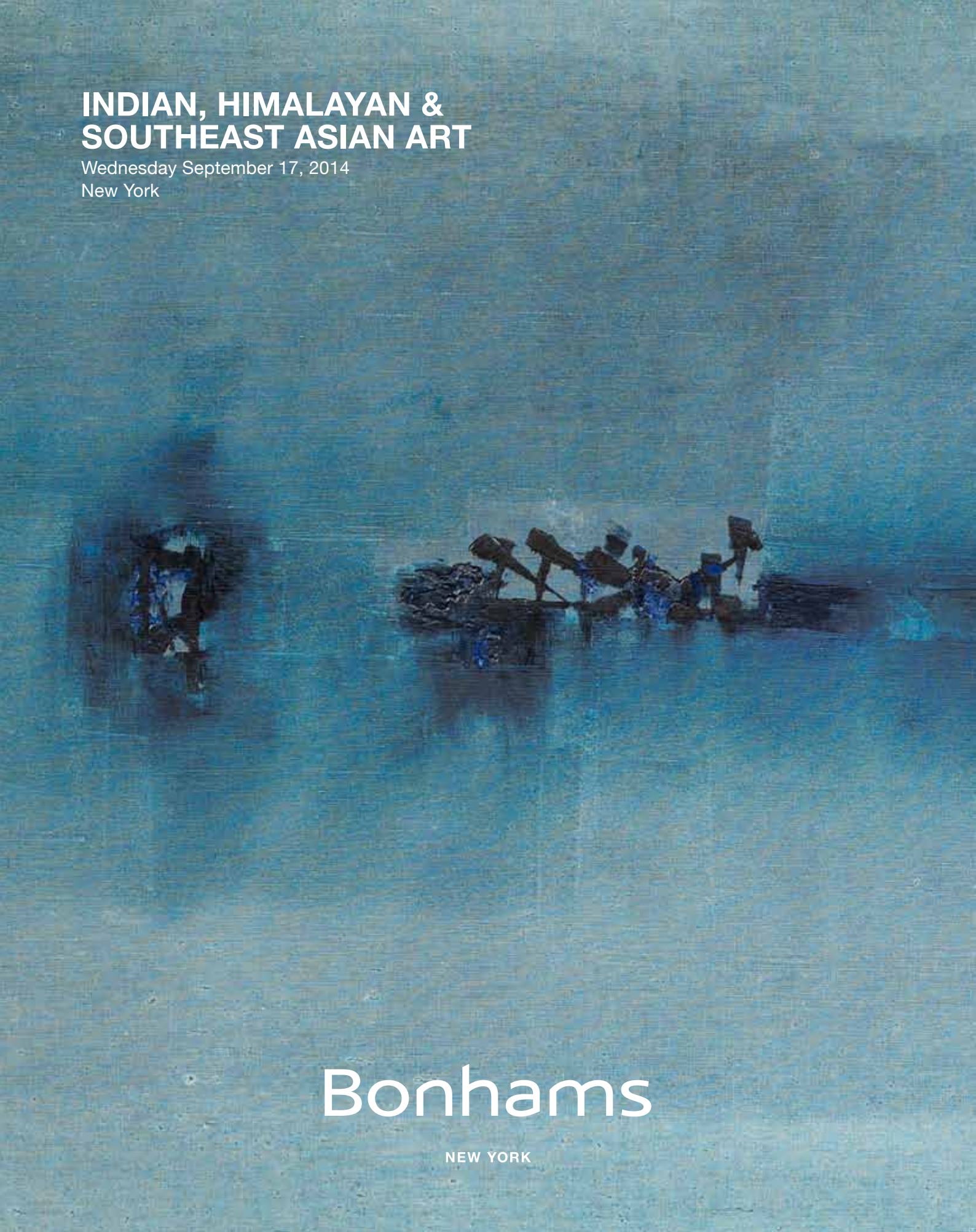
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Wednesday September 17, 2014
New York



Bonhams

NEW YORK

INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Wednesday September 17, 2014 at 1pm
New York

BONHAMS
580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW
Friday September 12, 10am to 5pm
Saturday September 13, 12pm to 5pm
Sunday September 14, 12pm to 5pm
Monday September 15, 12pm to 5pm
Tuesday September 16, 10am to 5pm
Wednesday September 17, 10am to 12pm

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

To bid via the internet please visit www.bonhams.com

SALE NUMBER: 21787
Lots 1 - 248

CATALOG: $35

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Automated Results Service
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Online bidding will be available for this auction. For further information please visit:
www.bonhams.com/21787

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

ILLUSTRATIONS
Front cover: Lot 152
Inside front cover: Lot 114
First session page: Lot 39
Second session page: Lot 92
Third session page: Lot 116
Fourth session page: Lot 228
Inside back cover: Lot 55
Back cover: Lot 11

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Bond No. 57BSBGL0808
Principal Auctioneer: Malcolm J. Barber, License No. 1183017

CONDITIONS OF SALE

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

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

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

(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 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at **www.bonhams.com/us.**
- 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 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us**.

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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number.

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

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday September 24 without penalty. After September 24 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of $5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us.**

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

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

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

AFTER JAMINI ROY
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..

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HIMALAYAN ART

Lots 1-79

1
A GILT COPPER ALLOY FIGURE OF MANJUSHRI NAMASANGITI
NEPAL, 15TH CENTURY
Heavily cast with a well-defined lotus platform and elaborate jewelry set for large stone inlays, including a necklace, armbands and swags suspended from a belt at the back with a silver inlaid *urna*.
8 1/2 in. (21.5 cm) high
$30,000 - 40,000

This figure's angular face, high forehead, and broad narrow eyes are conventions of Nepalese craftsmanship in the 14th and 15th century. Compare the treatment of the necklace with a Shadaksari in the British Museum (1956.12.-10.2) published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 95C. Also compare two similarly published Amoghapasas (ibid., pp. 358 & 361, nos. 95E & 96F).

The thick casting and broad-layered lotus petals are indicative works associated with the Densatil monastery. The present bronze's prominent lower lip is a featured also shared among a Amoghasiddhi and Akshobhya held in the The Berti Aschmann Foundation Collection, see Uhlig, *On a Path to Enlightenment*, Zurich, 1995, pp. 74-5. Compare also to a Buddha sold at Bonhams, New York, 17 March 17 2014, lot 16.

Referenced
HAR - himalayanart.org/image.cfm/41063.html

Provenance
Acquired from a private collector in Sothern California

1

2

3

2
A COPPER FIGURE OF AMOGHAPASA
NEPAL, 15TH CENTURY
Finely modeled, standing in a slightly-flexed pose on a lotus base with pointed petals, his eight radiating arms holding a sutra, trident, lotus, *kundika*, lasso, and rosary, and displaying the gestures of charity and teaching, his broad face surmounted by a tall crown secreting a diminutive Amitabha nestled in his chignon.
5 3/4 in. (14.6 cm) high
$8,000 - 12,000

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

The Nepalese style is both graceful and conservative. Compare the similar lithe body and cascading folds that connect with the lotus base on an Ascetic Avalokitevara published in von Schroeder, *Buddhist Sculptures in Tibet: India and Nepal*, 2001, p. 502, no. 16A-B, and Reedy, *Himalayan Bronzes*, 1997, pl. N230. Compare also to a 15th century *paubha* of Amoghapasa held in the Victoria and Albert Museum (IS.58-1977).

Referenced
HAR - himalayanart.org/image.cfm/41061.html

Provenance
Collection of Leo D. Arons, Princeton, New Jersey
Acquired from Lester & Robert Slatoff, New Jersey, 4 October 1972

3
A GREEN STONE STELE OF LAKSHMINARAYANA
NEPAL, CIRCA 17TH CENTURY
The right half representing Vishnu holding the chakra, conch, mace, and lotus bud stem, and with Garuda emerging below the lotus, the left representing Lakshmi holding a sutra, lotus, mirror, and water pot, with the tortoise vehicle below.
14 3/4 in. (37.3 cm) high
$6,000 - 8,000

Vaikuntha-Kamalaja, or Lakshmi-Narayana, is a popular composite sculpture in Nepal, expressing the all-encompassing greatness of Vishnu and Lakshmi, which transcends all conventional dualities. This concept is also found in the more frequently depicted figure of Ardhanarisvara combining Shiva and Parvati. Compare stylistically with a stele of the same period sold at Sotheby's, New York, 24 March 2004, lot 89.

Referenced
HAR - himalayanart.org/image.cfm/41064.html

Provenance
Sotheby's, New York, 5 December 1992, lot 324

4

4

A GILT COPPER ALLOY RESPOUSSÉ PRABHAMANDALA
NEPAL, 15TH/16TH CENTURY

Delicately worked with a projecting Garuda at the crest flanked by *naginis* and *makaras* with curving tails writhing in an ocean of scrolling elements above a nimbus of Tathagatas monks.
9 x 12 1/2 in. (23 x 32 cm)
$10,000 - 15,000

Similar in composition, a complete repoussé *prabhamandala* and throne supports an earlier Nepalese Tara held in the Newark Museum (see Reynolds, *From the Sacred Realm: Treasures of Tibetan Art*, Newark, 1999, p. 129, pl. 131). The Rijksmuseum holds numerous other 15th-century fragments of similar quality (see Béguin, *Dieux et démons de l'Himâlaya*, Paris, 1977, pp. 146-7, nos. 130-5). Also see Sotheby's, New York, 21 March 2002, lot 144 and Christie's, New York, 20 September 2006, lot 150.

Referenced
HAR - himalayanart.org/image.cfm/41070.html

Provenance
Acquired from a Private Californian Collection in 1998

5

6

5
AN ILLUSTRATED WOOD MANUSCRIPT COVER
NEPAL, CIRCA 16TH CENTURY
Depicting the three goddesses with Kali and Bhairavi standing above prone figures and Dveshavajri on a lotus throne, each framed by a layered red mandorla and scrolling green foliate decoration, the reverse with two *hamsas* with elaborate tails.
3 5/8 x 9 1/2 in. (9 x 24 cm)
$3,000 - 5,000

Compare with a pair of covers formerly in the Jucker Collection sold at Sotheby's, New York, 26 March 2006, lot 12, and a pair in the Los Angeles County Museum of Art published in Pal, *Art of Nepal*, Los Angeles, 1985, p. 216, P21.

Provenance
Private Collection, Los Angeles

6
AN ILLUSTRATED PALM LEAF PANCARAKSA MANUSCRIPT
NEPAL, 16TH/17TH CENTURY
Distemper and ink on leaf; comprised of 81 folios with 5 lines of Newari text and 12 illustrations depicting peaceful and wrathful bodhisattvas, between two wood covers.
Images: 1 7/8 x 2 in. (4.7 x 5 cm) approx.; Folios: 2 x 17 1/4 in. (5 x 43.9 cm) approx.
$5,000 - 7,000

Compare the treatment of the five tathagatas inside the covers of a 16th century manuscript from the Jucker Collection (see Sotheby's, New York, 26 March 2006, lot 12) and another folio in the Los Angeles County Museum of Art, see Pal, *Art of Nepal*, Los Angeles, 1985, p. 216, P21.

Provenance
Property from the Estate of Patricia Mitau Rhein (1928 - 2013), San Francisco

7

7

A PAUBHA OF LAKSHMINARAYANA
NEPAL, CIRCA 16TH CENTURY

Distemper on cloth; standing in *samabhanga*, combining the prescribed attributes and garments of Vishnu and Lakshmi, flanked by *chauri*-bearing attendants, and Garuda below, within an elaborate throne with *makaras*, *kinnaras* and *kirtimukha* at the crest, the upper and side registers showing various manifestations of Vishnu, Lakshmi, the lower with panels depicting donor figures and ritual offerings; incomplete inscription in the lower margin with Newari: *s'ri- s'ri- s'ri- a-ga .... ma juske dunta... . Thwa pati bhara-tra.*
(S'ri Vis'va...deva of the Bakhatimham house donated (this) to s'ri- s'ri- s'ri-Aga .....maju. This paubha).
Image: 25 3/4 x 20 3/8 in. (65.4 x 51.7 cm)
$20,000 - 30,000

Compare the crown types and the mandorla's frame & scrollwork with other *paubhas* from the Jucker Collection sold at Sotheby's, New York, 26 March 2006, lots 5, 7 & 9. Also compare with another published in Pal, *The Arts of Nepal, Part II*, Leiden, 1978, pl. 103.

Referenced
HAR - himalayanart.org/image.cfm/41021.html

Provenance
Acquired in Europe in 1990s

8

8

A PAIR OF POLYCHROMED WOOD MANUSCRIPT COVERS
NEPAL, 17TH/18TH CENTURY

Distemper on wood; each with seven compartments representing Devi in her wrathful and peaceful aspects of Durga; Newari inscription above each.
2 x 13 5/8 in. (5 x 34.5 cm)
$20,000 - 30,000

These covers are dedicated to the Great Goddess Devi, Durga. They illustrate scenes from the corresponding Devimahatmya text, showing her wrathful aspect slaying various demons including Mashisha as well her peaceful aspect granting boons.

As noted by Paul in discussion of a complete manuscript in the Philadelphia Museum of of Art (2001.70.1), "As a physical embodiment of the Great Goddess, Devimahatmya books are also worshiped as religious icons. The text is often read aloud, particularly during the Nepalese Navaratra festival where its recitation is believed to retain the Devi's presence in a desired locale, such as a temple or house.' (Paul, *Marvels of the Malla Period: A Nepalese Renaissance 1200-1603* - http://www.asianart.com/exhibitions/malla/9.html)

Compare with another pair of covers from a Devimahatmya manuscript published in Pal, *The Arts of Nepal, Vol. II*, Leiden, 1978, pl. 62. Also compare with a slightly larger pair of the same format in the Edwin Binney III Collection at the San Diego Museum of Art (1990:165, www.himalayanart.org/image.cfm/88776.html)

Referenced
HAR - himalayanart.org/image.cfm/89027.html

Published
Hugo Kreijger, *Kathmandu Valley Painting: The Jucker Collection*, Boston, 1999, p. 113, no. 45.

Provenance
Jucker Collection, Switzerland
Sotheby's, New York, 26 March 2006, lot 18

9

A VASUDHARA MANDALA
NEPAL, DATED 1777

Distemper on cloth; Vasudhara flanked by red Avalokiteshvara and green Vajrapani at the centre of the mandala palace further occupied by deities and figures bearing sacks of jewels and long life vases and caskets, the four-gated palace surrounded by a ring of lotus petals and flames, all against a blue scrollwork background with auspicious emblems and Pancharaksha goddesses, the upper register with Transcendental Buddhas, the lower with a stupa flanked by a Vajracharya performing *puja* with the family of donors below a Newari inscription.
Image: 34 1/2 x 28 3/4 in. (87.6 x 88.3 cm)
$60,000 - 90,000

The inscription records that in *samvat* 897 (1777 CE) this mandala was made by the donor Shri Bhiksu Padmanandaju and his wife, and the numerous family of Shri Kitipamnya Mahavihara. As noted by Watt, 'In approximately the 16th century, it became common for Nepalese patrons to document the specific circumstances involved in the creation of sacred religious art. These inscriptions, which included the date of the image's creation, were often placed on the front of the work along with scenes depicting the donors.' (Kreijger, *Kathmandu Valley Painting, The Jucker Collection*, Boston, 1999, p. 71.)

This mandala is the classic diagram within which a principal deity sits in an enclosure representing a sacred building with gateways at the cardinal points. The majestic six-armed goddess Vasudhara sits at the center within a circle which marks the sacred area. Mandalas are used for initiations, meditations, and rites of a magical character. The Vasudhara mandala in particular is used in rituals for material advantage. Flanked by Avalokiteshvara and Vajrapani, the trio are showered with jewels, while two attending spirits gather more from blue caskets below. Vasudhara is the Buddhist goddess of wealth, good fortune, and fertility. She is one of the most popular deities of Nepal, invoked for riches, abundant crops, and offspring.

Compare the treatment of the central figures of a mandala dated 1750 held the Philadelphia Museum of Art, see Pal, *Himalayas*, Chicago, 2003, p. 87, no. 50. Also compare with a paubha of Siddha Lakshmi in the Rubin Museum of Art (www.himalayanart.org/image.cfm/65268.html).

Referenced:
HAR - himalayanart.org/image.cfm/89003.html

Published
Hugo E. Kreijger, *Kathmandu Valley Painting, The Jucker Collection*, Boston, 1999, p. 72, no. 23

Provenance
Jucker Collection, Switzerland
Sotheby's, New York, 26 March 2006, lot 24
Private Californian Collection

9

10

10 (detail)

10
A GILT AND LACQUERED WOOD MANUSCRIPT COVER
TIBET, 13TH CENTURY
Two golden dragons face each other with their extended tongues intertwining with the elaborate foliate scrollwork, encircled by a beaded rim and foliate border; the left edge carved with a gilded stupa and floral sprays; the right edge also with gilded sprays.
29 x 10 1/8 in. (73.6 x 25.7 cm)
$40,000 - 60,000

Buddhism spread to Tibet by the virtue of Indian monks and scholars travelling to the Himalayas, often bringing with them beautifully illustrated Buddhist texts. By the 12th century the entire Sanskrit canon had been translated into Tibetan (for further discussion, see Weldon, *Early Tibetan Manuscript Covers*, London, 1996, p. 1)

Inspired by Pala prototypes, Tibetan artists continued the tradition of creating ornate manuscript covers with exuberance and innovation. Housing sacred texts, the artists incorporated symbolic motifs that blessed and protected the content within. The lustrous dragons featured here are rich with mystery – vibrant yet refined, with fierce expressions yet lissome proportions. Manuscript covers of this size are typically associated with Shakya monasteries, and the glorious red ground and detailed scrollwork of the present lot recall the finest thangkas of that tradition.

Referenced
HAR - himalayanart.org/image.cfm/41068.html

Published
John Eskenazi, *Images of Faith*, London, 1995, no. 18
Rossi & Rossi, *Gods and Demons of the Himalayas*, London, 2012, no. 30
Carlton Rochell Asian Art, *Masterpieces of Himalayan Art*, New York, 2009, no. 21

Provenance
John Eskenazi Ltd, London
European Private Collection since 1995
Carlton Rochell Ltd, New York

11

11

A LARGE COPPER ALLOY FIGURE OF BUDDHA SHAKYAMUNI
TIBET, CIRCA 13TH CENTURY

Seated on a tall consecrated double-lotus base with large confident petals, his right hand suspended above in *bhumisparsha mudra*, his left hand resting on his feet tucked in *vajrasana*, *chakras* displayed on his right sole and left palm, wearing a close-fitting *sanghati* in 'open mode' wrapped around his slender torso and pulling tightly around his left arm, its beaded hems with incised foliate scrolls and triangular patterns completed in the round running across his chest and limbs, a broad fishtail hem rests on his left shoulder, his serene face with a pronounced chin and tight lips below an aquiline nose and painted, downcast eyes, flanked by pendulous earlobes and centered by a pinpoint *urna*, his hair in tight snail-shell curls extending over the tall *ushnisha* and surmounted by a lotus bud.

19 1/4 in. (48.7 cm) high

$250,000 - 350,000

This large and impressive bronze belongs to a type produced in the 13th century, of which numerous examples are preserved in temple collections in Lhasa and published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, figs. 322A-F. They were all cast in two parts, although unlike the present lot, not all survived complete with their original bases. As a group, they all depict Buddha in *bhumisparsha mudra* wearing a robe arranged in much the same fashion. Many also feature similar tension lines in the robe stretching between his torso and left arm.

Together with this larger group, the present bronze contains iconographic elements that suggest it was produced by Tibetan craftsmen who appropriated elements from the prevailing Pala and Khasa Malla styles of the period without being trained within those traditions.

The 11th and 12th centuries witnessed the great transmission of Indian Buddhism from Northeast India to Tibet, known as the Chidar (see Kossak & Singer, *Sacred Vision*, New York, 1998 p. 5-13 for further discussion). During the Chidar, Tibetan monks translated Pala texts and drew heavily on the Pala style to produce bronze images for Tibetan monasteries. A 12th century example which reflects this close adherence to the Pala style was sold at Bonhams, New York, 18 March 2014, lot 10.

The Pala legacy continues here, mostly notably in the arrangement of the hems of Buddha's close-fitting robe which fan out before his shins, eclipse his left wrist, and drape over his left shoulder. Pala prototypes can be clearly observed in five 10th-century bronzes held in the Calcutta Museum published in Niharranjan, *Eastern Indian Bronzes*, New Delhi, 1986, nos. 217-21.

However, while the fishtail pattern on the present bronze's shoulder has precedent in Pala-Tibetan painting, the hem typically extends further down the chest and does not fan out in as luxurious a manner in the Pala tradition. (For contrasting examples, see Patry Leidy, *Treasures of Asian Art*, New York, 1994, p. 67, no. 50a, and Kossak & Singer, *Sacred Vision*, New York, 1998, nos. 10, 15 & 16.) The additional hem draping over this figure's left bicep departs from the Pala style as well.

On the other hand, these two elements are characteristic of the 13th-century Khasa Malla style, as evident from bronzes held in the Rubin Museum of Art and the Patan Museum (see www.himalayanart.org/image.cfm/65687.html & www.himalayanart.org/image.cfm/59501.html). As discussed by Kossak & Singer, Tibetan monks leaned on Newari craftsmen to fill their developing monastic infrastructure with Buddhist sculpture and paintings (ibid., pp. 21-4). These two features can also seen in a Newari bronze attributed to 11th/12th-century Southern Tibet, published in Pal, *Desire and Devotion*, Baltimore, 2001, pp. 284-5, no. 163. While we cannot ascertain whether the fishtail and bicep hems originated within the Newari tradition, they are key markers for Khasa Malla bronzes prevailing beyond the 13th century, as seen on an example held in the Ashmolean Museum (EA1996.3) and another sold at Bonhams, New York, 18 September 2013, lot 8.

Therefore, this large and impressive bronze bears on its surface the historic and stylistic significance of the Pala and Khasa Malla kingdoms for Tibetan Buddhism. At the same time, it clearly represents a new, Tibetan interpretation of these styles, with elements such as the bicep hem disappearing prematurely by the elbow. In addition, the bronze's face and waist are more slender and arguably more attractive. Also in true Tibetan manner, he rests upon a superb lotus base filled with consecrated material.

Referenced

HAR - himalayanart.org/image.cfm/41019.html

Provenance

Paul Rutten, Amsterdam, 1989
European Private Collection, 1989-2013

11

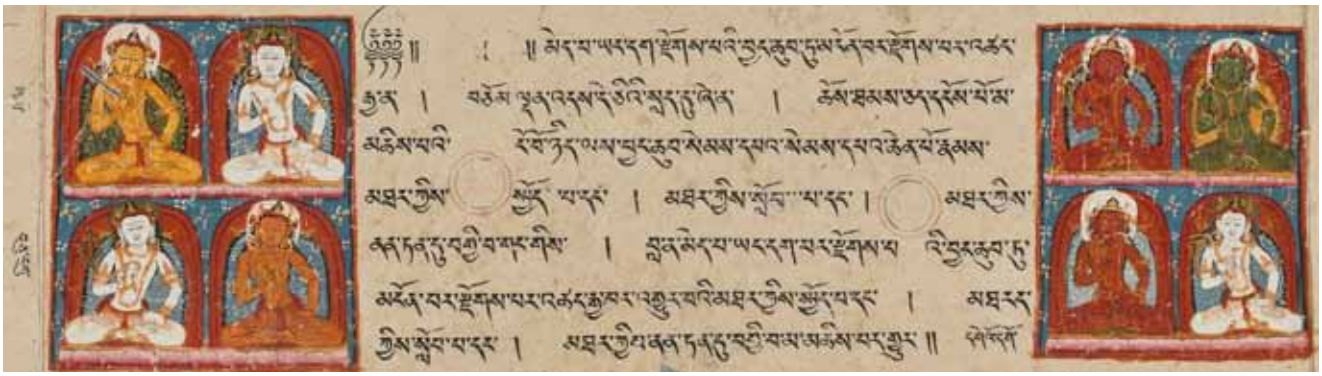
12

12
A COPPER ALLOY BUST OF A BODHISATTVA
CENTRAL TIBET, 14TH/15TH CENTURY
Wearing a sash around his slender torso and adorned with various jewelry, his left arm extended, his face with an authoritative gaze below a triple leaf crown and hair piled into a high chignon surmounted by a lotus-borne jewel; with remains of cold gold and polychromy.
15 1/4 in. (38.6 cm) high
$15,000 - 20,000

The figure belongs to a type derived from Pala prototypes that emerged in Central Tibet during the 12th century, an example of which was sold at Bonhams, New York, 17 March 2014, lot 10.

Referenced
HAR - himalayanart.org/image.cfm/41088.html

Provenance
Ghigo Collection, Italy since 1980s
Christie's, New York, 21 September 2007, lot 117
Private Texas Collection



13

14

13
AN ILLUSTRATED SUTRA PAGE
TIBET, 14TH/15TH CENTURY
Distemper on paper; with seven lines of Tibetan text dividing two panels probably containing the Eight Great Bodhisattvas: Manjushri, Avalokiteshvara, Vajrapani, Kshitigarbha, Sarvanivaranavishkambhin, Maitreya, Samantabhadra, and Akashagarbha.
9 x 25 1/2 in. (23 x 65 cm)
$6,000 - 8,000

Evident from the blank verso and the departing blessings at the end of the script, this folio is the final page from a sutra's volume or chapter. Depictions of the Eight Great Bodhisattvas are fluid and follow the artistic proclivities of the period, school, or artist. They do not have fixed colors, postures, or hand attributes. Later traditions combined tantric iconography with the varied imagery of the Mahayana Sutra Bodhisattvas.

Referenced
HAR - himalayanart.org/image.cfm/41024.html

Provenance
Private Californian Collection since 1980s

14
A WOOD MANUSCRIPT COVER
TIBET, 14TH/15TH CENTURY
Carved with a central *amrita* issuing three tiers of interlocking foliate scrolls, framed by beaded rims and lotus petal borders; the right edge carved with a *kirtimukha*; traces of polychromy in recessed areas.
10 1/2 x 27 3/4 in. (26.5 x 70.5 cm)
$3,000 - 5,000

As Selig Brown notes, the central *amrita* motif is an auspicious symbol for the fulfillment of material and spiritual wishes, and appears as a common subject in Tibet for lower manuscript covers in the 14th and 15th centuries (Selig Brown, *Protecting Wisdom*, Munich, 2012, p. 160). Two almost identical examples with gilding intact are published in Weldon, *Early Tibetan Manuscript Covers*, London, 1996, nos. 25 & 27. A further example was sold at Christie's, New York, 17 September 1998, lot 113.

Referenced
HAR - himalayanart.org/image.cfm/41067.html

Provenance
Private New York Collection
Acquired in Europe before 1983

15

15
A PAIR OF GILT COPPER ALLOY MANDORLA PANELS OF MAKARAS
TIBET OR KHASA MALLA, 15TH CENTURY
Each powerfully modeled and emerging from thick scrolling water elements with beaded edge and flaming rim.
10 x 7 in. (25.8 x 17.6 cm), the larger
$4,000 - 6,000

Their thick casting recalls the 15th-century Khasa Malla architectural style and work commonly associated with the Densatil monastery. Compare with the mandorla of an enthroned Buddha sold at Sotheby's, New York, 20 March 2011, lot 110.

The protruding horn curling behind each *makara's* ear is also a distinctive feature found in Nepalese legacy thangkas of the 15th century. See examples published in Jackson, *The Nepalese Legacy in Tibetan Painting*, New York, 2010, pp. 166, 180 & 183, figs 7.34, 8.2 & 8.4.

Referenced
HAR - himalayanart.org/image.cfm/41076.html

16

16
A LARGE GILT COPPER ALLOY REPOUSSÉ THRONE PANEL
TIBET, 15TH-17TH CENTURY
The glorious panel with four complete *dorjes* framed by foliate forms below the upper register depicting an attendant bodhisattva and three of the seven *Jewels of the Chakravartin*: the chakra, elephant, and general, alternating between ornate bifurcating vines; with remains of red pigment decoration.
10 x 33 3/8 in. (25.2 x 84.7 cm)
$15,000 - 20,000

The panel would have formed the lower panel of a stepped lion throne. The configuration of the large format *dorjes* with the *Jewels of the Chakravartin* is common to all lion thrones that typically support the principle deities of Shakyamuni Buddha or Akshobhya.

Referenced
HAR - himalayanart.org/image.cfm/41071.html

Provenance
Acquired from a Private Californian Collection in 1998

17

A PORTRAIT THANGKA OF SACHEN KUNGA NYINGPO
TIBET, NGOR MONASTERY, 16TH CENTURY

Distemper on cloth; the abbot holding flower stems and wearing the sumptuous layered robes of a layman seated on a lion-protected throne with a backrest of scalloped gilt-edges, Aseng to his right and Wangchug Pal to his left, at the top center is Vajradhara Buddha with the lineage of the Chakrasamvara cycle of practice alternating from right to left and then descending down the two side registers, at the upper left is Chakrasamvara according to the mahasiddha Krishnacharin tradition, and upper right is Vira Vajradharma Buddha, the bottom register with further lineage masters and the power deity Takkiraja at center.

32 1/2 x 28 in. (82.4 x 71.3 cm)

$50,000 - 80,000

Sachen Kunga Nyingpo (1092-1158) was the first of the Sakya Jetsun Gongma Nga - the five founding patriarchs of the Sakya tradition. Sachen was a layman and the third Sakya *tridzin* (or throne holder), a position distinct from his later designation as a patriarch. His father, Khon Khonchog Gyalpo, was the first Sakya throne holder and the founder of the Sakya monastery. Sachen was identified as an emanation of Avalokiteshvara and has strong associations with Manjushri due to his meditative experiences related to the bodhisattva of wisdom.

