

*(Kumarasambhavam by Kalidasa, verses 31-7, translated by Hank
Heifetz, 2014)*







3074

**A COPPER ALLOY FIGURE OF PARVATI
TAMIL NADU, CHOLA PERIOD, CIRCA 12TH CENTURY**

24 3/4 in. (61.2 cm) high

\$500,000 - 700,000

It is as if this large and exceptional Chola bronze has brought Kalidasa's 4th-5th century poetic vision of Parvati to life. Her legs are at once strong, healthy, soft, and limber, clad in a patterned sheer garment. She steps forward with a *contrapposto* that exaggerates her hips, giving rise to a slender waist and full breasts. Her rear is pert and firm. She is a divine mate, perfectly exemplifying the breathtaking union of sensuality and divinity for which Chola sculpture is so revered, "intended as both exceptional artistic creations and as a means through which to transmit the essence of the divine." (Natalya Stein in Sotheby's, New York, 15 March 2017, lot 255). The elegant fingers of her upraised right hand are rubbed smooth from her ritual life and received ablutions.

Worshipped as living entities during the ritual cycle, processional bronzes, such as the present lot, are paraded during numerous festivals in South India. The holes in the front of the base allowed for the bronze to be stabilized on a wooden platform and the projecting mortises at the back would have supported the tenons of a separately cast aureole.

Following the schema of dating according to ornament, devised by Sivaramamurti, this remarkable sculpture exhibits the hallmarks of the mature Chola style of the 12th and 13th centuries. Note her ensemble of layered semi-circular *kanthi* necklaces, stacked one atop one another, with the central band having "the shape of several tiny mangoes strung together" - a fashion emerging by the 11th century (*South Indian Bronzes*, New Delhi, 1963, p.31).

Further evidence of its dating is seen in the *sirischakra* projecting at the back of the head, above an abundance of *jatas* (hair curls) in a close semi-circular form that fan out across her neck. The tassels over the arches of her ears and fully formed *makara* earrings also indicate the mature Chola style. Following the conventions of the period, the artist has conveyed great fluidity in the arrangement of her lower garment. The *karisutra* and *mekhala* clasp sits within the inversion from the stomach to the pubis and the lower sash plunging in a deep 'U' form between her legs, supporting beaded swags that hug her upper thighs and hips.

Compare with other examples of the goddess formerly in the Belmont Collection sold at Sotheby's, London, 7 December 1971, lot 67 and also one in the Rietberg Museum, *Indian Sculptures in the von der Heydt Collection*, Zurich, 1964, pl.45a,b. Also see a further closely related examples in Codrington (et al.), *The Art of India & Pakistan*, London, 1950, pl.57, no.322.

Provenance

Sotheby's, London, 11 December 1973, lot 162
Oriental Antiquities Ltd, London
Sotheby's, London, 23 November 1987, lot 93
Private Collection, Los Angeles





3075

**A COPPER ALLOY SHRINE TO MAHAGANAPATI
KERALA, CIRCA 15TH CENTURY**

6 3/8 in. (16.2 cm) high

\$25,000 - 35,000

While Ganesha may not be the primary deity for most Hindus, he receives special reverence among followers of the Mahaganapatya sect of Maharashtra and South India. In the former, eight pilgrimage temples near Pune, known as the Ashta Vinayaka, commemorate and preserve the evidence of Lord Ganesha's passage through the land in the mythic past, spreading good and vanquishing evil. For them, this cosmic form of Ganesha with ten arms holding various attributes, generally associated with other Hindu deities, effectively expresses the sentiment of Ganesha as the Supreme Deity, creator of Brahma and the universe, and as a transformational meditational deity. His consort, Pushti, sitting on his knee, personifies Prosperity.

The ensemble is completed by an exuberant openwork aureole terminating with blazing suns. The bronze compares favorably to related examples formerly of the James and Marilyn Alsdorf Collection sold at Christie's, New York, 22 March 2011, lots 43-4, finer than the first and more elaborate than the second. An even more closely related example sold at Christie's, London, 29 October 1981, lot 157 depicts the couple in the same seated posture.

Provenance

Private American Collection, acquired in London, 1970s



3076^W

**A WOODEN PANEL OF KALI
KERALA, LATE 15TH CENTURY**

44 x 12 x 9 in. (112 x 30.5 x 23 cm) approx.

\$60,000 - 80,000

All is divine within the Hindu worldview, and Kali expresses the wild and untamed aspects of our inner and outer existence. She is raw power, life that feeds on life, nature in its totality, and thus truly terrific. Potentially at odds with order and civilization, it only seems natural that most find her divinity perplexing, making Kali one of the most captivating deities in the Hindu pantheon.

Dehejia points out that in Tamil Nadu, and seemingly in neighboring Kerala, evinced by the present sculpture, Kali is not portrayed with a scorpion positioned on her sunken stomach (highlighting her emaciated state), as she is elsewhere in India and Nepal. Rather, whilst retaining her awesome powers, she is Bhadra-kali (Auspicious Kali): a beautiful young woman with uplifted breasts and smooth limbs, whose only concessions to her fearsome role are her weapons and two fangs: "evidently, the absence of physical beauty was a concept that did not fit too comfortably with the general vision of the divine, at least in the Tamil country." (Dehejia, *The Body Adorned*, New York, 2009, pp.134-5.)

The pair to this sculpture is in the Los Angeles County Museum of Art (M.85, 287), see Pal, *Indian Sculpture*, Los Angeles, 1988, pp.299-300, no. 164. As noted by Pal, the goddess, "is portrayed like a guardian," standing in a hieratic pose holding an upright sword. Her terrifying aspect is in no way diminished, with her gaping, fanged mouth and bulging eyes framed by an elaborate fan-like crown. Despite its distressed state, typical of wooden sculpture exposed to the harsh tropical environment of Southern India, the Kali has discernable features in the finely carved jewelry across her bare torso and the voluminous folds of the textiles that form her lower garment. Her power and foreboding presence radiates on every level.

Related examples can be found in the 15th century temple of Kazhakuttam, Kerala, as well as a 16th century temple at Ettumanur, see Kramrisch, *Dravida and Kerala in the Art of Travancore*, 1959, pls. 14, 34-5. Also compare with a seated figure of Kali dated to the 17th century, formerly in the Kornblum Collection, now in Los Angeles County Museum of Art (2011.5), and a fragment depicting Bhairavi, dated to the 17th century in Mallebrein, *Skulpturen aus Indien*, Munchen, 1984, p. 180, no. 147.

Published

Arman Neven, *Sculpture des Indes*, Brussels, 1978, p. 167, no. 87.

Exhibited

Sculpture des Indes, Société Générale de Banque, Brussels, 8 December 1978 - 31 January 1979.

Provenance

Private European Collection before 1978
Christie's, Amsterdam, 29 October 1981, lot 110
Private Collection, Los Angeles





3077

**A GOLD AND RUDRAKSHA NECKLACE
TAMIL NADU, 19TH CENTURY**

Gold pendant: 2 3/8 x 2 in. (6.6 x 5 cm)

Rudraksha chain and gold clasp: 21 in. (53.3 cm) long

\$20,000 - 30,000

This intricate yet masculine talismanic necklace is worn by Saivite men in South India. It consists of 20 *rudraksha* beads (seeds of *elaecarpus ganitrus*) separated by gold spacers. It is fastened around the neck with a rhombus-shaped gold clasp with a central *lingam* medallion flanked by paired parrots amongst the foliage. A Tamil inscription is engraved on the reverse. The necklace's large pendant is finely modeled in repoussé with two bands of repeating lingams.

Both the material and decorative motifs are closely associated with Lord Shiva. Rudraksha, meaning "Rudra's [Shiva's] teardrops" in Sanskrit, is said to have been worn by Shiva himself in the form of a garland. Worshipers believe the seed contains the energy of the recited mantra and therefore helps their spiritual development. The lingam, repetitively represented on both the pendant and the clasp, is symbolic of the power of Shiva and often used as an abstract representation of the deity himself.

The present lot compares favorably to a closely related example published in Geoffroy-Schneider & Crick, *Bijoux d'Orients lointains*, Geneva, 2016, p.64-5, no.32. Also see another rudraksha necklace sold at Christie's, London, 7 April 2011, lot 286.

Provenance

Private German collection, acquired in Amsterdam, late 1980s/early 90s

**SELECTIONS FROM THE
COLLECTION OF ELIZABETH
AND WILLARD CLARK**

Lots 3078 - 3088



ELIZABETH AND WILLARD CLARK

Written by Catherine, Stuart,
and Wesley Clark, January 2018



Bill discussing the “Kemari scene from the Tale of Genji” with a group at the Clark Center for Japanese Art in 2009. The screen is now in the Minneapolis Institute of Art, acc. no.2013.29.12. Photo courtesy of the Clark family.

Dad, Willard G. (Bill) Clark, was born in the small farming town of Hanford, California in 1930. He grew up working on his family's dairy farm, and riding his horse, Paint, to a one-room schoolhouse. It was in here, in the third grade, that he fell in love with Japan and became rapt with wanderlust.

Fast forward about 20 years and Bill Clark has graduated from UC Davis and entered the US Navy as an officer stationed at Barber's Point Naval Base in the territory of Hawaii. There, he worked as a radar officer and met and married the love of his life, our Mom, Elizabeth (Libby) Dugan, who was teaching school at the navy base after graduating from college in Illinois.

Our parents began taking flights to Japan on military planes. They both loved Japan and began collecting art with what little they had. When his father became ill and passed away suddenly in 1958, Dad's plans to see the world were put on the shelf while he went home and worked the small dairy farm. Mom said that when they first started they earned \$30 a month and all the milk they could drink.

It turns out Bill Clark was an excellent “cattle man” and soon had a herd of registered Holstein cattle that became quite well known throughout the US. Soon visitors from all over the world would come to his prized cattle. Mom fed every one of them, allowing many to stay the night, and strong friendships ensued. Soon, Dad hit upon the idea of exporting his knowledge of cattle by shipping genetics overseas, which allowed other countries to improve their milk production. It was a great success, and this gave Bill Clark the vehicle he needed to travel and collect art.

In 1991, the Japanese government awarded our father with the Order of the Rising Sun with Rosettes and Golden Rays, Fourth Level, for his dedication in the promotion of relations between Japan and the United States. In 2009, he received the Order of the Rising Sun, Gold Rays with Neck Ribbon, for contributing to the introduction of Japanese art in the United States and promotion of cultural and educational exchange between the two countries. Our parents’ Japanese collection of almost 1,700 objects, spanning a period of 10 centuries, now resides in the Minneapolis Institute of Art.

While it burned brightest for Japanese art, Libby and Bill Clark had a deep reverence for Asian art more broadly. Almost all of the South and Southeast Asian pieces offered in the following pages stood in their living room. Dad always believed in learning from the best, so when he began collecting Asian art in earnest and wanted advice, he met with Sherman Lee at the Cleveland Museum of Art. At that time, Dad usually traveled in blue jeans, a western belt, a plaid western shirt and a Stetson cowboy hat. After their meeting, Sherman called his wife, Ruth, and said, “John Wayne was just here and tells me he wants me to help him collect art!” Dad and Mom and the Lees became lifelong friends, and when our parents opened their Asian art museum as an extension of their home in 1996, they named it in honor of the Lees.

Willard G. Clark (1930-2015) loved traveling, meeting new people, and seeing new things, especially art. He collected well beyond his 80th birthday. He and Elizabeth (1932-2017) warmly welcomed curators, scholars, and fellow collectors from around the globe into their home. They were very special and will be missed by many.



Bill and Libby Clark at a Clark Center event in Hanford, California, 2009. Photo courtesy of the Clark family.





3078

A LARGE SCHIST HEAD OF BUDDHA
ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY
18 3/8 in. (47.3 cm) high

\$300,000 - 500,000

犍陀羅 三/四世紀 片岩佛首

Of exceptional scale with a commanding presence, yet retaining Buddha's serene sense of introspection, this head is recognized as one of the great examples of its kind. Gandharan sculpture's Greco-Roman legacy and its evolution towards abstraction is seamlessly juxtaposed here with the naturalistic curves of his nasal sidewall, nostrils, and chin, and the crisp ridges defining his lips, philtrum, eyelids, and eyebrows.

Buddha's locks undulate in symmetrical waves from the center point and flow over the dome of his *ushnisha*. Close examples are held in the British Museum (see Zwalf, *Gandhara Sculpture*, Vol. II, London, 1996, pp.9, 10, & 32, nos.1, 3, & 39). Also compare another renowned example sold at Christie's, New York, 19 March 2013, lot 201.

More commonly found on images of bodhisattvas, a mustache is present in a rarer group of Gandharan Buddha images, including one in the British Museum and another in the Peshawar Museum (see op. cit., pp.9 & 32, nos.2 & 39; and Kurita, *Gandharan Art*, Vol.I, Tokyo, 1988, p.81, no.206; respectively.)

The size, well-preserved condition, and beautiful variation of colors within the stone of this remarkable head places it amongst the most important examples held in private hands. With the Rockefeller head at the Asia Society, New York at 14 1/2 inches, and the British Museum head at 15 inches, the present lot is one of the largest known (cf. op cit., p.32, no.39; and Proser, *The Buddhist Heritage of Pakistan*, New York, 2011, p.151, no. 59; respectively).

Published

Pratapaditya Pal, *The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection*, Los Angeles, 1978, p.28, no.7.

Exhibited

The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, Los Angeles County Museum of Art, 24 October 1977 - 15 January 1978; Seattle Art Museum, 10 March - 23 April 1978; Denver Art Museum, 26 May - 30 July 1978; Nelson-Atkins Gallery, 15 September - 29 October 1978; National Gallery of Canada, 26 January - 12 March 1979; Toledo Museum of Art, 6 May - 24 June 1979.

Provenance

The Pan-Asian Collection, formed by Christian Humann, 1950s-70s
Robert H. Ellsworth, by 1981
Christie's, New York, 23 June 1983, lot 445
The Elizabeth and Willard Clark Collection, California





3079

**A MONUMENTAL SCHIST HAND OF BUDDHA
ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY**

Himalayan Art Resources item no.61561

8 x 14 in. (20.3 x 35.6 cm) irregular

\$8,000 - 12,000

犍陀羅 三/四世紀 片岩佛手

Each finger, knuckle, and nail is carved *par excellence*, modelled from real life. Tensing to various degrees, they lightly cup the hem of his monastic robe against his thumb. The stone was no doubt was for its fine grain, finished with an attractive polish. The size of this hand would indicate a Buddha more than nine-feet tall, and Behrendt has argued that, inline with an increasing magnitude in Kushan architecture, monumental Gandharan sculptures more likely date more toward the latter part of the Kushan era in the 4th/5th centuries (Behrendt, *The Art of Gandhara*, New York, 2007, p.72). However, many still hold that when a Gandharan sculpture exhibits such a virtuosity in naturalism, it cannot be too far removed from Gandhara's Greco-Roman ancestry.

Provenance

William H. Wolff, Inc., New York, 5 October 1986

The Elizabeth and Willard Clark Collection, California





3080

**A LIMESTONE HEAD OF A MAN
ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY**

13 1/2 in. (34.5 cm) high

\$6,000 - 8,000

犍陀羅 四/五世紀 石灰岩男子頭像

Whereas this lot's material was described as stucco when sold at auction in 1982, Dr. Patapaditya Pal has identified it firsthand as limestone. In personal correspondence with Bill Clark in November 1985, Pal also suggested it might have originated from the region of Hadda where large deposits were known. Compared to stucco, the use of limestone is much rarer in Gandharan sculpture, but Pal provided Bill with four comparables in Roland, *Ancient Art from Afghanistan*, New York, 1976, pp.74 & 91, figs.53, 71, 73, and 97.

The distinctive arrangement of the turban that is secured by a band with three projecting leaves does not follow those worn by deities, nor does the low-slung broad mustache. Compare with related heads in the Lahore Museum and Musée Guimet published in Kurita, *Gandharan Art*, vol. II, 1990, pp.126, 141 & 143, nos.347, 401 & 411.

Provenance

Christie's, London, 8 July 1982, lot 48 (pl.1)
Elizabeth and Willard Clark Collection, California



3081^W

**A LARGE SANDSTONE STELE OF SURYA
NORTHERN INDIA, CIRCA 11TH CENTURY**

60 in. (152.4 cm) high

\$150,000 - 200,000

Identified by his characteristic boots, breast plate, and tall cylindrical crown, while wielding a beaming lotus in each hand, the stele is devoted to the Sun God Surya, whose cult at one time rivaled that of Shiva and Vishnu, and who became prominently incorporated into the iconographic program of the latter's temples.

Surya is dressed according to traditional conventions that depict him as a king. His 'northern' garb is thought to resemble that of Indo-Scythian tribesmen, like the Kushans, who ruled Northern India in the first centuries of the common era. It is also thought to reflect the influence of Iranian religious ideas on Indian sun worship. (Rosenfield, *The Arts of India and Nepal*, Boston, 1966, p.43.)

The near-complete stele depicts a full entourage accompanying the solar deity, with his wife, Ushas (the Dawn) immediately before him as the herald of each new day. Either side of his feet are Surya's clerk and measurer, Pingala and Danda, standing with complementary *tribhanga* poses. Immediately flanking them are two further wives of Surya, possibly the shapelier Sarenu, daughter of Heaven, and her shadow, Chaya (although his wives Rajni and Nikshubha are also possible). They are flanked by a pair of anthropomorphized horses, carrying Brahmanic waterpots and offering gestures of reassurance: possibly *ayudha-purushas* of his chariot's steeds.

As Dye once deftly noted, Surya's bold lotus blossoms and crisp lotus halo, "suggest both the sun itself and the boundless life it nurtures." (Dye III, *The Arts of India*, Richmond, 2001, p.136.). By Surya's elbows are Usha and Pratyusha, two archers defending dawn and dusk from the darkness. Framing his radiant lotus halo is a triangular arrangement of seated figures, possibly Surya's charioteers, with the central figure at the apex being Arjuna. He is flanked by eight standing diminutive figures, resembling the attributes and dress of Surya, perhaps a reminder of the Sun God's radiance throughout the eight cardinal and intermediate directions. A stele of Vishnu in the Norton Simon Museum has a similar radiating band of figures representing the planets along the top; see Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, p.130, no.88.

The softly modeled facial features with lightly arching brows and narrow prominent lips, harkening back to Gupta prototypes, point to the regional style of Uttar Pradesh in Northern India. So too does the buff-to-reddish colored sandstone, the less extravagant array of necklaces and regalia (in comparison with neighboring Rajasthan and Madhya Pradesh), and the treatment of the lotus halo with broad, plain leaves arranged in a circle, bordered by a rim with an intermediary beaded band. Compare these various idioms with examples attributed to Uttar Pradesh in Desai & Mason (eds.), *Gods, Guardians, and Lovers*, New York, 1993, pp.187-8, 244-7 & 262-3, nos.28, 62, & 70. Also see a Vamana in the Walters Art Gallery, Baltimore (acc.#25.260)

Provenance

Rudi's of New York, Bloomington, Indiana, 1971

Private Collection

Carlton Rochell Asian Art, 21 March 2014

The Elizabeth and Willard Clark Collection, California





3082

**A COPPER ALLOY HEAD OF CROWNED BUDDHA
THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY**

9 1/8 in. (23.7 cm) high

\$3,000 - 5,000

泰國 大城時代 十七世紀 戴冠銅佛首

This elegant image of Buddha is a fine example of the *Phra Chao Song Khruang* image: "A Lord Wearing Ornaments". Articulated with a handsome face, the crowned Buddha possesses a quiet, dignified expression. The small mouth, angular nose, lotus-petal eyes, and curved brow are typical elements of this Ayutthaya-period image. A closely related example in the Dallas Museum of Art is published in Bromberg, *The Arts of India, Southeast Asia, and the Himalayas*, 2013, Dallas, p.243, no.141.

The sculpture also features a rarely seen inclusion of tall snail shells resting above the diadem. This likely follows a Theravadan legend about Siddhartha's pursuit of continuous meditation towards enlightenment in the Uruvela forest, seating perfectly still for so long that snails came to dwell on his head. The lore is entwined with the descriptive term of 'snail-shell curls' used to refer to the tightly tufted swirls of hair commonly seen on other types of Buddha images from Thailand.

Provenance

The Elizabeth and Willard Clark Collection, California since 1981



3083^W

**A COPPER ALLOY TORSO OF BUDDHA
THAILAND, AYUTTHAYA PERIOD, 16TH CENTURY**

With traces of lacquer and gilding in recessed areas.

52 in. (132 cm) high

\$40,000 - 60,000

泰國 大城時代 十六世紀 佛身銅像

This superior example of Buddha's torso from the Ayutthaya kingdom depicts him with unbridled power through its restraint of ornamentation and its simplicity of form, allowing a sheer robe just to wrap around broad shoulders, an immense chest, and ample waist. It survives with a beautiful pine green patina.

The sculpture's power is reflective of the tremendous prosperity Ayutthaya enjoyed in the 16th and 17th century, as foreign powers clamored for the best trade positions with the 'Kingdom of Siam'. Ayutthaya's vigorous cultural program culminated in the highest concentration of Buddhist art perhaps anywhere in the world. Few examples exude such a commanding presence as the current lot. Compare with another of the same proportions, dated 1541, in the National Museum, Bangkok, McGill, *The Kingdom of Siam: The Art of Central Thailand, 1350-1800*, Ghent, 2005, no. 42.

Provenance

The Estate of John Traina, San Francisco

Bonhams, New York, March 18, 2013, lot 134

Carlton Rochell Asian Art, 2014

The Elizabeth and Willard Clark Collection, California







3084

**A TUFF ORNAMENTED RAIN SPOUT
EAST JAVA, MAJAPAHIT PERIOD, 15TH CENTURY**

19 7/8 in. (50.5 cm) high

\$6,000 - 8,000

爪哇東部 滿者伯夷時期 十五世紀 雨槽石雕

During the 14th and 15th century in East Java, the favored medium for relief panels was terracotta and tuff (chalk stone). Images from lore and epics were mixed with bold floral and organic forms, such as in the present lot with a seated figure surrounded by swirling water forms and a thick canopy of leaves. Another spout from the same collection was acquired by the Victoria and Albert Museum (IS.12-1989) see Boisselier, *Majapahit*, Paris, 1990.

Published

Spink & Son Ltd, *Octagon*, London, Spring 1989, Vol.XXVI, No.1, p.28.

Provenance

Mrs. Hubberling, Rotterdam, inherited from her father, a civil servant in Java in the 1930s

Spink & Son Ltd, London, 29 June 1989

The Elizabeth and Willard Clark Collection, California

3085

**AN ANDESITE LINTEL WITH KALA
CENTRAL JAVA, 9TH CENTURY**

45 in. (114.3 cm) long

\$10,000 - 15,000

爪哇中部 九世紀 安山岩卡拉浮雕

In Java, the 'face of glory' (*kala* in Javanese, *kirtimukha* in Sanskrit) appeared over temple doorways, windows, and niches to protect entryways from harmful forces. This wide panel is finely carved and complete. Compare the treatment of the scrolling elements to a panel depicting Sri-Lakshmi flanked by two elephants in Fontaine, *Sculpture of Indonesia*, Washington, 1990, p.142, no.14, and a related example formerly in the Alsdorf Collection sold at Christie's, New York, 22 March 2001, lot 2510.

Provenance

Spink & Son Ltd, London, 29 June 1989

The Elizabeth and Willard Clark Collection, California





3086

**A COPPER ALLOY FIGURE OF BUDDHA AND DISCIPLES
MYANMAR, AVA PERIOD, DATED 1855**

The base with a two-line dedicatory inscription.
13 3/4 in. (35 cm) high

\$5,000 - 7,000

緬甸 阿瓦王朝 1855年 佛陀授法銅像

This delightful ensemble presents Buddha surrounded by disciples. It is accompanied by a charming dedicatory inscription on the front of its base, translated as follows:

"On Wednesday 22 December 1855 this image of the Buddha was cast. Donors are Paw Khan, his wife, and their children. May this good deed help them to get nirvana. Men and devas, please say 'Well done, well done.'"

The figure is idiomatic of the Ava style of Myanmar concisely summarized by Sylvia Fraser-Lu in the discussion of a contemporaneous seated Buddha in dry lacquer:

"This Buddha image [has] eyebrows set high on the forehead well above downcast eyes, sharply chiseled nose, and a small slightly puckered mouth...typical of Ava-style images. Framing the facial features and neck are ears with very long lobes that touch the shoulders...The left hand with very long digits rests palm upward in the lap. The right hand, with fingers of equal length, is in the bhumisparsa mudra touching the upper surface of...the base of the throne, where light outlines of the lower robe can be seen fanning out between the legs."

(Sylvia Fraser-Lu & Donald Stadtner (eds.), *Buddhist Art of Myanmar*, New York, 2015, pp.174-5)

Provenance

William H. Wolff, Inc., New York, 29 February 1988
The Elizabeth and Willard Clark Collection, California



3087^W

**A POLYCHROMED CLAY FIGURE OF
BHAIRAVA FROM A CHAKRASAMVARA
SHRINE**

WESTERN TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no.61569

23 1/2 in. (59.7 cm) wide

\$10,000 - 15,000

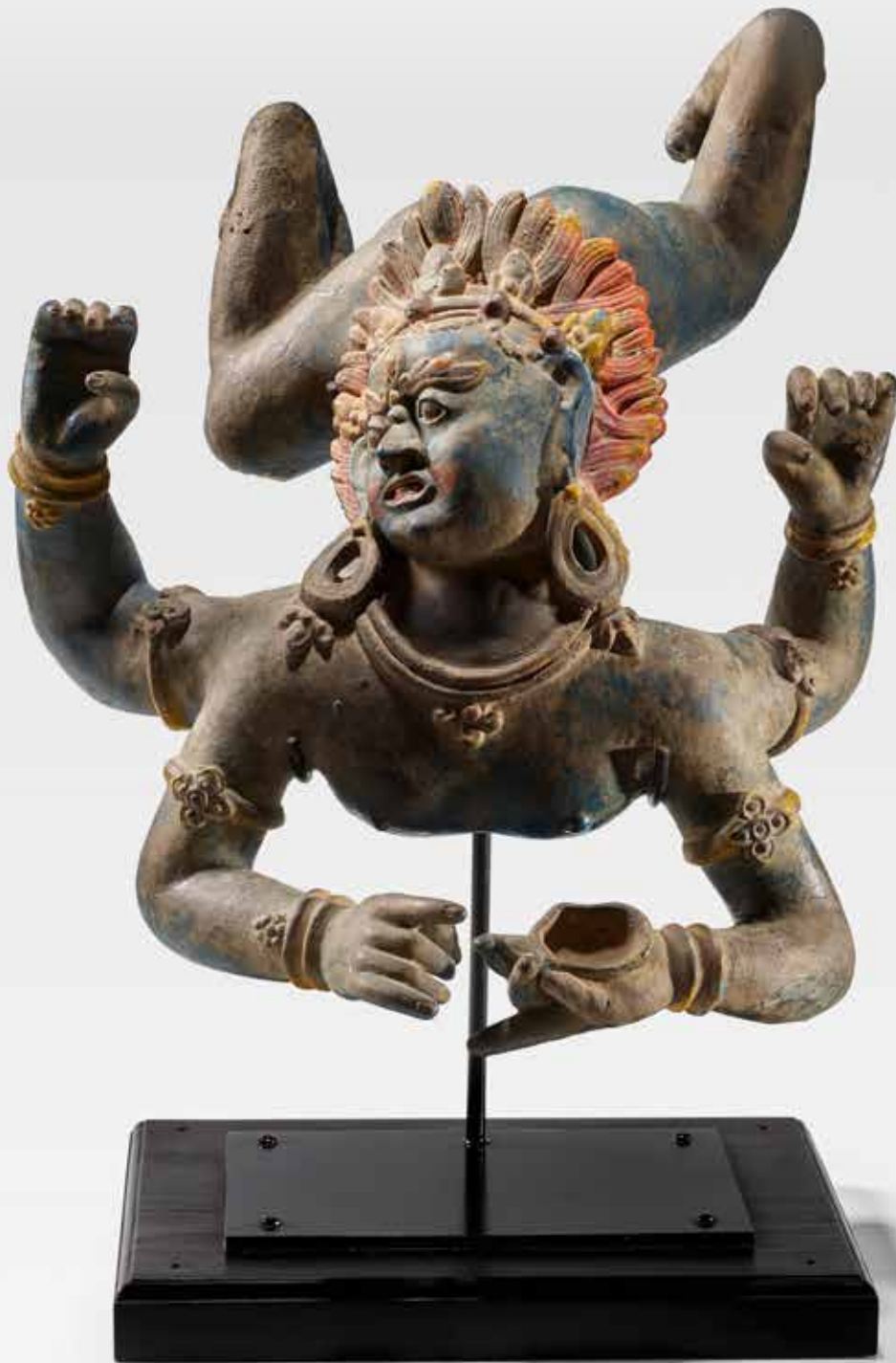
西藏西部 陪臚泥塑像 十四/十五世紀

Of extraordinary size, this prone figure was modeled to appear trampled under the foot of a monumental figure of Chakrasamvara. Bhairava's head is bent backward and turned to the right to accentuate his being squashed before the shrine's audience. His legs are animated, suggesting his struggle to escape the weight of Chakrasamvara pressing down on his back and head. The complete shrine would show Chakrasamvara standing on the Hindu divine couple Shiva and Parvati. Kalaratri would have been under his other foot, representing *nirvana*, while Bhairava here represents *samsara*.

Typical of the clay sculpture of Western Tibet, the figure is painted with vibrant colors. Compare a figure of Yamantaka photographed in 1948 (Govinda, *Tibet in Pictures*, Berkeley, 1979, p.183). Also compare the simple thick-banded gold jewelry and small mouth of the bronze figures in the King's Chapel murals of Guge published in Laird, *Murals of Tibet*, Taschen, 2018, and the now badly damaged Tsaparang Hayagriva, published in Tucci, *Temples of Western Tibet*, New Delhi, 1989, p.LXVIII, no.68.