The treatment of his backrest, with the scalloped gilded edge, is a Sakya convention popularized during the 15th and 16th centuries. It is also found in a thangka with four portraits including Sachen Kunga Nyimpo now in the Rubin Museum of Art (see Pal, *Tibetan Paintings*, London, 1984, pl. 36). Also compare with a related composition depicting Shadaksari from the Jucker Collection (see Sotheby's, New York, 26 March 2006, lot 56), and see Rhie & Thurman, *Wisdom and Compassion*, London, 1991, no. 61 for another of Kunga Nyingpo, dated to circa 1429, from the collection of Robert H. Ellsworth. Also compare with a closely related composition of the same figure in the Rubin Museum of Art (himalayanart.org/image.cfm/65789.html).

Referenced

HAR - himalayanart.org/image.cfm/41028.html

17

fig 1

fig 2

HIMALAYAN SCULPTURE AND MASKS FROM THE COLLECTION OF HANNAH NEALE HOBART WHEELER AND HANNAH HOBART PRINCE

In 1933, following an initial trip to Ladakh the year prior, Ms. Hannah Neale Hobart Wheeler and Ms. Hannah Hobart Prince travelled to Gyantse along the British-Tibetan Trade Route in order to witness a Buddhist festival they referred to as the 'June Llama Dances'. Ms. Wheeler took a number of photographs on this trip. One of Ms. Prince with a Tibetan family (fig. 1), and another taken of the festival from the verandah of the Red Monastery opposite the Golden Temple in Gyantse (fig. 2). She recorded her experience of the festival in her personal memoirs:

[The Abbott of the Golden Temple in Gyantse, Kenchung Kesho,] was our host, the day of these yearly dances. We sat on a verandah of the Red Monastery alongside the Golden Temple, and had a full view of the square below. We sat on the most lovely silk cushions and were served a real Tibetan meal--plentifully supplied with Chang, the heady wine of Tibet. The soup, in Chinese porcelain bowls and filled with small meat balls, was excellent, and bowl after bowl was brought by the attendants and much else besides--sea slugs and other delicacies!

Ms. Wheeler & Ms. Prince acquired all of the items offered here from their collection (lots 18-26) during this trip in 1933 or on additional travels in Asia between 1931 and 1937.

18

18
A COPPER ALLOY FIGURE OF SHADAKSHARI
WEST TIBET, 14TH/15TH CENTURY
Elegantly cast, seated in *vajrasana* on a double lotus base, holding a boon between his primary hands, the others upraised holding the lotus and *mala*, he wears a *dhoti* and mantle, both modeled and incised, as well as various jewelry inlaid with original semiprecious stones, including an ornate crown with a *kirtimukha* mask screening Amitabha seated in his headdress.
6 5/8 in. (16.8 cm) high
$8,000 - 12,000

The present lot is a particularly fine example of the late Western Tibet style, comparing favorably to another example sold at Christie's, New York, 21 March 2001, lot 66.

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

19

20

19
A COPPER ALLOY FIGURE OF PADMASAMBHAVA
TIBET, 16TH/17TH CENTURY
Of a rich copper alloy and delicate chasing, seated in *vajrasana* on a carefully defined lotus base, holding a *vajra* in his upraised right hand and a *kapala* in his left, wearing a textured robe with patterned borders, his inviting face with a steadfast gaze below his monk's cape blackened by ritual smoke.
4 in. (10 cm) high
$3,000 - 5,000

Compare the same treatment of the lotus pedestal to three 17th century portrait bronzes published in Dinwiddle, *Portraits of the Masters*, Chicago, 2003, nos. 83, 84 & 105.

While the treatment of the base and textured robe is also similar to a 17th century example of Padmasambhava published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 449, no. 122C, certain elements such as the hems draping over his left shoulder and reaching across his left breast and arm, typically employed in the Malla period, may suggest an earlier date.

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

20
A COPPER ALLOY FIGURE OF SHADAKSHARI
TIBET, 17TH CENTURY
Seated on a double lotus base with the pleats of his *dhoti* pooling before his knees, his primary hands held in *anjali mudra*, the others upraised holding the rosary and lotus, his face with a sweet expression encircled by traces of cold gold and pigment in his hair.
6 7/8 in. (17.6 cm) high
$4,000 - 6,000

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

21
A COPPER ALLOY FIGURE OF SHADAKSHARI
TIBET, 15TH/16TH CENTURY
Seated in *dhyanasana* upon a double lotus base, the primary hands held in *namaskar* mudra, the others upraised, the left holding a flowering lotus, wearing various jewelry and a crown positioned before the seated Amitabha in his headdress.
5 3/4 in. (14.6 cm) high
$3,000 - 5,000

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

22
A COPPER KADAMPA STUPA
TIBET, 15TH CENTURY OR LATER
The domed body, rising from a double-lotus frieze with beaded rim to a stepped *harmika*, surmounted by a tapered parasol and a lotus bud finial.
6 1/4 in. (15.7 cm) high
$3,000 - 5,000

This type of stupa is associated with the famed Indian monk Atisha, who founded the Kadampa sect in Tibet. Another example is held in the Jacques Marchais Museum of Tibetan Art (see Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, p. 46, no. 5). A further example, with a replaced finial, was sold at Bonhams, New York, 18 September 2014, lot 57.

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

23
A WOOD FIGURE OF SHADAKSHARI
TIBET, 19TH CENTURY
With surviving polychrome decoration, seated in *vajrasana* on a lotus base, displaying *namaskar mudra* and holding a lotus and a rosary, wearing flowing garments and the antelope skin draped over his right shoulder, and adorned with various inset jewelry, including a splendid crown secured over his rich blue tresses.
9 in. (20.8 cm) high
$3,000 - 5,000

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

21

22

23

24

25

26

24
A POLYCHROMED PAPIER-MÂCHÉ RITUAL MASK
TIBET, BEFORE 1937
Assuming a fierce deity, baring fangs, enflamed facial hair, a snub nose, bulging eyes, and a diadem of five dried skulls; with original straps and dreadlocks.
Mask: 12 3/4 in. (32.4 cm) high
$2,000 - 3,000

Masks are employed in Tibetan dance rituals such as the one Ms Wheeler and Ms. Prince witnessed in Gyantse in 1933. A closely related example, depicting a different emotional affect, is published in Pannier, *Masks of the Himalayas*, New York, 2009, p. 68, no. 19.

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

25
A POLYCHROMED WOOD RITUAL MASK
TIBET, BEFORE 1937
Assuming a fierce rodent-headed deity, baring fangs, flaring nostrils, bulging eyes, pointed ears, and a diadem of dried skulls.
11 3/4 in. (29.8) high
$2,000 - 3,000

Compare to a similar example published in Pannier, *Masks of the Himalayas*, New York, 2009, p. 68, no. 19.

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

26
A POLYCHROMED AND LACQUERED WOOD RITUAL MASK
NEPAL, BEFORE 1937
Assuming a fierce deity, baring teeth, a beaked nose, and piercing bloodshot eyes; with native repair and original straps.
8 in. (20.3 cm) high
$1,000 - 1,500

Provenance
Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince since 1931-37

27

28

27
A GILT COPPER ALLOY FIGURE OF SYAMATARA
TIBET OR BHUTAN, 16TH/17TH CENTURY
Preserved with a sealed base, inlaid turquoise, rich cold gold, and blue pigment; seated in *ardhaparyankasana* on a double lotus base with one leg resting on a lotus socle, her hands display the gestures of charity and teaching, lotus stems extend along her arms and bloom by her shoulders, resting against her tresses which descend from the tall chignon surmounted by a *cintamani*.
5 7/8 in. (15 cm) high
$6,000 - 8,000

Compare the treatment of the lotus base, crown and flower form at the shoulders with a Vajradhara in the Asian Art Museum of San Francisco, see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 443, no. 119G.

Provenance
The O'Brien Collection of Asian Art
Gifted from the Bhutanese royal family

28
A GILT COPPER ALLOY FIGURE OF TARA
TIBETO-CHINESE, 17TH/18TH CENTURY
Seated in *ardhaparyankasana* with her right foot resting on a lotus socle, the double-lotus base with slender petals completed in the round, her robes and sash draping over the edge, her hands in the gestures of teaching and charity, her face with an earnest expression surmounted by a five-leaf tiara.
5 1/4 in. (13.3 cm) high
$3,000 - 5,000

Compare the similar treatment of the jewelry and robes to a figure sold at Christie's, New York, 17 September 1998, lot 137. Also compare with the crown type and oval face of a Marici in the Esman Collection, Belgium published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 547, no. 155F.

Provenance
Private Collection, New York acquired between 1960-95

29

A THANGKA OF DHARMAKIRTI
TIBET, 17TH CENTURY

Distemper on cloth; depicted as an elderly monk with glaring eyes and a beard, Dharmakirti dances with the right leg drawn upwards and arms outstretched, two dwarf-figures emerge from a river offering precious jewels, the surrounding fantastical landscape with superimposed Kadam lineage figures of Gampopa, Ne'uzur Yeshe Bar and Kedrub Sherab Sengge, and three other unidentified figures, the top center with Green Tara and bottom center is Vaishravana riding a white lion.

Image: 28 x 19 in. (71.1 x 48.2 cm); With silks: 59 1/2 x 30 in. (149.8 x 76.2 cm)

$50,000 - 70,000

This thangka is from a set of nine paintings depicting The Six Ornaments and Two Excellent Ones of the Southern Continent - an epithet given to the most important Indian Buddhist scholars of the Mahayana Tradition.

Of The Six Ornaments, the two foremost are Nagarjuna, founder of the Madyamaka Tradition, and Asanga, founder of the Yogachara tradition. Their two principal students were Aryadeva and Vasubhandu respectively, followed by Dharmakirti and Dignaga respectively. The Two Excellent Ones are Gunaprabha and Shakyaprabha. The Southern Continent refers to India or the human continent surrounding Mt Meru.

This is a rare depiction of Dharmakirti in the animated dancing pose. It is much more common to see him seated. The superb quality of line detailing his face, sumptuous textiles, and the surrounding landscape are indicative of early Qing influence on Central Tibetan painting.

Compare the treatment of water and the overal composition with a thangka of Arhat Sthavira in the Tibet House Museum, New Delhi (www.himalayanart.org/image.cfm/71921.html)

Referenced

HAR - himalayanart.org/image.cfm/41044.html

29

30

30
A THANGKA OF SHADBHUJA SITA MAHAKALA
TIBET, 18TH CENTURY
Distemper on cloth; surrounded by a radiating mandorla with flames encircling its jeweled edges, White Mahakala with three glaring eyes, fangs, orange hair flaming upward, and six hands holding the curved knife, wish-fulfilling jewel, *damaru* (drum), skull cup containing a jewel-filled vase, trident, and a *vajra* hook, he is adorned with precious ornaments and green silks as he stands atop two elephant-headed figures spewing jewels onto a lotus platform flanked by white Khasarpani Lokeshvara and orange Manjushri, the five Tathagathas in the top register, the lower register with red Hayagriva, yellow Jambhala, and yellow Vasudhara.
20 x 14 in. (50.8 x 35.5 cm)
$15,000 - 20,000

White Mahakala, a wealth deity of the Kriya class of Tantra, satisfies the economic needs of Tantric Buddhists. This is a Gelugpa example of a deity that has become popular within all schools of Tibetan Buddhism.

This composition of Sita Shadbhuja Mahakala follows the Tashi Lunpo Monastery style of painting. Compare to other examples of subject and style held in the Rubin Museum of Art (www.himalayanart.org/image.cfm/351.html & www.himalayanart.org/image.cfm/813.html)

Referenced
HAR - himalayanart.org/image.cfm/41015.html

Provenance
Carlton Rochell Ltd, New York
Private Collection, California

31
A THANGKA OF HAYAGRIVA
TIBET, 18TH CENTURY
Distemper on cloth; with three faces below three horse heads, and six hands baring a *vajra, katvanga*, sword, wrathful gesture, spear, and a lasso, adorned with a crown of five dry skulls, bone aprons and a garland of freshly-severed heads, and wearing an upper garment of human skin and elephant hide, and a lower garment of tiger skin, his eight legs trample the eight great *nagas*, above him floats an unidentified Gelug teacher on the left and the 8th Dalai Lama, Jampal Gyatso (1758-1804) on the right, below him white Chaturbhuja Lokeshvara and blue Krodha Vajrapani flank the offerings; the reverse with a red pigment double-hand print.
Image: 35 3/4 x 25 in. (90.7 x 63.3 cm); With Silks: 60 x 36 1/2 in. (152.4 x 92.7 cm)
$30,000 - 50,000

Depicted here, the 'Secret Accomplishment' Hayagriva, practiced in all schools of Tibetan Buddhism, is a Treasure Teaching of the Nyingma Tradition, discovered by Nyemowa Sanggye Wangchen. The Shangpa Kagyu master Kyergangpa acquired the teaching directly from Padmasambhava in a dream and was further instructed to receive the teaching of the 'Terma' from Nyemowa. The practice was then made famous throughout Tibet by the Shangpa Kagyu Lama Kyergangpa.

Referenced
HAR - himalayanart.org/image.cfm/41045.html

31

32

32
THANGKA OF VAJRABHAIRAVA
TIBET, 18TH CENTURY
Distemper on cloth; the fierce deity with his consort Vajravetali at center, flanked by blue Chaturbhuja Mahakala and Vaishravana riding a Lion, the top register with Vajradhara Buddha accompanied by two mahasiddhas at center, the left with Atisha and students, the right with Tsongkhapa, at far left is Panjarnata Mahakala holding the 'gandhi' stick across the forearms, at far right is white Shadbhuja Mahakala, the bottom register with the 'Outer', 'Inner', and 'Secret' Yama Dharmarajas.
Image: 32 3/4 x 21 1/4 in. (83.1 53.8 cm); With Silks: 54 1/2 x 30 1/4 in. (138.5 x 76.7 cm)
$1,500 - 2,500

The composition has a spacious quality that is reminiscent of paintings from the Nyentog Monastery in the Rebkong area of Eastern Tibet.

Referenced
HAR - himalayanart.org/image.cfm/41026.html

33
A THANGKA OF GURU DRAGPO
TIBET, 17TH/18TH CENTURY
Distemper on cloth; the fierce emanation of Padmasambhava with a gaping mouth and yellow hair flowing upwards, holding a *vajra*-scepter and a nine-headed black scorpion, adorned with a crown, earrings, bracelets and necklaces of gold, and numerous writhing snakes, he wears a garland of heads and an elephant skin draped across the shoulders, a tiger skin covers the lower body and he tramples two prone figures on a multi-colored lotus blossom within the orange flames of pristine awareness, at the top center is red Amitabha Buddha, Manjushri and white Lokeshvara, to the left is Padmasambhava and red Hayagriva, in the bottom register is a blue wrathful Vajrapani and a wrathful blue deity holding a *vajra*-scepter and hammer, flanking the wealth deity yellow Jambhala.
24 1/2 x 17 1/2 in. (62.2 x 44.4 cm)
$40,000 - 60,000

Guru Dragpo, originating in the 'Revealed Treasure' Tradition of the Nyingma School of Tibetan Buddhism, is a wrathful meditational form of Padmasambhava.

Although technically a *guru yoga* practice, the function of Guru Dragpo is that of an *ishtadevata* (meditational deity). Following after the early meditational deities of the Guhyagarbha Tantra & Eight Heruka, the practice of Guru Dragpo is possibly the most popular and the most widely represented in the Nyingma tradition's art. In the 16th century, the teacher Pema Karpo popularized a variation on Guru Dragpo called Guru Dragpur - principally practiced in the Drugpa Kagyu School.

This powerful composition shows the wrathful figure in a heavy-set, yet muscular form. The minor elements of the skull crown, elephant skin, and severed heads are executed with great care and detail. Compare with a closely related composition in the Jucker Collection, see Kreijger, *Tibetan Paintings*, Boston, 2001, p. 120, no. 45.

Referenced
HAR - himalayanart.org/image.cfm/41014.html

Provenance
Arnold Lieberman, New York
Private Collection, California

33

34

34

A THANGKA OF VAJRABHAIRAVA
TIBET, 18TH CENTURY

Distemper on cloth; Vajrabhairava with his consort Vajravetali surrounded by Buddhas, teachers, meditational deities, and the main protectors of the Gelugpa School, at upper left is Akshobhyavajra Guhyasamaja and upper right is Heruka Chakrasamvara, the lower left corner depicts red Dorje Setrab riding a horse, Vaishravana riding a Lion, and Shadbhuja Mahakala with six arms, the lower right corner depicts red Begtse Chen, Shri Devi Magzor Gyalmo, and Yama Dharmaraja standing on a buffalo; original silks separated.
Image: 26 x 18 1/2 in. (66 x 47 cm)
$15,000 - 20,000

Referenced
HAR - himalayanart.org/image.cfm/41033.html

Provenance
Acquired form a Private Californian Collection in 2012

35 (detail)

35

A LARGE THANKGA OF VAJRABHAIRAVA
TIBET, 18TH CENTURY

Distemper on cloth; embracing his consort Vajravetali, the wrathful deity with nine faces, thirty-four hands and sixteen legs, the main face is that of a buffalo, with a red face above and the slightly wrathful yellow face of Manjushri on top, he is adorned with bone ornaments and a necklace of freshly-severed heads, his primary hands embrace his consort whilst holding a curved knife and skullcup, the remaining hands hold a variety of objects, Vajravetali holds a skullcup in her left hand, the legs of Bhairava press down on various animals, birds, and gods above an orange sun disc and multi-colored lotus completely surrounded by the orange flames of pristine awareness, at the upper left side is the 8th Dalai Lama Jampal Gyatso (3), the upper right is White Shadbhuja Mahakala (4), the lower left is Shadbhuja Mahakala (5) and the lower right side is Yama Dharmaraja with Chamundi standing atop a buffalo (6), the bottom center with a ritual skull and *torma* offerings flanked by a bone basket and lamp burning incense; the reverse with a thirteen-line inscription of prayers and blessings in Tibetan.
Image: 53 7/8 x 38 3/8 in. (136.7 x 97.5 cm)
$100,000 - 150,000

Vajrabhairava is a wrathful form of Manjushri and functions as a meditational deity of the Anuttarayoga Classification in Tantric Buddhism.

The practice of Vajrabhairava is common to the three main schools of Tibetan Buddhism: Sakya, Kagyu and Gelug. Among the Sakya, he is counted as one of the four main tantric deities along with Hevajra, Guhyasamaja and Chakrasamvara. Amongst the various Kagyu Schools, the Drigungpa are strong upholders of the practice. In the Gelug School, Vajrabhairava is the principal meditational deity taught for Anuttarayoga practice along with the meditational deities Akshobhyavajra Guhyasamaja and Chakrasamvara.

The present lot was an important Gelug commission, suggested by its commanding scale and the presence of the 8th Dalai Lama, Jampal Gyatso (1758-1804). Compare with another large format thangka in the Los Angeles County Museum of Art, formerly in the Zimmerman Family Collection, published in Rhie & Thurman, *Wisdom and Compassion*, 1991, pp. 284-6. Also see Sotheby's, New York, 20 March 2013, lot 243.

Provenance
European Private Collection since 1980s

35

35

36

37

36
A GILT COPPER ALLOY FIGURE OF A HIERARCH
TIBET OR BHUTAN, 18TH CENTURY
Finely modeled, seated on a lotus base with frilled petals, both hands in *bhumisparsha mudra*, wearing heavy robes intricately draped across his rotund figure, his face with pursed lips and a steadfast gaze.
2 5/8 in. (6.5 cm) high
$4,000 - 6,000

Another diminutive figure of Bakula in the Zimmerman Collection exhibits similar treatment of the robes, see Pal, *Art of the Himalayas*, New York, 1991, p. 134, no. 73. Also compare the treatment of the base with an unidentified Buddhist figure in the Nyingjei Lam Collection, see Weldon & Casey, *The Sculptural Heritage of Tibet*, London, 1999, p. 142, fig. 60.

Referenced
HAR - himalayanart.org/image.cfm/41091.html

37
A COPPER ALLOY FIGURE OF VAJRAYOGINI
TIBETO-CHINESE, 18TH CENTURY
Trampling her prostrate wordly emanations, Bhairava and Kalaratri, wearing crisply defined jewellery and a garland of dried skulls, holding the ritual chopper in her right hand and tipping the perfumed *kapala* into her mouth, spilling towards her fierce expression rich with polychromed detail.
6 1/2 in. (16.3 cm) high
$4,000 - 6,000

For a comparable example held in the State Hermitage, Leningrad, see Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, p. 299, no. 114. Also see another in the Philadelphia Museum of Art published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 550, no. 157.

Provenance
Private Collection, New York acquired between 1960-95

38

38
A GILT COPPER ALLOY FIGURE OF VAJRAPANI KRODHA
TIBETO-CHINESE, 17TH/18TH CENTURY
Standing in *pratyalidhasana* on a sharp-petaled lotus base, his right hand holding a *vajra*, the left in *tarjani mudra*, wearing a tiger skin around his waist, a garland of severed heads, and a docile snake draped over his shoulders, adorned with abundant jewelry inlaid with semiprecious stones, his wrathful face open-mouthed, rich in polychromy, and wearing a crown before the *vajra* emerging from his fiery mane.
6 1/2 in. (16.3 cm) high
$4,000 - 6,000

Similar examples were sold at Christie's, New York, 16 September 2009, lot 794 and Christie's, Paris, 7 December 2007, lot 366.

Provenance
Private Collection, New York acquired between 1960-95

39

A VAJRAYOGINI MANDALA
CENTRAL TIBET, 18TH CENTURY

Distemper on cloth; at the center of a double tetrahedron palace (*dharmadayo*), encircled by the Eight Great Charnal Grounds, stands Vajrayogini, holding a curved flaying knife, skullcup and supporting a *katvanga* staff in a dancing posture, in the four directions around her stand four wrathful male deities, each embracing a consort, surrounding those are six more attendant female figures each with one face and four hands, in the top register sits Vajradhara Buddha with his consort attended by Indian mahasiddha figures, the upper left corners displays Kalachakra with Vishvamati and the white yogini Kachod Karmo, the upper right displays Hevajra with Vajranairatmya and red Vajrayogini of the Naropa tradition, in the bottom register are red Charchika, blue Chanda Maharoshana (Achala) and consort, a white female deity with one face and twelve hands standing on a buffalo, the red Hayagriva Heruka special to the Sera Monastery, and a blue yogini, either Kroda Kali Yogini or possibly Vajra Nairatmya.
26 x 17 1/4 in. (66 x 43.8 cm)
$40,000 - 60,000

A very closely related mandala of the Twenty-One Taras, possibly from the same workshop, is referenced on HAR (www.himalayanart.org/image.cfm/23229.html). Also compare to another, held in the Collection of Museum der Kulturen, Basel (acc. #W.lld13839. R0045, www.himalayanart.org/image.cfm/3313839.html.) A similar Chakrasamvara Mandala was sold at Bonhams, New York, 17 March 2014, lot 41.

Referenced
HAR - himalayanart.org/image.cfm/41018.html

Published
Doris Wiener, *Thangka Art, January 12-February 23, 1974*, New York, 1974, pl. N.
Denise Patry Leidy and Robert Thurman, *Mandala: The Architecture of Enlightenment*, New York, 1997, p. 105, no. 33.

Provenance
Doris Wiener Gallery, before 1974
David Shapiro Collection, before 1997
Nancy Wiener Gallery
Private Californian Collection

1. Vajrayogini Mandala
2. Vajradhara Buddha
3. Kalachakra and Vishvamati
4. Hevajra and Vajranairatmya
5. Kachod Karmo
6. Naropa Vajrayogini
7. Charchika
8. Chanda Maharoshana (Achala)
9. Female deity
10. Hayagriva Heruka
11. Kroda Yali Yogini(?)

39

39

40

40
A GILT DRY LACQUER FIGURE OF AMITAYUS
KANGXI PERIOD, 17TH/18TH CENTURY
Seated in *dhyanasana*, his hands resting in his lap, the folds of his luxurious lower garment pooling before his shins, wearing a mantle extending around his arms, and adorned with various jewelry, his softly-modeled face with a steadfast gaze surmounted by an elaborate chignon of interweaving locks.
8 1/8 in. (20.4 cm) high
$6,000 - 8,000

Typical of Kangxi Buddha images, the present lot's face is more softly-modeled than those produced during the Qianlong period. The royal trappings, relatively simple compared to earlier Ming examples, and the distinct arrangement of the chignon with interweaving locks, draw close comparison to two well-known Kangxi bronzes of Amitayus held in The Palace Museum, Beijing and published in, *Gu gong bo wu yuan cang wen wu zhen pin quan ji; 60: Zang chuan fo jiao zao xiang*, Hong Kong, 2008, pp. 238-9, nos. 227-8.

Parallel to a long tradition of dry lacquer Buddha images in China, the stylistic treatment of this figure's jewelry and hair can be traced as far back as the early Ming period, as exhibited in a famous bronze of Guanyin held in the British Museum (1947, 0712.392) and published in Zwalf, *Buddhism, Art and Faith*, New York, 1985 p. 207, no. 298.

41

41
A GILT COPPER ALLOY FIGURE OF USHNISHASITATAPATRA
TIBET, 18TH CENTURY
Standing in *pratyalidhasana* with 1000 feet and wearing layered lower garments and a gold foliate crown over her three primary faces below a spire of 1000 Buddha heads flanking a central column of ten in receding sizes, her 1000 arms radiate in repoussé around her primary hands holding a Dharma wheel.
19 1/8 in. (48.5 cm) high
$200,000 - 300,000

Ushnishasitatapatra is a supreme entity, conflating all gods and powers into her being. As such, she is similar in appearance to her male counterpart the All-seeing Lord Avalokiteshvara and the universal representations of Shiva and Vishnuvarupa. She tramples all obstacles for the devotee and the nation, preventing all misfortune, pestilence, and war.

Compare the present bronze to two other examples, most likely from the same atelier, in the Da Silva collection (see Klautz, *Schoonheid en mystiek in de collectie Da Silva*, La Haye 1966, pp. 97-106) and formerly in the Pan Asian Collection and the Ford Collection (see Pal & Larsen, *In Her Image*, Santa Barbara, 1980, p. 82, no. 50, and Pal, *American Collectors of Asian Art*, New Bombay, 1986, p. 200, pl. 14, and www.himalayanart.org/image.cfm/73897.html).

An example in silver is held in the State Hermitage Museum in St. Petersburg and published in Rhie & Thurman, *Wisdom and Compassion*, London, 1991, p. 321, no. 126. A closely related eleven-faced Avalokitesvara with similar treatment to the crown - and possibly the principle figure of the group - is in the Norbulinkha Collection (see Byrd et al., *Tibet: Treasures from the Roof of the World*, 2003, p. 104, no. 49).

Referenced
HAR - himalayanart.org/image.cfm/34213.html

Published
Deborah Ashencaen and Gennady Leonov, *The Mirror of Mind: Art of Vajrayana Buddhism*, Spink & Son Ltd, London, 1995, no. 29

Provenance
Spink & Son Ltd, London, June 1995
Private European Collection, 1995-2014

42 **NO LOT**

41

43

43
A THANGKA OF AVALOKITESHVARA SAHASRABHUJA
TIBET, 18TH CENTURY
Distemper on cloth; with eleven faces and a thousand arms, the first pair of hands are at the heart, with palms folded, the second right holds a rosary, the third eliminates the hunger and thirst of pretas, and the fourth holds a wheel, the second left holds a lotus, the third a water-pot, and the fourth a bow and arrow, the other radiating 992 hands are boon-granting, a deerskin covers his left breast and the lower part of his body is covered with fine silks, the central figure is surrounded by four attendant bodhisattvas, at top left is the Naropa Vajrayogini, at top right is white Vajrasattva, at bottom left is Manjushri, and at bottom right is Vajrapani in wrathful form; the reverse with a double hand print and red seal of the Dalai Lama.
25 x 16 in. (63.5 x 40.6 cm)
$30,000 - 50,000

Compare with an example in the National Palace Museum, Beijing with similar treatments of the floral forms and the overall composition, published in *Gu gong bo wu yuan cang wen wu zhen pin quan ji; 59: Zang chuan fo jiao tang ka*, Hong Kong, 2003, p. 134, no. 123. Also compare with a closely related imperial thangka of Ekadashamukha Avalokitesvara, dated 1765 sold at Sotheby's, Paris, 18 December 2012, lot 26.

Referenced
HAR - himalayanart.org/image.cfm/41012.html

Provenance
Robert Huttenback, acquired in India in the late 1960s
Carlton Rochell, Ltd, New York
Private Collection, California

43

44 (detail)

44
A PILGRIMAGE THANGKA OF MOUNT KAILASH
TIBET, 18TH CENTURY
Distemper on cloth; the central stupa housing Chakrasamvara before the triple-peaked Mount Kailash, the surrounding dense landscape depicting a group of lay figures progressing through various centers of worship with shrines containing Rakta Yamari, Vajravarahi, Shingkyong Yab-Yum, and a Mahakala, at the top center in a rainbow sphere is Shakyamuni Buddha surrounded by Vajradhara Buddha, Tilopa, Naropa, Marpa, Milarepa, Gampopa, Pagmodrubpa and two others, in the upper left Tsongkapa, upper right is Chaturbhuja Lokeshvara, and Green and White Taras are in the corners.
Image: 31 x 20 7/8 in. (78 x 50.8 cm); With Silks: 59 x 34 in. (149 x 86 cm)
$60,000 - 80,000

In the bottom right corner, the group of pilgrims mark the beginning of their winding journey by observing a ritual dance and a buffalo sacrifice.