Provenance

Shirley Day Ltd, London, 12 December 1986
The Elizabeth and Willard Clark Collection,
California



3088

**A COPPER ALLOY FIGURE OF KHECHARA VAJRAYOGINI
QING DYNASTY, 17TH/18TH CENTURY**

Himalayan Art Resources item no.61570

8 in. (20.3 cm) high

\$10,000 - 15,000

清朝 十七/十八世紀 那若空行母銅像

Vajrayogini is a *yidam*, a meditational deity representing Buddhahood in female form that the practitioner can visualize to transform their consciousness. Her practice originates from the *Chakrasamvara* cycle of tantras. She is common to all schools of Tibetan Buddhism and found in a variety of forms. This particular form recreates the vision and practice according to Naropa (11th century), one of the root *mahasiddhas* of the Kagyu order. This form enjoyed great popularity in the Gelug tradition after the 17th century.



As with a similar example in a private collection (HAR#9233), all decorative elements, including the crown, beaded jewels, and skull garland were cast separately and are now lost. But the result is a breathtakingly elegant idealization of the female form captured in a fluid and complex pose.

Another naked example is in the Rubin Museum of Art (HAR#65470). The sculptures with a very dark brown patina are consistent with Qianlong period works in the Palace Museum, Beijing (*Treasures from the Qing Palace Collection*, p.195, no.186). Also compare with the 17th-century Chakrasamvara in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pl.112.

Provenance

Shirley Day Ltd, London, 16 November 1995
The Elizabeth and Willard Clark Collection, California





3089^W

A COPPER ALLOY FIGURE OF BUDDHA
THAILAND, KAMPHAENG PHET, CIRCA 15TH CENTURY
 27 1/2 in. (70 cm) high

\$20,000 - 30,000

泰國 甘烹碧府 約十五世紀 銅佛坐像

"Though [Kamphaeng Phet] was by this time part of the kingdom of Ayudhya, many of its artists carried on the traditions of Sukhodaya which had been handed down to them by their teachers. In most respects [the style] would be difficult to distinguish from the contemporaneous work of Sukhodaya itself, through the shape of the face, narrowing downwards markedly from the broad foreheads, is said to be typical..."
 (Bowie (ed.), *The Sculpture of Thailand*, New York, 1972, p.106.)

This large and well-cast sculpture exemplifies the Kamphaeng Phet style, with a particularly well-achieved philtrum that undulates and confidently defines the contours of his sweet and approachable smile. Compare the aforementioned proportions of the head as well as the typical three-layered flame finial (as opposed to four), abbreviated 'fishtail' lapel by the navel, and planar feet, to those of a Buddha from Wat Phra That in the Kamphaeng Phet National Museum (Rooney, *Ancient Sukhothai*, Bangkok, 2008, p.211; and a head in the same, p.51).

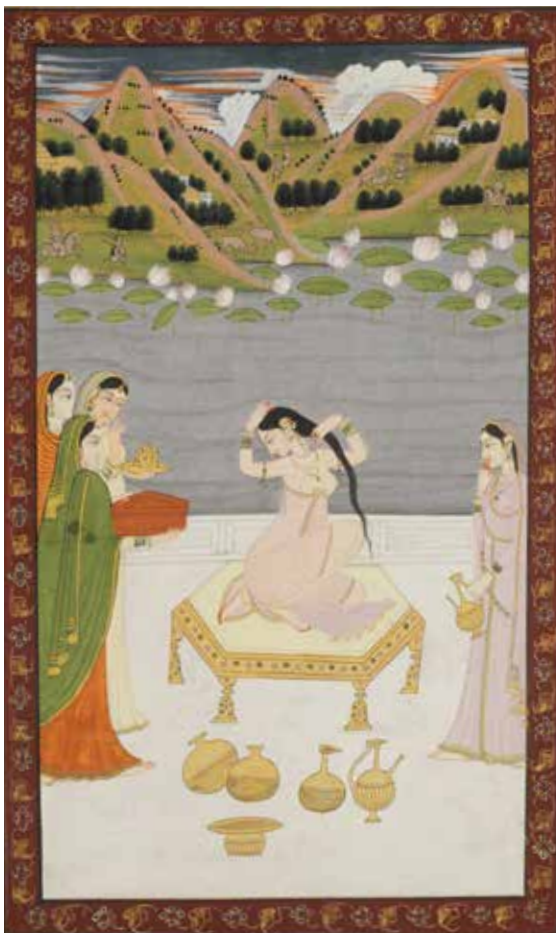
Provenance

The Estate of Mrs. Jane Rau, New York, acquired by 1971

INDIAN PAINTINGS

Lots 3090 - 3120





3090

**A PRINCESS AT HER MORNING BATH
ATTRIBUTED TO HAR JAIMAL, NURPUR, CIRCA 1820**

Opaque watercolor on paper; verso and fly sheet inscribed with devanagari

Image: 7 x 4 1/4 in. (18.3 x 11.1 cm);

Folio: 10 1/8 x 6 7/8 in. (25.9 x 17.2 cm)

\$5,000 - 7,000

Compare with a work signed by the artist Har Jaimal in Archer, *Visions of Courty India*, Washington, 1976, no.74. Both works feature larger than usual lotuses and distant landscapes.

Provenance

Christie's, London, 6 July 1978, lot 64
Dr. Alec Simpson Collection, New Jersey



3091

**A PRINCESS ENJOYING PAN ON A TERRACE
GULZER, 1790-1800**

Opaque watercolor and gold on paper.

Image: 7 x 7 3/8 in. (18.3 x 20.2 cm);

Folio: 8 3/8 x 9 1/8 in. (18.3 x 20.2 cm)

\$4,000 - 6,000

Seated on an open white marble terrace before a blossoming tree and flanking cypresses, the princess strikes a ruler's pose. She wears a courtly turban and sits on a large throne in a relaxed manner with one knee raised. Compare four pages with similar female figures and vegetation published in Archer, *Indian Paintings in the Punjab Hills*, London, 1973, p.118, nos.65-8.

Provenance

Spink & Son Ltd, London, 1985



3092

**GANESHA AND SARASWATI
MANDI, CIRCA 1730-1740**

Opaque watercolor and gold on paper; inscribed in Takri in upper border:

Sri ganesaye namah / sri sarda ji fa[gun] pra[vishte] likhi sakji;
translated, "Adoration to Lord Ganesha! Goddess Sharada, [painting]
written by Sakji on the first day of the Falgun Month".

Image: 9 3/8 x 14 5/8 in. (24.3 x 35.8 cm);

Folio: 11 3/8 x 16 3/4 in. (29.4 x 40.9 cm)

\$25,000 - 35,000

Against a steel blue background, the two benevolent deities attract our eye with colorful outfits and dazzling jewelry. The elephant-headed god Ganesha, worshiped for success and prosperity, comfortably rests in the pleasant companionship of Saraswati, the goddess of knowledge and the arts. Ganesha's chubby body is painted in brilliant orange, further enlivened by his canary yellow dhoti and gold crown. Facing him, Saraswati holds a lotus bud and stringed *vina*, symbolizing the arts and sciences. Wearing a pink and white dress and a crimson cape, she sits elegantly on a lotus, representative of light, knowledge, and truth.

In front of them, the deities' vehicles quietly rest on the striped carpet. Ganesha's rat can enhance his ability to remove obstacles, given that the rat's ability to navigate small spaces complements an elephant's sheer strength and size. Saraswati's *hamsa*, a goose, symbolizes the ability to discriminate between good and evil because according to Hindu lore the bird's tongue is able to sift water from milk.

Compare with a related portrait of the goddess referred to as Candramauli, the 'moon-bearing one' in Skelton, *Indian Miniatures*, 1960, p.75, no.74, where she wears a similar crown type under parasol above.

Provenance

Mandi Royal Collection

German Private Collection, 1969

Rob Dean Art, London, November 2013



3093

**AN EQUESTRIAN PORTRAIT OF
MAHARAJA SARDAR SINGH
MEWAR, CIRCA 1840**

Opaque watercolor and gold on paper;
Recto inscribed in devanagari:
*Maharaja Ji Shri Sardar Singh Ji Gaad Ore
Kechek; "Maharaja Sardar Singh riding the
horse Ore Kechek".*
Image: 10 3/8 x 8 1/2 in. (26.9 x 21.5 cm)

\$3,000 - 5,000

Lavishly attired and bejeweled the youthful rana is mounted on favored stallion in the presence of various courtiers on foot. Sardar Singh ruled 1838-42, assuming the throne from the heirless Jawan Singh. For another portrait see Spink & Son, *The Sublime Image*, London, 1997, no. 10.

Provenance

Spink & Son, London, mid 1980s
Henry Ginsberg Collection, London
E W Asian Art, Pasadena, 2007
The Estate of Paul F. Walter, New York

3094

**A PORTRAIT OF MAHARANA JAGAT
SINGH II
ENJOYING A MUSICAL PERFORMANCE
BY DEVA, UDAIPUR, CIRCA 1740-50**

Opaque watercolor and gold on paper; verso
inscribed in devanagari:
*Deva....Jagat Singh Ji Sagram Singhot;
"Jagat Singh, descendant of Sangram Singh,
rendered by Deva".*
Image: 14.5 x 10 in. (36.8 x 25.4 cm);
Folio: 17 x 11 7/8 in. (43.1 x 29.9 cm)

\$10,000 - 15,000

Seated before the 'sun window' of the City Palace of Udaipur, the corpulent ruler squeezes into his throne-like high stool. He is entertained by an all-female musical ensemble and comforted by the wafted long peacock-feather fan and gilded *huqqa*. The performing group's star singer is dressed in a striking gold *angarkha*, suggesting her possible celebrity, while everyone else wears tiger orange garments that beautifully unifies the overall composition.

This appears to be a favored venue by both Jagat Singh and Ari Singh for intimate settings. The 'sun window', with its multi-colored stained glass and an upper gallery of white jali panels, are seen throughout their paintings. A closely related composition with the ruler conversing with two *sardars*, dated 1745-50, is in the National Gallery of Victoria (Topsfield, *Paintings from Rajasthan*, Melbourne 1980, no.121). *Maharana Ari Singh II receiving his sardars* by Bhima dated 1764 is arranged in a similar tight composition (ibid., no.166). A work signed by the artist Sukh Luhar dated 1750 also shows the ruler on a similar golden throne from a rotated perspective (Topsfield, *Court Painting at Udaipur*, Zurich, 1990, p.187, no.162).

Provenance

Private California Collection





3095

**AN ILLUSTRATION FROM A RAMAYANA SERIES
GULER, 1830-50**

Opaque watercolor and gold on paper.

Image: 11 1/8 x 16 1/4 in. (28.2 x 41.3 cm);

Folio: 12 1/2 x 17 3/4 in. (31.7 x 45.2 cm)

\$5,000 - 8,000

With Lanka in the background, Rama draws his final crescent arrow to decapitate the great ogre, whose severed limbs crush teams of monkeys below. Yet more led by Hanuman and Sugriva heroically dash to subdue the great demon drawing his last exhausted breath.

From Book 6, the ogre is one of the younger brothers of Ravana, possibly Kumbhakarna, who used to stay awake for six months and then sleep for six months. He was awoken prematurely by Ravana to kill the invading army of Rama and Lakshmana who had come to rescue the abducted Sita. After Kumbhakarna decimated the monkey army of Sugriva and Hanuman, Rama joined the battle. He fired countless arrows with curved crescent points that dismembered each limb.

Another page from this series is in the Los Angeles County Museum of Art, see Pal in Craven (ed.), *Ramayana Paintings from the Pahari Tradition*, p.100, no.9 and two further sold at Christie's, New York, 26 & 27 September 2017, lot 229; and Francesca Galloway, *Court Paintings from Persia and India*, London, 2016, p.98, no.36.

Provenance

Sotheby's, New York, 17 June 1993, lot 148

3096

**RAMA AND SITA ENTHRONED
GULER, 1830-50**

Opaque watercolor and gold on paper.

Image: 6 3/4 x 7 in. (15.5 x 17.7 cm);

Folio: 6 7/8 x 8 1/2 in. (15.6 x 21.5 cm)

\$6,000 - 8,000

Hanuman and Lakshmana revere the beloved couple seated on a gem-encrusted gilded throne beneath a parasol.

Provenance

Christie's, London, 4 July 1985, lot 38



3097

**AN ILLUSTRATION TO THE SAT SAI OF
BIHARI**

DATIA, CIRCA 1770

Opaque watercolor and gold on paper; numbered '66' and inscribed on both sides with nagari script: *bhala lala bendi chaye chhute bar chhabi deta/gahyo rahu ati ahu kari manu sasi sur sameta*; "A forehead marked with vermillion embellishes unkempt hair, appearing as if the sun and the moon together have captured Rahu with a great valor".

Image: 7 x 7 5/8 in. (17.7 x 18 cm);

Folio: 8 5/8 x 9 1/8 in. (20.5 x 23.3 cm)

\$2,000 - 3,000

The Sat Sai of Bihari Lal was written for the ruler of Amber, Jai Singh (r.1621-67), based mainly on the love of Radha and Krishna. Nine paintings from the same series were sold at Bonhams, New York, 17 September 2014, lot 143, although none retained their original borders and inscriptions like the present lot. For other examples from this series, see Kamrisch, *Painted Delight*, 1986, p.102 & 178, no.95.

Provenance

Christie's, London, 4 July 1985, lot 26





3098

**A PORTRAIT OF MADHO SINGH II
UDAIPUR, LATE 18TH CENTURY**

Opaque watercolor and gold on paper.

Image: 11 x 6.8 in. (27.9 x 17.2 cm);

Folio: 14 x 10 in. (35.5 x 25.4 cm)

\$10,000 - 15,000

In this amusing portrait, although still adorned with the trappings of his royal station and posing in the manner favored by the Mughal emperors of the 17th century, the portly ruler is only lightly clad in a tight-fitting shawl and short pants. In the absence of any ritual implements that would suggest him being stripped down for ablutions, one may suggest he is posing in his summer attire.

A similar portrait signed by Ramji Das, formerly in the Collection of Sangram Singh of Nawalgarh, is published in Beach & Nahar Singh, *Bagta and Chokha*, 2005, p.18, fig.14. Also see Sharma, *Indian Miniature Painting*, cat.56, pl.58. Another standing portrait showing the ruler in a full orange *jama* in the National Gallery of Victoria is suggested to be in the style of Bagta (see Topsfield, *Paintings From Rajasthan*, 1980, p.127, no.183). Two other closely related portraits are in the Fine Arts Museum, Boston (acc. nos. 15.84 and 17.2938). An equestrian portrait of the ruler with similar attendants in the Freer-Sackler Galleries (acc.no. F2001.5) is signed Sahiba Ram.

Provenance

Sotheby's, New York, 6 October 1990, lot 94



3099

**AN ILLUSTRATION FROM A DEVI MAHATMYA SERIES:
DEVI VANQUISHING THE DEMON GAJA ASURA
KULU, 1720-50**

Opaque watercolor on paper;

Verso inscribed:

*Tham gadga charmana saardham thatha so aboon maha gaja, 30;
"Afterwards the Goddess cut the head of the man with a sword and
shield by using swift arrows. Then from that man he became a huge
elephant".*

Image: 5 3/4 x 9 in. (13 x 22.8 cm);

Folio: 6 3/4 x 10 1/8 in. (15.5 x 25.9 cm)

\$20,000 - 30,000

This superb and dynamic composition depicts Durga with relentless power. As if leaping from beyond the border onto the page astride her tiger, she slays the demon. In the face of his new elephant form emerging, the Goddess retains her unflinching poise, brandishing her weapons ready to deliver her ultimate blow to the final emanation.