Held in the Musée Guimet, another topographical thangka, depicting the regions surrounding the Potala Palace, exhibits a similar palette and treatment of hills (see Galeries nationales du Grand Palais, *Dieux et démons de l'Himâlaya*, Paris, 1977, pp. 238-41, no. 279). See HAR for two further comparable topographical thangkas (www.himalayanart.org/image.cfm/32097.html & www.himalayanart.org/image.cfm/35111.html)

Referenced
HAR - himalayanart.org/image.cfm/41043.html

44

45

46

47

45

A GILT COPPER ALLOY REPOUSSÉ FIGURE OF A LION
TIBET, CIRCA 18TH CENTURY

Standing on his hind legs with a bell around his neck, his front legs raised as if supporting a superstructure, the tufts of his hair chased in curls throughout, his fierce face in high relief and rich in polychromy, with fangs, alert eyes and an *urna*.

10 in. (25 cm) high

$4,000 - 6,000

Such repoussé lions originally featured below the dais of a large stupa or statue. Compare to various similar examples held in Asian collections, published in Xu Tianfu (ed.), *Faces of Dharma*, Taipei, 2012, nos. 78-82. A similar lion was sold at Christie's, New York, 19 September 2002, lot 166.

Provenance

Acquired from a Private Californian Collection in 1998

46

A COPPER ALLOY FIGURE OF AVALOKITESHVARA
QING, 18TH/19TH CENTURY

Intricately cast standing on a lotus base, with eight arms and holding a lotus and *kundika* amongst his radiating hands, dressed in elaborate flowing robes and an antelope skin, and adorned with crisp jewelry, his crowned faces with serene expressions except for the penultimate, wrathful head.

7 1/4 in. (18.3 cm) high

$3,000 - 5,000

Provenance

Private Collection, New York acquired between 1960-95

47

A COPPER ALLOY FIGURE OF AMITAYUS
QING, PALA REVIVAL, 18TH CENTURY

Seated on a stepped and waisted lotus pedestal, cradling the *amrita* vase above his lap, adorned with various jewelry, and wearing a sash and crown ribbons that flail dramatically beside his shoulders and meditative face.

7 3/8 in. (18.6 cm) high

$3,000 - 5,000

Referenced

HAR - himalayanart.org/image.cfm/41073.html

48

48

A COPPER ALLOY FIGURE OF TARA
QING, PALA REVIVAL, 17TH/18TH CENTURY

Elegantly cast, seated on a stepped and waisted lotus pedestal of rotund petals, with her feet relaxed into the *vajrasana* posture and the crisp hem of her *dhoti* fanning before her crossed legs, she is adorned with jewelry including an intricate pendant necklace and a prominent sash draped over her left breast, her hands display the gestures of charity and teaching while two fecund lotuses rise at her side and blossom by her shoulders, her face with a sweet down-turned expression and third eye surmounted by a five leaf crown and elaborately detailed *jatamukata*.

6 1/4 in. (15.7 cm) high

$7,000 - 10,000

The Qing court's taste for Buddhist sculpture made in the Indian Pala style is clearly evident in the holdings of The Palace Museum, Beijing and the Rehol palace. (See *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992 and Chang & Hsu, *Buddhist Art from Rehol*, Taipei, 1999, respectively.)

Benefiting relations between the court and Buddhist adherents in Mongol and Tibetan regions, the devout Qianlong emperor proclaimed himself to be a reincarnation of Manjusri and the ruler of the Buddhist faith. The Qianlong emperor commissioned thangkas, sculptures, and ritual objects to be created and dispersed to all areas. The inspiration for the Pala revival style is unclear, but we can surmise that artisans were working from prototypes held in the Palace Collection.

Referenced

HAR - himalayanart.org/image.cfm/41054.html

Provenance

Stuart Perrin, Massachusetts, 1986
Private New York Collection

49 50

49
A COPPER ALLOY FIGURE OF VAJRADHARA
QING, PALA REVIVAL, 18TH CENTURY
Finely cast in a rich copper alloy, seated in *vajrasana* on a stepped and waisted double lotus throne, his down-turned face fixing upon the *vajra* and *ghanta* held before his chest, his face with remains of pigment and gold surmounted by a refined five leaf crown and elaborate *jatamukata* with jewel finial.
6 in. (15.2 cm) high
$5,000 - 8,000

Referenced
HAR - himalayanart.org/image.cfm/41055.html

Provenance
Stuart Perrin, Massachusetts, 1986
Private New York Collection

50
A COPPER ALLOY FIGURE OF TARA
QING, PALA REVIVAL, 18TH CENTURY
Finely cast, seated on a stepped double-lotus base with her legs and elegant feet resting in *vajrasana* pose, wearing various jewelry including a long necklace draped over her breasts and sensuously modeled stomach, her hands display the gestures of teaching and charity while a lotus stem blossoms by her shoulders, her sweet down-turned face surmounted by a five leaf crown and meticulously detailed *jatamukata*.
5 5/8 in. (14.2 cm)
$5,000 - 8,000

Referenced
HAR - himalayanart.org/image.cfm/41057.html

Provenance
Wesley Halpern, New York, 1990
Private New York Collection

51
A COPPER ALLOY FIGURE OF MANJUSHRI
QING, PALA REVIVAL, 18TH CENTURY
Seated on a stepped and waisted lotus base, his feet relaxed into the posture of meditation, his left hand gripping the stem of a lotus which blossoms with a scroll by his shoulder and his right hand holding the remains of his sword, his face with a steadfast expression surmounted by a three leaf crown with a central jewel, side ribbons and a tall *jatamukata*.
6 in. (15.2 cm) high
$5,000 - 8,000

Referenced
HAR - himalayanart.org/image.cfm/41056.html

Provenance
Sotheby's, New York (Online), March 2002
Private New York Collection

52
A COPPER ALLOY FIGURE OF SYMATARA
QING, PALA REVIVAL, 18TH CENTURY
Seated on a tapered double lotus base with the hems of her diaphanous *dhoti* fanning out in front, adorned with various jewelry, her hands displaying *varada* and *vitarka mudras* with eyes at the center of each palm, her sweet expression flanked by lotus blossoms and surmounted by a five leaf crown and jeweled chignon.
6 in. (15.2 cm) high
$5,000 - 8,000

Referenced
HAR - himalayanart.org/image.cfm/41027.html

Provenance
Christie's, Amsterdam, 31 October 2006, lot 509
Private New York Collection

53

54

53
A COPPER ALLOY FIGURE OF MANJUSHRI
QING, PALA REVIVAL, 18TH CENTURY
Elegantly cast, standing in a slightly flexed pose on a stepped double lotus pedestal with plump petals, his hands display the gestures of teaching and wish-granting, writhing lotus stems flank his body and blossom with the sword and scroll at either shoulder, he wears a short *dhoti* with roundels of inlaid copper and silver and is adorned with abundant, beaded jewelry, his face with a steadfast expression, round cheeks, aquiline nose, and sinuous eyes, below a three-leaf tiara with side ribbons and a meticulously detailed *jatamukata* surmounted by a blossoming jewel.
7 1/8 in. (18 cm) high
$5,000 - 8,000

Referenced
HAR - himalayanart.org/image.cfm/41059.html

Provenance
Sotheby's, New York, 23 March 1995, lot 188
Private New York Collection

54
A THANGKA OF ARHAT PINDOLA BHARADVAJA
TIBETO-CHINESE, 18TH CENTURY
Distemper on cloth; holding a book and begging bowl, the golden-skinned arhat is richly clad in multiple robes seated under a bending tree and attended by a diminutive monk, the fantastical landscape with two birds on an upper ledge and a female figure below crouching by a blue elephant drinking from a lake, another blue and white elephant at play within the rich stylized rock work and cloud forms; verso with a blessing in Chinese.
Image: 27 1/2 x 19 1/2 in. (69.7 x 49.5 cm)
$6,000 - 8,000

For two related compositions, depicting Gampopa and Milarepa, held in the Zimmerman Family Collection, see Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, no. 84 and Pal, *Art of the Himalayas*, Newark, 1991, p. 181 and no. 110, respectively.

Referenced
HAR - himalayanart.org/image.cfm/41010.html

Provenance
Max Falk, New York since 1960
Thesaurus Decorative Arts Antiques, New York
Private Collection, New York since 2007

55

A LARGE BLACKGROUND THANGKA OF PANJARNATA MAHAKALA
TIBET, 19TH CENTURY

Distemper on cloth; standing in dwarfish posture above a corpse, holding a curved knife, a skullcup filled with blood, and the 'Gandhi of Emanation' (staff), his wrathful face with three eyes, bared fangs and yellow mane flowing upward beyond a gold crown of dry human skulls, wearing thick gold necklaces, bracelets, and anklets, and a string of freshly-severed heads and snakes. Emanations of messengers issue forth with a black crow on the right, a black dog on the left, a wolf behind, a black woman in front, and Akshobhya as a crown standing in the middle of the blazing fire. In the top register are Vajradhara Buddha with two hierarchs at the center, Hevajra Heruka on the left with another teacher and Brahmanarupa Mahakala below him, on the right are Vajrapani, followed by Ekajati, followed by Shri Devi Dudsolma, along the bottom are Maharakta Ganapati followed by the Five 'Karma' Activity deities, and Vaishravana riding a Lion in the bottom right corner.

Image: 40 x 43 1/2 in. (101.5 x 110.5 cm)

$80,000 - 120,000

Panjaranata Mahakala is the protector for the Shri Hevajra cycle of Tantras. The iconography and rituals are found in the 18th chapter of the Vajra Panjara Tantra – an Indian Sanskrit explanatory text.

This large format thangka is superbly drawn with minute detailing of the floral elements in the scarf and balanced by the unusually thick application of gold to the jewelry and facial hair. The surrounding red flames are shaded, adding extra volume to the surrounding composition, while delicate line work is used for the tutelary deities.

Compare with another thangka of Panjaranata of the same format and scale in the Art Gallery of New South Wales (109.2011). Also compare with another in the Rubin Museum of Art (see Linrothe & Watt, *Demonic and Divine*, New York, 2004, p. 21, fig. 1.27), as well as the thangka of Magzor Gyalmo (p. 167, no. 31). Also see Zwalf, *Heritage of Tibet*, London, 1981, p. 82, no. 41. Another earlier version with a similar composition held in the Zimmerman Family Collection is published in Pal, *Art of the Himalayas*, Newark, 1991, p. 185.

Referenced
HAR - himalayanart.org/image.cfm/41048.html

Provenance
Swiss Private Collection, acquired in Nepal, 1966

1. Panjarnata Mahakala
2. Hevajra Heruka
3. Vararuchi
4. Tilopa
5. Vajrapani Krodha
6. A hierarch
7. Brahmanarupa Mahakala
8. Ekajati
9. Shri Devi Dudsolma
10.Maharakta Ganapati
11.The Five 'Karma' Activity Deities
12.Vaishravana
A. Monk
B. Warrior
C. Mantradharin
D. Black Woman

55

55

56

56
A GILT COPPER ALLOY FIGURE OF AMITAYUS
QING, 17TH CENTURY
Of classic form, seated holding the vase of longevity and adorned with prominent jewelry and a sash draped down his back, his focused gaze surmounted by a richly defined chignon and a nine-jeweled headdress, the base sealed and stamped with a *visvajra*.
5 1/8 in. (13 cm) high
$6,000 - 8,000

A similar example was sold at Christie's, New York, 18 September 2013, lot 327.

Referenced
himalayanart.org/image.cfm/41090.html

Provenance
Private Collection, New York

57
A GILT COPPER ALLOY FIGURE OF BUDDHA
QING, 18TH CENTURY
Finely cast, standing on a lotus pedestal, adorned in an outer robe draped in concentric raised folds that form disconnected bands curving across the shins, his right hand in *abhaya mudra* and left in *varada mudra*, his blissful expression with steadfast eyes and a serene smile, flanked by pendulous earlobes, the hair bound in a high chignon adorned with the sun and moon.
6 3/4 in. (17 cm) high
$30,000 - 50,000

This type of Buddha image, wearing a heavy, but tight-fitting, robe, falling in abstracted concentric folds, is commonly referred to as the 'Udayana type' after the famous legend of the first image of Buddha made during Buddha's lifetime.

Recounted by the Chinese pilgrim Xuan Zang around 664, King Udayana of Kaushambi in Swat Valley missed Buddha so much, while the latter had temporarily ascended to heaven, that he commissioned a sandalwood image to comfort him. Another related legend speaks of Kumarayama carrying a true copy of this Udayana Buddha on his back to the Kingdom of Kucha in Central Asia, from where it was later relocated to Xi'an in 401. There, it is thought to have inspired even more copies which made their way as far as Nara, Japan in the late 6th century. In the 14th century, Yuan Emperor Tàidìng (1321-8) commissioned a stone 'Udayana Buddha' which is located in Jiufeng Temple, Nanjing Province and became the prototype for many others.

An example of a Udayana type figure of Dipankara Buddha was sold at Bonhams, Hong Kong, 26 May 2013, lot 357 and another in Bonhams, New York, 18 September 2013, lot 28. Further examples are held in the Harvard Art Museums (1956.202) and the Musée Guimet (see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pl. 158F pp. 552-3). Also compare with a closely related example in the Rubin Museum of Art (see Debreczeny, *The Black Hat Eccentric*, New York, 2012, fig. 10.8).

Referenced
HAR - himalayanart.org/image.cfm/41058.html

Provenance
Private American Collection, acquired in 1990

57

58

58 (detail)

58

AN IMPERIAL ILLUSTRATED SUTRA PAGE
QING, MONGOLIA OR CHINA, 18TH CENTURY

Ink and distemper on paper with embroidered cloth mounts; Maitreya in the left panel seated with the water pot and cakra supported on padma flowers by his shoulders, the right panel with Pajnaparamita holding a sutra and *vajra* and displaying *vitarka mudra*, the central panel with three vertical lines of text in Mongolian and in Manchu.
9 1/2 x 26 3/4 in. (23.5 x 68 cm)
$10,000 - 15,000

Compare with a closely related painting, possibly from the same studio, held in the Jacques Marchais Museum (85.11.0789, see www.himalayanart.org/image.cfm/75006.html). Also compare with an example in the National Gallery of Victoria published in Guy, *Palm-leaf and Paper*, Melbourne, 1982, p. 55, no. 30

Provenance
Acquired from Arnold Lieberman, New York in 2005

59

A PORTRAIT THANGKA OF KAKYAB DORJE
EAST TIBET, EARLY 20TH CENTURY

Distemper on cloth; the Karmapa holds a golden *vajra*-scepter and bell whist lotus stems extend from his palms and bloom by his shoulders supporting a blue wisdom sword and Prajnaparamita sutra on the left and the golden vase on the right, adorned with the black vajra crown, wearing orange and red robes assembled from discarded strips of cloth, and a golden meditation cloak, he sits atop a multi-colored lotus throne supported by ornate snow lions, at top center is Vajradhara Buddha with Tilopa and Naropa flanking, slightly below is Marpa Chokyi Lodro with Milarepa on the right and Gampopa on the left, below that is Jamgon Kongtrul and Jamyang Khyentse Wangpo, the bottom center is the meditational deity Vajrakila, flanked by Tseringma and Achi Chokyi Drolma.
Image: 20 1/8 x 14 1/8 in. (51.1 x 36 cm); With Silks: 36 x 22 1/2 (91.5 x 57.2 cm)
$15,000 - 20,000

Discerned from the presence of his teachers Jamgon Kongtrul and Kyentse Wangpoon on either side, the present thangka depicts the 15th Karmapa, Kakyab Dorje (1871-1922). Well-versed in the Rime collections, the Kagyu, Nyingma and Shangpa traditions, Kakyab Dorje was an exemplary practitioner and scholar.

Referenced
HAR - himalayanart.org/image.cfm/41029.html

Provenance
Private American Collection, before 1980

59

60

60
A THANGKA OF VAJRAVARAHI
TIBET, 19TH CENTURY
Her right hand holds aloft a curved flaying knife with a gold *vajra*-handle, and her left a white skullcup, in the bend of the left elbow leans a tantric *katvanga* staff, adorned with gold & bone jewelry skulls, flowers, silks, and severed heads, she dances on a prone figure above a lotus platform.
Image: 20 1/8 x 14 7/8 in. (50.7 x 37.7 cm)
$4,000 - 6,000

Referenced
HAR - himalayanart.org/image.cfm/41017.html

Provenance
Private New York Collection, acquired in California before 1997

61
A GILT COPPER ALLOY FIGURE OF VAJRAYOGINI
TIBET, CIRCA 17TH CENTURY
With legs astride, while beaded swags drape across her thighs extending from floral fastenings wrapped around her powerful girth, a *ruyi* pendant hangs before her posterior and a chakra rests against her stomach secured by chords that trace the sides of her torso and wrap around her neck and back, her arms outstretched, her piercing gaze directs beyond her upraised hand as her tongue presses against her top lip and her long painted tresses cascade behind her shoulders.
9 1/2 in. (24 cm) high
$15,000 - 20,000

Vajrayogini is the principal female deity of the Chakrasamvara tantras. Also known as Naro Dakini or Naro Khechari, she appeared to the Indian Mahasidda Naropa in a vision from which her practice and iconography is based.

She is part of a group of female deities known as dakinis who have initiated, taught, or assisted many great practitioners in performing Vajrayana rituals. She represents complete buddhahood in the female form and is common to all schools of Tibetan Buddhism. For further discussion, see Mullin & Watt, *Female Buddhas*, Santa Fe, 2003, p.154-5 or www.himalayanart.org/search/set.cfm?setID=143.

The sculpture's tone, strong proportions, and dynamic energy draw comparison to two landmark sculptures in western museums. Compare the treatment of the face and hair with a figure of Indrabhuti Vajradakini in the Musée Guimet (see von Schroeder, *Indo-Tibetan Bronzes*, Honk Kong, 1981, p. 452, no. 124), and the chakra apron with a figure of Simhavaktra Dakini in the Asian Museum of San Fransisco (B60S553, http://searchcollection.asianart.org/view/objects/asitem/id/19589).

Provenance
Acquired from a Private Virginia Collection

61

62

63

62
A THANGKA OF TSONGKHAPA
TIBET, 19TH CENTURY
Distemper on cloth; showing Tsongkhapa in the center of the composition surrounded by various vignettes depicting scenes from his life, set within a mountainous landscape; the reverse with a thumbprint in gold.
Image: 28 x 18 3/4 in. (71 x 47.5 cm); With silks: 57 1/4 x 32 3/4 in. (145.2 x 83.1 cm)
$2,000 - 3,000

Referenced
HAR - himalayanart.org/image.cfm/41031.html

Provenance
Estate of Georgia Cash, Illinois since 1980s

63
A THANGKA OF SAKYA PANDITA
TIBET, 18TH CENTURY
Distemper on cloth; with Sakya Pandita in the center surrounded by other incarnations of the Panchen Lama, including Shariputra and Sonam Choglang.
Image: 23 7/8 x 16 3/4 in. (60.5 x 42.4 cm)
$3,000 - 5,000

Sakya Pandita Kunga Gyaltsan (1182-1251), a spiritual ancestor of the Panchen Lama, is perhaps the most important master of the Sakyapa school. Following a visit to China, he became viceroy of Tibet in 1249. The painting depicts him converting the Shivaite ascetic Harinanda.

This image is based on a famous series of portraits engraved between 1705 and 1734 at the monastery of Narthang. Painted by monks throughout Tibet, the portraits depict the successive incarnations of the Panchen Lama, ruler of the monastery of Tashilunpo and abbot of the Gelugpa order.

Referenced
HAR - himalayanart.org/image.cfm/41011.html

64

65

64
A THANGKA OF A NYINGMA DEITY
EASTERN TIBET, 19TH CENTURY
Distemper on cloth; depicting one of the many treasure deities, possibly Padampa Sangye and Machig Labdron dancing in union, surrounded by tutelary dakini figures.
Image: 21 5/8 x 15 in. (54.9 x 38.2 cm); With silks: 42 x 22 5/8 in. (106.8 x 57.5 cm)
$3,000 - 5,000

Referenced
HAR - himalayanart.org/image.cfm/41030.html

Provenance
Private Collection, New York acquired between 1960-95
Private Japanese Collection

65
A LARGE THANGKA OF AMITAYUS
TIBET, 19TH CENTURY
Distemper on cloth; seated in meditation on a lotus throne with a radiating layered mandorla and green nimbus, he holds a long-life vase filled with the nectar of immortality and surmounted by floral elements, adorned with luxurious silks and jewels.
Image: 58 x 42 in. (147.2 x 106.5 cm)
$3,000 - 5,000

Referenced
HAR - himalayanart.org/image.cfm/41032.html

Provenance
Private Collection, New York acquired between 1960-95

66

67

66
A PAINTED CLOTH OFFERING PANEL
MONGOLIA, LATE 19TH CENTURY
Distemper on cloth; the deity riding a mule and holding a precious jewel and a mongoose disgorging a gem, above *kirtimukha* faces in the corners suspend a cord holding a flayed human skin and severed heads.
27 3/8 x 15 3/4 in. (69.4 x 40 cm)
$4,000 - 6,000

Referenced
HAR - himalayanart.org/image.cfm/41050.html

67
A PAINTED CLOTH OFFERING PANEL WITH A BODHISATTVA
MONGOLIA, 19TH CENTURY
Distemper on cloth; standing with hands joined in prayer, adorned with a gold crown and jewelry, with a silk scarf and multicolored lower garments, surrounded by wild dogs and mules.
27 3/4 x 14 in. (70.4 x 32.7 cm)
$3,000 - 5,000

A closely related Avalokitesvara is in the Fine Arts Museum, Boston, see Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, no. 34.

Referenced
HAR - himalayanart.org/image.cfm/41049.html

68

69

68
A THANGKA OF PALDEN LHAMO
TIBET, 19TH CENTURY
Distemper on cloth; riding her mule enshrouded with blue flames and surrounded with the peaceful goddess Sarasvati at top center and four retinue deities representing the four seasons.
Image: 23 x 16 1/2 in. (58.4 x 41.9 cm); With Silks: 42 x 23 5/8 in. (106.7 x 60 cm)
$8,000 - 12,000

A closely related example was sold at Christie's, New York, 17 September 1999, lot 163. Also compere to a thangka of Magzor Gyalmo sold at Christie's, New York, 22 March 2000, lot 137.

69
A THANGKA OF USHNISHAVAJAYA
TIBET, 19TH CENTURY
Distemper on cloth; with three faces and eight hands displaying the gestures of charity and protection, and holding various attributes including a white lotus supporting Amitabha and an auspicious vase of nectar, adorned with silks and jewel ornaments, surrounded Vajrasattva and the top and bottom center and four wrathful figures completing the iconography for the Nine Deity Ushnishavijaya.
Image: 18 5/8 13 1/4 in. (47.3 x 33.8 cm); With Silks: 34 x 19 3/4 in. (83.8 x 50.2 cm)
$5,000 - 8,000

Ushnishavijaya is one of three special long-life deities together with Amitayus and White Tara.

Referenced
HAR - himalayanart.org/image.cfm/41046.html

70

70
A LARGE THANGKA OF MANJUSHRI, AVALOKITESVARA, AND MAITREYA
QING, 19TH CENTURY
Distemper on cloth laid down on canvas; with Manjushri in the center holding a sword and the stem of a padma blossom supporting a sutra, Avalokitesvara in the aspect of Shadbuja with eight arms and eleven heads, and Maitreya seated with knees splayed and the waterpot and cakra blooming from lotus flowers by his shoulders, alternating between Buddha Shakyamuni and Amitabha in the top register and the Shambhala King Rudrachakrin and Vaishravana in the bottom.
120 x 52 in. (304.8 x 132 cm)
$15,000 - 20,000

Compare to similar large-format thangkas produced under Qianlong's reign, held in the Palace Museum, Beijing, and published in *Gu gong bo wu yuan cang wen wu zhen pin quan ji; 59: Zang chuan fo jiao tang ka*, Hong Kong, 2003, pp. 262-3 & 274-5, nos. 240 & 252.

Referenced
HAR - himalayanart.org/image.cfm/41041.html

Provenance
Estate of Beverly and James Coburn, Los Angeles

72

71
A NECROMANCER'S BONE APRON WITH EMBROIDERED SILK BACKING
TIBET, 18TH/19TH CENTURY
The face of Mahakala defined by three staring eyes, bared fangs and projecting tongue, overlaid with a lattice of bone beads, square connectors and six leaf-shaped elements carved in fine detail with Dakinis and Mahakalas.
30 x 26 1/2 in. (76.2 x 67.3 cm)
$6,000 - 8,000

As noted by Marsh in *Mirrors of the Heart-Mind*, Huntington Archive, 1998, "Bone aprons were worn as ritual garments meant to vivify the practitioner or priest during Tantric ceremonial practices. The significance of wearing such ornamentation symbolizes one's own death and the necessary release of one's attachment to the human physical body in order to effectively pursue enlightenment. This is further realized in the use of human bones collected from charnel fields."

Provenance
Private American Collection since 1970s, by repute

72
FIVE BONE APRON ORNAMENTS
TIBET, 19TH CENTURY
Finely carved, comprising leaf-shaped panels with scrolling foliate motifs framing four dakinis and one with Vajravarahi.
6 x 1 3/8 in. (15.2 x 3.5 cm), the largest
$4,000 - 6,000

Referenced
HAR - himalayanart.org/image.cfm/41065.html

Provenance
Private New York Collection
Acquired in Europe before 1983

71

73

74

75

73¤
A SILVER MOUNTED AND LACQUERED KAPALA
TIBET, 17TH-19TH CENTURY
With an embossed silver *vajra* to the interior, the exterior outer rim with scalloped foliate panels worked with single grinning skulls at the sides and *visvavajras* at the ends.
2 1/4 x 5 3/4 x 7 in. (5.7 x 14.6 x 18 cm)
$3,000 - 5,000

'Scented' skullcups are seen in the hands of many wrathful deities. During tantric meditations these skullcups are filled with an alcoholic ritual substance visualized by monks as containing five corpses and five bodily excretions. The meditation transforms this into ambrosia, parallel to the transformation of the five delusions into the five wisdoms, and the five poisons into the five tathagathas.

Provenance
Private Collection, Los Angeles
Acquired from Leonard Loeb, New York, 1971

74
A SILVER AND GILT COPPER ALLOY KAPALA
NEPAL, 19TH CENTURY
Mounted with a tarnished silver exterior and a copper interior, and with a gilded rim of incised floral patterns and the crowned head of a bodhisattva flanked by two dried skulls linked by beaded festoons.
6 1/4 x 7 7/8 x 6 in. (15.9 x 20 x 15.3 cm)
$1,000 - 1,500

Compare to a Nepalese *kapala* with similarly mounted skulls published in Tingley, *Celestial Realms*, Sacremento, 2012, pp. 98-9, no. 31

Referenced
HAR - himalayanart.org/image.cfm/41075.html

75
A SILVER MOUNTED KAPALA
TIBET, 19TH CENTURY
The ritual skull with silver-lined interior and an inset turquoise stone at center.
3 1/2 x 7 1/2 x 5 in. (9 x 19 x 12.8 cm)
$2,000 - 3,000

Believed to house mana, turquoise is highly prized in Tibet. The semiprecious stone is often used to enhance Tibetan Buddhist images and rituals. As seen at the center of this *kapala*, the spider-web matrix formed by inclusions in Tibetan turqiouse is unequaled by turquoise from any other part of the world.

Referenced
HAR - himalayanart.org/image.cfm/41066.html

Provenance
Private New York Collection
Acquired in Europe before 1983

76

77

78

76
A DAMASCENED IRON RITUAL SPOON
TIBET, 16TH CENTURY
With a triangular basin issuing from the mouth of a makara, the handle separately cast with a coiled snake, *vajra* finial, and Bon swastika.
12 3/4 in. (32 cm) long
$2,000 - 3,000

Published
N. Bazin (ed.), *Rituels Tibétains: Visions secrètes du Ve Dalai Lama*, 2002, p. 158, no. 126.

Exhibited
Paris, Musée national des Arts asiatiques-Guimet, *Rituels Tibétains*, 6 November 2002 - 24 November 2003.

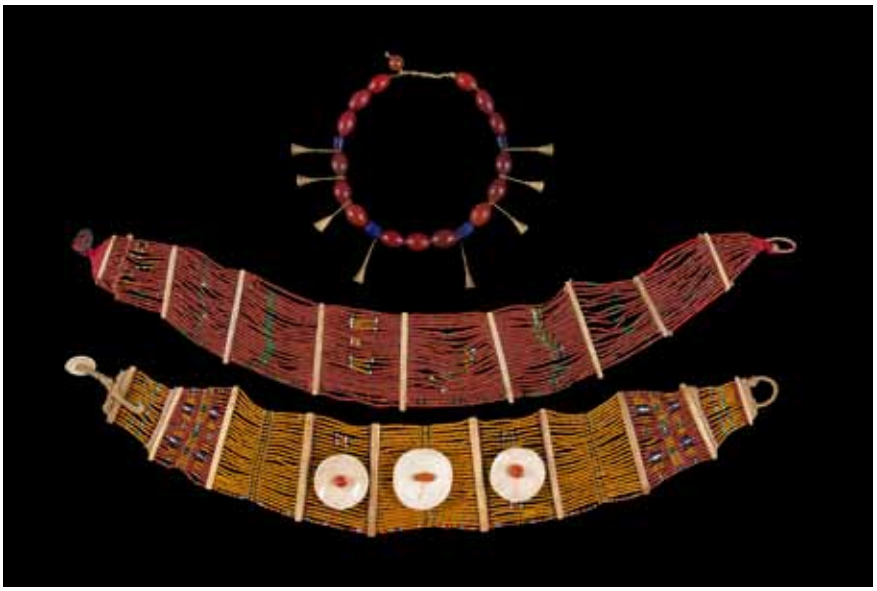
Provenance
Gérard Labre Collection
Christie's, New York, 30 March 2006, lot 161

77
A WROUGHT IRON AND GOLD SEAL
EAST TIBET, CIRCA 17TH CENTURY
Of open framework design depicting four dragons in cartouches around the body and *kirtimukha* masks at the centre of the ruyi-shaped grips.
2 3/4 in. (6.9 cm) high
$1,000 - 1,500

Provenance
Private New York Collection since late 1980s

78
A GILT COPPER ALLOY REPOUSSÉ PANEL OF THE HANDS OF AVALOKITESHVARA
TIBET, 18TH/19TH CENTURY
In relief against a red pigmented ground, nine hands of the bodhisattva with bracelets around each wrist and eyes at the center of each palm.
5 1/2 x 14 1/2 in. (14 x 36.7 cm)
$4,000 - 6,000

A similar smaller fragment sold at Christie's, South Kensington, 14 July 2006, lot 449.