The folio depicts the crescendo of the famous Durga Mahishasura narrative wherein the great demon, having taken many forms such as a buffalo, lion, and man, finally appears as an elephant and is rendered asunder by the Great Goddess – a task that no other deity could prospect. For a related page see Archer, *Indian Paintings from the Punjab Hills*, Vol. II, London, 1973, p.253, no.29

Provenance

Sotheby's, London, 20 July 1977, lot 150

Galerie Marco Polo, Paris

Collection of Françoise et Claude Bourellier

Art Curial, Paris, 4 November 2014, lot 216

3100

BAZ BAHADUR AND RUPMATI HUNTING AT NIGHT
LATE MUGHAL STYLE AT DELHI, MID-18TH CENTURY

Opaque watercolor and gold on paper.

Image: 7 3/4 x 10 1/8 in. (18 x 25.9 cm);

Folio: 8 1/4 x 10 3/4 in. (21.3 x 25.7 cm)

\$50,000 - 70,000

The painting evokes one of the great love tragedies of Northern India, that of the mid-16th-century Muslim Sultan Baz Bahadur and his Hindu shepherdess Queen Rupmati. The last independent ruler of Malwa, in present-day Madhya Pradesh, Baz Bahadur was a handsome and talented musician and lyricist. One day out hunting he was captivated by a beautiful melody rising over the trees and pursued it to its source in Rupmati, the two falling instantly in love. Overcoming familial objection, their romance blazed for a few short years – said to distract him from prudent attention to statecraft, and ended tragically, on the battlefield, under the sword of Akbar's Mughal general Adham Khan. To avoid capture and risk her honor, Rupmati took her own life with poison. Their story lives on till this day as a key element in the regional identity and cultural consciousness of Madhya Pradesh, immortalized in paintings such as the present lot, which depicts them lost in each other, doing what they loved.

Ehnbom eloquently describes the painting thus:

"Here the lovers are shown hunting at night, seemingly more interested in each other than in any quarry. A dark ground gives way to a somber forest and a night sky of deep blue. In the center, the lovers glow as if illuminated by an inner light. A tree directly behind them reflects their effulgence and provides a frame of light-green leaves. The king's robe is a sunny yellow, while Rupmati's garment is of opalescent white. She is heavily jeweled. The lightly tinted horses spot rich tack. They rear up, but so gently that the lovers are not disturbed and continue to stare into each other's eyes."
(*The Ehrenfeld Collection*, 1985, p.76)

On a fascinating matter of genre studies in Indian painting, Ehnbom also points out that as imperial Mughal power waned – and morale in Delhi was hit especially hard after the invasion of the Persian king Nadir Shah in 1739 – scenes of idealized lovers and wistful recreations of past imperial glories became increasingly popular, "as if painting could provide relief from grim political reality".

Published

Daniel J. Ehnbom, *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, p.76-7, no.30.

Kapoor Galleries, *A Sterling Collection of Indian & Himalayan Art*, New York, 2011, no.15.

Exhibited

Indian Miniatures from the Ehrenfeld Collection, American Federation of Arts, circulated September 1985-November 1987.

Provenance

The Ehrenfeld Collection, California

Sotheby's, New York, 6 October 1990, lot 19

Carlton Rochell Asian Art, New York

The Sterling Collection, USA, 2011







3101

**A LORD AND HIS HAREM ENJOYING A FIREWORKS DISPLAY
ON SHAB E BARAT
MUGHAL, CIRCA 1660**

Opaque watercolor and gold on paper; laid on an album page with a border of stylized poppies and tulips.

Image: 10 1/4 x 7 1/2 in. (26.2 x 19.1 cm);

Folio: 14 1/8 x 9 1/2 in. (36.3 x 24 cm)

\$80,000 - 120,000

On a terrace overlooking the river, a lavishly dressed prince indulges in the company of women in his *zenana*, set against an exuberant display of fireworks in the background. Leaning against gold cushions embellished with vegetal motifs, he rests his hand on that of the woman to his right, whose own splendor matches that of the occasion. His flirtations are momentarily interrupted by another beauty kneeling to his left who points to the fireworks exploding across the river.

Behind the pavilion's rolled-up green and orange blind, three girls are equally enthralled by the skylights. The composition is cleverly balanced by the three musicians in the foreground, positioned diagonally across from them. These women clap and play the *dholak*, providing entertainment to the prince, as a *duenna* stands as chaperone behind them. Across from this group, a woman presumably responsible for the fruit and wine scattered around the terrace has lost sight of her duties, distracted by the fireworks. The white marble terrace is illuminated with the four golden candelabras resting on roundels. Across the lake, streamers, barrages, Catherine wheels, Roman candles, and rockets light up the pitch-black night in gold, wafting clouds of soft smoke downwind.

The Mughal artist exhibits his virtuosity with this play on light, perspective, and portraiture. In attributing this painting to the 17th century, J.P. Losty cites the whiteness of the architecture coupled with the profuse use of gold in the outlines of the women's garments as indicating close temporal proximity to the Muhammad Shah period (1719-48) (ibid.). The physiognomy throughout this painting is also similar to a mid-seventeenth century Mughal miniature of a lady being led to bed published in Falk & Digby, *Paintings from Mughal India*, London, 1979, no.31. Princes enjoying the company of their *zenana* became a prevalent subject of painting after the mid-seventeenth century, at about the time of this work's creation.

The present painting compares favorably to another scene of fireworks, in terms of theme and composition, signed by the artist Hashim of approximately the same date in the San Diego Museum of Art, see Binney, *Indian Miniature Paintings*, Portland, 1973, no.74, p.99.

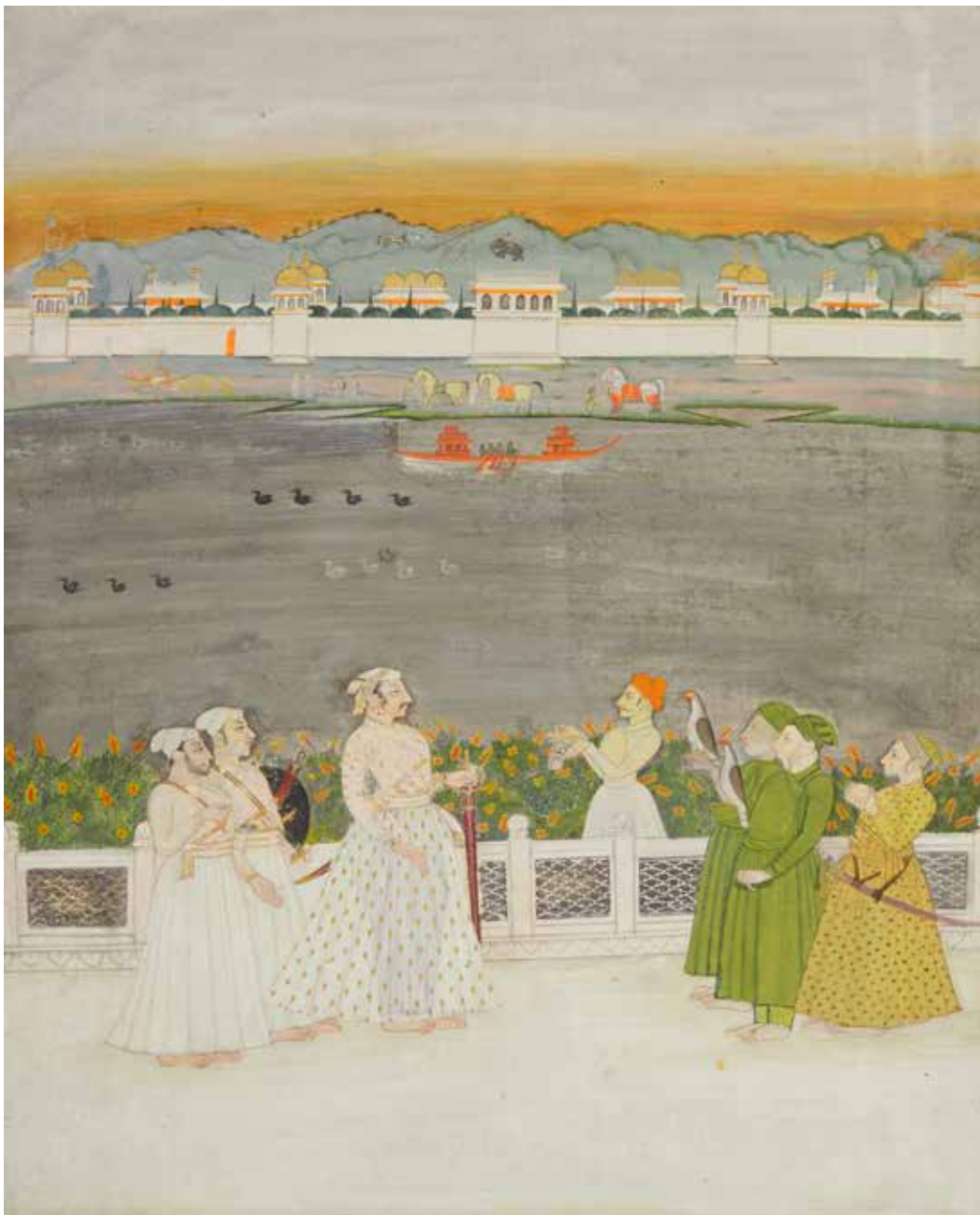
Published

J.P. Losty, *Indian Miniature Paintings from the Lloyd Collection and Other Properties*, Oliver Forge and Brendan Lynch Ltd, New York, 2011, pp.44 & 54-5, no.20.

Provenance

Private Collection, Switzerland, 1970s-2011
Oliver Forge and Brendan Lynch Ltd, London, 2011
Pantheon Worldwide Ltd, Hong Kong, 2015
Collection of a Private European Family





3102

**MAHARAJA VIJAY SINGH OF JODHPUR VISITS KISHANGARH
KISHANGARH, LATE 18TH CENTURY**

Opaque watercolor and gold on paper; recto with inscription on the upper margin in devanagari identifying the ruler Rawat Bijay (Vijay) Singh and the kavi (poet), Mathuresh Dev.

Image: 10 1/8 x 7 7/8 in. (25.9 x 18.1 cm);

Folio: 16 3/8 x 12 3/4 in. (42.1 x 30.7 cm)

\$6,000 - 8,000

Gathered on the white pavilion before Lake Gundalao, with Kishangarh silhouetted on the horizon, Maharajah Vijay Singh (1729–93) is welcomed by an envoy presenting two hawks, while a poet or scribe records the event.

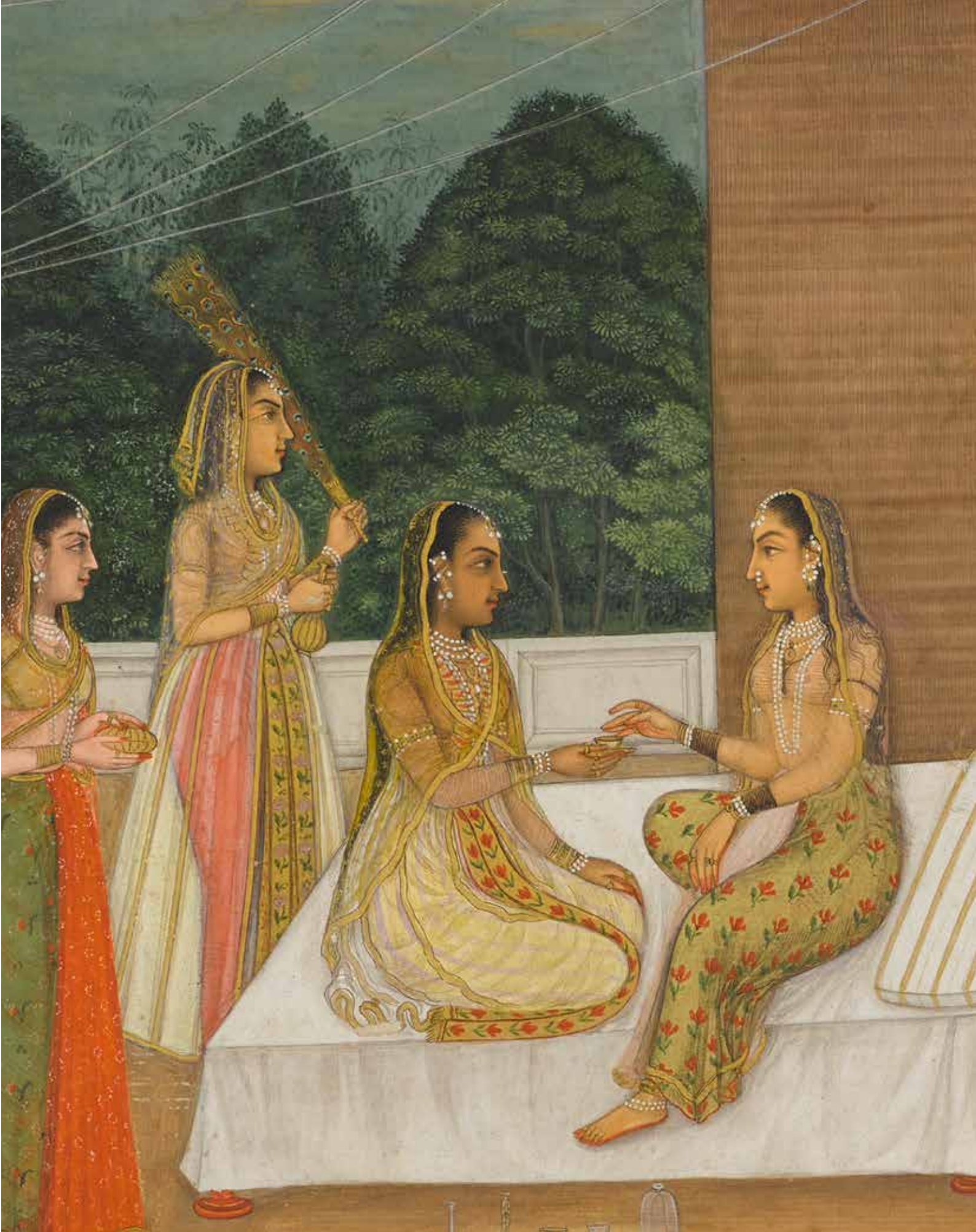
Typical of mid-18th century Kishangarh portraiture, the prince and his courtiers stand in exaggerated poses with their chests thrust forward and backs arched—a posture which seems to have been established by the epoch's most celebrated artist, Nihal Chand, who first represented his ruler Savant Singh in this polished fashion (see Barrett & Gray, *Indian Paintings*, 1963, p.15). Compare the portrait of Maharaja Sarda Singh sold at Sotheby's, London, 9 December 1980, lot 100, and another of Raja Bahadur Singh, sold at Sotheby's, London, 26 April 1994, lot 12.

Provenance

Sotheby's, London, 23 May 2006, lot 82

Xavier Guerrand-Hermès, Paris

Sotheby's, Paris, 18 November 2013, lot 116



3103

**A TRYST IN THE HAREM
MUGHAL, CIRCA 1660**

Opaque watercolor and gold on paper.