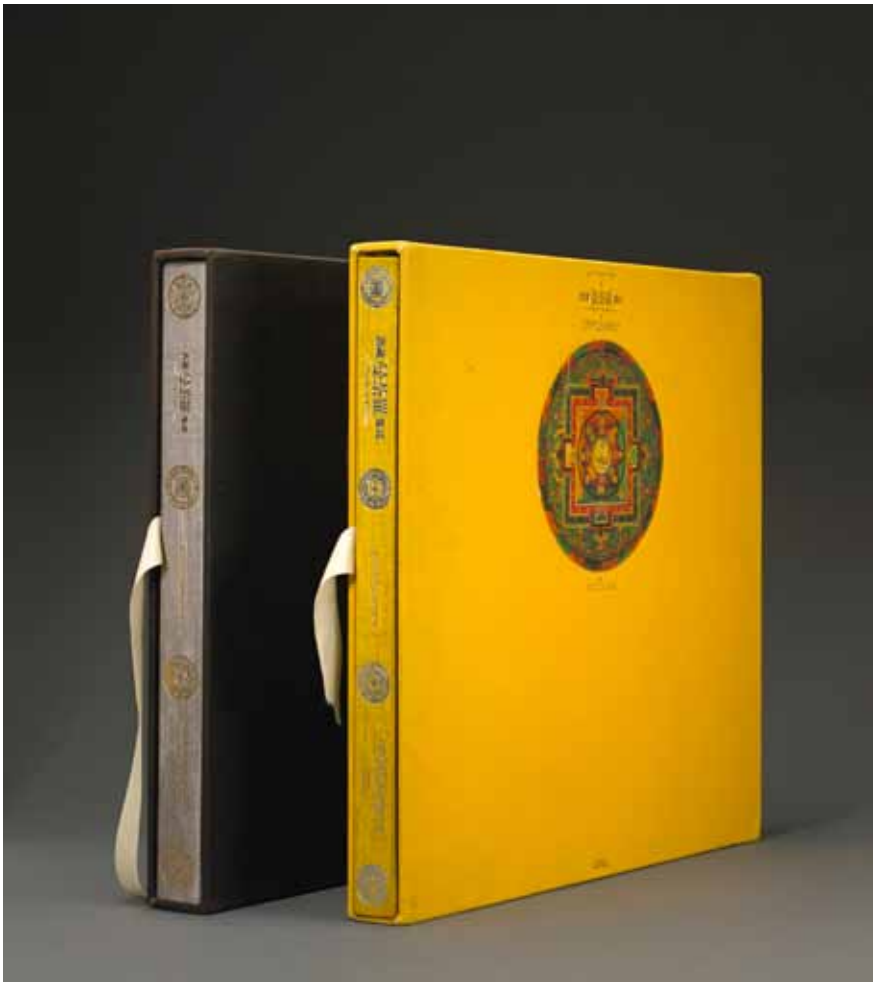


79

79
THREE NECKLACES
NAGALAND, KONYAK, 19TH OR EARLY 20TH CENTURY
One with carnelian beads and brass trumpet-form spaces, the other two with multiple strands of red and yellow beads with vertical bone spacers and one with shell discs.
A: 23.25 x 2.5 in. (59.1 x 6.5 cm); B: 32 x 4 in. (81.5 x 10.1 cm); C: 30.5 x 4.5 in. (77.5 x 11.5 cm)
$1,000 - 1,500

For similar examples held in the Barbier-Mueller Museum, see Barbier, *Art du Nagaland*, Geneva, 1982, nos 2, 5, 16, & especially 19.

Provenance
Dr. Philip Gould, New York



80

80
TIBETAN MANDALAS: THE NGOR COLLECTION
BSOD NAMS RGYA MTSHO. 2 VOLUMES
Kodansha International, Tokyo, 1983; first edition, one of 300 copies; oversize hardcover, each in full-cloth slipcase. Volume I: plates illustrating the Ngor Monastery collection of 139 mandalas; volume II: textual explanation in English, Japanese, Tibetan and romanized Sanskrit to the iconography in the first volume.
21 x 22 in. (53.4 x 56 cm)
$1,500 - 2,500

Another copy sold at Bonhams, New York, 20 June 2007, lot 5154 and at Christie's, Paris, 14 June 2014, lot 179.

INDIAN SCULPTURE

Lots 81-102

81

81
A GREEN SCHIST TORSO OF A DONOR
ANCIENT REGION OF GANDHARA, TAXILA REGION, CIRCA 2ND CENTURY
Standing in a slightly flexed pose, the male donor presents two bouquets, his well-modeled torso revealed, he wears a shawl draped over his left shoulder, a torque, and bracelets around his wrists, his *dhoti* cascades in naturalistic folds, secured by a narrow belt and sash.
27 1/4 in. (69.2 cm) high
$6,000 - 8,000

Images of donors and worshipers offering flowers and other tributes are prevalent throughout Gandharan art, but rarely appear as well-modeled large sculptures. Compare to various examples published in Ingholt, *Gandharan Art in Pakistan*, 1957, nos. 411-414. Also see Isao Kurita, *Gandharan Art*, vol. II, 2003, figs. 581 & 582, p. 201 and another from Butkara in Susan and John Huntington, *The Art of Ancient India*, New York, 1985, no. 7.13, p. 122.

Published
Carlton Rochell Asian Art, *Realm of the Gods, Art from India and Southeast Asia*, New York, 2006, no. 4.

Provenance
Private Collection, Japan, mid 1990s
Carlton Rochell Ltd, 2006
Private Collection, New York

82
A SCHIST RELIEF PANEL OF THE ENTREATY TO PREACH
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY
Seated in *dhyanasana* on a plinth with a textured top, his right hand in *abhaya mudra*, his left gathering his robe, thick curling pipal leaves frame his head, flanked by bearded Brahma on the left and Indra on the right.
15 1/4 x 17 1/2 in. (38.7 x 44.4 cm)
$40,000 - 60,000

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 *Mahavatsu*, 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 Vedic thought and practice, the latter being referenced in the two gods entreating Buddha.

We can intuit the significance of this scene in the Swat valley from the proliferation of similar examples surviving in the archeological record. Stylistically, the green schist, the prominent branches of the Bodhi tree, the plinth on which Buddha sits, and his broad, often mustached, face are characteristic of Swat production. Numerous comparable examples 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.

Published
Isao Kurita, *Gandharan Art Vol. I, Buddha's Life Story*, Tokyo, 1988, p. 131, no. 257.

Provenance
Private Collection, Europe
Sotheby's, New York, 5 December 1992, lot 60

82

83

83¤

A SCHIST RELIEF PANEL AND TWO SCHIST HEADS ANCIENT REGION OF GANDHARA, 2ND-4TH CENTURIES

The head of an Atlas with a thick curling coiffure and beard; the relief panel of a kneeling figure and horse likely from a scene of The Great Departure, the head of a bodhisattva defined with a mustache and twisted cloth turban.

Relief Panel: 10 x 9 in. (25.5 x 22.8 cm); Atlas: 6 in. (15.2 cm) high; Head: 5 1/8 (13 cm) high

$2,000 - 3,000

Compare the head of the atlant to a similar example published in Luczanits, *Das Buddhistische erbe Pakistans*, Mainz, 2008, p. 142, no. 70.

Provenance

Estate of Malcolm W. Browne
Acquired in 1971, whilst stationed in Taxila

84

A SCHIST FALSE CHAITYA ARCH WITH THE ATTACK OF MARA ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY

The intricate panel with three concentric arches framed by an ornate rim of lotus petals and stamens, the foremost depicting Buddha seated underneath the bodhi tree amongst soldiers and grimacing faces trying to distract him from his meditation and impending enlightenment, the intermediate with corpulent garland bearers celebrating the blissful Buddha, the outer with winged ichthyocentaurs and devotees paying homage to an altar with Buddha's alms bowl representing the remnants of his mortal presence, on either side are niches with honorific attendants, their hands mostly in *anjali mudra*, while one throws confetti, below an ornamental arch with scrolling acanthus leaves, and a rim with sawtooth and petal designs terminating in two turbaned *garuda* heads flanking the base.

17 1/2 in. (44.4 cm) high

$35,000 - 45,000

The panel would have likely featured as the summit a false gable serving as the centrepiece of a stupa. For a structural illustration, see Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, fig. 15, p. 33.

For another complete upper false gable depicting this same pivotal narrative scene from Buddha's life, see Miyaji, *Gandhara Art*, Tokyo, 1984, no. 50. Also compare a panel in the Musée Guimet and another in the Victoria and Albert Museum, see Kurita, *Gandharan Art*, vol. I, Tōkyō, 1988, p. 276, nos. 590 & 591. The Guimet example also features turbaned *garuda* heads. For further examples, see Tissot, *The Art of Gandhara*, Paris, 1985, figs. 30 & 31.

Provenance

Private Collection, Holland
Property of a Private Trust, acquired in 2007

84

85

86

85
A STUCCO HEAD OF BUDDHA
ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY
With remains of polychrome decoration; finely modeled with full cheeks and lips, the hair in rows of depressed squares.
8 in. (20.2 cm) high
$4,000 - 6,000

Compare the treatment of the hair with examples in the British Museum, see Zwalf, *Gandharan Scultpture*, 1996, pp. 297-307, nos. 546, 553 & 563-66.

Provenance
Acquired from Galerie Von Schroeder, Zurich, 14 April 1971
Private collection, New York, since 1971
Christie's, New York, 12 September 2012, lot 508

86
A STUCCO FIGURE OF BUDDHA
ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY
Resting in the attitude of meditation, modeled with a loose fitting *sanghati* and soft features.
11 in. (27.94 cm) high
$2,000 - 3,000

A closely related example from Peshawar is published in Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no. 158. Another framed within a stucco niche is published in Luczanits, *Das Buddhistische erbe Pakistans*, Mainz, 2008, p. 212, no. 134. Also compare with other small stucco Buddha plaques held in the British Museum, published in Zwalf, *Gandharan Sculpture*, London, 1999, pp. 293-5, nos. 540-4.

Provenance
Estate of Malcolm W. Browne
Acquired in 1971, whilst stationed in Taxila

87

87
A GREEN SCHIST BOX LID WITH ROYAL COUPLE SHARING A WINE CUP
ANCIENT REGION OF GANDHARA, 5TH CENTURY OR EARLIER
Set within a crosshatched rim and sided by a large blossom on the left, two lovers in luxurious garb sit facing each other as their hands support the wine cup they drink from, a pendant fruit hangs between them.
4 7/8 in. (12.2 cm) wide
$5,000 - 7,000

Schist box lids provide a rare glimpse into the secular decorative arts of ancient Gandhara and Central Asia. Kossack has drawn stylistic comparisons with a number of examples held in the Metropolitan Museum of Art to foliate imagery appearing in Gupta sculpture, informing a 5th century date (see, Lerner & Kossack, *The Lotus Transcendant*, New York, 1991, pp. 91-2). Further examples of box lids with similar elements are held in the The Cleveland Museum of Art (1972.164), The Art Institute of Chicago (1995.265), and The Victoria and Albert Museum (IM.71-1938).

The present lot indicates that the culture of wine drinking was still prevalent at the time of production and is redolent of bacchanalias and the region's Greco-Roman past.

Provenance
Carlton Rochell Ltd.
New England Private Collection

88

88
A COPPER ALLOY FIGURE OF UMA MAHESHVARA
NORTHEAST INDIA, POST-GUPTA PERIOD, CIRCA 8TH CENTURY
The embracing couple sharing a cushion while Parvati sits across Shiva's knee, with arms interlocked as Shiva cups her left breast and Parvati holds her mirror with her left hand, their faces alert with content smiles backed by flaming *sirascakras*.
5 5/8 in. (14.8 cm) high
$10,000 - 15,000

Charming devotional images such as this were popular among household shrines in the Post-Gupta period. A closely related sculpture in style and content, held in the Victoria and Albert Museum (854 (IS)), is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 220, no. 47A.

Provenance
Acquired from Joseph Gerena, New York in 1997

89
A COPPER ALLOY FEMALE ATTENDANT,
NORTHEAST INDIA OR BANGLADESH, PALA PERIOD,
8TH/9TH CENTURY
Standing with hips swayed to the side, holding a lotus vine with both hands, dressed in an ankle-length *dhoti* with cascading hems and adorned with various jewelry and a sash, the face with full lips and wide eyes surmounted by a foliate diadem, backed by a large nimbus with flaming rim and central jewel.
15 1/4 in. (38.7 cm) high
$40,000 - 60,000

A rare example of early Pala bronze sculpture, this attendant figure would have originally flanked a large and important shrine image to her left. This can be inferred from a complete bronze shrine held in the British Museum, published in *Eastern Indian bronzes*, New Delhi, 1986, no. 204. The present lot shares a number of features with the latter's lotus-holding attendant, such as similar flamed aureoles, sashes, and the manner in which they both hold the lotus stem with two hands.

However, the present sculpture is of superior quality than that of the 10th-century shrine in the British Museum – more lithe, and detailed with greater skill – suggesting an earlier attribution. She exhibits remnants of Gupta suppleness and buoyancy, echoing East Indian stone sculpture produced around the 8th century. Her face, aureole, and pleated *dhoti* resemble that of a stele of Aparajita held in the Patna Museum (#10650) and published in Asher, *The Art of Eastern India, 300-800*, Minneapolis, 1980, pl. 144. Both her jewelry and the triadic lotus stem can also be seen on a seated attendant to the left of a large stele located at Site No. 3, Nalanda, Patna (ibid., pl. 163).

Lastly, this attendant greatly differs in size from the British Museum shrine. Assuming similar proportions, the latter image, with a central figure of 11 inches, indicates that the current sculpture would have accompanied a figure standing more than 3 feet tall. The skill and expense required to create such a grand shrine image signals that this cheerful attendant would have been part of an important public or royal ensemble.

Published
Carlton Rochell Ltd., *Pantheon of the Gods*, New York, 2007, no. 26

Provenance
Private Collection, Europe, since mid 1990s

89

90

91

90
A COPPER ALLOY FIGURE OF VISHNU
KERALA OR TAMIL NADU, PALLAVA PERIOD, 9TH CENTURY
Seated in *lalitasana* upon a lotus throne with his pendant foot resting on a platform, holding a chakra and lotus in his right hands and mace and conch in his left, clad in a pleated *dhoti*, and adorned with multiple necklaces and bracelets, his broad face surmounted by a cylindrical *jatamakuta* and tresses spilling down his shoulders, the back of the figure finely detailed as well.
5 5/8 in. (14.4 cm) high
$4,000 - 6,000

The slightly squat form and large head are common among Keralan sculpture of the period. Compare with another in the Bickford Collection published in Czuma, *Indian Art*, Cleveland, 1975, no. 15 and Pal, *The Sensuous Immortals*, Los Angeles, 1977, p. 109, cat. no. 65b.

Provenance
Private Collection, New York since 1970s

91
A COPPER ALLOY FIGURE OF BUDDHA
KASHMIR OR HIMACHAL PRADESH, CIRCA 11TH CENTURY
Standing on a footed base and surrounded by a trefoil flaming mandorla, with his outer robe wrapping around his slender figure and flaring outwards, his right hand displaying the gesture of assurance, his face with classic broad lips, nose, eyes, and *urna*.
12 1/8 in. (30.5 cm) high
$10,000 - 15,000

A rare example of Buddhist bronzes produced in Northwestern India during the 11th and 12th centuries, the present lot exhibits a number of features that draw close comparison with an example from Kashmir sold at Sotheby's, London, 13 June 1988, lot 58 and another from and Himachal Pradesh published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 155, no. 29D.

During the 11th and 12th centuries, patrons of the Guge Kingdom in West Tibet commissioned experienced Kashmiri and Himachal Pradesh craftsmen to produce Buddhist bronzes. Following the Udayana stylistic type, with incised psueo-concentric folds descending from the neck, this bronze represents an amalgamation of Kashmiri and Himachal Pradesh sculptural traditions. The type is closely related to Buddha images produced in Ladakh in the 12th century, an example of which is published in Singh, *Himayalan Art*, London, 1971, p. 55.

Provenance
Private London Collection since 1980s

92

92

A BLACKSTONE STELE OF AVALOKITSHVARA
BIHAR, PALA PERIOD, LATE 10TH CENTURY

Lissome and eternally youthful, the Lord of Compassion stands in *tribhanga* pose, displaying the gesture of charity with his right hand and holding the stem of a lotus with his left, dressed in the trappings of royalty with a crisply carved jeweled collar, belt, and *yajnopavita* (sacred thread), and Amitabha arising from a lotus in his crown. Below his feet, on either side of the swirling lotus, kneel two supplicants with their hands raised in peaceful obeisance, along with Hayagriva. Shyamatara stands calmly to Padmapani's left, displaying the gesture of reassurance and a gentle expression. Next to her kneels Suchimuka (the Needle-faced One). Bhrkuti stands to the right with four arms and a slightly wrathful manner. The figures appear before an elaborate throne back supported by elephants and *vyalas* and bearing a stupa to the left of Padmapani's beaded and petalled halos adorned by two *vidyaharas* above.
40 1/2 in. (103 cm) high
$200,000 - 300,000

Commanding, refined, and uplifting, the present lot is a dramatic example of 10th century Pala sculpture. The stele is executed in the style of Kurkihar, a monastery site in Gaya District, Bihar, that received royal patronage from the Pala kings at the height of their power. Particularly conscious that they were custodians of the sites associated with Buddha's life events, which attracted pilgrims from the entire Buddhist world, the Palas seem to have promoted their religious patronage in order to stimulate their dynastic reputation in commercial spheres.

The Lord of Compassion stands here accompanied by a full entourage. Buddha Amitabha presides in his crown. Shyamatara and Bhrkuti represent the gentle and wrathful manifestations of Tara, reminding the devotee of her all-encompassing divine personality. Suchimukha, whose distended stomach and protruding tongue represent his unquenchable hunger and thirst for knowledge, supplicates the supreme bodhisattva with hopes of satisfaction through his grace. Hayagriva sits alert facing the viewer at the base, serving as an intermediary between the devotee and the bodhisattva by harnessing the sacred energy generated by prayer and ritual.

As noted previously by Jane Casey in her discussion of this stele, the image shares stylistic characteristics with the Baghaura Vishnu from Kurkihar dated in the 3rd year of Mahipala I (circa 980 CE). Recently published Pala steles of Gajalakshmi and Surya from Bengal also exhibit a close 10th-century style (see Lefévre, *Chefs-d'œuvre du delta du Gange*, Paris, 2007, pp. 226-7 & 238-9, nos. 83 & 89). These predate the more elaborate and sometimes-crowded compositions produced under the Sena rulers in the 11th century (see ibid., pp. 242-3, no. 91 for a contrasting example).

As a whole, the composition conveys a refined image of spiritual grace, regal but not exaggeratedly so. Whereas in some examples the assembly of smaller figures appears to be jostling for space, the figures here are set apart from each other and can be appreciated individually. In the elegant configuration and ornament we see all the sophistication and confidence of a dynasty at the height of its influence.

Published
Casey, Jane Anne, *Medieval Sculpture from Eastern India, Selections from the Nalin Collection* New Jersey, 1985, pp. 48-9, no. 23.
Carlton Rochell Asian Art, *Realm of the Gods, Art from India and Southeast Asia*, New York, 2006, no. 13

Provenance
David R. Nalin Collection before 1968
Private European Collection 2006-2014

92

93

A BLACKSTONE STELE OF NARASIMHA
BANGLADESH, PALA PERIOD, 12TH CENTURY

Narasimha stands astride a broad lotus base, supporting and disemboweling the demon Hiranyakashipu, he wears jewelry and garments of classic form, his wrathful leonine face framed by a broad mane and surmounted by a tall crown with a lotus bulb at its center, *vidyadharas* adorn him from above, Hiranyakashipu appears again trampled under the avatar's foot, and to the right, kicking the pillar from which a crouching diminutive Narasmiha emanates.
27 1/4 in. (69.2 cm) high
$60,000 - 80,000

As recounted in the Bhagavata Purana, Vishnu appears in half-man, half-lion form in order to subdue the adharmic king Hiranyakashipu and restore the balance of creation. His particular form was required in order to exploit a loophole in a boon that Hiranyakashipu was granted. Hiranyakishupu was invulnerable to any living or nonliving thing created by Brahma, by any demigod, demon, human, or animal, and could neither be killed by hand or by weapon, indoors or outdoors, on the ground or in the sky, or during the day or at night. Therefore Vishnu appeared at dusk in composite form, balanced Hiranyakashipu on his leg at the palace threshold, and disemboweled him with his claws.

Stylistically, the type of stone, the stele's composition with the diminutive figures carved in low relief, and the central figure's pose and lean proportions, compare closely to another stele of Narasimha from the Vikramapura near Dhaka (see Hungtington Archive, #0013249). An 11th-century Vikramapura stele of Aghora also suggests that the present stele was from the same workshop (see Huntington, *The "Pala-Sena" Schools of Sculpture*, Leiden, 1984, no. 212).

The subject of Narasimha is a common trope in other schools of Indic sculpture. However, it is very rare within the Pala-Sena corpus, perhaps amounting to fewer than a dozen extant examples. One from Assam is published in Huntington, *Leaves from the Bodhi Tree*, Dayton, 1991, p. 113, fig. 4. A second example from the Sena period is held in the Museum and Art Gallery of Burdwan University and published in Pal, "Bengal, Sites and Sights", Marg, March 2003, Vol. 54, No. 3, p. 9, fig. 2. A third is held in the Asian Art Museum of San Francisco (1997.4, http://searchcollection.asianart.org/view/objects/asitem/id/20139).

Provenance
Private US collection since late 1960s

93

94

95

94
A SANDSTONE HEAD OF A KING
MADHYA PRADESH, CHANDELLA DYNASTY,
10TH/11TH CENTURY
The regal face with vertically incised spade-shaped beard bordered by a double-row of small curls, below a serpentine mustache, almond-shaped eyes, and finely arched eyebrows in relief, his hair swept back and gathered in a thick bun with a triple-strand tie.
11 3/8 in. (29 cm) high
$4,000 - 6,000

This distinguished portrait shares the characteristics of high status individuals in Chandella sculpture. For a closely related example representing a Chandella king in the Site Museum, Khajuraho, see Desai, "Lord of Kalanjara and his Shrine of the Emerald Linga, Eleventh Century Khajuraho", in Dehejia (ed.), *Royal Patrons of Great Temple Art*, Bombay, 1988, p. 87, no. 1. Also see Sotheby's, New York, 23 March 1995, lot 17.

Provenance
Acquired in late 1960s/early 1970s
Sotheby's, New York, 24 March 2011, lot 10

95
A SANDSTONE SHARDULA
CENTRAL INDIA, CIRCA 11TH CENTURY
Rearing on its hind legs above an elephant, the tufts of its tail carved upon its thigh, wearing a collar and turning its head with a snarl and fierce gaze.
17 1/2 in. (44.4 cm) high
$3,000 - 4,000

Such mythical beasts often appear on the exterior walls of Hindu temples in North India. For a similar example held in the Virginia Museum of Fine Arts (68.12.1), see Dye, *Art of India*, Virginia, 2001, no. 47. The present example also compares favorably to a pair sold at Christie's, New York, 1-2 October 2008, lot 437.

Provenance
Private New York Collection since 1960s

96

97

96
A RED SANDSTONE FIGURE OF A GODDESS
NORTH INDIA, CIRCA 11TH CENTURY
Wearing a striated *dhoti* and festooned belt wrapped around her slender thighs and sensuous stomach, and adorned with a jeweled necklace and descending chords resting upon her prominent breasts.
21 1/4 in. (54 cm) high
$6,000 - 8,000

A sandstone torso carved in the same style with closely related clothing and proportions was sold at Sotheby's, New York, 5 December 1992, lot 96.

Provenance
Estate of Maria and Edward Durell Stone, before 1978

97
A RED SANDSTONE FIGURE OF ISHANA
NORTH INDIA, 13TH-15TH CENTURY
The *dikpala* of the Northeast direction with four arms holding the trident and beads in his right hands and the remains of a lotus and water pot in his left, wearing a striated *dhoti* with beaded festoons, and adorned with the *srivatsa* mark, sacred chord, and various jewellery.
19 7/8 in. (50.5 cm) high
$2,000 - 3,000

Provenance
Estate of Maria and Edward Durell Stone, before 1978

98

98
A COPPER ALLOY JAIN SHRINE
GUJARAT, DATED 1235 (SAMVAT 1157)
Finely cast with the principal Tirthankara seated in *dhyanasana* underneath a parasol and lustrating elephants and upon a throne supported by elephants and lions, neatly framed by the other twenty-three jinas organized between an ornamented backplate, the base with goddesses, devotees, and celestial musicians in openwork design, and the extreme edges with attendants, *vayalas* and *makaras*; inscribed and dated on the reverse.
10 3/4 in. (27.3 cm) high
$3,000 - 5,000

Provenance
Private New England Collection since 1970s

99

99
A MARBLE RELIEF PANEL WITH A JINA
GUJARAT OR RAJASTHAN, CIRCA 12TH CENTURY
Standing in *kayotsarga* on a lotus, wearing a *dhoti* and bearing the *shrivatsa* mark on his chest, framed within an elaborate niche and corbelled arch with an attendant to his left, an inscription in Devanagari below: *shrivasu praya*; "Glorious Lord, advance!"
10 7/8 in. (27.6 cm) high
$2,000 - 3,000

Provenance
Private New England Collection since 1970s

100

101

100
A COPPER ALLOY FIGURE OF VENUGOPALA
BENGAL, 17TH/18TH CENTURY
Krishna standing with legs crossed and upraised arms in a fluting gesture, wearing a short *dhoti* stamped with floral motifs, his face defined with large almond eyes and hair secured in a layered chignon.
12 1/4 in. (31 cm) high
$5,000 - 7,000

The present sculpture depicts Krishna, the eighth incarnation of Vishnu, as a flute player. This form relates to Krishna's pastoral life as a cowherd, when his flute playing charmed all of nature. Compare with a similar example in stone in the Philadelphia Museum of Art (1966-122-1).

Provenance
Beverly Coburn Collection, Los Angeles since 1970s
Private Collection, New York

101
A COPPER ALLOY HEAD OF GANESHA
NEPAL, 19TH CENTURY
Wearing a collar with the mask of glory around his neck, and earrings of coiled snakes at either side of the slender contours of his face and trunk, adorned with a crown of beaded festoons descending from dried skulls below five tall crown leaves and flanked by side ribbons and two standards.
12 in. (30 cm) high
$3,000 - 5,000

Provenance
Ruth Hayward Collection, California, before 1990
Private Collection, California, 2003-2014

102

102
A TERRACOTTA PANEL WITH PORTUGUESE SOLDIERS
INDIA, BENGAL, CIRCA 17TH CENTURY
Well-modeled, depicting a line four soldiers in Portuguese dress of various patterns, with hilted swords and holding rifles.
9 1/8 x 11 in. (23.2 x 28.5 cm)
$2,000 - 3,000

The Portuguese discovered a direct sea route to India in 1498 and their presence at the Mughal court is well documented in text and painting. While the Portuguese naval force dominated in open ocean until the 17th century, they were susceptible to attack on land: only retaining a small scattered military presence. For further discussion see Peck (ed.), *Interwoven Globe*, New York, 2013, pp. 275-7.

This panel provides a rare sculptural record of the imperial Portuguese presence in India. It almost certainly originates from Bengal, given the region's proclivity for terracotta as a building material, and given the proliferation of Bengali-made textiles for Portuguese market which often depict soldiers carrying rifles in the same dress. For two such 17th-century examples, see ibid., pp. 145-9, nos. 6 & 8.

Provenance
Rafi Y. Mottahedeh Collection before 1978

INDIAN PAINTINGS INCLUDING SELECTIONS FROM THE BARBARA JANEFF COLLECTION

Lots 103-152

103

104

103
AN ILLUSTRATION FROM A RAGAMALA SERIES: GUJARI RAGINI
MALWA, CIRCA 1660
Opaque watercolor on paper; against a pulsing red ground the three figures are divided by trees and palm leaves in the upper register.
Image: 5 3/4 x 5 3/8 (14.5 x 8.5 cm); Folio: 8 3/4 x 6 1/8 in. (22.1 x 15.4 cm)
$2,000 - 3,000

As noted by Del Bontà,
Although this painting lacks an inscription, due to its style and layout, it is clearly from a known dispersed Ragamala series. The iconography is rare, but corresponds to known examples of Gujari ragini. A published verse, describing a scene with three women, reads:
Its time is two hours after sunrise.
Three fair-faced damsels are bringing water from the River Jumna.
Kisandeo (Krishna) having obstructed their way,
he makes jokes with them and does not allow them to proceed.
- (after Ebeling, *Ragamala Painting*, Basel, 1973, p. 146.)

Another page from this series is in the Virginia Museum of Fine Art (see Dye, *Art of India*, Virginia, 2001, no. 129). Also compare to one sold at Bonhams, London, 18 June 2013, lot 336.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 41, no. 18

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Terry McInerny, New York
Campbell-Thiebaud Gallery, San Francisco, before 1992
Barbara Janeff, San Francisco, 1992-2014

104
AN ILLUSTRATION FROM A RAGAMALA SERIES:
RAMKALI RAGINI
AMBER, POPULAR MUGHAL, CIRCA 1610-20
Ink, opaque watercolor, and gold on paper; within a red-walled pavilion, despite the proffered lotus from her lover held by the attendant, Ramkali turns away from her lover's prostrations.
Folio: 8 1/2 x 6 3/4 in. (20.5 x 17 cm)
$6,000 - 8,000

As noted by Del Bontà,
Ramkali sits in a pleasure house and is annoyed with her lover. Since this ragini is to be sung in the early morning, he has probably stayed out all night. He has come to ask her forgiveness, but she turns away, keeping him waiting. Their reconciliation will be that much more passionate. The gestures are emphatic, conveying the situation effectively. The bright colors underscore the passion of the scene. The play of perspective seems to make the figure of Ramkali float in front of the almost three-dimensional architecture.

For another closely related page, see Colnagi, *Indian Paintings*, London, 1978, no. 48. Also compare with pages from the 'Manly Ragamala' in the British Library (1973, 0917, 0.42-46).

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, no. 3

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Lois Ehrenfeld Gallery, San Francisco, before 1993
Barbara Janeff Collection, San Francisco

105

105
JAHANGIR WITH A PEREGRINE FALCON
NORTH INDIA, MUGHAL, MID 17TH CENTURY
Ink, opaque watercolor, and gold on paper; the ruler holds a hunting falcon, wearing gem-spaced strings of pearls over his diaphanous *jama*, revealing bright yellow pants.
Image: 6 3/4 x 4 1/2 in. (17.5 x 11.3 cm); Folio: 11 1/2 x 7 7/8 in. (29 x 19.9 cm)
$7,000 - 10,000

As noted by Del Bontà,
Paintings such as this were often mounted in albums, framed by elaborate borders and usually placed facing a painting of a similar subject. Since the facing pages were fully symmetrical, the original paintings were often either cut down in size or enlarged so that the facing pages match.

This form of portrait was popular with all the Mughal rulers, and especially favored by Akbar. A closely related portrait of Akbar in his old age attended by Prince Salim, circa 1615, is held in the Bodleian Library within an album of 41 paintings chiefly from the Shahjahan period (see Topsfield, *Paintings from Mughal India*, Oxford, 2008, no. 25).

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 25, no. 10.

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Paul Wonner, before 1991
Barbara Janeff, 1991-2014

106

107

106

AN ILLUSTRATION FROM A RAGAMALA SERIES: MALKOS RAGA
CENTRAL INDIA, LATE 17TH CENTURY

Ink, opaque watercolor, and gold on paper; the prince, holding a cup of wine, sits on a throne above an elaborate carpet within an intimate palace enclosure, an attendant presents a flask and another fans him with a fly-whisk.

Inscriptions verso:
The young one waves the flywhisk and the Lord sits on a throne in the company of attendants who listen with love to Malkos raga.

Scarf (round his neck), and fanned by the fair hipped one, a golden seat has been made for the King of the heavenly Minstrels (Gandharvas). Handsome and wealthy, Sri-Malava is known as the fifth Malava.

Image: 6 7/8 x 5 in. (17.4 x 12.6 cm); Folio: 9 x 7 in. (22.8 x 17.7 cm)
$3,000 - 5,000

A similar composition from Marwar, circa 1640-50, is held in the Metropolitan Museum of Art (55.121.29). For a Sirohi page of the same period with the ruler seated in the cross-legged pose, held in the Los Angeles County Museum of Art, see Rosenfield, *The Arts of India and Nepal*, Boston, 1966, p. 124, no. 149. Also see Ebeling, *Ragamala Painting*, Basel, 1973, p. 120.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 19, no. 7.

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

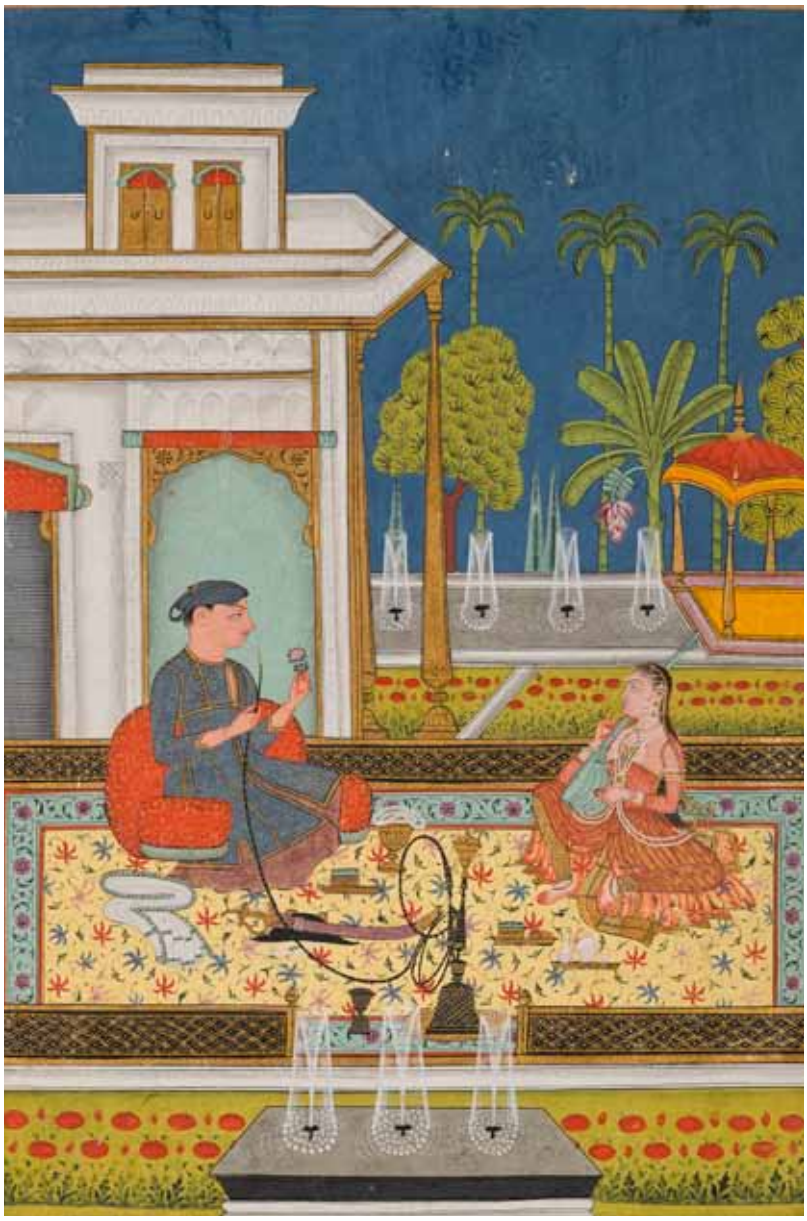
Provenance
Udaipur Royal Collection
Spink & Son Ltd, London, May 1996
Barbara Janeff Collection, San Francisco

107

A PRINCESS RECEIVING A COURTIER IN A PALACE GARDEN
DECCAN, MID 18TH CENTURY

Opaque watercolor and gold on paper; surrounded by fountains and abundant flower beds, the princess gestures for the courtier to join her on the platform and indulge in the prepared *pan* and wine.
Image: 7 3/8 x 4 1/8 in. (18.4 x 10.2 cm); Folio: 10 3/8 x 6 7/8 in. (26 x 17.7 cm)
$1,000 - 1,500

Provenance
Percival Chater Manuk of Bankipore, Patna, Bihar
Charles F. Ramus Collection R.C.97.2420.M.35. (4265.1.), R.C.48.1197.M.15.(4307.M), R.C.48.1204.M.17.(4315.M.)
Butterfields & Butterfields, San Francisco, 25-26 May 1998, lot 5999
Barbara Janeff, San Francisco, 1998-2014



108

108
A PRINCE AND A YOUNG WOMAN ON A TERRACE
HYDERABAD, CIRCA 1790-1800
Ink, opaque watercolor, and gold on paper; within an idyllic palace garden setting, with jets of water in the fountains and manicured flowerbeds framing the terrace where a youthful prince enjoys a hookah listening to a young woman play the *vina*.
Folio: 9 1/2 x 6 1/2 in. (24 x 16.4 cm)
$8,000 - 12,000

As noted by Del Bontá,
The background with the palm trees against the stark blue sky offers a rich effect, relating both to the art of South India and influences from Persian painting.

The composition follows the favored convention in Hyderabad in the late 18th century. Compare with numerous ragamala sets in the Indian Office Library published in Falk & Archer, *Indian Paintings*, London, 1981, pp. 513-7, nos. 426-31. An album of nineteen ragamalas in the Walters Museum, Baltimore, dated 1798, share the same rich palette and a similar treatment of the architecture and floral forms.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 31, no. 13

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Dawson Book Shop, Los Angeles
Ellen Shaffer, St. Helena, 1990
Barbara Janeff, San Francisco, 1990-2014

109

109
AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: VARIOUS FORMS OF VISHNU
MEWAR, CIRCA 1700
Opaque watercolor and gold on paper; composed of nine registers with scenes from the epic.
Folio: 9 1/4 x 16 3/4 in. (23.4 x 42.5 cm)
$8,000 - 12,000

As noted by Del Bontà,
The Bhagavata Purana tells stories of the various incarnations of the god Vishnu. His form as Krishna is the figure most commonly depicted in Indian painting. At the beginning of this long work, twenty-two manifestations are listed. Curiously, Varaha is the only one of the usual ten incarnations, the Dasavatara, presented on this folio. Others, including Krishna, would have been depicted on the next folio.

The series of registers follows the text written on the back. These verses are from Book I, Chapter 3, verses 2-14. They list the first nine of twenty-two. Reading left to right first, from top to bottom, they are:

1. Vishnu floats on the sea of milk, the swirling black water, with Brahma sitting on a lotus growing out of his navel [...]
2. Vishnu as Varaha the Boar standing against a similar primordial sea.
3. The sage Narada—he is one of the most important of all sages and appears in many mythological stories.
4. This is actually the dual manifestation of Nara and Narayana, Vishnu as Man and as supreme God.
5. Kapila, a rishi or sage, is an incarnation of Vishnu with unimaginable mental powers. He features prominently in the Ramayana.
6. Dattatreya is often considered an incarnation of all three gods: Brahma, Vishnu and Shiva. He is listed here as the son of Atri and a female sage named Anusuya, Kapila's sister.
7. Yajna is the son of Ruci, one of an important Vedic group of gods, the prajapatis. He serves as supreme God during one world era.
8. Rishabha is actually the first of the jinas in Jainism. Here he is said to have shown the path to perfection followed by those who have controlled the senses. The Bhagavata Purana tells the Hindu version of his life in Book V [...]
9. Prithu is a king, but he is also considered a Vedic creator god. He is discussed in the next book of the Bhagavata Purana. He taught cultivation.

Compare with a closely related composition from the Ramayana in the British Library, (Add. MS 15297(1) f.200a)

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 57, no. 26

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Bill Nixon Estate, Santa Barbara, before 2000
Barbara Janeff, San Francisco, 2000-2014

110

111

110
A PRATIKRAMAN SCENE
GUJARAT OR RAJASTHAN, 18TH CENTURY
Ink, opaque watercolor and gold on paper; five women before an elderly *sadhvis* (Jaina nun) holding a *chimpta* leading the group in prayer and song.

Folio: 7 1/4 x 8 1/4 in. (18.4 x 20.8 cm)
$2,000 - 3,000

Pratikraman is a process of contrition (*prayaschit*) during which Jains repent for their daily sins and remind themselves to refrain from doing so again.

The characteristic wide rosette-and-leaf border is a common convention in Jain popular painting in Gujarat and Sirohi within the 18th century. Two pages from a Bhagavata Purana series with a similar border, composition, and treatment of the female figures are in the Brooklyn Museum of Art, (78.260.5) and the Philadelphia Museum of Art (2004-149-54)

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 9, no. 2.

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Barbara Janeff Collection, San Francisco, acquired 1992

111
KRISHNA WITH GOPIS IN A FOREST
MADHYA PRADESH, CIRCA 1780
Opaque watercolor and gold on paper; in a clearing by a small temple, surrounded by a heaving forest filled with calling birds, Radha, with the support of three maidens, approaches Krishna offering a flower cluster, Krishna, with a radiating nimbus and a lotus resting on his shoulder, reaches to accept the gift.
Folio: 8 3/4 x 13 3/8 in. (22.2 x 34 cm)
$4,000 - 6,000

As noted by Del Bontà,
Possibly from a Bhagavata Purana series, four gopis or cowmaidens approach Krishna offering him a gift, perhaps a sweet. The composition is enclosed in a lush circle of lowering shrubs and the colors of the dresses play off against the vegetative forms, adding a lively pattern to the whole composition.

A closely related composition from a Barahmasa series can be found in the Art Gallery of New South Wales, Sydney (EP3.1969), and another from that series is published in Dwivedi, *Barahmasa*, New Delhi, 1980, plate 112-3.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 53, no. 24.

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Lois Ehrenfeld Gallery, San Francisco, before 1992
Barbara Janeff, San Francisco, 1992-2014

112

112
AN EQUESTRIAN PORTRAIT OF SHRI DAMODARJI II
MEWAR, MID 19TH CENTURY
Ink, opaque watercolor, and gold on paper; the Gosain brandishing his sword mounted on a richly caparisoned horse, accompanied by two attendants.
Folio: 13 1/2 x 9 1/2 in. (34.2 x 24 cm)
$6,000 - 8,000

As noted by Del Bontà,
Although a priest associated with the temple dedicated to Krishna as Shri Nathaji in Nathadwara, Damodarji II (1797-1826), also known as Dauji II, is labeled and depicted as a king on horseback, brandishing a sword. The inscription tells us that he arrives at the doorstep of the god. The title of Maharaja here is an honorific one. Although Damodarji has a halo, he lacks the accoutrements of royalty and is merely accompanied by two attendants. For a related portrait see Ambalal, *Krishna as Sri Nathji*, New York, 1987, p. 65.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 21, no. 8

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff ; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
R.E. Lewis, acquired 26 October 1979
Barbara Janeff Collection, San Francisco

113
AN EQUESTRIAN PORTRAIT OF A RULER, POSSIBLY MAHARAJA HAMIR SINGH II OF MEWAR
MEWAR, LATE 18TH CENTURY
Opaque watercolor and gold on paper; flanked by retainers holding the solar standard and gold umbrella, the opulently attired raja hails the crescent moon.
Folio: 14 x 10 3/4 in. (35.4 x 27.3 cm)
$10,000 - 15,000

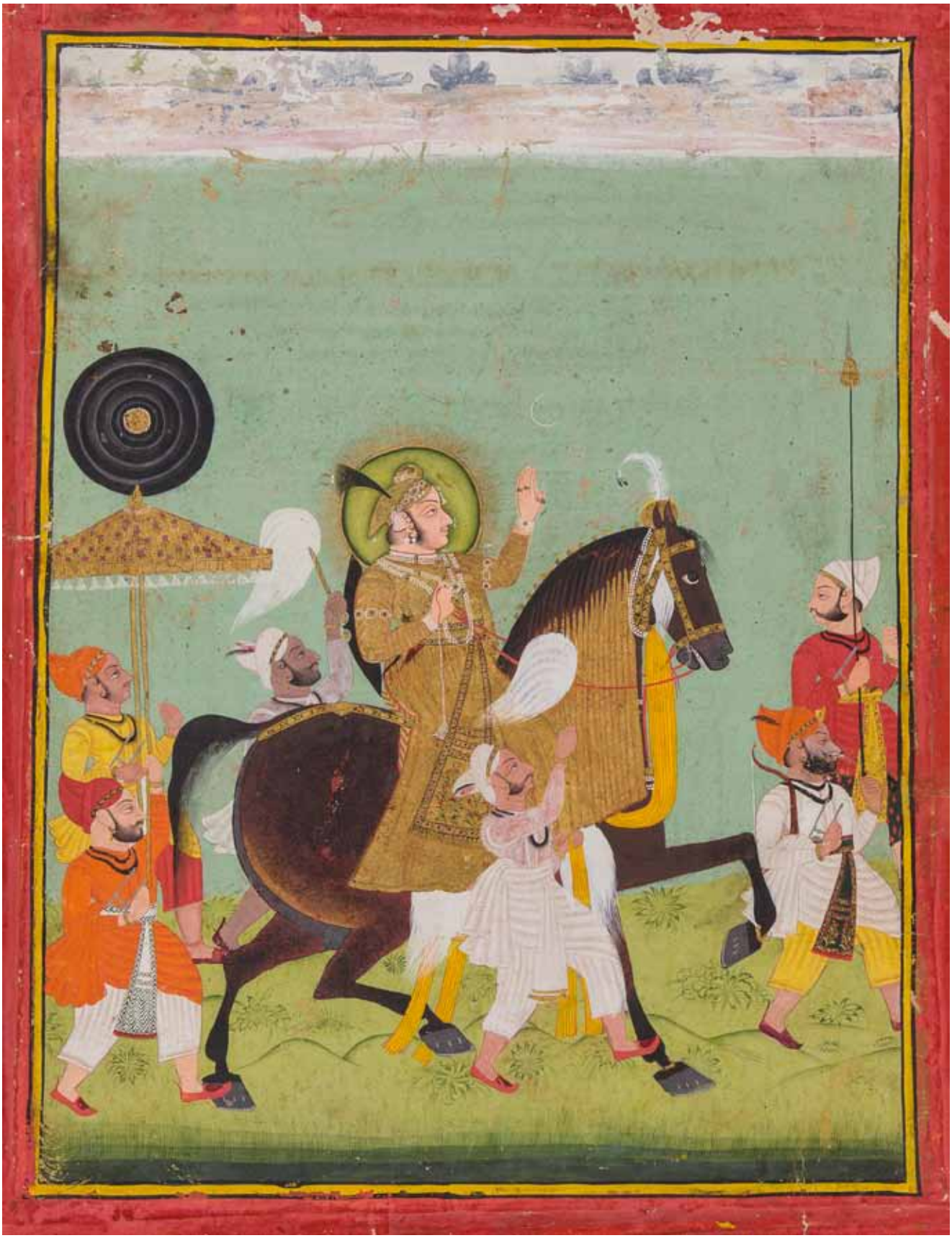
As noted by Del Bontà,
The inscription on the reverse identifies the ruler as Maharana Jawan Singh (born in 1800 and reigned from 1828-38), who rides a horse named Suraj, but the painting does not correspond to any known portrait of him.

For almost identical compositions of Ari Singh, see Spink & Sons, London, *Indian & Islamic Works of Art*, 1992, no. 62 and several from the British Rail Pension Fund sold at Sotheby's, London, 23 April 1996, lots 44, 46, and 47. Del Bontà suggested that the current portrait may indeed be Ari Singh, however the profile shows a more pointed nose that is in stark contrast to the large number of portraits known. It could possibly be his son Maharaja Hamir Singh II (b.1762-1778), whose short reign was little-documented in paintings, with few extant portraits. For a portrait dated 1774, see Sotheby's, London, 11 December 1973, lot 260. Also compare with the portrait of Raj Singh (r.1754-61) sold at Sotheby's, London, 8 June 2000, lot 24.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 27, no. 11

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Edie Soeiro, Santa Fe, before 1991
Barbara Janeff Collection, San Francisco, acquired 1991



113

114

A FEMALE DEVOTEE APPROACHES A SHIVA SHRINE
SCHOOL OF CHOKHA, DEVGARH, CIRCA 1820

Opaque watercolor, and gold on paper; a female devotee approaches a Shiva shrine set deep within the forest at night, naked and clad in only a diaphanous shawl, her ritual lamp projects golden beams to lead her way through the darkness, the shrine decorated with Nandi facing the *linga* anointed by a dripping pot suspended above.

8 x 5 3/4 in. (20 x 14.5 cm)

$30,000 - 40,000

Despite lacking the characteristic inscription identifying the artist on the reverse, the painting exhibits the hallmarks of the artist Chokha. He was employed by the courts of Udaipur and Devgarh, following and collaborating with his father Bagta. His distinctive style is characterized by heavy lidded eyes and complex compositions with intense shading. Compare with the fine detail and complexity of the scene of 'Wild Horses' attributed to Chokha in the Fogg Art Museum, Harvard (see Beach *Bagta and Chokha*, Zurich, 2005, p. 84, fig. 100).

Another composition from the Sidhu Collection, 'Maharaja Bhim Singh reviewing the kill after a boar hunt', depicts a scene similarly framed within intense layered foliage (ibid., p. 92, no. 110). Also compare a closely related composition attributed to Kavala, sold at Bonhams, New York, 19 March 2012, lot 1210.

Published

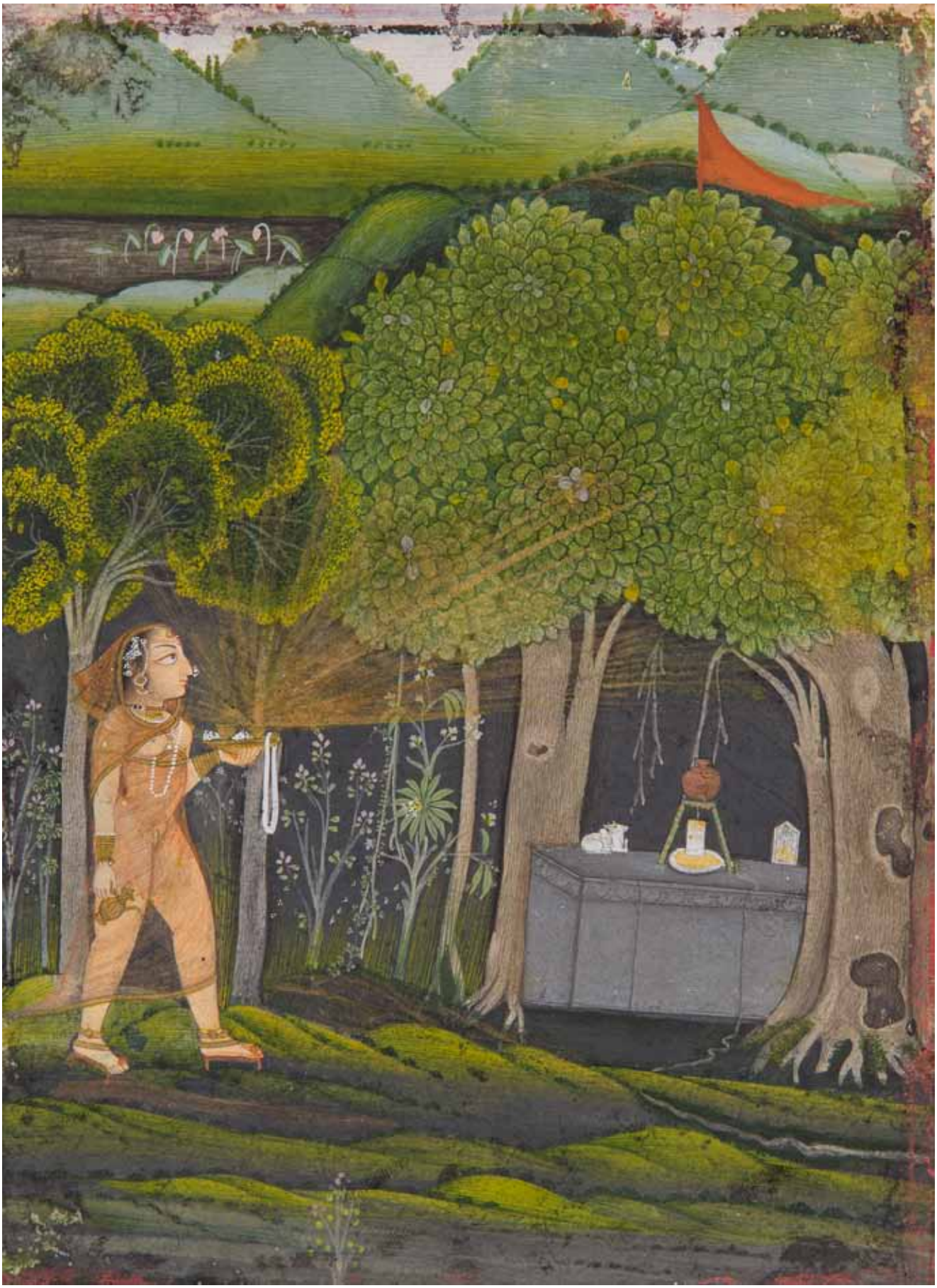
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 37 no. 16
Pratapaditya Pal, *The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection*, Newport Beach, 1976, no. 17

Exhibited

Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff: Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.
The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection:
Newport Harbor Art Museum, Newport Beach, Jan. 20 - Feb. 20, 1976;
Arizona State University, Tempe Arizona March 14 - April 18, 1967;
Colorado Springs Fine Arts Center, Colorado Springs, Colorado, June 10-July 25, 1976;
Los Angeles County Museum of Art, Los Angeles, CA, October 3 - November 7, 1976;
The Art Galleries, University of California, Santa Barbara, CA, November 16 - December 19, 1976;
de Saisset Art Gallery & Museum, The University of Santa Clara, Santa Clara, CA, January 7 - February 13, 1977.

Provenance

William Theophilus Brown, before 1976 to 1993
Barbara Janeff, 1993-2014



114

115

AN ILLUSTRATION FROM A RASAMANJARI SERIES: PREMAGARVITA NAYIKA ATTRIBUTED TO GOLU, NURPUR, CIRCA 1715

Ink and opaque watercolor on paper; before a simple white-walled pavilion and seated on a striped rug, Premagarvita gesticulates to a calm confidante.

Folio: 8 1/4 x 12 in. (20.6 x 30.5 cm)

$30,000 - 40,000

Composed by the poet Bhanudatta probably around 1500, the Rasamanjari is concerned with the classification of lovers, usually referred to as nayakas and nayika—heroes and heroines. Here we see Premagarvita Nayika with her confidante. She is proud of her absent paramour's love. He must have just left, since her longing has not yet begun.

O Sakhi! I am unable to say how lucky you are, for your lover adorns your body with jewel-studded ornaments. But my beloved, afraid even of a slight interruption in his gazing at me, does not decorate me.
(Archer, *Indian Paintings from the Punjab Hills*, Delhi, 1973, Vol. 1, p. 37 for 4 (ix).)

This painting is from a well-known and prized set. Two works from this celebrated series are published in *Masters of Indian Paintings: 1650-1900*, Zurich, 2011, pp. 455-7, figs. 11-3. As noted by Goswamy and Fischer, "...this series of circa 1715 is worthy of attention, for the coloring is vivid and sensitive and the charm of the approach to figures and situations endure."

Further pages from the series are held in the Los Angeles County Museum of Art (M.74.5.9 and M.75.4.29), see Heeramaneck, *Masterpieces of Indian Painting*, Los Angeles, 1985, pp. 108-9, pls. 93 & 95. Another page formerly in the Bickford collection is published in *Art of India*, University of Rochester, 1961, fig. 87.

Two almost identical compositions from this series are in the Kastirbhai Lalbhai Collection, Ahmedabad (see *Roopa-Lekha*, Vol. XXXVI, nos. 1 & 2, 1966, p. 59, no. 38) and the Binney Collection, San Diego Museum of Art (see Archer, *Rajput Paintings*, Portland, 1968, p. 100, no. 76b).

Published

Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p.45, no. 20
Pratapaditya Pal, *The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection*, Newport Beach, 1976, no. 37

Exhibited

Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff: Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.
The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection:
Newport Harbor Art Museum, Newport Beach, Jan. 20 - Feb. 20, 1976;
Arizona State University, Tempe Arizona March 14 - April 18, 1967;
Colorado Springs Fine Arts Center, Colorado Springs, Colorado, June 10 - July 25, 1976;
Los Angeles County Museum of Art, Los Angeles, CA October 3 - November 7, 1976;
The Art Galleries University of California, Santa Barbara, CA November 16 - December 19, 1976;
de Saisset Art Gallery & Museum, The University of Santa Clara, Santa Clara, CA, January 7 - February 12, 1977.

Provenance

Nasli and Alice Heeramaneck
Christian Humann, Pan Asian Collection
William Theophilus Brown, acquired from the above, mid 1960s
Barbara Janneff, San Francisco, 1994-2014

115

116

116
RAJA SHAMSHER SEN OF MANDI
MANDI, CIRCA 1750-60
Ink and opaque watercolor on paper; Raja Shamsher Sen of Mandi stands in a doorway against a stark white wall, a female attendant holding a *morchal* is mostly hidden behind him, while his twin half brother Dhurchatia pays obeisance before him.
Image: 9 1/4 x 5 1/4 in. (23.2 x 13 cm); Folio: 11 1/4 x 7 1/4 in. (28.2 x 18.1 cm)
$10,000 - 15,000

The court of Shamsher Sen (r. 1727-81) maintained perhaps the most curious court dynamics among the Punjab Hills. His entourage was known to contain 'people of low caste' and transvestites (see Archer, *Indian Paintings of the Punjab Hills*, Vol. I , London, 1973, p. 348.). Particularly intriguing though is his relationship with his twin half brother Dhurchatia.