Image: 6 3/4 x 4 3/8 in. (17.3 x 12.2 cm);

Folio: 12 3/4 x 8 1/2 in. (32.5 x 21.6 cm)

\$50,000 - 70,000

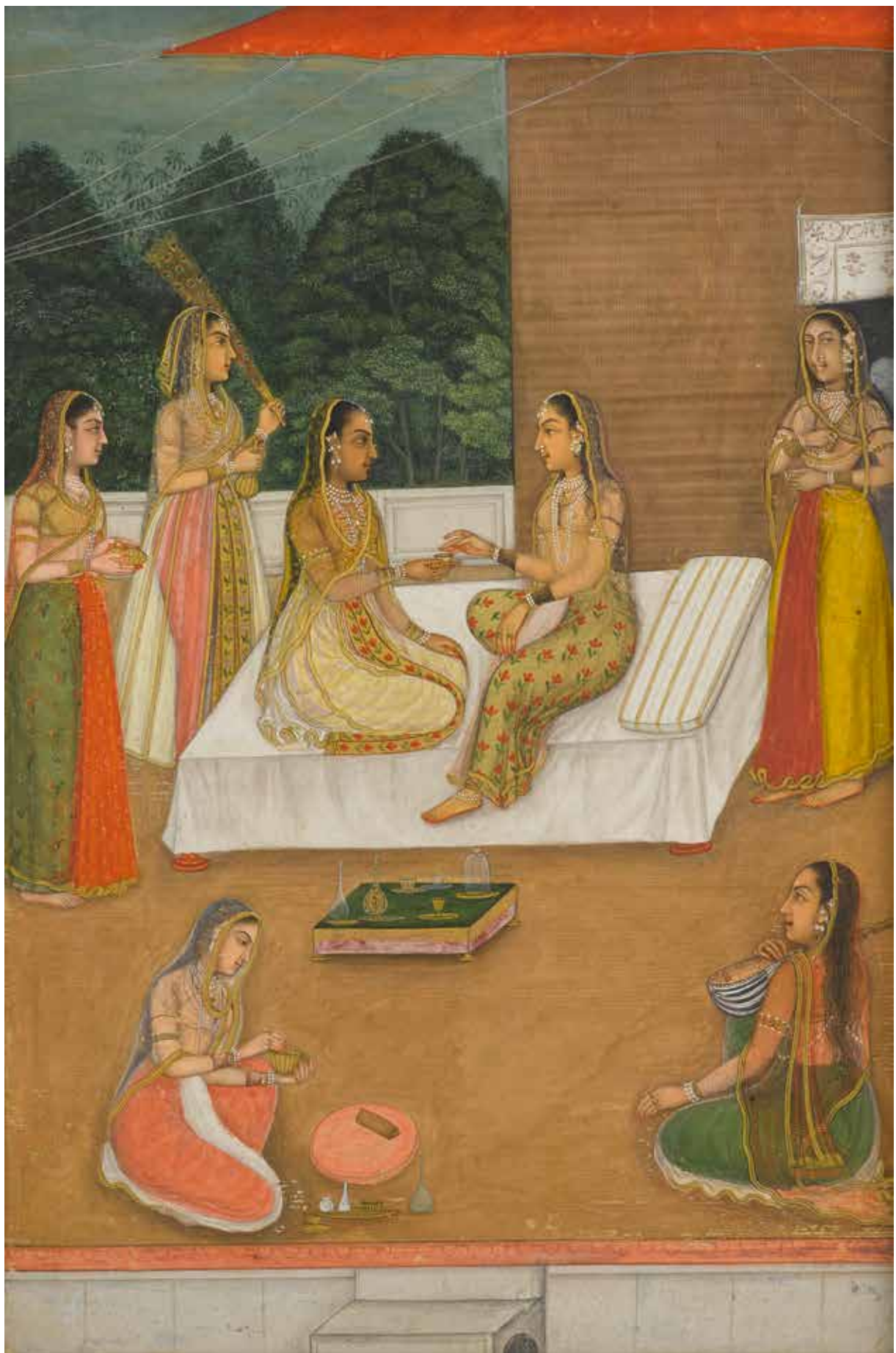
In a relatively humble setting, the princess receives wine from her close companion or lover who kneels before her on the bed, gazing intently. Attendants stand ready, one by the door, others with a fan and refilling *morchals*, while a further prepares *pan* on a grinding stone in the foreground on the other side from the musician – all common attendants in the pictorial repertoire of the palatial tryst. Unlike the fireworks scene (lot 3101) with inlaid marble walls serving as the backdrop, here the zenana's architecture shows a plain thatched wall, the only trace of luxury being found in the gold-design white door cover. Yet each woman's sumptuous vesture suggest they remain within the palace environs overlooking the carefully painted arboretum, perhaps in a secret location for the tryst.

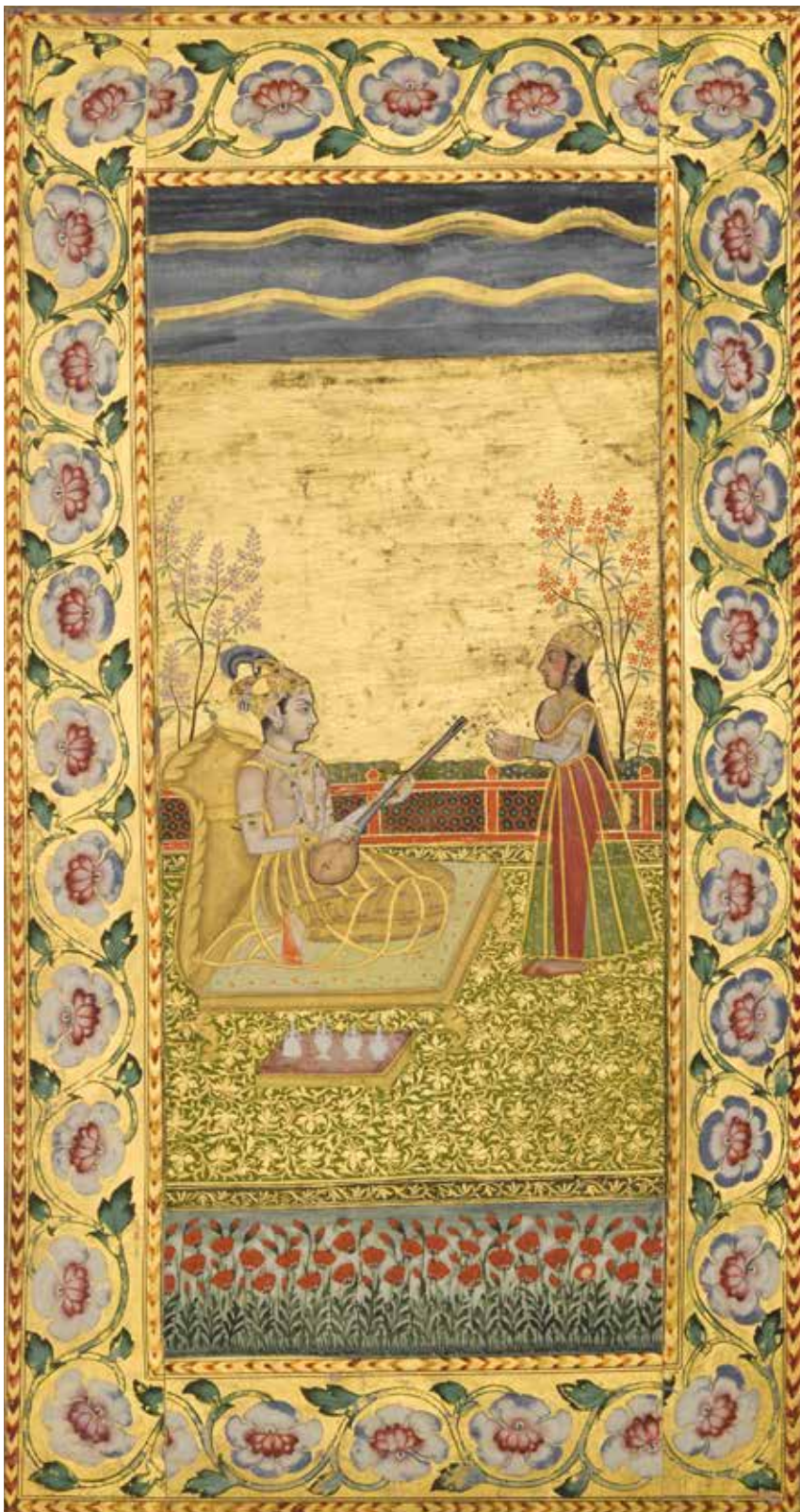
Compare with a closely related composition of the same period, formerly in the Lloyd Collection, published in Losty, *Indian Miniatures from the Lloyd Collection*, London, 2011, no.4. The treatment of the faces, textiles and distinctive prominent *patkas* that fall between their legs are almost identical. Losty notes that "The modeling is exceptionally soft, seen especially in the group of the princess and her attendants, derived from earlier artists such as Govardhan and Payag." The red awning is secured by white ropes tied to a pole out of sight, a feature shared by both pages. For other closely related examples of the Shah Jahan period in the Chester Beatty Library, see Leach, *Mughal and Other Indian Paintings*, London, p.476 & 501.

Provenance

Pantheon Worldwide Ltd, Hong Kong, 2016

Collection of a Private European Family





3104

**AN ILLUSTRATION FROM A
RAGAMALA SERIES
MURSHIDABAD, LATE 18TH CENTURY**

Opaque watercolor and gold on paper.

Image: 9 1/2 x 4 in. (24.3 x 10.1 cm);

Folio: 12 1/4 x 6 5/8 in. (31.1 x 16.8 cm)

\$6,000 - 8,000

For a closely related series in the collection of Mrs. D'Arcy Hart, see Skelton, *Murshidabad Painting*, Marg, Vol.X, 1956, nos.4 & 5, p.13. For other ragamala compositions of the late 18th century in Lucknow and Murshidabad, see Falk & Archer, *Indian Miniatures in the Indian Office Library*, London, 1981, pp.448-80.

Provenance

H.P. Kraus, Rare Books and Manuscripts, New York, 1980s

3105

**AN ILLUSTRATION FROM A RAGAMALA
SERIES: GUJARI RAGINI
DECCAN, CIRCA 1740**

Opaque watercolor and gold on paper.

Image: 9 3/8 x 5 7/8 in. (24.3 x 13 cm);

Folio: 11 1/4 x 7 3/4 in. (28.9 x 18 cm)

\$8,000 - 12,000

Expressive and poignant, this painting centers on a youthful maiden who has just taken leave of plucking her *tanpura* and gestures upward with her left arm, singing a song of woe due to the absence of her lover. She laments how her fastidiously prepared bedchamber above will go unused. A small fountain bubbles forlornly in the courtyard while the blazing sun equates with burning desire.

Other pages of this Deccani series can be found in various institutions and private collections, including five in the Rietberg Museum (see Boner et al., *Sammlung Alice Boner*, Zurich, 1994, nos.40-4) and one published in Masselos et al., *Dancing the Flute*, Sydney, 1996, no.199. For a page formerly in the Seitz Collection, see Seyller, *Mughal and Deccani Paintings*, Zurich, 2010, p.136. A further page was sold at Bonhams, New York, 11 September 2012, lot 77.

Published

Anna Dallapiccola, *Princesses et courtisanes à travers les miniatures indiennes*, Galerie Marco Polo, Paris, 1978, p.62, no.52

Provenance

Galerie Marco Polo, Paris, 1978

Private Swiss Collection, 1978-2012

Francesca Galloway, London, 2012



3106

RADHA WATCHING A STORM

SIGNED MOHAMMADI, MANDI, DATED 1854

Opaque watercolor and gold on paper; verso inscribed:

S[amvat] 30 re Bha[drapada] pra[vishte]10 Shri Miyan Sahaba ki nazar kita ch[tere].

Mahamadiye; translated, "Presented to Miyan Saheb (exalted member of the royal family) on the 10th day of the Bhadrapada month of the year 30 (corresponding to CE 1854) by the painter Mohammadi".

Image: 9 1/3 x 6 5/8 in. (24 x 17 cm);

Folio: 11 7/8 x 9 7/8 in. (30.3 x 25 cm)

\$30,000 - 50,000

The painter evokes the atmosphere of the monsoon season with a turbulent sky of billowing rain clouds and lightning strikes. The passionate *nayika* clad in a richly ornamented dress looks back to her courtesans, gesturing in the hope that the arrival of the rain will hasten the return of her lover. The powerful and brooding presence of the peacock signifies both the arrival of the rainy season and amplifies the absence of the *nayak*.

Mohammadi (Mohammad Bax) was the disciple of Sajnu, whose prominence as a master artist became fully realized under his new patron Raja Ishvari Sen of Mandi after he left the court of Kangra around 1804. The style favored in Mandi in the early decades of the 19th century diverted towards curious subjects and a naïve style under Shamsheer Sen. Sajnu and Mohammadi followed the conventions developed in the Guler and Kangra school and focused on the classic *Bharamasa* and *Nayika* love poetry, such as the present painting.

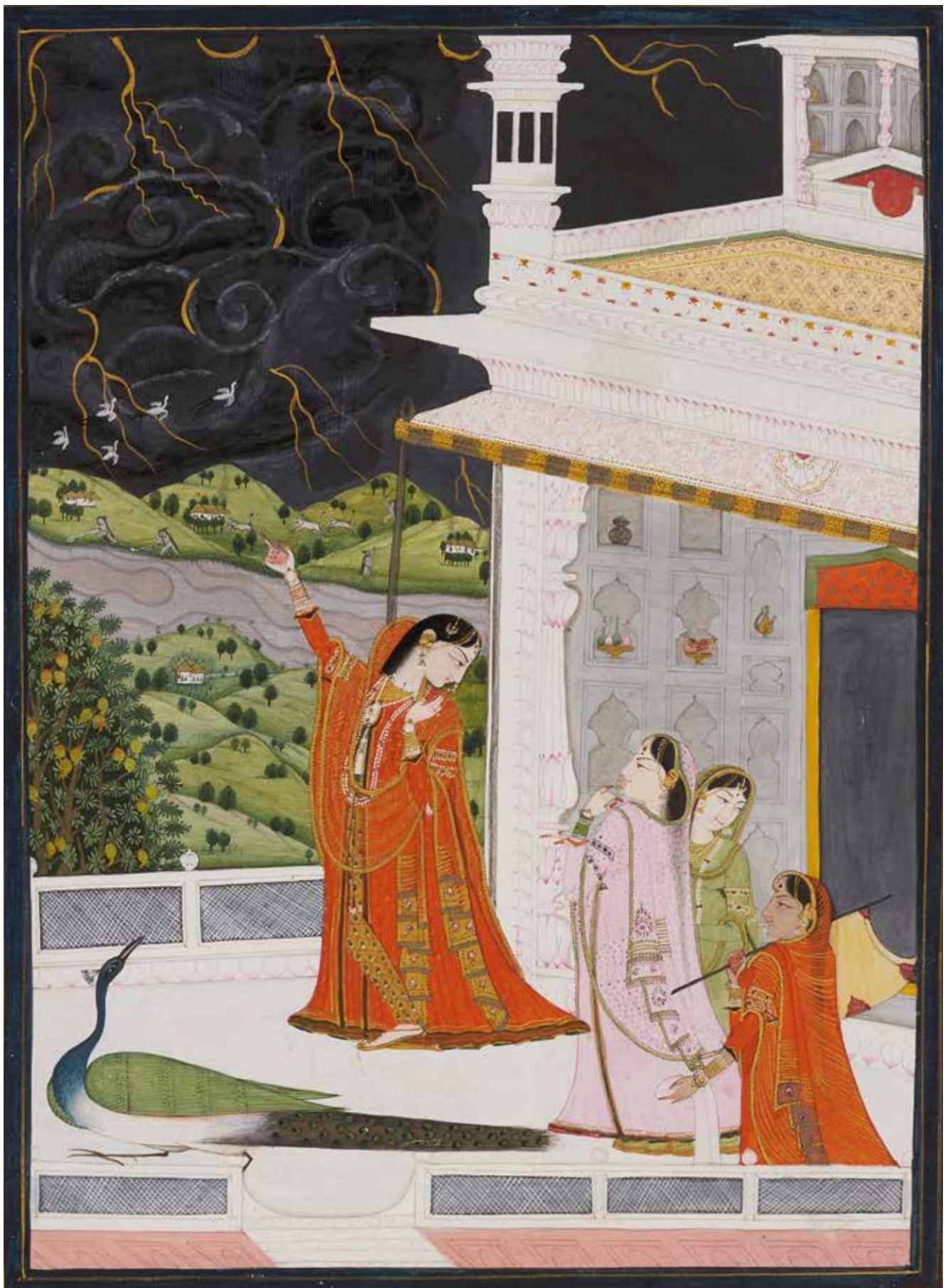
This work is important as it shows the high quality of painting still produced in the middle of the 19th century, as indicated by the date on the verso, corresponding to 1854 CE. It remains one of the very few folios bearing the artist's signature. However, the name of the patron in the inscription remains absent and is only referred to by the honorific title Miyan Saheb. It likely refers to Raja Bijai Sen, who ruled Mandi from 1851 to 1902.