According to record, both were born at same time from two different mothers which kicked off a succession battle, wherein Shamsher Sen displaced Dhurchatia from the throne at age five. Despite this, as they matured, Dhurchatia went on to exert great influence over his brother and the court from behind a veil of obsequiousness.

In the present painting, the figure outside the palace with a long pointed beard and dark complexion is almost certainly Dhurchatia, seen in a matching portrait held in the Victoria & Albert Museum (see Archer, *Indian Paintings of the Punjab Hills*, 1973, p. 271, no. 31). The artist has depicted Shamsher Sen as taller and more erect while Dhurchatia is hunched and diminutive. Perhaps the scene was painted before Dhurchatia rose to prominence, or it served to flatter Shamsher Sen, or mollify his anxieties. Whatever the reason, the painting portrays an illusory depiction of power at the Mandi court.

For a closely related portrait of Shamsher Sen formerly in the collection of W.G. and Mildred Archer, and possibly by the same hand given the similar treatment of his profile and eyes, see Archer, *Indian Miniatures and Folk Paintings*, London, 1967, no. 30. A more conventional portrait of the ruler wearing a comparable tunic and turban, and depicted with bright white fingernails, is published in Archer, *Indian Paintings of the Punjab Hills*, 1973, p. 270, no. 29. Also compare with a double portrait sold at Sotheby's, London, 11 December 1973, lot 409.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 29. no. 12
Pratapaditya Pal, *The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection*, Newport Beach, 1976, no. 45

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff:
Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.
The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection:
Newport Harbor Art Museum, Newport Beach, Jan. 20 - Feb. 20, 1976;
Arizona State University, Tempe Arizona March 14 - April 18, 1967;
Colorado Springs Fine Arts Center, Colorado Springs, Colorado, June 10-July 25, 1976;
Los Angeles County Museum of Art, Los Angeles, CA, October 3-November7, 1976;
The Art Galleries University of California, Santa Barbara, CA, November 16 -December 19, 1976;
de Saisset Art Gallery & Museum, The University of Santa Clara, Santa Clara, CA, January 7 - February 12, 1977.

Provenance
William Theophilus Brown, before 1975 to 1994
Barbara Janeff Collection, San Francisco, 1994-2014

117

117
AN ILLUSTRATION FROM A RAMAYANA SERIES: THE CORONATION OF RAMA
KANGRA, EARLY 19TH CENTURY
Ink and wash on paper; Hanuman brings a lotus to Rama and Sita enthroned under a parasol, attended by Lakshmana fanning them with a flywhisk.
Folio: 5 1/2 x 7 in. (13.9 x 17.7 cm)
$2,000 - 3,000

As noted by Del Bontà,
In this drawing the process of creating a painting can be seen. First the image is made with a fine charcoal stick. Then a wash of transparent white pigment is brushed over the surface. Cleaner, more precise outlines are then applied with a brush. It is evident that the artist has changed the position of the umbrella over the head of the god to include Sita, who is a goddess.

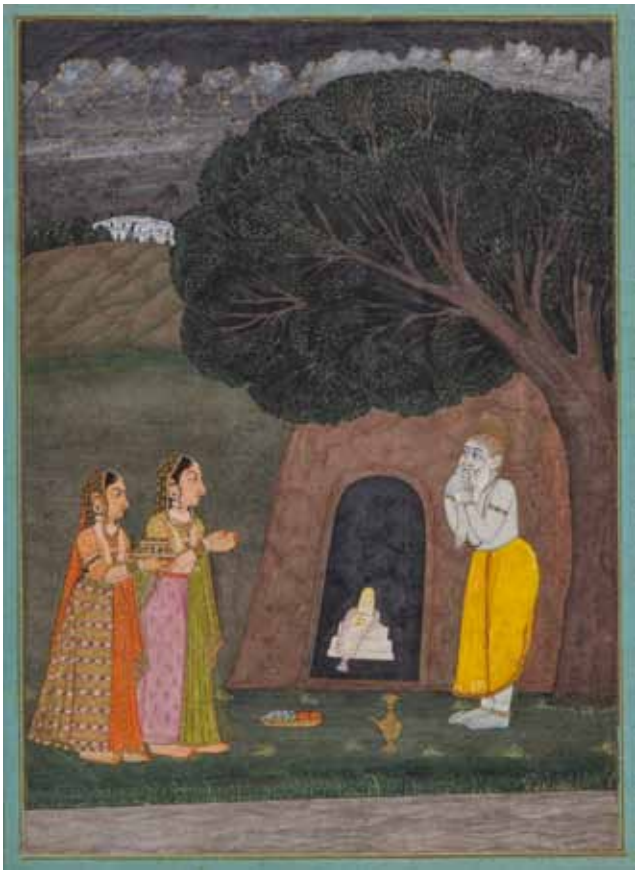
Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 47, no. 21

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff; Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

Provenance
Paul Wonner, before 1991
Barbara Janeff, San Francisco, 1991-2014

118

119



119

119

118
A PRINCE WITH ATTENDANTS
DELHI, 19TH CENTURY
Opaque watercolor and gold on paper; seated under a simple canopy, the prince holds a small bouquet with two courtiers before him and an attendant behind.
Image: 9 1/4 x 7 1/4 in. (23.4 x 18.2 cm); Folio: 15 7/8 x 11 3/4 in. (40.2 x 29.7 cm)
$1,000 - 1,500

Provenance
Barbara Janeff, San Francisco, since 1990s

119
THREE ILLUSTRATIONS FROM A RAGAMALA SERIES
DELHI, MUGHAL SCHOOL, 18TH CENTURY
Opaque watercolor and gold on paper; *Kananda Ragini* with Krishna being hailed for defeating the elephant; *Saindhari Ragini/ Bhairavi Ragini* with two women visiting a Saivite hermit's shrine; and *Ramkali Ragini* with Krishna kneeling before a maiden pleading for forgiveness.
Each approx. Image: 7 3/4 x 5 3/4 in. (19.6 x 14.6 cm); Folio: 12 7/16 x 8 7/16 in. (31.6 x 21.6 cm)
$6,000 - 8,000

Percival Chater Manuk bequeathed over 1000 Indian drawings and paintings, as well as other Asian works of art, to the British Museum, Victoria & Albert Museum, and Ashmolean Museum after the second world war. He is credited with inspiring the interest of the great scholar W. G. Archer.

Provenance
Percival Chater Manuk of Bankipore, Patna, Bihar
Charles F. Ramus Collection
R.C.47.1154.M.9. (4265.1.), R.C.48.1197.M.15.(4307.M), R.C.48.1204.M.17.(4315.M.)
Butterfields & Butterfields, San Francisco, 25-26 May 1998, lot 5999
Barbara Janeff, San Francisco, 1998-2014

120
TIMUR WITH ATTENDANTS
LAHORE, OR JAMMU,
EARLY 19TH CENTURY
Opaque watercolor and gold on paper; holding a sword and spear, Timur sits on a throne in Persian garb with a jeweled helmet and a circular ornament on his chest, one attendant pays him obeisance while another stands alert with the fly-whisk.
Irregular page: 7 3/4 x 6 in. (19.6 x 15.2 cm)
$3,000 - 5,000

As noted by Del Bontà,
The Mughals who ruled much of India for centuries claimed their descent from Timur on one side of the family and the Mongols on the other. In fact, they were very proud of their Timurid lineage and many paintings depict Timur handing a crown to the Mughal line of succession.

Published
Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff*, San Francisco, 2007, p. 23, no. 9.

Exhibited
Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janeff: Bolinas Museum, September 22 - November 11, 2007; Mills College Art Museum, June 18 - August 3, 2008.

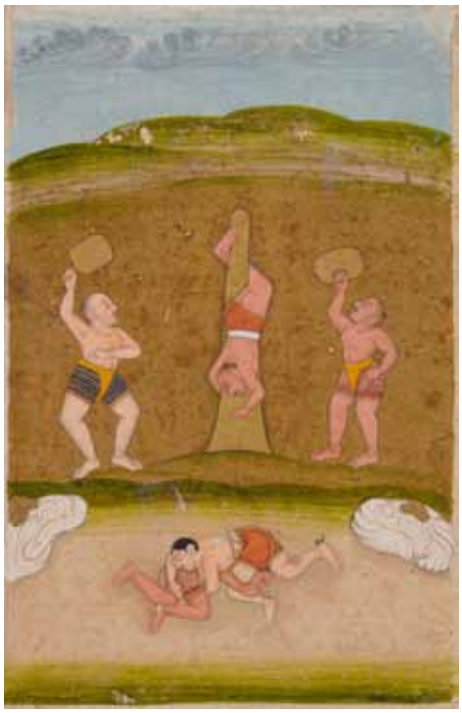
Provenance
Emily Novak, San Fransisco, before 1991
Barbara Janeff Collection, San Francisco, 1991-2014

121
AN ILLUSTRATION FROM A SHAHNAMA MANUSCRIPT
PERSIA, 16TH CENTURY
Ink, color, and gilt on paper; probably depicting Rustam and his mounted companions in a mountainous landscape; text written in *nasta'liq* script in black ink in four columns; border depicting *simurghs* and other mythological creatures in black and gilt.
Folio: 13 1/2 x 9 7/8 in. (34.2 x 25 cm)
$800 - 1,200

Provenance
Persian Antique Gallery, New York, July, 1948

120

121



122

123

122
AN ILLUSTRATION FROM A RAGAMALA SERIES: DESAKH RAGINI
DECCAN, 18TH CENTURY
Opaque watercolor on paper; five men test their strength, agility, and stamina by lifting weights, climbing a column and wrestling, set against a bare-earth training ground and a receding landscape.
Image: 6 1/4 x 4 in. (15.7 x 10 cm); Folio: 11 1/4 x 8 3/8 in. (28.5 x 21.2 cm)
$1,000 - 1,500

Provenance
Carter Burden Collection
Sotheby's, New York, March 27, 1991, lot 4
Paul F. Walter Collection

123
A PORTRAIT OF A COURTESAN
MUGHAL, 18TH CENTURY
Opaque watercolor and gold on paper; bejeweled and wearing a diaphanous gold-printed veil with green flower necklace, holding a small gold wine cup and the neck of a goose-head ewer; Devanagari inscription on verso reads: *chitrasanrupa, om shri ganeshaya namah*; "beautiful painting 34. Om. To glorious Ganesha abow".
Image: 5 1/4 x 4 in. (13.3 x 10.2 cm); Folio: 9 1/4 x 6 3/8 in. (23.7 x 16.3 cm)
$10,000 - 15,000

This three-quarter study represents an idealized courtesan serving wine with her naked torso barely hidden by the transparent veil. Her position at the court is confirmed by her lavish jewels and garland of flowers. A closely related study of Lāl Kunwar, the beloved of the eighth Mughal Emperor Jahandār Shāh, held in the Walters Art Museum, Baltimore (ms. W.712), may have provided the inspiration for later versions, such as the present lot. Also compare with Christie's, London, 10 October, 1989, lot 89 and another sold at Sotheby's, London, 8 May 1997, lot 129.

Provenance
Francesca Galloway, London, 1999
Private Texas Collection

124
AN ILLUSTRATION FROM A RAGAMALA SERIES: GUJARI RAGINI
DECCAN, CIRCA 1740
Opaque watercolor and gold on paper; the maiden gestures or sings with her outstretched arm while holding *tambua*, seated on a lotus platform within a palace interior of bright yellow walls, the upper apartment with a prepared bed and the hot sun up high.
Image: 10 x 6 in. (25.5 x 15.7 cm); Folio: 11 x 7 5/8 in. (27.8 x 19.3 cm)
$15,000 - 20,000

This ragamala centers on women taking pleasure in quiet pastimes in an effort to distract themselves from thinking of their absent lovers. The stark architecture, pulsing yellow walls, and blazing sun accentuate the mood. The prepared bed chamber with sumptuous fabrics and refreshments will soon spoil if unused.

Other pages of this Deccani series can be found in various institutions and private collections, including five in the Museum Rietberg Zurich (see Boner et al., *Sammalung*, 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. Another in the Richard and Bernice Dickes Collection is published in Wilkinson & Rochell, New York, March 2010, and Losty in *Indian Miniatures and Courtly Objects*, Francesca Gallloway, 2012, nos. 22 & 23. A further page was sold at Bonhams, New York, 11 September 2012, lot 77.

Provenance
Private Collection, Switzerland
Francesca Galloway, London, 2012

124

125

125

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

Opaque watercolor and gold on paper; on a pavilion by Lake Gundalao, with the city silhouetted on the horizon, Maharajah Vijay Singh holding his sword, hosted by a local ruler presenting hawks;
Inscription in the upper margin in Devanagari identifies the ruler Rawat Bijay (Vijay) Singh and the *kavi* (Poet), Mathuresh Dev.
Image: 10 1/8 x 7 7/8 in. (25.5 x 20 cm); Folio: 16 1/8 x 12 3/4 in. (40.8 x 32.2 cm)
$8,000 - 12,000

With its idyllic setting, facing out upon Gundalao lake, it is arguable that Kishangarh exacted more charm than political influence among the Rajasthani states.

Typical of mid-18th century Kishangarh portraiture, the prince and his courtiers stand in exaggerated poses. Their chests thrust forward and backs arched; a feature which seems to have been established by its most celebrated artist, Nihal Chand, who first represented his ruler Savant Singh (b.1699) in this polished fashion (see Barrett & Gray, *Indian Paintings* 1963, p. 15). Also compare to a portrait of Maharaja Sarda Singh sold at Sotheby's, London, 9 December 1980, lot 100, and another of Raja Bahadur Singh, Sotheby's, London, 26 April 1994, lot 12.

Provenance
Sotheby's, London, 23 May 2006, lot 82
Xavier Guerrand-Hermes, Paris
Sotheby's, London, 18 November 2013, lot 116

126

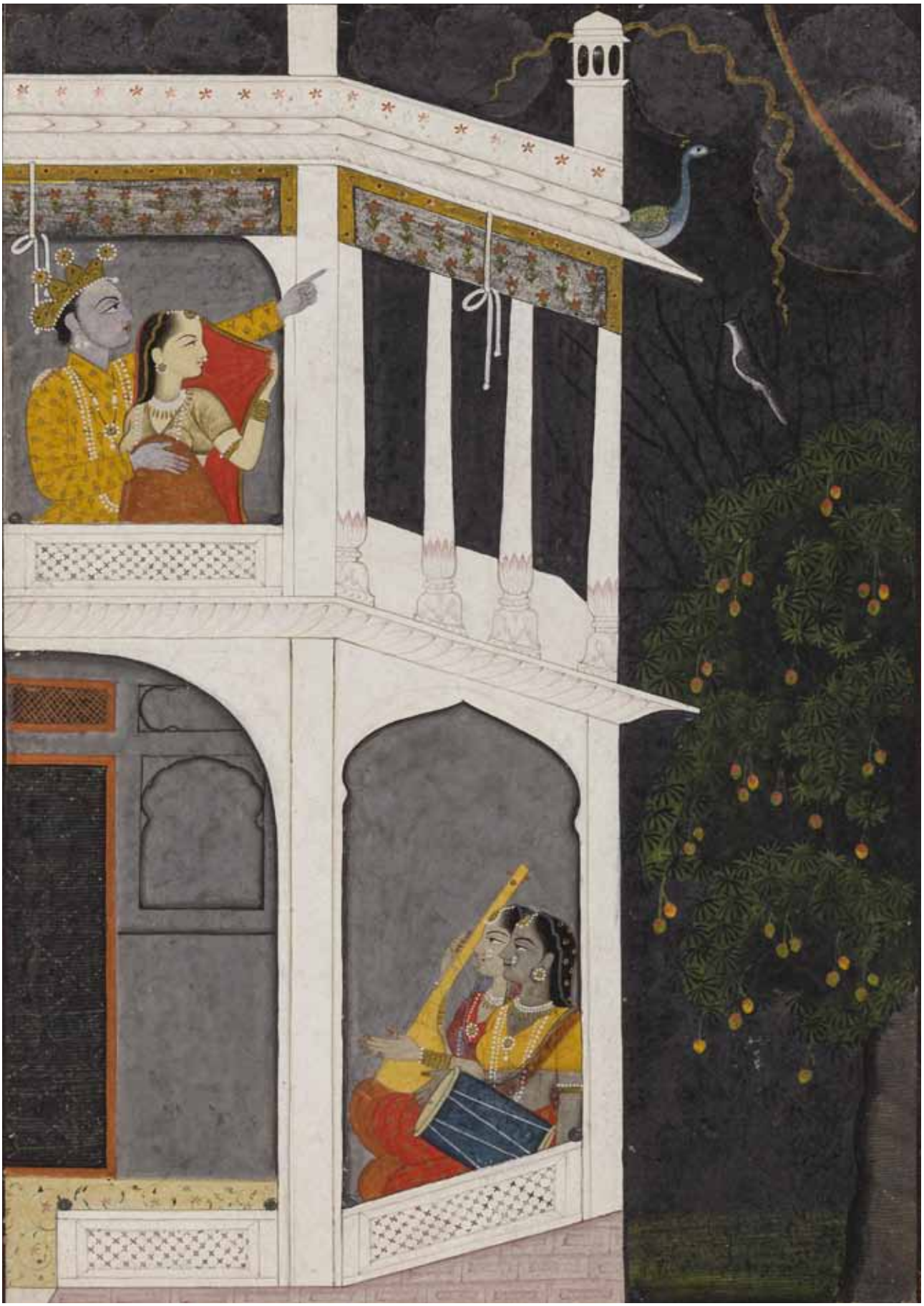
126
AN ELEPHANT FIGHT
STYLE OF MIR CHAND, LUCKNOW, CIRCA 1760-70
Opaque watercolor on paper; an elephant fight on a hillside, mahouts astride the two charging beasts, others rushing forward with firebrands, two platoons of soldiers watching from either side, mounted on an album page with floral borders; verso with a calligraphic exercise in *shikasteh* script in black ink, copied by Murid Khan Muhammad Sadiq Tabataba'i.
Image: 6 3/4 x 8 7/8 in. (17 x 22.5 cm); Folio: 15 1/2 x 11 3/8 in. (39.4 x 29 cm)
$15,000 - 20,000

Murid Khan Muhammad Sadiq Tabataba'i was a nobleman at the court of Muhammad Shah and a noted calligrapher. A collection of his works survives, completed in AH 1150/AD 1737 (See Hadi, *A Dictionary of Indo-Persian Literature*, Abhinav Pubns, 1995, p. 438).

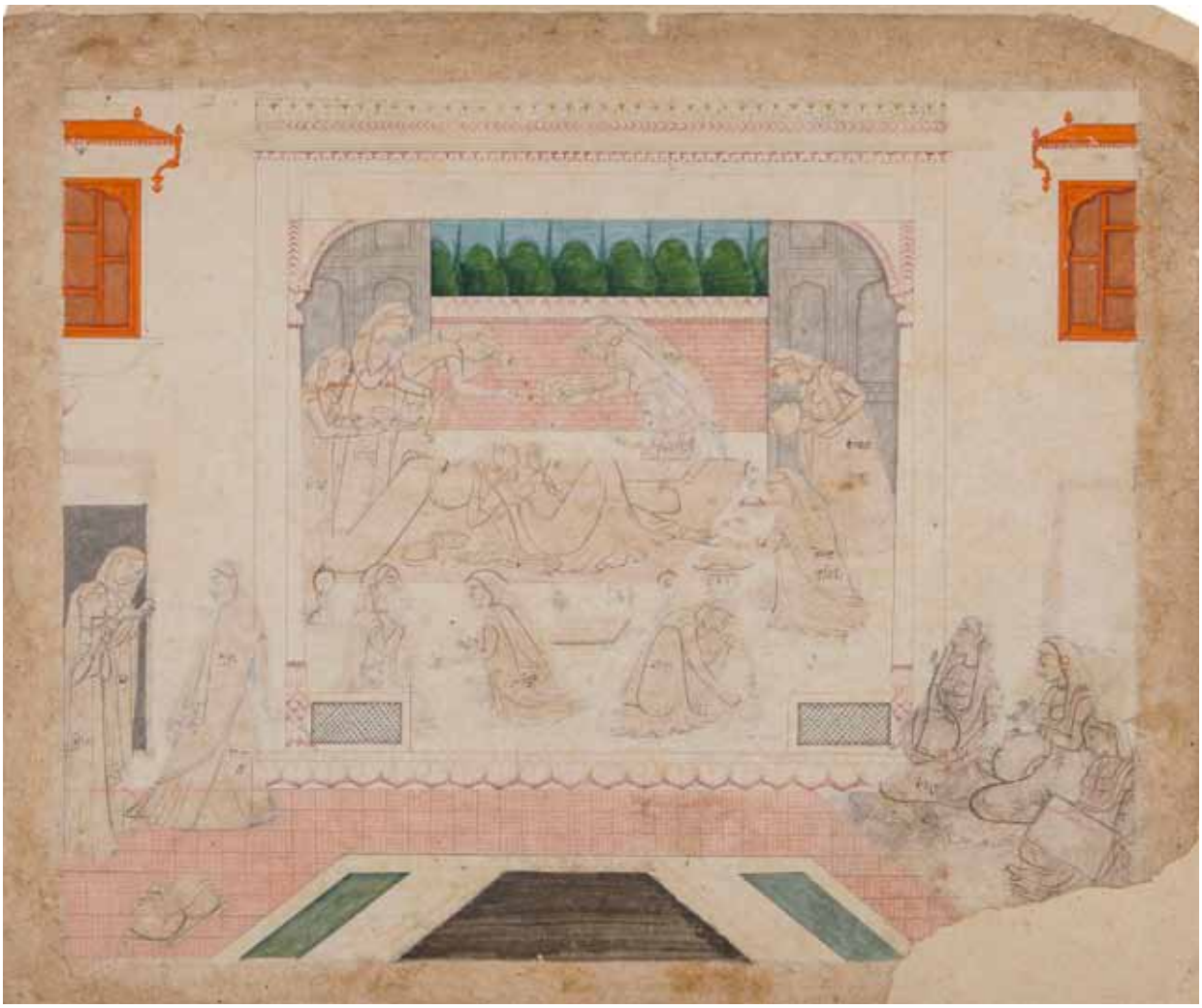
Mihr Chand was one of the primary artists at the court of Shuja-ud-Daulah of Lucknow (r.1754-1775), who moved the court to Faizabad in 1765. The treatment of the background with gray cumulus clouds against a pale blue-green sky, and distant trees is redolent of the prevailing court style. His work was popular among the ruling elite and European patrons, and many were included in albums with large floral borders. The best known being the Hamilton Albums now divided between the State Museums of East and West Berlin (see Falk & Archer, *Indian Miniatures in the India Office Library*, Canada, 1981, p. 135).

As with many albums, pages of calligraphy and paintings from different schools and periods were assembled according to the tastes of the patrons. Compare with the minor and major borders of a Shamsa page, dated 1776, in the Museum für Islamische Kunst, and another in the Indian Office Library, published in Markell & Gude, *India's Fabled City: The Courtly Art of Lucknow*, Los Angeles, 2010, pp. 6 & 177, no. 156 & fig. 24.

Provenance
Sotheby's, London, 15 July 1970, lot 41
Private US Collection
Bonhams, London, 15 April 2010, lot 339
Private American Collection



127



128

127
AN ILLUSTRATION FROM A BARAMASA SERIES: MONTH OF SRAVANA
CHAMBA, MID 18TH CENTURY
Opaque watercolor and gold on paper; Radha and Krishna watch with excitement as the storm approaches, Radha pulls her red veil to protect her eyes as lightning streaks across the dark night sky, meanwhile two female musicians enhance the mood from the terrace below.
Image: 6 5/8 x 9 1/4 in. (17 x 23.5 cm)
$15,000 - 20,000

The month of *Sravana* (July-August) heralds the onset of the monsoon. The arrival of the rains is celebrated across the arts in poetry, music, and painting. Scenes such as the present lot are associated with love poetry.

An almost identical composition attributed to Basohli, circa 1750, shows only a minor variation in the brickwork foundation and the projection of the turrets into the border (see Archer, *Indian Paintings in the Punjab Hills*, London, 1973, Vol. II). However, the treatment of Krishna's crown and the female facial types are distinctly Chamba and compare favorably to pages of the period (see ibid., p. 60, nos. 32-3).

Also compare with a similar composition on the cover of Dwivedi *Barahmasa*, New Delhi, 1980, and with another page defined as the month of *Bhadon* in the Cleveland Museum of Art (1973.104). Two other pages from the same series as the present lot were sold Christie's, London, 11 October 1979, lots 95 and 96.

Provenance
Christie's, London, 11 October 1979, lot 94
Private Collection, Virginia

128
ILLUSTRATION TO A NALA DAMAYANTI SERIES: DAYAMANTI CONSUMED WITH LOVE
KANGRA, CIRCA 1800
Opaque watercolor and ink on paper; Damayanti lies distraught on a platform with her garment open exposing her bare torso, numerous maids busily prepare food and potions, massage her feet, and play music to distract her.
Image: 9 x 11 in. (23.3 x 28 cm)
$5,000 - 7,000

A very similar drawing with minor variations (17.2521) and two closely related pages are in the Museum of Fine Arts, Boston, published in Archer, *Indian Painting from the Punjab Hills*, Vol. II, London, 1973, pp. 218 & 223 nos. 49(ii) & 53(iii). The angular treatment of the pond in the foreground, and the minute detailing of the decorated columns is also found in another page from this series (ibid., p. 220, no. 51).

129

AN ILLUSTRATION FORM THE MARKENDEYA PURANA: ADORATION OF DURGA KANGRA OR MANDI, CIRCA 1810-20

Opaque watercolor and gold on paper; seated on a gold jeweled throne, Durga with four arms holds a bow, conch, disc and trident, the *trimutri* of Brahma, Vishnu and Shiva stand before her in adoration, and her tiger raises his head to growl at five *devas* attending and prostrating on the right.

Image: 9 3/8 x 6 1/2 in. (24 x 16.5 cm); Folio: 11 1/8 x 7 7/8 in. (28 x 20 cm)

$30,000 - 50,000

The representation of Devi in the aspect of Durga is shown holding the weapons of her attending gods. In this aspect she serves as the dispeller of all miseries of the mind and body, invoked through the following prayer:

O thou of four hands
O thou lauded by the four-faced Brahma, supreme sovereign!
give the form, give the victory, give the fame
kill the enemies

Compare the throne platform and treatment of the crowns with a very similar composition of the marriage of Shiva and Parvati from the Jordan Barry Collection (see Sotheby's, New York, 20 March 2001, lot 14).

Also compare with the treatment of Radha in the Bhagavata Purana page, 'The Hour of Cow Dust', held in the Kapoor Collection, see Pal, *Painted Poems*, Pasadena, 2006, no. 49. Both share the same garments, green armbands, and distinctive overall palette also found in a work dated 1808 attributed to the School of Sajnu published in Goswamy & Fischer, *Pahari Masters*, Zurich, 1992, no. 154.

Provenance

Private Collection, Virginia since 2004

129

130

130
AN ILLUSTRATION FROM A GITA GOVINDA SERIES: SAKHI BRINGS RADHA TO SEE KRISHNA
HINDUR, CIRCA 1820-30
Opaque watercolor and gold on paper; assisted by her *saki*, shy Radha is led to the expectant Krishna seated in open terrace by a lake.
Image: 8 x 6 1/4 in. (20.4 x 15.9 cm); Folio: 14 3/8 x 11 3/8 in. (36.5 x 28.9 cm)
$4,000 - 6,000

Compare the architectural lines in other Hindur pages published in Archer, *Indian Paintings in the Punjab Hills*, London, 1973, pp. 127-9, nos. 8 & 11(ii)

Provenance
Private Florida Collection since 1960s

131
AN ILLUSTRATION FROM A NAYIKA SERIES: VIPRALABDHA NAYIKA
GULER, CIRCA 1800
The disappointed *nayika* dressed in pink starts to discard her jewelry by removing the golden tassel from her armband, set in a clearing before a thick wall of trees and crescent moon above; framed by foliate arabesques in the spandrels.
Image: 7 1/2 x 5 in. (19.5 x 13 cm); Folio: 9 x 7 1/2 in. (23 x 19.5 cm)
$6,000 - 9,000

The abandoned maiden has waited in the forest the whole night for her lover and now she starts to strip herself of the jewelry he gave her in disgust at his fickle behavior.

Flowers are like arrows, fragrance becomes ill-odor, pleasant bowers like fiery furnaces,
Gardens are like the wild woods, o Kesava, the moon rays burn her body as though with fever,
Love like a tiger holds her heart, no watch of the night brings any gladness,
Songs have the sound of abuse, pan has the taste of poison, every jewel burns like a firebrand
- Rasikapriya of Keshav Das

A *nayika* of similar format is held in the Victoria & Albert Museum (IM.72-1912), and another is in the Riboud Collection (see Isacco et al., *Krishna The Divine Lover*, 1981, p. 153, no. 157).

Provenance
George P. Bickford Collection
Private collection, New York, by inheritance
Christie's, New York, 19 March 2013, lot 282

131

132

133

132
AN EQUESTRIAN PORTRAIT OF MAHARANA ARI SINGH OF MEWAR
BUNDI, 19TH CENTURY
Opaque watercolor and gold on paper; atop a rearing horse, the ruler and his retainers in procession with a palace on the distant ridge-line. Inscribed on verso: *maharanaji shri Ari Si ji ri sabi*; "Painting of Maharanaji Ari Singh ji..."
Image: 10 5/8 x 7 3/8 in. (27 x 18.6 cm); Folio: 13 x 9 5/8 in. (33 x 24.4 cm)
$5,000 - 7,000

Posthumous portraits of local rulers were popular in Bundi in the early 19th century. Compare with a portrait of Roa Chattar Sal (1631-59), circa 1800, in the Victoria & Albert Museum (IS.560-1952) published in Archer, *Indian Painting in Bundi and Kotah*, London, 1959, no. 29.

Provenance
Sotheby's, New York, March 17 & 18, 1988, lot 406
Private Florida Collection

133
AN EQUESTRIAN PORTRAIT OF RANA SHAMBHU SINGH BY KALMI, MEWAR, DATED 1863
Opaque watercolor and gold on paper; the young rana in proccesion with his courtiers, finely attired and brandishing a sheathed sword. Inscribed verso in Devanagari: *maharajadhiraj maharana ji shri shambhu singh ji ki tasvir ko pano ghode gopal baksh. Kalmi chataro musalman ka [?] jama samvat 1920 jaith budi 6 [?]*;
"Page of the painting of Maharahadhiraj Maharana ji Shri Shambhu Singh ji riding the horse Gopal Baksh. The Muslim artist Kalmi submitted [the painting on] AD 1863, Budi 6, [in the month of] May-June."
Image: 10 1/4 x 7 3/4 in. (26 x 19.7 cm); Folio: 12 5/8 x 9 3/4 in. (32 x 24.8 cm)
$5,000 - 7,000

Related portraits by Tara from the same period are in the City Palace Museum, Udaipur and the National Gallery of Victoria (see Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp. 276-7 nos. 249 & 250). Also compare with a later portrait by Parasuram, dated 1869, of the ruler celebrating *holi* in Francesca Galloway ltd, *Summer Exhibition*, June/July, 2014.

Provenance
Royal Udaipur Collection, Jotan number 9/41
French Collection since 1980s
Private Californian Collection

134

134

MAHARAO RAM SINGH II HUNTING BUFFALO
KOTAH, DATED 1832

Opaque watercolor and gold on paper; mounted on a caparisoned horse, Ram Singh II delivers the *coup de grâce* to a water buffalo he has just speared, wearing body armor and a visored helmet, the maharao is followed by attendants who carry his royal regalia and a spare unsheathed sword.
Inscribed on upper margin:
sri maharajadhiraj shri ram singh ji darbar kota ko samvat 1889;
"Shri Maharajadhiraj Shri Ram Singh ji of Kota [with his] courtiers 1832 AD"
Inscribed on verso:
chatero [?] chavi darbar shri ram singh ji ri che samvat 1889 paush budi 9;
"Painting of the darbar of Shri Ram Singh ji by the artist [?] [made on] Budi 9 [in the month of] November-December AD 1832".
Folio: 12 3/8 x 16 1/8 in. (31.5 x 41 cm)
$7,000 - 9,000

According to Joachim Bautze in personal communication with Alvin Bellak regarding a study drawing that shows the Maharao spearing a buffalo (illustrated in Mason, *Intimate Worlds*, Philadelphia, 2001, p. 175.),

To celebrate his birthday, Ram Singh II would hunt a water buffalo — a very dangerous animal when challenged — on the field of the Kota polo grounds. This drawing depicts that grass and scrub polo field, but not the invited guests or excited hoi polloi who would have applauded from the sidelines.

For two other versions of the same scene, see Sotheby's, London, 20 November 1986, lot 93, and Bonhams, London, 25 November 2007, lot 391, and Falk, *Indian Paintings*, London, 1978, no. 72. Also compare with Archer, *Indian Painting in Bundi and Kotah*, London, 1959, fig. 49, and Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, Vol. II, London, 1995, pp. 1006 & 1016, no. 10.45 & pl. 146.

For a related painting of Ram Singh II hunting a water buffalo on the occasion of the Dasahra festival, see Bautze, "Scenes of Devotion and Court Life: Painting Under Maharao Ram Singh of Kota", in Andrew Topsfield (ed.) *Court Painting in Rajasthan*, Mumbai, 2000, p. 137, fig. 15.

Provenance
Sotheby's, New York, March 17 & 18, 1988, lot 407
Private Florida Collection

135

135
MAHARANA ARI SINGH HUNTING BOAR
MEWAR, LATE 19TH CENTURY
Opaque watercolor and gold on paper; with horses galloping in unison, Ari Singh and his escort prepare to deliver the final spears to the boars being brought down by dogs.
Image: 10 7/8 x 16 7/8 in. (27.5 x 43 cm); Folio: 13 5/8 x 19 1/2 in. (34.3 x 49.5 cm)
$5,000 - 7,000

This posthumous portrait shares many traits of the late 19th-century court artist Sivalal and his atelier. The use of the striking green field of color and treatment of the minor vegetation in the foreground, together with the cobalt blue inner border, match a portrait of Sajjan Singh, signed and dated 1883, sold at Bonhams, New York, 11 September 2012, lot 130.

Period equestrian subjects of the ruler can be found in Topsfield, *Court Painting at Udaipur*, Zurich, 2002, no. 182 and Sotheby's, London, 26 April 1994, lot 44 and 23 April 1996, lots 43-8.

Provenance
Sotheby's, New York, March 17 & 18, 1988, lot 450
Private Florida Collection

136
THAKUR BALWANT SINGH ON A HUNT
BY MOHAN LAL, JAIPUR, DATED 1891
Opaque watercolor and gold on paper; mounted on a powerful stallion and accompanied by a hunting dog, the ruler wearing a gold brocaded shirt, green sash, and plain white *dhoti*, his hunt for tigers and deer ensues with diminutive figures in the fantastical background; upper border with honorific inscription in Devanagari: *shri maharaja thakur sahab sri Balwant Singh ji nadbha sayshawant ganaka*; the lower border with attributing inscription in Devanagari: *bhava Mohan Lal chitrakarasan Jaipur sing [samvat] 1948...*; "a painting by Mohan Lal, Jaipur, 1891 CE...
19 3/8 x 23 1/2 in. (49.2 x 59. 7 cm)
$10,000 - 15,000

As noted by Britschgi in discussion of the evolution of painting in the late 19th century, "The medium of photography, with its immediacy and its accuracy, heralded the end of traditional painting. Painters at court were insufficiently prepared for the arrival of photography. Some artists tried to adopt the perspective and compositional schemes of photographs in their pictures, but with limited success. Inevitably, activities at court came to be recorded in the new medium. Even Mohanlal [unrelated] began to capture hunting scenes with a camera, marking the end of traditional picture making in the courts of India." (Guy and Britschgi, *Wonder of the Age*, New York, 2011, pp. 118 and 119).

Provenance
Paul F. Walter Collection since 2005

136

137

AN EQUESTRIAN PORTRAIT OF A YOUNG PRINCE NATHDWARA, EARLY 20TH CENTURY

Opaque watercolor and gold on paper; against a barren receding landscape, the young prince, wearing a flat cap and halo, rides a naturalistically rendered stallion.

12 1/8 x 9 1/8 in. (30.7 x 23 cm)

$1,000 - 1,500

Provenance

Private New York Estate

Acquired in New York in the 1970s, by repute

137

138

A PORTRAIT OF MAHARAJA SAWAI MADHO SINGH I OF JAIPUR ATTRIBUTED TO RAMJI DAS, JAIPUR, CIRCA 1760

Opaque watercolor heightened with gold and silver on paper; seated beneath a canopy on a gold and silver throne raised on matching lion supports, wearing a white *jama* with gold embroidered upper section and a matching belt, his mauve *pagri* is embellished with a sarpech and various other jewels, and complements a multi-strand pearl & gold bead necklace, with an attendant holding a *morchal* behind him, the Maharaja presents a pearl ornament to a young prince.

Folio: 11 x 8 3/4 in (28 x 22.3 cm)

$15,000 - 20,000

Maharaja Sawai Madho Singh I (r. 1750-68) was the younger son of Maharaja Sawai Jai Singh II and ascended the throne in 1750 after the death of his elder brother, Ishwari Singh. He freed the Kachhawaha Kingdom from the Marathas, won several important battles, and formed an important alliance with the Mughal court.

In discussion of another portrait of Madho Singh I, Stuart Cary Welch notes in *India, Art and Culture 1300-1900*, New York 1985, p. 379,
The artist composed this unusually intimate view of royalty at rest in the white-on-whites of marble, china (polished lime), and muslin, relieved by brightly colored, richly patterned stuffs, gold, and jewels. Seeing him thus at ease, one might not realize that Maharaja Madho Singh was an active, effective ruler, admired as a patron of science and learning. Had not dysentery cut short his reign after seventeen years, Madho Singh might have resolved the chief problem of the Jat rulers of Bharatpur and prevented the splitting-off from Jaipur of Alwar.

Compare with a very closely related portrait attributed to Ramji in the National Gallery of Victoria, where the Maharaja is seated on the same 'lion throne', with the addition of arm rests (see Topsfield, *Paintings From Rajasthan*, Victoria, 1980, no. 28, p. 42). A standing portrait in the same collection, suggested to be in the style of Bakhta, shows the ruler with the same stippled treatment of his facial features (ibid., p. 127, no. 183).

Another standing portrait showing the ruler with a very similar ornamented turban and short sideburns was sold at Sotheby's, New York, 6 October 1990, lot 94. For a portrait signed by Ramji Das, formerly in the Collection of Sangram Singh of Nawalgarh, see Beach & Nahar Singh, *Bagta and Chokha*, Zurich, 2005, p. 18, fig. 14. Also see Sharma, *Indian Miniature Painting*, Brussels, 1974, cat. 56, pl. 585. Two other portraits are in the Fine Arts Museum, Boston (15.84 and 17.2938), and an equestrian portrait of the ruler with similar attendants is in the Freer-Sackler Galleries (F2001.5), signed Sahiba Ram.

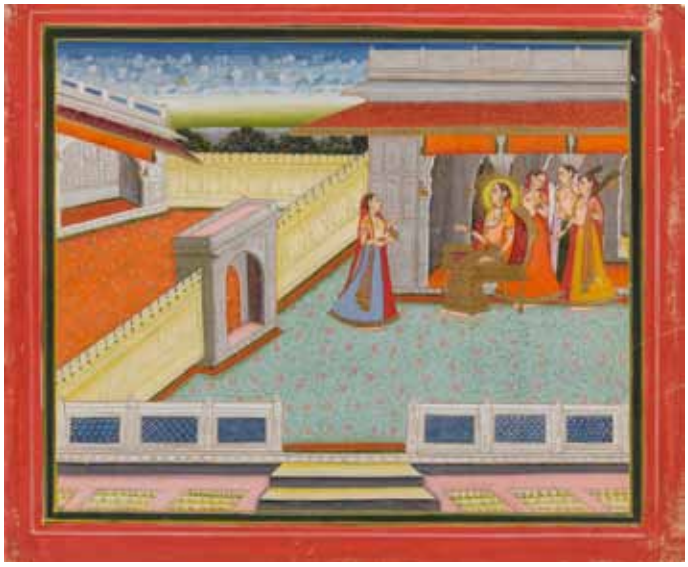
Provenance

Private Californian Collection
Sotheby's, New York, 21 March 1990, lot 169.

138

139

141



140

141

139
MAHARAJA SAWAI PRATAP SINGH ARRIVES AT THE ZENANA
JAIPUR, CIRCA 1790
Opaque watercolor and gold on paper; identified by his radiant nimbus, Pratap Singh approaches the walled apartment where his consort and attendants wait under a dark starry sky.
Image: 9 1/8 x 11 1/4 in. (23.1 x 28.6 cm); Folio: 11 x 13 1/4 in. (28 x 33.2 cm)
$3,000 - 5,000

Compare with another page from a related Nayika series from Jaipur, formerly in the Doris Wiener Collection, sold at Christie's, New York, 20 March 2012, lot 244. Also compare with a ragamala page in Ray, *Indian and Islamic Works of Art*, November 2013, no. 52 and another page sold at Bonhams, New York, 17 March 2014, lot 133.

Provenance
Private Florida Collection since 1960s

140
RADHA AWAITS NEWS OF KRISHNA
JAIPUR, CIRCA 1790
Opaque watercolor and gold on paper; in a conventional palace setting, Radha waits, seated on a golden throne with three attendants holding fly-whisks and peacock-feather *morchals*, a fourth attendant carries a golden *lota* and gestures as if to remind Radha of her need to worship.
Image: 9 1/8 x 11 1/4 in. (23.1 x 28.6 cm); Folio: 11 x 13 1/4 in. (28 x 33.2 cm)
$3,000 - 5,000

See lot 139 for further discussion.

Provenance
Private Florida Collection since 1960s

142

141
DEVI AND GANGA
JAIPUR 19TH CENTURY (2)
Opaque watercolor and gold on paper; Devi enthroned with eighteen arms flanked by two male attendants; Ganga supported on the back of a *makara* and sheltered within a gold pavilion flanked by two attendants.
Devi: 14 1/8 x 10 1/2 in. (36 x 26.7 cm); Ganga: 16 1/8 x 12 1/8 in. (41 x 30.8 cm)
$2,000 - 3,000

Provenance
Estate of Beverly and James Coburn
Private Collection, California

142
RAMA AND SITA ENTHRONED
JAIPUR, CIRCA 1780
Opaque watercolor, gesso, gold, and mica on paper; under an arched pavilion, Rama and Sita are seated on a European-style gilt throne with Hanuman standing before them, his hands joined in reverence, behind, stand Lakshmana, Bharata, and Shatrughna holding flywhisks and *mortals*, all are adorned with raised pearl necklaces, gilt bazubands, and bracelets, and each male wears a raised gilt crown inlaid with mica.
19 3/4 x 16 in. (50.1 x 40.5 cm)
$3,000 - 5,000

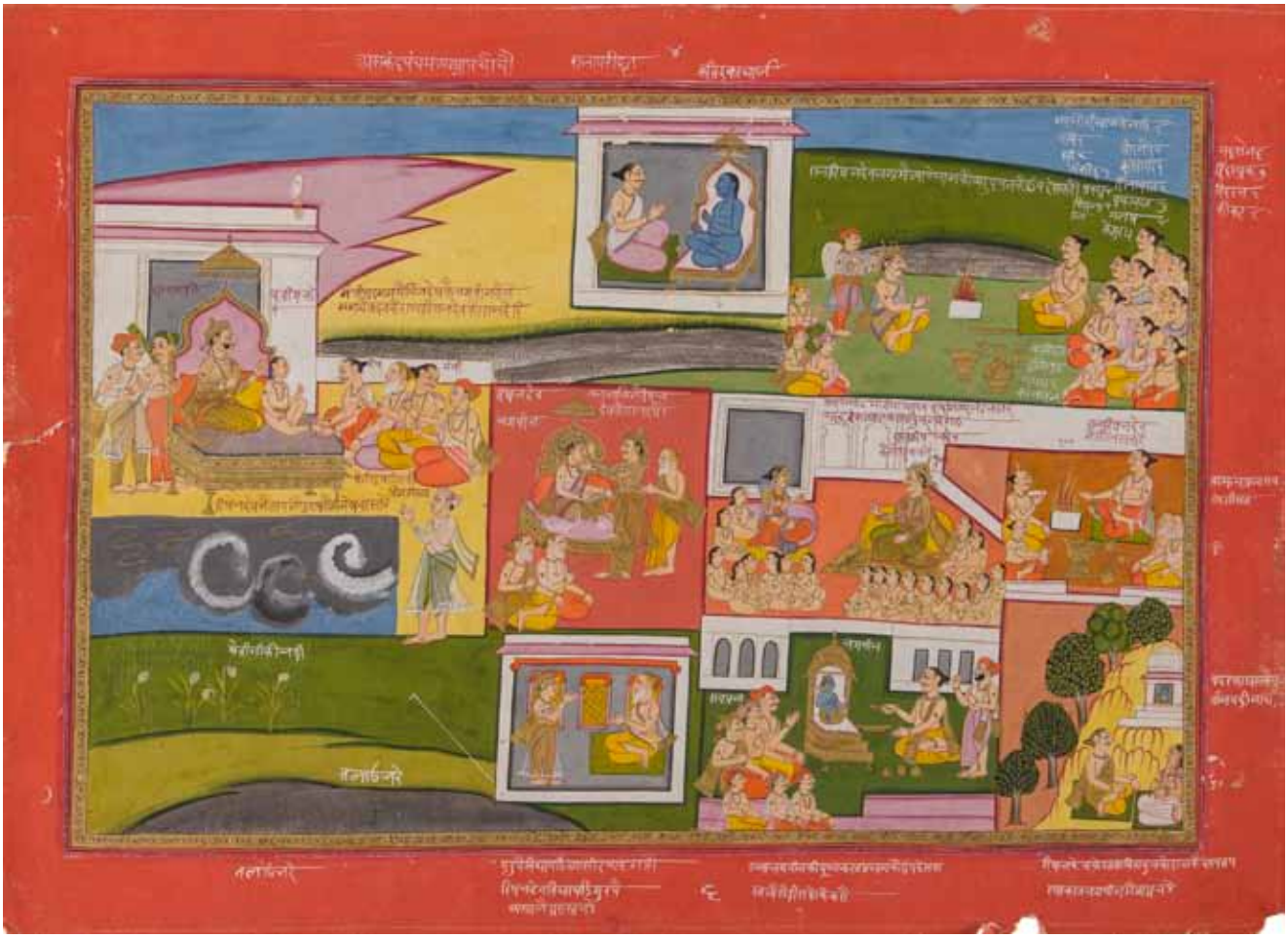
Compare with a slightly less-refined painting of Svakiya Nayika from the Tandon Collection in Tandon, *Indian Miniature Painting*, 1982, fig. 176. Both have the raised-jewelry decoration and have similar treatments of the spandrels. Also compare with a page in the Fine Arts Museum, Boston, published in Cummins, *Indian Painting from Cave Temples to the Colonial Period*, Boston, 2006, p. 145, no. 79, and another in Pal, *Dancing to the Flute*, Sydney, 1997, p. 81, no. 30.

Provenance
Estate of Beverly and James Coburn
Private Collection, California

143

143
NINE ILLUSTRATIONS FROM A SAT SAI SERIES
DATIA, CIRCA 1770-80
Opaque watercolor and gold on paper, borders detached; mostly depicting palace settings showing the protagonists engaged in discourse.
7 1/8 x 7 3/4 (18.1 x 19.7 cm)
$6,000 - 8,000

The *Sat Sai* of Bihari Lal was written for the ruler of Amber, Jai Singh (1611-1667), based mainly on the love of Radha and Krishna. Each folio is numbered in the left hand margin and topped by a couplet from the *Sat Sai* (margins detached). For other examples from this series, see Kamrisch, *Painted Delight: Indian Paintings from Philadelphia Collections*, 1986, pp. 102 & 178, no. 95.



144

144
AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES
DATIA, CIRCA 1760-70
Opaque watercolor and gold on paper; Raja Reshal Dev is shown worshipping in various locations defined by boxed architectural elements set against an imagined landscape; Devanagari inscriptions identifying each scene in white.
Image: 9 3/4 x 15 5/8 in. (24.7 x 37.2 cm); Folio: 12 1/2 x 17 3/8 in. (37.1 x 44 cm)
$3,000 - 5,000

For other folios from this series, see Sotheby's, New York, 22 March 2002, lot 25, Christie's, London, 5 May 1977, lot 158, Maggs Bros., London, Bulletin 17, 1970, no. 79, and Bautze, *Lotosmund und Lowenritt*, Stuttgart, 1991, pp. 50-1, nos. 8 & 9.

Provenance
Sotheby's, New York, 14 December 1979, lot 85.

145

145
A PORTRAIT OF MAHARAJA JANKOJI RAO SINDHIA OF GWALIOR
GWALIOR, MID 19TH CENTURY
Opaque watercolor and gold on paper; against large terracotta bolsters the young Maharaja sits in profile clutching his sword bejeweled with strands of large pearls and emeralds and a large kundan-set pendant and green enamel bracelet, and draped with a fine Kashmiri shawl, his upper cheek with a painted white roundel; inscribed in urdu at top with the Maharaja's name.
18 x 14 1/8 in. (45.7 x 35.9 cm)
$10,000 - 15,000

The 6th Maharaja of Gwalior, ruled from 1827-1843. The composition and palette suggest that this is posthumous portrait of the ruler. Compare with another portrait of the Rao Ram Phalke in the San Diego Museum of Art, circa 1865, published in Desai, *Life at Court*, London, p. 43, no. 38.

In discussion of the Rao Ram Phalke portrait, Crill notes, "Little work has been done on the portraiture in central India prior to the induction of photography, but pl. 57 [portrait of Sahib Jan - with a similar gold Urdu inscription above], suggests that there was a local school of portraiture. Some portraits appear to be the similar to Delhi work showing the subjects in naturalistic poses but flattened and with highly decorative details" (in Crill (ed.), *The Indian Portrait, 1560-1860*, London, 2010, p. 168).

Provenance
Sotheby's, New York, 23 March 1995, lot 111
Paul F. Walter Collection

146
A PICHHAWAI OF RASASLILA FOR SHARAD PURNIMA NATHDWARA, MID 19TH CENTURY
Opaque watercolor and gold on cloth; with Krishna as Shri Nathji, repeated in several places dancing with the *gopis* in a clearing in the forest, with peacocks in dense foliage and gods airborne in animal-headed chariots above, cows with protective red hand prints and a temple in the foreground.
Image: 96 1/4 x 67 3/4 in. (244.5 x 172 cm)
$10,000 - 15,000

In discussion of a closely related composition in the TAPI Collection (TAPI 07.43) Krishna & Talwar note,
A circle of opalescent light beams from the fully waxed autumn moon onto a clearing in the dense grove. The gopis have hastened to the spot in a state of rapturous enchantment, each craving to be with Krishna alone. A divine lila ensues as Krishna miraculously manifests himself eight times, dancing in the ring with pairs of gopis, leaving each one spellbound and fulfilled. The raas or divine dance culminates when Krishna, as Shrinathji, presents his darshana by appearing in the centre of the circle playing his flute fanned by a pair of gopis bearing peacock-feather whisks.
- (*In Adoration of Krishna: Pichhwais of Shrinathj*, New York, 2007.)

Also compare with another in the Art Gallery of New South Wales (217.2011). Additionally, see Skelton, *Rajasthani Temple Hangings of the Krishna Cult, from the Collection of Karl Mann*, New York, 1973, no. 38.

Provenance
Private Collection, New Jersey

146

147
A SILK MOCHI-WORK PICHHAWAI
GUJARAT, LATE 19TH/EARLY 20TH CENTURY
Four milk maids with double-stacked pots, rendered with dazzling designs, divided and flanked by trees and enclosed by a border of cows, and parakeets in the upper right corners.
59 3/4 x 22 in. (149 x 55.8 cm)
$5,000 - 7,000

Fine chain-stitch embroidery was the specialty of professional male embroiderers from the Mochi community of Kutch in Gujarat. They were originally leather workers and had developed a technique of silk embroidery on leather using a type of hooked awl. This method was later adapted for use on cloth. The Mochi work of Kutch is among the finest embroidery produced in India, and was used for textiles at the Mughal court as well as for the wealthy patrons of urban Gujarat.

For a related example in the Victoria & Albert Museum, see Crill, *Indian Embroidery*, London, 1999, p. 19, no. 87, illus. p. 94.

Provenance
Paul F. Walter Collection

148
THREE VIJNAPTIPATRA SCROLLS
RAJASTHAN, 18TH/19TH CENTURY
Opaque watercolor and ink on paper; each scroll with illustrations, including auspicious symbols, palace scenes with kings and gurus, and text at the bottom and verso; framed in three sections.
61 3/8 x 9 1/2 in. (155.9 24.1 cm), the smallest
$3,000 - 4,000

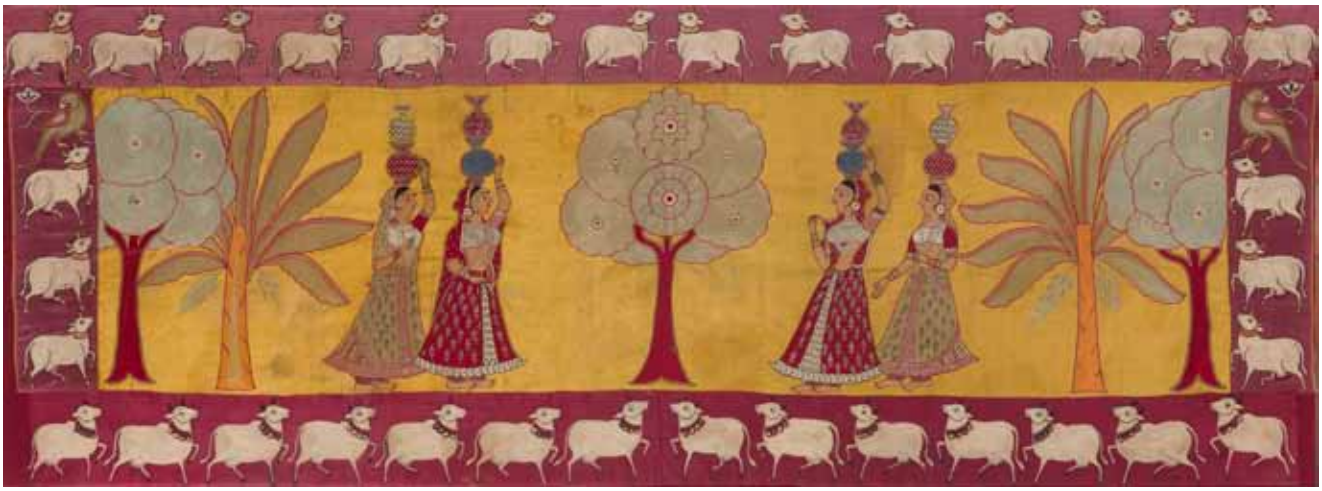
Vijnaptipatra are letters sent to Jain monks by the community, inviting the spiritual leaders to spend the monsoon in their hospitality. For a closely related example, with a similar sequence of paintings, see Pal et al., *Dancing to the Flute*, 1997, p. 127 & 138-9, no. 86. Also see Sam Fogg Ltd., *The Coloured Cosmos: Jain Painting 1450-1850*, London, 2005

Provenance
US Private Collection, acquired 1995

149
AN ILLUSTRATED SCROLL OF THE BHAGAVATA PURANA
KASHMIR, 19TH CENTURY
Opaque watercolor and gold on paper; with Sharada script in black and red ink and approx. 81 small panel illustrations from the epic throughout.
117 1/2 x 1/4 feet (35.8 x 0.8 meters)
$3,000 - 5,000

For a closely related example, see Gupta, *Masterpieces from the National Museum Collection*, Delhi, 1985, p. 91, no. 123. Gupta states, “this style of writing was perhaps derived from the Islamic tradition of writing the text of the Holy Qur’an on a scroll to be used as an amulet. In this type of writing, called ‘Ghubar’ (dust), the small letters, when seen from a distance, look like fleeting dust particles hanging in the air.”

Provenance
Property from the Estate of Patricia Mitau Rhein (1928-2013), San Francisco



147

148

149

150

150
MANIA CAKA (HOUSE CROW)
COMPANY SCHOOL, MADRAS, DATED 1839
Watercolor and ink on paper; *corvus splendens protegatus*, rendered with a light grey body, and black head, wings, and tail feathers, with a speckled blue egg.
Inscribed in ink on the lower edge: *Caught in my bedroom 5 December 1839/Madras. C.L.V./ Mania Caka, Tamul*
Folio: 14 7/8 x 21 1/2 in. (37.6 x 54.5 cm)
$3,000 - 5,000

A study of a Caldeira fruit, almost certainly from the same album, or commissioned by the same patron (the English inscription appears to be in the same hand as the present lot), was offered at Sotheby's, London, 19 October 1994, lot 183.

Provenance
Bonhams, London, 24 April 2012, lot 300(part)

VASUDEO S. GAITONDE FROM THE GEORGE GUND III TRUST

V.S. Gaitonde, Bomhan, early 1960s, Anonymous - Courtesy of Mamta Saran

151
VASUDEO S. GAITONDE (1924-2001)
Untitled, 1961
Oil on canvas
Signed and dated verso in Devanagari गायतोंडे'६१
40 x 49 in. (101.6 x 124.6 cm)
$300,000 - 500,000

Provenance
Akbar and Nikhil Padamsee 1961-63, acquired directly from the artist
Morris Graves, acquired from Akbar Padamsee, June 1963
Morris Graves Collection, Humboldt Galleries, San Francisco, 24 October 1968, no. 6
George Gund III Collection, 1968-2013

Gaitonde's "Landscapes of the Mind"
by Mamta Saran

The two Gaitonde paintings in this catalogue, dated 1961 and 1963, were created at a dramatic turning point in the artist's career.

Contemplating them, the word 'sublime' most naturally comes to mind. It is not surprising they were much prized by the major American artist Morris Graves, whose collection they were once a part of. Gaitonde's international reputation today is the result of his lifelong and uncompromising pursuit of excellence. His chosen path — fraught with difficulties — was his unwavering commitment to the idiom of abstraction. A journey he began in the early 1950s in India.

His work of the 1950s was inspired by the European masters, but towards the end of the decade something happened that propelled him in a new and unexpected direction. In his later years he remarked, "In my life, the only thing I planned was joining art school. Everything else happened accidentally!" One such 'accident' was his finding a book on Zen Buddhism in a Mumbai bookstore in late 1959. It was providential, for the odds against him finding such a book in Mumbai at the time were high indeed. Zen was completely unknown in India. Even in the West, where some discussion among small groups of people had begun in the early '50s, it was generally considered alien, and barely comprehended.