Compare with another similar scene in the San Diego Museum of Art in Goswamy & Smith, *Domains of Wonder*, San Diego, 2005. pp.252-3, fig.108. Also see a closely related work of similar size dated circa 1840, entitled, *Palace Women Watching the Approaching Storm*, sold by Christie's, New York, 18 September 2013, lot 363

Provenance

Theo Brown and Paul Woner, San Francisco, 1970s-1982

Private Collection, Los Angeles



3107

RADHA AND KRISHNA WATCHING A STORM
ATTRIBUTED TO PURKHU, KANGRA, CIRCA 1810-1820

Opaque watercolor and gold on paper.

Image: 7 7/8 x 5 1/2 in. (20 x 14 cm);

Folio: 8 3/4 x 6 1/2 in. (22.3 x 16.4 cm)

\$30,000 - 50,000

The couple relaxes in each other's arms, reclining on a canopied bed placed on the palace balcony so they can enjoy the drama of the monsoon night together. Having performed her final duties, the maid retreats in a bow to leave the couple to themselves. The streaks of golden lightning set against the deep black clouds invokes the electricity between the divine and his mortal love. In the distance, gopas (herdsmen) drive their cattle to the shelter of small huts, and white egrets flee in a meandering line that follows the contours of the green hills. The nayika is reunited with her hero, and she embraces him with tender affection.

This painting reflects the ideals of 'love in union' known as samyoga. As noted by M.S. Randhawa in *Kangra Paintings on Love*, Bombay, 1962, p.129:

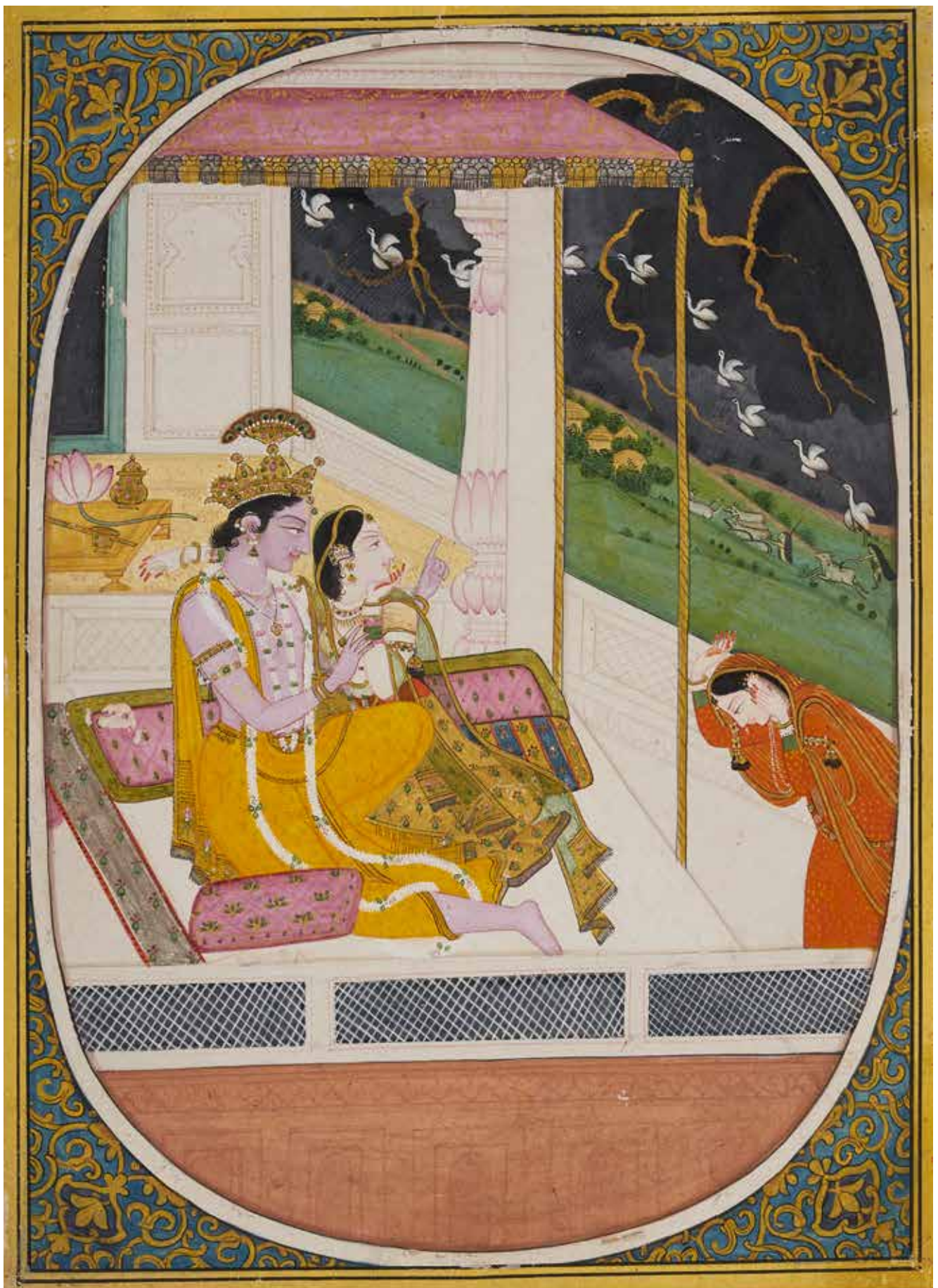
"Paintings illustrating love in the union during the rains are numerous. The onset of the monsoon with dark rolling clouds, the play of lightning, the flight of egrets and Saras cranes against slate blue clouds, and the shouting of the peacocks have a strange fascination for the India mind. The Hindu poets have sung of the joys of rains, and the Kangra artists have given expression to that joy in their paintings."

In addition to the current page, there are only three other known pages from this series. Two are in the Indian Museum, Kolkata (acc.nos.659 & 649); Goswamy *The Essence of Indian Art*, p.61, no.29, and another in the Government Museum and Art Gallery, Chandigarh, ascribed to Purkhu, see Goswamy and Fischer, *Pahari Masters*, 1992, p.387, no.170. Another related series dated circa 1805 bearing Purkhu's name is in the San Diego Museum of Art (Goswamy, *Domains of Wonder*, San Diego, 2005, p.240, no.104). Note the near identical treatment of Krishna's crown, hands, textiles, and Radha's scarf arrangement.

Provenance

Theo Brown and Paul Woner, San Francisco, 1970s-82

Private Collection, Los Angeles





3108

ILLUSTRATION FROM A RAGAMALA SERIES: ASAVARI RAGINI MALWA, CIRCA 1650

Opaque watercolor on paper; verso inscribed in devanagari: *Asavari Malkos ki. 28; "Ragini Asavari of Malkauns, page no. 28".*
Folio: 8 5/8 x 6 1/8 in. (20.5 x 15.7 cm)

\$3,000 - 5,000

"Asavari is longing for her husband and climbs the Malay mountains. All the snakes desert their sandal trees and writhe and coil their bodies."

For other Malwa Asavari see Binney, *Rajput Miniatures*, Portland, 1968, cat. 45, p.60; Dallapiccola & Isacco, *Ragamala*, Paris, 1977, p.43; and Pal, *Ragamala Paintings*, Boston, 1967, p.15. Other pages from this famous early series can be found in Del Bonta, *Divine Visions, Worldly Lovers*, 2007, no.18; Ebeling, *Ragamala Paintings*, p.39, C7; and Christie's, New York, 20 March 2012, lots 272-5.

Provenance

Paul. F. Walter Collection, New York, acquired in 1984
E W Asian Art, Pasadena, 2006



3109

AN ILLUSTRATION FROM A RAGAMALA SERIES MALWA CIRCA 1660-1670

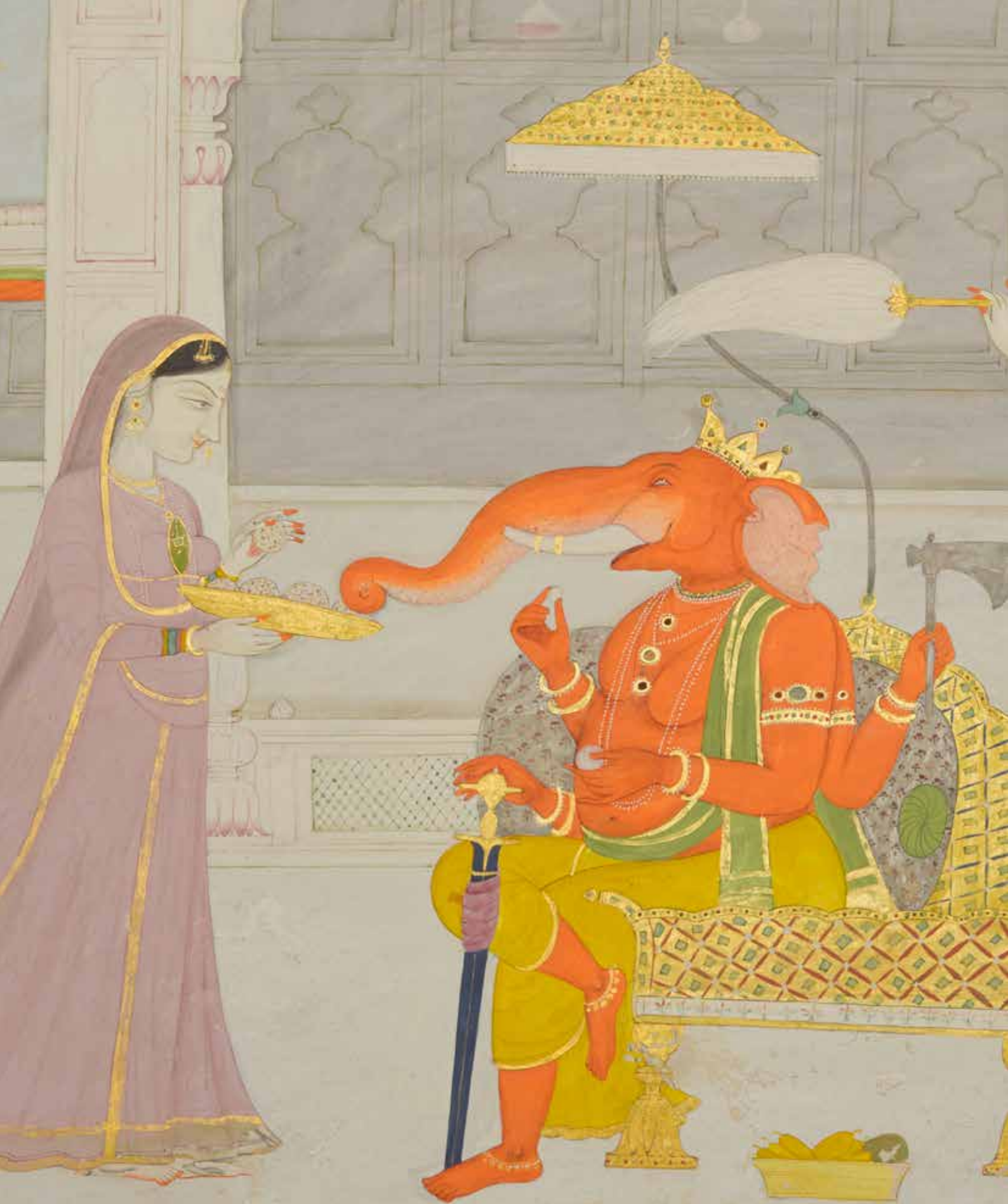
Opaque watercolor on paper.
Image: 7 1/4 x 5 7/8 in. (18.7 x 13 cm);
Folio: 8 3/8 x 6 1/8 in. (21.8 x 15.7 cm)

\$4,000 - 6,000

Compare to another page from a closely related unidentified set in the Brooklyn Museum of Art published in Poster, *Realms of Heroism*, Brooklyn, 1994, p.189, no.144; and Sotheby's, New York, 17 March 2015, lot 1126.

Provenance

Tasvir Khan, Datia
Sotheby's, New York, June 17, 1993, no. 399
Bonhams, New York, September 14, 2015, lot 99





3110

GANESHA WITH ATTENDANTS
SCHOOL OF SAJNU, MANDI, CIRCA 1810-20

Opaque watercolor and gold on paper.

Image: 13 5/8 x 19 3/8 in. (33.2 x 49.7 cm);

Folio: 15 1/4 x 20 3/4 in. (39.1 x 51.1 cm)

\$40,000 - 60,000

This delightful painting would have most certainly formed the frontispiece of a large-format *Bhagavata Purana* or other series. It depicts Ganesha, the merry, brilliant-orange, elephant-headed god being rightfully attended to with plenty of his favorite sweets. He is invoked at the start of any endeavor, not the least at the beginning of an illustrated book.

The 'Remover of Obstacles' is seated casually on a *divan* set in the midst of a cloud pavilion, relishing the tray presented before him. His consorts see to his comfort with sweets and a flywhisk, while further beautiful maidens attend to the upkeep of his palace. A backup tray of treats lies on the floor beneath him under the watchful eyes of a pair of Ganesha's rat mounts. They patiently await crumbs, and from the looks of their plump forms, there will be plenty to go round once the master has had his fill.

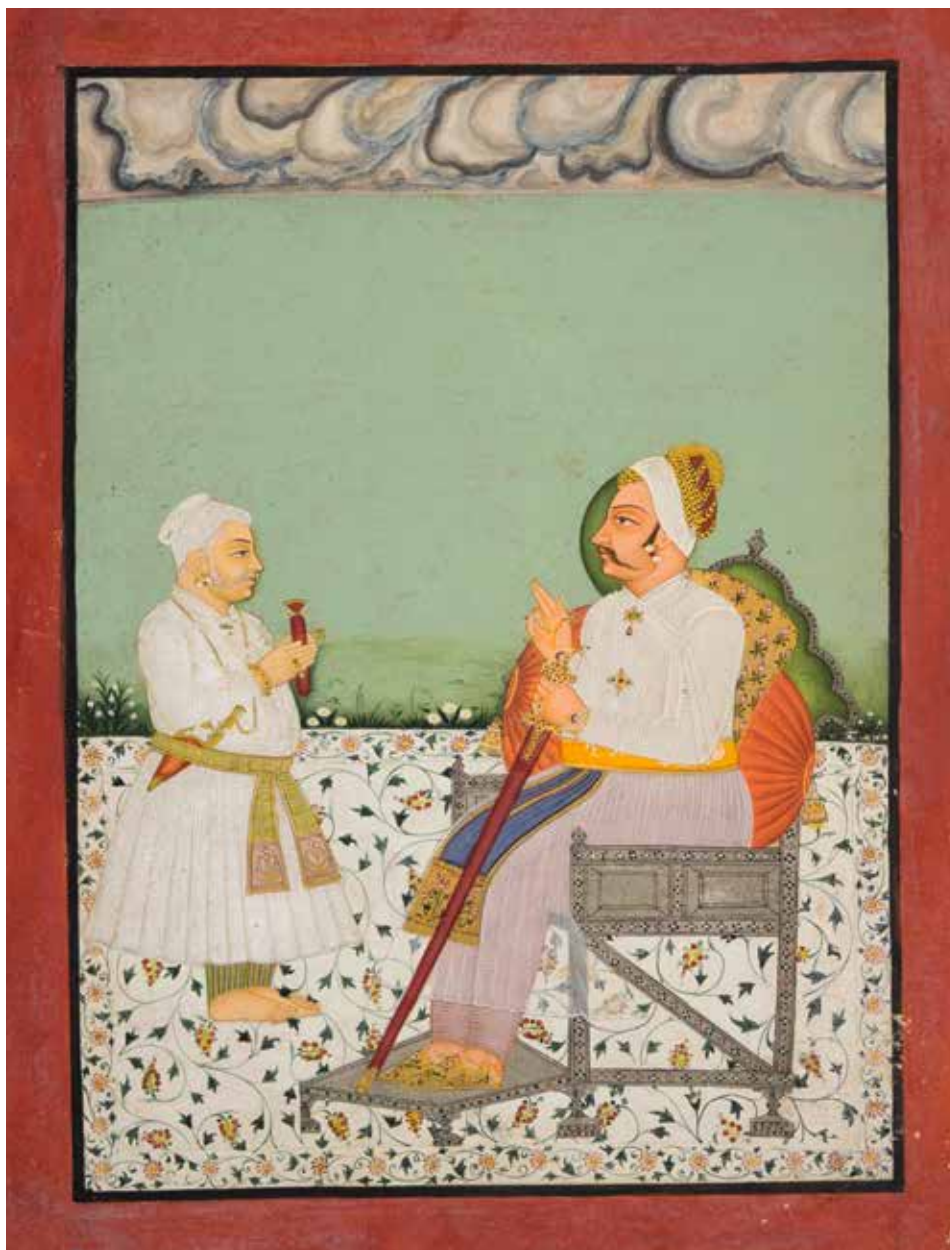
Poster identified a similar frontispiece in *Realms of Heroism*, Brooklyn, 1994, p.255, no.207. Two further closely related examples were sold at Sotheby's, London, 5 July 1982, lot 56; and Sotheby's, New York, March 23, 2000, lot 222. The latter also features two rats. Additional examples offered at Sotheby's, London, 10 June 1983, lot 60; 20 March 2001, lot 13; and Bonhams, London, 7 October 2010, lot 366.

Provenance

Mandi Royal Collection

German Private Collection, 1969

Rob Dean Art, London, November 2013



3111

**A PORTRAIT OF MAHARAJA OF RAGHOGARH
RAGHOGARH, CIRCA 1750**

Opaque watercolor and gold on paper; verso inscribed: *maharaje sri sawai jai singh ji*; "Maharaja Sawai Jai Singh".

Image: 9 1/8 x 6 1/2 in. (23.3 x 17.2 cm);

Folio: 11 7/8 x 8 3/8 in. (28.2 x 21.8 cm)

\$5,000 - 7,000

On a silver throne above a fine carpet, the ruler holds the hilt of his long sword with one hand and issues a decree with the other. The nobleman in his audience is more senior in age and presents a wrapped gift. They meet before an attractive mint green background below a marbled monsoon sky. The marvelous spontaneity of line marks a refreshing contrast with the controlled formality of the scene. We can also read a portentous omen within the swelling clouds, as the Raghugarh state struggled to prosper for little more than a century at the hands of the Marathas.

Compare with a portrait of Vikramajit Singh by Jindu in the National Museum, New Delhi (Beach, *Rajput Painting at Bundi and Kota*, Ascona, 1974, fig.1210). Also see another portrait of the same ruler sold at Sotheby's, New York, 22 March 1989, lot 150.

Provenance

Walter Prochownik, Buffalo, New York, 1985

Private Collection, Buffalo, New York

Bonhams, New York, 11 September 2012, lot 110





3112

GANESHA ENTHRONED

SCHOOL OF SAJNU, MANDI, CIRCA 1800-1820

Opaque watercolor heightened with gold on paper; verso inscribed with number 545 and Mandi Royal Collection stamp.

Image: 9 1/4 x 7 1/8 in. (19.8 x 28.1 cm);

Folio: 12 x 9 5/8 in. (30.4 x 23.1 cm)

\$15,000 - 20,000

Conceived with the superb proportions, Lord Ganesha is enthroned within a palace chamber. Unlike more common compositions where he is shown under an open sky, here the artist has captured an intimate scene with the single pious maiden satisfying the god's limitless appetite for all things sweet.

The layered perspective and finely detailed composition are hallmarks of the school of Sajnu, which flourished under the patronage of Ishavari Sen in the first decades of the 19th century. The delicate treatment of the lotus petals along the architrave and the chevron patterns on the tapering columns are also found on a Barahmasa page attributed to Sajnu in the Chandigarh Museum (see Archer, *Indian Paintings from the Punjab Hills*, London, 1973, p.274, no.44). Also compare the treatment of the maiden, and the architectural elements found in a page in the Victoria and Albert Museum (*ibid.*, p.277, no.54), and a page from a Hamir Hartha series sold at Bonhams, New York, 11 September 2012, lot 91.

Provenance

Mandi Royal Collection

German Private Collection, 1969

Rob Dean Art, London, November 2015

3113

RAJA SIDH SEN OF MANDI

BY MOHAMMADI, MANDI, EARLY 19TH CENTURY

Opaque watercolor on paper; inscribed on flyleaf identifying the ruler and the artist named *Mohammadi*.

12 3/8 x 8 1/2 in. (32 x 22.3 cm)

\$4,000 - 6,000

Revered throughout the Himalayan region as a fierce warrior and effective ruler, Sidh Sen of Mandi (r. 1684-1727) is depicted with his characteristic bare chest and thick bands of hair bisecting his powerful torso. Known to be a fanatical devotee of Shiva, he was also said to possess magical powers. A closely related early portrait held in the Fine Art Museum, Boston (2001.137) shows the ruler as a manifestation of Shiva. Legend suggests the golden *gutka*, or magical amulet he wears, allowed him to fly to the source of the Ganges each morning to perform his ablutions.

This posthumous portrait was likely commissioned as a mark of reverence by Raja Isvari Sen, who ruled Mandi from 1788 to 1826 and restored Mandi's fortunes after a period of steep decline under the rule of Shamsher Sen.

Provenance

Royal Mandi Collection

Private German Collection, 1969

Rob Dean Art, London, November, 2012



3114

**ILLUSTRATION FROM THE "SHANGRI" RAMAYANA:
RAMA, SITA, AND LAKSHMANA AT THE HERMITAGE IN
PANCHAVATI**

KULU OR JAMMU, 1700-1710

Opaque watercolor heightened with gold on paper;

Inscribed in Takri along the top border: *Panchavati Raat Uparant dusrey din pratah kala sri maharaj sita lachhman godavari [...] kar mandal layi kari chaley*; "The following morning after the first night in the forest of Panchavati; Lord Rama, Lakshmana and Sita went for their ablutions to the River Godavari".

Image: 7 1/2 x 11 5/8 in. (19.8 x 28.1 cm);

Folio: 8 1/2 x 12 3/4 in. (22.3 x 30.7 cm)

\$40,000 - 60,000

Exemplifying the rich use of color so beloved of Pahari painting, the scene takes place against a brilliant canary yellow ground, illustrating the *Ramayana*'s 'Book of the Forest', Book III, chapters 15 and 16. Rama, Lakshmana, and Sita have awoken from the first night spent in their new forest dwelling, Panchavati, built in exile. Its thatched roof is nestled among a grove of plum trees with Spanish moss descending from the sage canopies. The three heroes have left their belongings behind to head to the river Godavari to perform their morning ablutions. The river bends with considerable movement before them and flows across the bottom of the painting, producing a fertile bank of short and tall grasses. Rama remarks on how the days are getting colder and winter is approaching.

While the combined books of the *Shangri Ramayana* are rendered in different styles by various hands differing in quality, according to Alka Bagri, Book III is painted by a single, skilled artist:

"[He] closely adheres to the textual source and is perhaps the most consistent and accomplished painter in the Shangri Ramayana series... no other artist can match the range of expression found in his work." (A. Bagri, "The Illustrations of the Shangri Ramayana, Early Court Paintings in the Punjab Hills," Oxford University Thesis, 2010.)

For comparable works see Archer, *Indian Painting from the Punjab Hills*, London, 1973, vol. II, p.243, no.5 (i); Fogg, *Indian Paintings and Manuscripts*, 1999, p.86, fig.54; Sotheby's, New York, 14 November 2002, lot 60 and Losty & Francesca Galloway, *Court Paintings from Persia and India*, London, 2016, pp.70 & 71, no.27. Also for fuller discussion on the disputed origin of the *Shangri Ramayana*'s various books, see Britschgi and Fischer, *Rama und Sita*, Zurich, 2008, pp.12-4.

Provenance

Mandi Royal Collection

Private European Collection acquired 1969

Rob Dean Art, London, November 2015





3115

LADY WITH A PARAKEET

ATTRIBUTED TO SAJNU, MANDI, CIRCA 1820

Opaque watercolor and gold on paper; verso inscribed with number 39 and in devanagari: *Sri ram ji. Takri sri ram ji sri ganesaya namah sri jagadambe prasanna; "Praise Lord Rama. Praise Lord Rama, Adoration to Lord Ganesha, May Goddess Jagadamba be pleased", and Jis wakat hukam dita ja a tameel kiti janghi dughe jaise hukam hoye so manjoor; "At any time an order passed shall be obeyed. Other commands shall also be fulfilled".*

Image: 8 3/8 x 6 1/8 in. (21.8 x 15.7 cm);

Folio: 10 3/4 x 8 1/2 in. (25.7 x 22.3 cm)

\$20,000 - 30,000

Rendered in exquisite detail, this charming scene of a lovelorn *nayika* gently caressing a parakeet is the epitome of illustrated love poetry popular in the Punjab Hills in the late 18th and early 19th century. The small pet bird keeps her entertained until the return of a beloved fiancé or husband. Parakeets represent fertility, so the scene may symbolize a wish for the princess to become a bride and have a life with many children. Indian ring-neck parakeets are one of the birds most commonly kept as pets, though if not given sufficient affection they become unruly.

The profile of the *nayika* is masterfully drawn with soft rounded nose and chin and small plump lips. In addition, the very pale yellow tone of her skin and wisps of hair trailing across her ear are all common elements from the hand of Sajnu. Sajnu was a master painter from Kangra who worked in the court of Isvari Sen, Raja of Mandi (r. 1788-1826), from 1800-20. He is best known for his beautifully painted floral borders and spandrels, often oval-shaped central images, extensive use of white, and a lyrical quality found throughout his compositions, as evident in the present lot. Compare with several pages attributed to Sajnu in Archer, *Indian Paintings in the Punjab Hills*, London, 1973, vol.II, pp.273-6, nos.42-50, also see Kalista & Rochell, *Classical Indian Paintings*, New York, 2015, p.99, no.36.

Although following the idea of a ruler in a *jharokha* window, the concept of the courtesan in this mode is unknown. A closely related portrait of a lady holding a wine cup within a similar oval composition was attributed to Kangra and dated circa 1780 by Simon Ray in *Indian and Islamic Works of Art*, London, 2008, p.158, no.69. Another attributed to Jaipur is published in Tandon, *Miniature Painting 16th through 19th centuries*, 1982, fig.176. A third attributed to Golconda in the Binney collection is published in Desai, *Life at Court*, 1985, p.77, no.61.

Provenance

Royal Mandi Collection

Private European Collection acquired in 1969

Rob Dean Art, London, 2015





3116

**AN ILLUSTRATED PALM LEAF MANUSCRIPT OF THE
BHAGAVATA PURANA
ORISSA, 18TH CENTURY**

Possibly complete, with original top and bottom plain wood manuscript covers and blank cover folios; the engraved, illustrated manuscript comprised of 119 palm leaf folios, 117 of them with double-sided Oriya text, illustrated in part, with an approximate total of 75 illustrations throughout.

Folios: 1 3/8 x 15 3/4 in. (3.5 x 40 cm) irregular

\$10,000 - 15,000

Orissan palm leaf manuscripts reached their peak of production in the 18th century, during the golden age of Oriya *kavya* literature, when large numbers of *chitra-pothis* (illustrated palm-leaf manuscripts) were commissioned. Due to the delicate nature of the material and susceptibility to the extreme environment and insects, very few earlier examples remain. The earliest known Orissan palm leaf manuscript dates to c. 1690 (Cary Welch, *India*, New York 1985, pp.62-3; Losty, *The Art of the Book*, p.137, no.114).

The lot is a remarkably preserved collection of illustrated folios, possibly comprising one or two complete chapters of the manuscript. It begins with a customary illustrated folio of the ten avatars of Vishnu, with Jagannath appearing as the ninth avatar, betraying the manuscript's Orissan origin. On this folio's reverse, a colophon leads on to a gallant equestrian parade.

Compare with other folios from contemporary Orissan palm leaf manuscripts published in Czuma, *Indian Art from the George P. Bickford Collection*, Cleveland, 1975, no.132; Poster, *Realms of Heroism*, Brooklyn NY, 1994, p.302, no.252; Sharma, *Indian Miniature Painting*, Brussels, 1974, p.35, pl.98; and sold Sotheby's, New York, 26 March 1998, lot 18, and 18 March 2017, lot 1197.

Provenance

Nasli and Alice Heeramaneck Collection
Thence by descent, 1993-9
Private New York Collection







3117

3117

**FLOWERING HIBISCUS
NORTH INDIA, COMPANY SCHOOL, 19TH CENTURY**

Watercolor on paper; inscribed in the lower right corner in pencil "1.... Hibiscus".

Folio: 21 x 15 3/8 in. (53.4 x 39 cm)

\$3,000 - 5,000

Provenance

Jean-Claude Ciancimino, London, 1987

3118

**A HINDU NOBLEMAN WITH SUPPLICANTS
COMPANY SCHOOL, PUNJAB, PROBABLY LAHORE,
SECOND HALF OF 19TH CENTURY**

Pencil, watercolor, and gold on paper.

Folio: 10 x 13 3/8 in. (25.4 x 34.5 cm)

\$2,000 - 3,000

As the British East India Company expanded its purview in South Asia, Indian painters were commissioned to produce works in European style and palette, known as the Company School. As exemplified by the present lot, paintings of this school employ shading and linear perspective, and are done in watercolors rather than gouache. Here a prosperous nobleman wearing an elaborate yellow turban stands before two supplicants with clasped hands, while his attendant and an indigent woman follow behind him. Each figure's face and hands are rendered with an unerring sense of three-dimensionality.

Compare with a stylistically similar painting of a Family of Tartars, circa 1885, in the Cleveland Museum of Art (acc. no.2011.137); also see Archer, *Company Paintings*, London, 1992, p.128, no.57.

Provenance

Christie's, London, 28 September 2001, lot 385

Sotheby's, London, 12 November 2013, lot 223

3119

**TWO SNAKE CHARMERS
COMPANY SCHOOL, PUNJAB, PROBABLY LAHORE,
SECOND HALF OF 19TH CENTURY**

Pencil, watercolor, and gold on paper;

Folio: 7 1/4 x 9 7/8 in. (18.7 x 23.2 cm)

\$2,000 - 3,000

While Company school paintings enjoyed increased popularity in India from the 18th century onwards, it was not until the mid-19th century that they were regularly produced in the western part of the country. Other than flora, fauna, and landscape, subjects reflecting traditional Indian trades and castes were also commissioned. The present painting depicts two snake charmers, each playing their *pungi* to rouse the drowsy serpents from their baskets. As serpents are considered to be sacred in Hinduism due to their association with *nagas*, Indians view snake charmers as holy men who channel the divine. Compare with another Company school painting published in Welch, *Room for Wonder*, New York, 1978, p.172, no.162.

Provenance

Christie's, London, 28 September 2001, lot 386

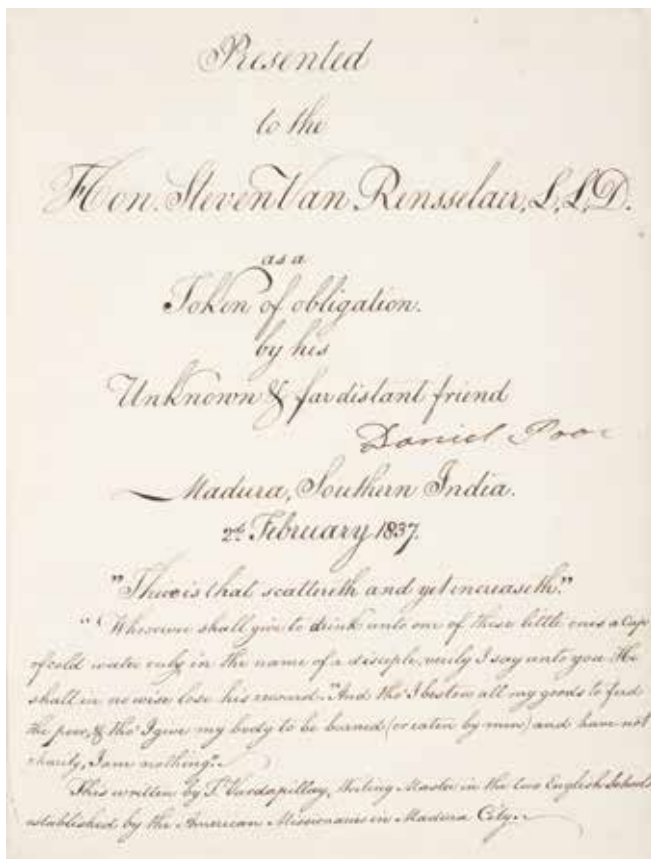
Sotheby's, London, 12 November 2013, lot 224



3118



3119



3120

**AN ALBUM OF ILLUSTRATED HINDU DEITIES
TANJORE, DATED 1837**

Watercolor and ink on paper; with 223 folios containing 108 illustrations accompanied by bilingual captions in English and Tamil; the interior beginning with the manuscript's handwritten cover in ink entitled, *One hundred Plates of Specimens of the Three hundred and thirty Millions of Hindoo gods. "Abominable Idolatries." "Earthly, sensual, devilish."* Tamil followed two lines of Tamil script presumably with a version of the manuscript's title; cover page followed by the presentation letter to Hon. Steven Van Rensselaer, L.L.D with Daniel Poor's signature; the manuscript bound in a later leather jacket and gold embossed title, 'Original Drawings of the Hindu Gods'.
Folio: 9 5/8 x 7 5/8 in. (24.5 x 19.9 cm)

\$8,000 - 12,000

The presentation letter after the manuscript's cover page reads:

Presented to the Hon. Steven Van Rensselaer, L.L.D. as a token of obligation by his unknown and far distant friend Daniel Poor [signed], Madura, Southern India, 2nd February 1837...[The the note goes on to quote biblical scripture]...This is written by I. Vardapillay, writing master in the two English schools established by the American Missionaries in Madura City.

Steven van Rensselaer was the last of a line of aristocrats who had been given vast land grants in the New World under Dutch colonial rule. At one point he controlled over a million acres in New York State and had up to 100,000 tenants living on his land. When he received this book, he was the richest man in America. Daniel Poor was a missionary based in Jaffna, Sri Lanka until he was transferred at the end of his career to Madurai in 1836, where he founded thirty-seven schools. Van Rensselaer was a champion of education and a long active member of the Dutch Reformed Church, and Poor's missionary work in Sri Lanka and South India were no doubt supported in some fashion by the philanthropist, giving rise, we might surmise, to this token of appreciation.

Immediately following the conclusion of the Mysore wars at the close of the 18th century the demand for paintings of local customs burgeoned to provide souvenirs for British troops. Beyond the pairing of men and women from different castes, South Indian artists produced albums documenting festivals, temples, shops, and local representations of gods as seen in the present lot. Compare with a set dated c.1828, held in the India Office Library, in Archer, *Company Drawings*, London, 1972, pl.6 and discussed p.22.

Provenance

Hon. Steven Van Rensselaer, L.L.D, by 1837
Collection of Edwin Marks, New York, by 1974
Thence by descent

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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.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

CONDITIONS OF SALE - CONTINUED

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;

(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 for more information or call our Client Services Department at +1 (212) 644 9001.

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.
- 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. 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 or contact our Client Services Department.

BUYER’S GUIDE

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 or call our Client Services Department at +1 (212) 644 9001.

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.

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 Ⓜ 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 ▲ 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 ○ 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, 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 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

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 office has requirement 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 galleries until 5pm Thursday 22 March without penalty. After Thursday 22 March oversized lots (noted as W next to the lot number and/or listed on pages 104, 168, 182, 186, 192, 196) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Friday 13 April without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door where Transfer and full value protection fees will be immediately applicable. 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 within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue, that are not collected by **5PM ON THURSDAY 22 MARCH** will be removed to the warehouse of Door to Door Services herein referred to as Door to Door. 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 DOOR TO DOOR**, 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 DOOR TO DOOR BEGINNING AT 9AM ET ON MONDAY 26 MARCH

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9.00am to 5.00pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and door to Door) by contacting Door to Door at +1 (908) 707 0077 ext 2070.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door to Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days or the date of auction. 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 Door to Door Services 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 Michael Van Dyke at
Door to Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping, please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door to Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 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 Door to Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door to Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door to Door 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.

Door to Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

3040
3076
3081
3083
3087
3089

TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP**SONAM GYALTSEN**

The piece is, in our opinion, a work of the artist.

ATTRIBUTED TO SONAM GYALTSEN

The piece is, in our opinion, from the period of the artist and possibly by his hand.

SCHOOL OF SONAM GYALTSEN

The piece is, in our opinion, in the style of the artist, possibly of a later period.

AFTER SONAM GYALTSEN

The piece is, in our opinion, a copy done in the spirit of the artist.

“SIGNED”

The piece has a signature which, in our opinion, is that of the artist.

“BEARING THE SIGNATURE OF” OR “INSCRIBED”

The piece has a signature which, in our opinion, might be spurious or that of a later follower of the artist.

SCULPTURE AND OTHER WORKS OF ART**A GRAY SCHIST BODHISATTVA
GANDHARA, 2ND/3RD CENTURY**

When the piece is, in our opinion, a work of that period, reign or dynasty .

**A GRAY SCHIST BODHISATTVA
GANDHARAN STYLE , 20TH CENTURY**

When the piece is, in our opinion, a work copying an earlier period and made at a later date..

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses, which may require independent expert verification of the species and/or age of the regulated material; such reports must be obtained by the purchaser at his or her own expense. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials, including without limitation purchases of items containing elephant ivory or rhino horn. For example, we are advised that New York buyers of any lot containing elephant or mammoth ivory or rhino horn will be responsible for obtaining a New York State permit before taking possession of the lot within New York State, and that the State of New Jersey has banned the import of items containing elephant or marine mammal ivory or rhino horn into that state.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/ or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

FINE CHINESE ART

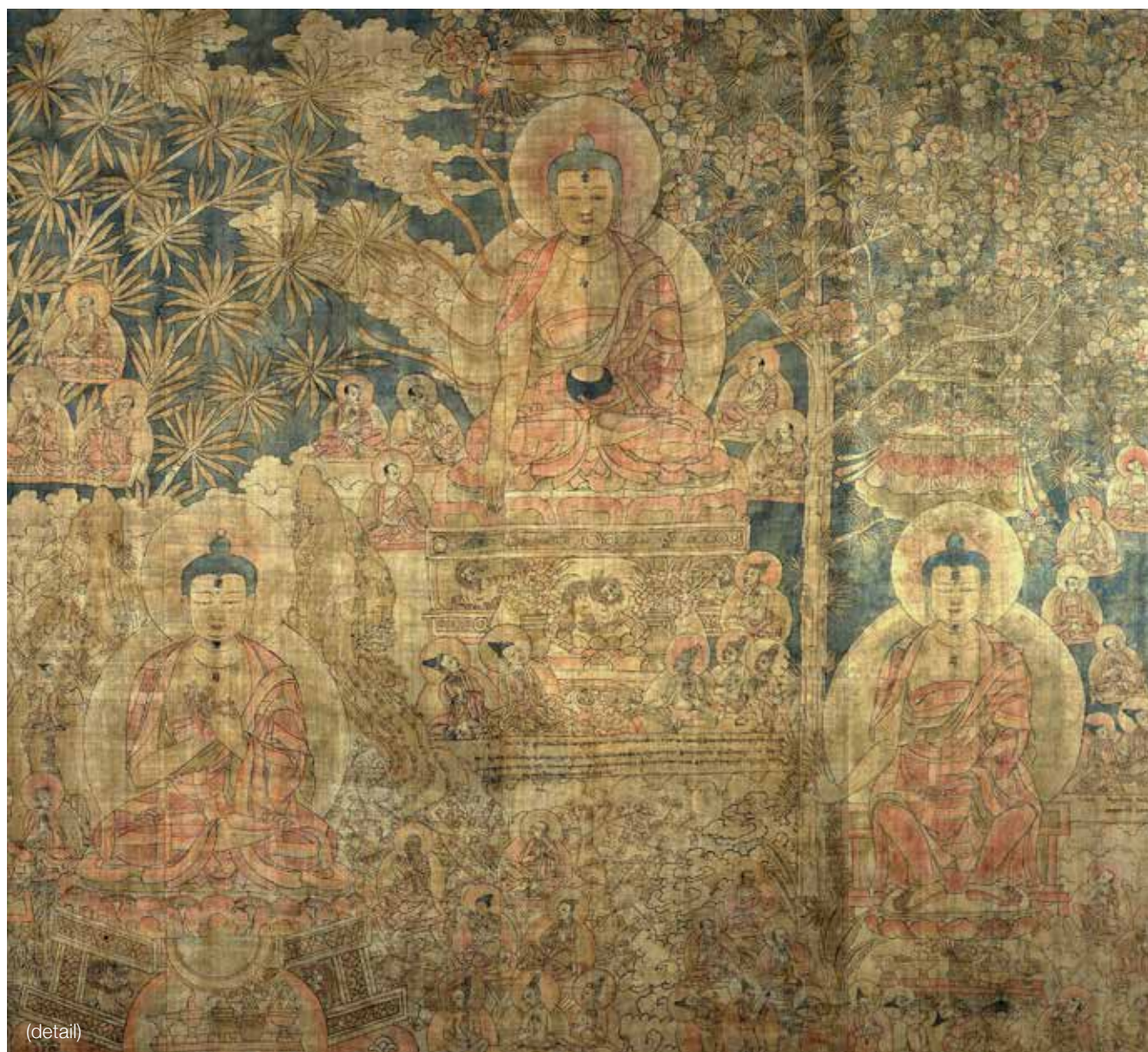
Thursday 17 May 2018
New Bond Street, London

A VERY RARE AND LARGE PAINTING OF THE COSMIC BUDDHAS

14th century, Eastern Tibet
Distemper on cloth
241 x 172cm (95 x 67 6/8in)
£130,000 - 150,000 *

ENQUIRIES

+44 (0) 20 7468 8248
chinese@bonhams.com



Bonhams

LONDON

bonhams.com/chineseart

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide



登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

號牌 (僅供本公司填寫)

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結單單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

如成功競投拍賣品

本人將自行提取貨品

請向本人提供運輸報價（如適用）

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題:		拍賣會日期:	
拍賣會編號:		拍賣會場地: 香港	
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。			
一般競投價遞增幅度（港元）：			
\$10,000 - 20,000.....按 1,000s		\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s	
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s		\$500,000 - 1,000,000.....按 50,000s	
\$50,000 - 100,000.....按 5,000s		\$1,000,000 - 2,000,000.....按 100,000s	
\$100,000 - 200,000.....按 10,000s		\$2,000,000以上.....由拍賣官酌情決定	
拍賣官可隨時酌情決定把任何競投價拆細。			
客戶編號		稱銜	
名		姓	
公司名稱 (如適用的話將作為發票收票人)			
地址			
城市		縣 / 郡	
郵編		國家	
流動電話		日間電話	
夜間電話		傳真	
競投電話號碼（包括電話國家區號）			
電郵（大楷）			
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。			
本人登記為私人客戶		本人登記為交易客戶	
請注意所有電話對話將被錄音		以往曾於本公司登記	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字:

日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至：

香港金鐘道88號太古廣場一期2001室客戶服務部 電話：+852 2918 4321 傳真：+852 2918 4320, info.hk@bonhams.com
香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522



Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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, 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 email 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
bids.us@bonhams.com

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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
<u>Telephone bidders:</u> 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:





Bonhams

580 Madison Avenue
New York, New York 10022

+1 (212) 644 9001
+1 (212) 644 9009 fax