Zen came to Gaitonde at precisely the right moment in his life. To fully understand its message much is required — a deeply introspective mind, a keen intellect and, most important, humility and a spirit of non-attachment. These qualities were ingrained in the artist and he felt an instant affinity with this ancient Eastern tradition. The impact of Zen on Gaitonde's work was immediate, long-lasting, and cannot be overestimated. It provided him — and other artists who embraced it, like Graves — a fresh perspective on creativity and the creative act. It also radically altered every aspect of his practice as a painter.

This was to be a watershed moment in his life, and these paintings are a record of that experience. His gaze was now turned towards the Orient and its aesthetics, and it is from here that he drew inspiration over the next four decades of his life.

Born in 1924, Gaitonde was in his late 30s when he created these paintings. Clearly, we see here an artist in full possession of his powers, speaking for the first time in a voice uniquely his own. The vibrant colours, heavy impasto, and rigorous geometry of the late '50s now gave way to contemplative works of the highest quality. The compositions are of utmost simplicity and the palette is derived from nature. Veils of overlapping colour irradiate the canvas creating an illusion of endless space — and mystery hangs in the air.

No sooner do the viewer's eyes alight on the canvas, he is drawn into it. The amorphous forms are suggestive, many viewers interpreting them as elements in a landscape or seascape. In fact, Gaitonde's work of the '60s has often been classified by critics as of the landscape genre. But the artist was not interested in representing nature. It takes a true artist like Morris Graves to perceive the heart of the matter. He rightly describes these works as "landscapes of the mind". That is to say, they are contemplations on the phenomena of nature — meaning 'nature' in the widest sense of the word.

As regards the 'content' of these paintings, we must take our cue from Gaitonde, who said, "Never explain painting. A painting is a state of mind, and you cannot 'explain' a state of mind. You have to experience it."
(New Delhi July 2014)

Mamta Saran's forthcoming book on Gaitonde (2015) will feature both works being offered in the sale.

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152
VASUDEO S. GAITONDE (1924-2001)
Untitled, 1963
Oil on canvas
Signed and dated verso in Devanagari गायतोंडे '६३
and in English *V.S. Gaitonde, 1963, Bombay, India*
Humboldt Galleries' label certifying the work is by *V.S. Gaitonde*,
signed and dated by Morris Graves *9/12/68* pasted verso
40 x 50 in. (101.6 x 127 cm)
$600,000 - 800,000

Provenance
Morris Graves 1963-68, acquired directly from the artist in Bombay
Morris Graves Collection, Humboldt Galleries, San Francisco, 24 October 1968, no. 6
George Gund III Collection, 1968-2013

Morris Graves' connection to India started with Ananda Coomaraswamy. The two shared a great interest in philosophy and metaphysics. Coomaraswamy wrote the preface to Graves' exhibition at the Willard Gallery, New York in 1947. Asia's spiritual traditions strongly informed the artist's work, among them Tantric Hinduism, Daoism, and Zen Buddhism.

In 1963 Morris Graves visited India at the invitation of Indira Gandhi. He met her and her father, Prime Minister Jawaharlal Nehru, in New Delhi.

In a letter written to Nancy Wilson Ross on 18 February 1963, Graves expressed his love of Nepal's clean air and mountains, but complained of the oppressive heat of India. "Maybe this climate is essential for the experience to be total." (see Vicky Harper & Lawrence Fong, Selected Letters of Morris Graves, Seattle, 2013, p. 219).

However, it was a visit to Gaitonde's studio with the art doyenne Pupul Jayakar on 20 February that left a most memorable impression on Graves. He savors it in an aerogram sent the very same day to Dan and Mariam Johnson of the Willard Gallery in New York:

...The second thing is this, today Mrs. Jayakar took me to the studio of a Bombay painter named GAITONDE – age 32[*] & one of the finest painters I have ever seen. He is very little known. He's as fine – or superb – as Mark Rothko at his best. He paints in oil – average size 34" x 26" – 38" x 48" – 5ft. x 4 ft. a fine person and will be a world-known painter one of these days. You should be the ones to show him first. I told Mrs. Jayakar so. She agreed. Said she'd help. He is 100 per cent artist – a great & sincere (+ humble - + unconscious gift). I bought 1 superb oil & six super–superb ink drawings.

He is an abstract painter with something unspeakably beautiful & clean added. They are the most beautiful landscapes of the mind plus light and composed with very great simplicity. You too will be very awed by him....

(*It should be noted that Gaitonde was 39 at the time)

A copy of this letter is preserved in the Special Collections and Archives at University of Oregon Libraries and is extracted here courtesy of the Morris Graves Foundation.

152

153

153
A BIDRI SILVER-INLAID HUQQA BASE AND ASSOCIATED RING
HYDERABAD, CIRCA 1790-1800
The spherical bottle with mihrabs containing star-form rosettes issued from baluster vases, similar borders and motifs on the collar and rim, the ring with palmettes on a thin meandering vine.
Bottle: 7 in. (17.8 cm) high; Base: 6 1/2 in. (16.5 cm) diameter
$2,500 - 3,500

For a related example see Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1981, p. 184, fig. 201.

Provenance
Sotheby's, London, 8 May 1997, lot 136

154
A REPOUSEÉ SILVER TEA SERVICE WITH VILLAGE SCENES
CALCUTTA, LATE 19TH CENTURY
With delicately chased scenes of agrarian life against a backdrop of thatched huts, trees and grasses, each vessel with tapered feet, beaded rims, and a leaf design wrapping around the top of the handles, the teapot with an obeisant monkey or bear finial and a spout with trees and riverbanks, the creamer with an open-mouth bull for a spout; the teapot handle with substitute ebonized wood insulators.
Teapot: 6 1/2 in. (16.5 cm), 17 troy oz. weight; Sugar: 4 in. (10 cm) high, 8 troy oz. weight; Creamer: 3 7/8 in. (9.8 cm) high, 6 troy oz. weight
$3,000 - 5,000

Village scenes with rolling hills, villagers, and thatched houses are hallmarks of the Calcutta style. The narratives here are balanced with a traditional, Western flair suggesting Indian production within a European firm. The heavy foliage seen around the base of the teapot, also seen progressing along the spout, are similar to those attributed between 1890-1900 published in Wilkinson, *Indian Silver, 1858-1947*, London, 1999, p. 60, nos. 84 & 86.

Provenance
A Distinguished Private Collection
Acquired from Wynyard R. T. Wilkinson, June-July 2000

155
A REPOUSSÉ SILVER THREE-PIECE TEA SERVICE
KUTCH, CIRCA 1900
With animals giving chase amongst coriander leaf sprays, with a cheetah and hare, a snake and dog, lions wrestling elephants, and Sikh hunters, one with a rifle, the other on horseback engaging a boar; the handles and spouts with further flowers and leaves, and the teapot with substitute ebonized wood insulators.
Teapot: 6 1/4 in. (15.8 cm) high; 26 troy oz. weight; Sugar: 3 1/2 in. (8.2 cm) high; 11 troy oz. weight; Creamer: 3 7/8 in. (9.8 cm) high; 8 troy oz. weight
$5,000 - 7,000

The design and composition of this set exemplifies early 20th century silverware produced by Kutch workshops in Northern Gujarat, where the famed silversmith Oomersee Mawjee prospered. They were popular with patrons from the British Army and civil personnel as well as Anglophile Indians who adopted the western fashion of preparing tea with three separate elements.

The shapes, subject matter, and workmanship compare closely to a service published in Dehejia, *Delight in Design*, New York, 2008, p. 132, no. 41, where it is noted that the size of such services are suited for a single person.

Provenance
Tepper Galleries, New York 1980s
Private New York Collection

156
A SILVER TEA SET
KASHMIR, EARLY 20TH CENTURY
Each of paneled octagonal form with a finely detailed repoussé "Shawl" pattern design backed against a floral ground outlined by rectangular segments, the decoration continuing on the upper rim and lid of each piece with distinct, angular handles and an octagonal base, the teapot with ebonized wood insulators.
Teapot: 5 1/2 in. (13.4 cm) high; 20 troy oz. weight; Sugar: 4 in. (10.2 cm) high; 8 troy oz. weight; Creamer: 4 in. (10.2 cm) high; 8 troy oz. weight
$4,000 - 6,000

This early 20th century tea set exhibits the attractive quality of Kashmir's famous "Shawl" pattern. The flattened treatment and the narrowing vines on a floral ground exert a contemporary twist to the motif produced in the 1880s and 90s. A closely related example similar to the angular, arabesque treatment of the shawl pattern's otherwise languid shapes can be found in a Tea Caddy c. 1900 published in Wilkinson, *Indian silver, 1858-1947*, London, 1999, p. 116, no. 193.

The Imperial state of Rampur in Uttar Pradesh was founded in 1774 by Nawab Faizullah Khan Sahab of the Rohilla Dynasty (1730-1793). The Nawabs of Rampur were known for their fine aesthetic taste and preservation of ancient history. One of the dynasty's greatest accomplishments was the founding of the Rampur Raza Library: retaining one of India's largest collections of Arabic and Persian historical documents. Retaining a royal provenance, Nawab Saadit Ali Khan of Rampur gifted this tea set to his daughter as part of her trousseau in 1948.

Provenance
Collection of Nawab Saadit Ali Khan of Rampur
Thence by descent since 1948

154

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157
A SILVER TEAPOT
KASHMIR, CIRCA 1880
The rounded quadrangular body and spout embellished with a dynamic and exquisitely chased paisley design of striated stems darting throughout a leafy ground; complete with original wood handle and finial.
6 3/8 in. (16.1 cm) high; 24 troy oz. weight
$3,000 - 5,000

In 1887, Kashmir ceded to a British State Council, which opened the region to European travel and influence. The design exhibited on this teapot is appropriated from arabesque patterns used to decorate the fabric shawls for which Kashmir is famous. Tea sets from the early 1880s utilize this form of thick vines progressing across a floral ground. A closely related example dating from 1880 with similar stylistic traits to the pattern and ground is published in Wilkinson, *Indian silver, 1858-1947*, London, 1999, p. 109, no. 174.

Provenance
A Distinguished Private Collection
Acquired in London, September 2008

158
A LARGE REPOUSSÉ SILVER BOWL WITH HUNTING SCENES
LUCKNOW, CIRCA 1900
The impressive bowl in high relief depicting five scenes, divided by different species of tree, including elephants set upon by lions and tigers, a British soldier besting a mauling tiger, and a native fending off an enraged monkey, all against a stippled ground with chased leaf patterns, and between foliate bands, the foot with a chased roundel of a joyful elephant.
5 3/4 in. (14.6 cm) high; 9 1/2 in. (24 cm) diameter; 36 troy oz. weight
$2,000 - 3,000

This large silver bowl compares closely to other examples of the Lucknow 'hunting pattern' published in Wilkinson, *Indian silver, 1858-1947*, London, 1999, p. 136. It also bears a hallmark normally found on Burmese silver (see ibid., p. 41, no. 40), suggesting production by a Burmese silversmith working in a Lucknow studio.

Provenance
A Distinguished Private Collection
Acquired from Wynyard R. T. Wilkinson, June-July 2000

159
A SILVER REPOUSSÉ BOWL
LUCKNOW, LATE 19TH CENTURY
Depicting a landscape of dense foliage below a vertical plane of scrolling stems and blossoms with elephants and tigers, trees and flowers, and birds and foragers.
4 in. (10 cm) diameter; 3 troy oz. weight
$1,000 - 1,500

This bowl is a fine example of the Lucknow 'jungle pattern'. The treatment of the foliage and animals are similar to those on a bowl and a ladies visiting card case from the late 19th century, in Wilkinson, *Indian silver, 1858-1947*, London, 1999, p. 131, no. 217 & 218. The foot bears a typical Lucknow hallmark of flowers and leaves. Compare to ibid., p. 143, no. 242, type C.

Provenance
A Distinguished Private Collection
Acquired in Sri Lanka, 2006

159

160
A SILVER TRAY
LUCKNOW, LATE 19TH CENTURY
Of leaf-shape with lions, elephants, trees, and trappers against a stippled ground and foliate border.
Irregular: 5 in. (12.1 cm) long; 1 troy oz. weight
$800 - 1,200

Provenance
A Distinguished Private Collection
Acquired in Sri Lanka, 2006

160

161
A SILVER RESPOUSSÉ FOOTED TRAY
BOMBAY, EARLY 20TH CENTURY
With pastoral scenes of palm-trees, bridges and cows, within petal-shaped cartouches, on tapered stem; foot and handle with similar designs.
5 1/5 in. (14 cm) high; 9 in. (22.8 cm) diameter; 11 troy oz. weight
$2,000 - 4,000

Bombay produced a mélange of styles following the migration of silversmiths from other schools in the early 20th century. The village-esque brick houses employed in the present example are redolent of the Calcutta style, while also comparing to other examples of village scenes from Bombay. For a closely related example, see Wilkinson, *Indian silver, 1858-1947*, London, 1999, p. 24, no. 23.

Provenance
A Distinguished Private Collection

161

162

163

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162
A SILVER TRAY WITH ANIMALS
KUTCH, CIRCA 1900
Consisting of three concentric friezes depicting flora and fauna alternating between bands of coriander leaves and scalloped rim.
12 1/4 in. (31 cm) diameter; 20 troy oz. weight
$800 - 1,200

Compare to a covered milk jug with similar treatment of the animals published in Wilkinson, *Indian silver, 1858-1947*, London, 1999, p. 89, no. 129. Also compare the ornate rim to a Kutch tray (ibid., no. 130).

Provenance
A Distinguished Private Collection
Acquired in London, 2009

163
A SILVER BOTTLE
KUTCH OR LUCKNOW, EARLY 20TH CENTURY
With a tapered body depicting four winged celestial beings with mustached leonine faces surrounded by elaborate bifurcating foliate stems and blossoms.
8 in. (20.2 cm) high; 6 troy oz. weight
$1,000 - 1,500

Provenance
A Distinguished Private Collection

164
A SILVER CREAMER
KUTCH OR LUCKNOW, CIRCA 1935
The squat body with leaf handle and bull-head spout, an openwork foliate foot, and a mango finial on the lid, the whole decorated with foliate scrolls surrounding two main cartouches, one inscribed “M. Edith Sweet, 1939”.
4 in. (10 cm) high; 7 troy oz. weight
$1,000 - 1,500

Provenance
A Distinguish Private Collection

165
A SILVER BOX AND TRAY
SRI LANKA, LATE 19TH CENTURY
The box with elephants and garland bearers on the lid, the sides with elephants and lozenges; the tray with palm trees, an elephant, and a *dagoba* (*stupa*) on a stippled ground with lotus-petal border.
Box: 5 in. (12.7 cm) wide; 5 troy oz. weight; Tray: 5 3/8 in. (13.6 cm) diameter; 2 troy oz. weight
$1,000 - 1,500

Provenance
A Distinguished Private Collection

166
A SILVER SUGAR BOWL
MADRAS, CIRCA 1900
The elegant bowl with Hindu gods within ten voluminous petals, the lobed lip with a band of blossoms and foot with a band of coriander leaves; “V.75” marked on rim of foot.
4 1/4 in. (10.8 cm) high; 11 troy oz. weight
$2,000 - 3,000

Produced in European owned workshops in Madras, the “Swami” motif, comprising South Indian styled Hindu deities, became one of the most popular decorative styles from the region. Closely related examples are published by Wilkinson, *Indian silver, 1858-1947*, London, 1999, pp. 155 & 160, nos. 247 & 258.

Provenance
Private Estate, Washington DC
A Distinguished Private Collection since September 2012

167
A SILVER MIRROR
MADRAS, CIRCA 1910
Depicting Krishna with the stolen saris of the *gopis* entreating him below, above a winged *putti* and two deities on either side of the handle.
10 7/8 in. (27.6 cm) long; approx. 12 troy oz. weight including mirror glass
$2,000 - 3,000

Provenance
A Distinguished Private Collection

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168
A SILVER FIGURE OF SHIVA DATTATREYA
INDIA, LATE 19TH/EARLY 20TH CENTURY
Standing on a bank atop the sun disc of a lotus and attended by four dogs and the cow Kamadhenu, the deity holds a trident, *chakra*, conch, lotus, club, and satchel with his six radiating arms, wearing a short *dhoti* modeled with naturalistic folds, crisp jewelry and an animal skin cloth, his three faces handsome and with searching gazes surmounted by elaborate chignons with the hood of a cobra nestled within.
10 1/4 in. (127.3 cm) high; 232 troy oz. approx.
$15,000 - 20,000

This heavily cast silver figure derives from a popular oleograph by the national treasure Raja Ravi Varma (1848–1906). A distinctive point of comparison is the satchel tied over the figure's left shoulder.

Produced at Varma's printing press in Bombay, the print depicts The Lord of Animals standing before a river bank surrounded by four dogs representing the *vedas* and a cow representing Vishnu (see Jegat Ishwari, *Raja Ravi Varma, 1848-1906: Oleographs Catalogue*, Chennai, 2009, p. 106).

An even closer adherence to Varma's composition appears on a silver vase from Bombay, circa 1925, published in Wilkison, *Indian silver, 1858-1947*, London, 1999, p. 26, no. 28.

Provenance
Private London Collection since late 1980s
Private UK Collection

169

170

169
A COPPER ALLOY FIGURE OF VAJRARAJA
EASTERN JAVA, CIRCA 10TH CENTURY
The bodhisattva of love seated on a double lotus throne, the petals unfurling with pointed tips, his supple and slender figure adorned with a meditation cord and jeweled waistband (*udarabandha*), his tender gaze rests on his upraised right hand struck in the position of drawing a bow, now lost, while the arrow remains coursing along his left arm.
4 in. (10 cm) high
$3,000 - 5,000

Once part of a three-dimensional mandala, this sculpture would have occupied the position south of Akshobhya in the eastern chapel of a Vajradhatu mandala. For further discussion and a Central Javanese example of Vajraraga see Fontein, *Sculpture of Indonesia*, New York, 1990, pp. 223-30, no. 66A.

The Vajradhatu mandala serves as a reference for spiritual practice based on a commentary written by Indian monks in the late 10th century, near the time of the present sculpture's production in Java (see Lerner & Kossack, *The Lotus Transcendent*, New York, 1991, p. 198).

Provenance
Private Collection, California since 1990's

170
A COPPER ALLOY FIGURE OF A VAJRADHATU MANDALA DEITY
EAST JAVA, NGANJUK STYLE, LATE 10TH/EARLY 11TH CENTURY
Of classic form with fine detail, seated on a double-lotus base and supporting a *vajra* on the raised middle finger of his exquisitely-modeled right hand, the lowered left hand holding a flower stem.
3 1/2 in. (8.8 cm) high
$2,500 - 3,500

A very closely related example, in subject and style, is held in the Metropolitan Museum of Art (1987.142.5, see Lerner & Kossack, *The Lotus Transcendent*, New York, 1991, p. 200, no. 158a).

Exhibited
On loan to the Toledo Art Museum, 1994-2006

Provenance
Christie's, New York, 21 March 2007, lot 293

171

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171
A COPPER ALLOY FIGURE OF AVALOKITESHVARA
SOUTH THAILAND, 8TH/9TH CENTURY
Standing in *samapada* on a spreading-lotus base, holding a lotus and a water vessel, clad in a long *sampot* secured by a belt with foliate clasp at his waist, the face with full lips and heavy-lidded eyes, the hair in wavy locks pulled into a high chignon centered with a diminutive Amitabha, backed by a narrow loop nimbus.
5 in. (12.5 cm) high
$4,000 - 6,000

Similar in the figure's attenuation and his tapering circular base, the present lot belongs to a corpus of early Southeast Asian Buddhist bronzes that informed the Dali Kingdom aesthetic. For a detailed discussion and comparable examples, see Scott & Guy (ed.), "South East Asia & China: Art Interaction & Commerce", *Colloquies on Art & Archaeology in Asia, No. 17*, London, 1995, pp. 64-80.

Provenance
Private Collection, Hong Kong, 1990s
Private New York Collection

172
A COPPER ALLOY FIGURE OF AVALOKITESHVARA OR MAITREYA
SOUTH THAILAND, 8TH/9TH CENTURY
Very finely cast, with four arms holding the stem of a lotus in the lower right and water-pot in the lower left, the upper hands with attributes that cannot be determined, but most likely represent a malla and sacred text, the hair in wavy locks pulled into a high chignon centered with a diminutive Amitabha or stupa, he is adorned with heavy jewelry, pleated *sampot* and a thick sash tied across the thighs.
6 1/2 in. (16.5 cm) high
$8,000 - 12,000

The bodhisattva's slightly flexed pose and delicately modeled torso contrast more common hieratic poses found in the 'Srivijaya' period. The long stem of the lotus that trails down the right side to his ankle is balanced by a thick knot and pleated end falling from his left hip.

For another Avalokiteshvara see Diskul, *The Art of Shrivijaya*, 1980, pl. 25. Also see Van Beek, *The Arts of Thailand*, 1985, ill. p. 24. Compare with an earlier two-armed Maitreya in Chutiwongs & Leidy, *Buddha of the Future*, Singapore, 1994, no. 47, p. 81. Also compare with a mid 10th-century Lokanatha and Siva Mahadeva dated in the Songkhla National Museum published in Krairiksh, *The Roots of Thai Art*, Bangkok, 2012, pp. 177 & 248.

Provenance
Private Collection, Hong Kong, 1990s
Private New York Collection

173
A COPPER ALLOY NAGA FINIAL KHMER, BAYON STYLE, LATE 12TH/13TH CENTURY
Elaborately cast, with the hood of a seven-headed horned naga with menacing fangs and darting tongues, rising from a singular body marked with carefully incised scales and a stylized lotus.
18 1/8 in. (46 cm) high
$10,000 - 15,000

The naga is an important symbol in Khmer art, tracing back to autochthonous origins. Depicted as a multi-headed cobra, it is closely associated with water and royalty. The bas reliefs of Angkor frequently depict ornate palanquins, chariots, and howdahs with naga finials like the present lot. Palanquins often functioned as insignias of rank and were presented as gifts from Khmer rulers. For further discussion and line drawings of palanquin designs with naga finials see Bunker & Latchford, *Adoration and Glory*, Bangkok, 2004, pp. 321.

The present lots compares closely to a pair attributed to the first half of the twelfth century, published in ibid., pp. 325-7, no. 114a&b.

Provenance
Spink & Son Ltd, London, late 1980s

173

174

A LARGE COPPER ALLOY HEAD OF BUDDHA
THAILAND, LAN NA PERIOD, PRAH SINGH STYLE, LAST QUARTER OF 15TH-FIRST QUARTER OF 16TH CENTURY

Heavily cast and commanding, his rounded chin and narrow lips encapsulated by the dimples of his fleshy cheeks, his heavy-lidded downcast eyes framed by the arc of his eyebrows reaching down to form the bridge of his nose, his hair arranged in a heart-shaped line of thick snail-shell curls extending over the *ushnisha*.

19 in. (48.3 cm) high

$40,000 - 60,000

With softly modeled features and downcast eyes, the present lot is a large and important example of the Golden Age Phra Singh type. The style emerged in the Northern Thai kingdom of Lan Na under the reign of the great King Tilok (r.1441-87) and proliferated under the artistic renaissance of King Mueang Kaeo (r.1495-1525).

Golden Age Phra Singh buddhas are some of the most beautiful and important images in Thailand. As Stratton notes, they are often rounder, fleshier, and more authoritative by contrast to more oval and contemporaneous Classic Sukhothai types. Their iconography drew from Pala prototypes as they filtered through Pagan and Sri Lanka. For further discussion and eight comparable examples held in Thai temples see Stratton, *Buddhist Sculpture of Northern Thailand*, Chiang Mai, 2004, pp. 163-179, & figs. 7.50-7.58. Also compare to the fragmentary example held in the National Museum, Lamphun, published in Bowie (ed.), *The Sculpture of Thailand*, New York, 1972, p. 94-5, no.55.

Provenance

Richard Ravenal, New York, 1970s
Chinese Porcelain Company, New York, 1980s
Sotheby's, New York, 1 December 1993, lot 131
Sotheby's, New York, 16 & 17 September 1998, lot 55
West Coast Private Collection, 1998-2013

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175
A COPPER ALLOY AND GILT LACQUERED HEAD OF BUDDHA
THAILAND, U-THONG, 14TH/15TH CENTURY
Finely modeled with gentle features and an introspective gaze, embellished with slender earlobes, a heart-shaped headband, hair in beaded curls, and a flame-tipped *ushnisha*.
9 1/4 in. (23.6 cm) high
$3,000 - 4,000

Adopting characteristics of Sukhothai bronzes, the present lot exhibits the 'U-Thong C' style which prevailed over other Early Ayutthaya types, influencing the kingdom's Buddha images for the next three-hundred years.

Compare the facial features and treatment of the *ushnisha* to smaller, but similar examples held in the Walters Art Gallery (see Woodward, *The Sacred Sculpture of Thailand*, Bangkok, 1997, p. 197, no. 67) and in The National Museum Bangkok (see National Museum Volunteers Group, *Treasures from the National Museum*, Bangkok, 2010, p. 42, no. 66).

Provenance
Distinguished American Private Collection since 1970s

176
A COPPER ALLOY HEAD OF BUDDHA
THAILAND, LATE SUKHOTHAI PERIOD, KAMPHAENG PHET STYLE, 15TH CENTURY
His peaceful expression, with slender lips and sleek almond-shaped eyes framed underneath high arched eyebrows that meet at the bridge of his curved nose, flanked by pendulous earlobes with out-turned tips, and surmounted by a flattened heart-shaped hairline of tight snail-shell curls arranged over the *ushnisha*, and with remains of gilt lacquer on the back of the head.
15 in. (38.1 cm) high
$20,000 - 30,000

Containing an important group of ancient cities neighboring Sukhothai, the region of Kamphaeng Phet was ideally situated for river trade with Southern Burma, the Lan Na kingdom, and the Chao Phraya basin. Later in the 16th century, Kamphaeng Phet's strategic location served to defend against Burmese attacks on the Ayutthaya kingdom.

The Kamphaeng Phet style emphasizes sharper features, with almond shaped eyes and eyebrows that form a continuous line above the bridge of the nose. Compare this head to a number of similar examples held in the Kamphaeng Phet National Museum published in Rooney, *Ancient Sukhothai*, Bangkok, 2008, pp. 209-11. Also see an example published in Lopetcharat, *Lao Buddha: the Image and its History*, Bangkok, 2000, p. 87, and a brass example in the Walters Art Gallery published in Woodward, *The Sacred Sculpture of Thailand*, Bangkok, 1997, p. 161, fig. 163, no. 59.

Provenance
Distinguished American Private Collection since 1970s

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177
A GILT COPPER ALLOY HEAD OF BUDDHA THAILAND, AYUTTHAYA PERIOD, LATE SUKHOTHAI STYLE, 16TH/17TH CENTURY
His broad face with a well-defined foliate diadem and distended earlobes with large flower bud finials.
12 in. (30.5 cm) high
$5,000 - 7,000

Compare with two closely related heads in Le May, *A Concise History of Buddhist Art in Siam*, Japan, 1962, figs. 199 and 200. Also see Sotheby's London, 23 July 1984, Lot 237, and Sotheby's London, 10 June 1985, lots 43 & 45.

Provenance
Estate of Mariam and Edward Durell Stone, before 1978

178
A COPPER ALLOY FIGURE OF BUDDHA THAILAND, AYUTTHAYA PERIOD, LATE SUKHOTHAI STYLE, 17TH CENTURY
Standing on a multi-tier base in *samabhanga*, his right hand in *abhayamudra* and his left, pendant along the left side of his body, floating away from the flaring hem of his *samghati*, wearing a belt around his waist with a center fold falling straight down between his swelling thighs, and adorned with large earrings and an ornate diadem surmounted by his conical *ushnisha*.
37 in. (94.5 cm) high
$7,000 - 10,000

This image closely resembles a Standing Adorned Buddha from the National Museum in Bangkok published in Boisellier, *The Heritage of Thai Sculpture*, p. 232, no. 100, as well as a standing crowned Buddha in The Walters Art Gallery (see Woodward, *The Sacred Sculpture of Thailand*, Baltimore, 1997, p. 239, cat. no. 100)

The treatment of the face compares to a figure from the Chao Sam Phraya National Museum, see McGill, et al., *The Kingdom of Siam*, Ghent, 2005, p. 114, no. 7. As suggested by Hiram Woodword in reference to this latter Buddha head, "generally similar images were made simultaneously in two modes. One mode hearkened back to the Cambodian-related traditions of Lopburi and had a rather square face and straight hairline; the other, the more oval face and widow's peak common in Sukhothai and later Thai traditions." (ibid.) Based on these stylistic distinctions, this image, like the Chao Sam Phraya Buddha head, relates more to the Khmer-influenced Lopburi style as opposed to the native Sukhothai style.

Provenance
O'Brien Collection, USA, since 1983

179
A COPPER ALLOY FIGURE OF BUDDHA THAILAND, AYUTTHAYA, 16TH/17TH CENTURY
Standing in *samabhanga* with his right hand in *abhaya mudra*, wearing a cape-like monastic robe with a belt and central pleat, his serene face with a broad smile and abstracted features, his hair arranged in tight spiky curls over the conical *ushnisha* surmounted by a voluminous lotus-borne flame.
52 1/2 in. (133.4 cm) high
$8,000 - 12,000

Compare with a dated example (1541) of the same proportions in the National Museum, Bangkok, published in McGill, *The Kingdom of Siam*, Ghent, 2005, no. 42.

Provenance
Sotheby's, New York, 5 December 1992, lot 142

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180
THREE BENCHARONG ENAMELED PORCELAIN BOWLS
CHINESE EXPORT TO THAILAND, 18TH/19TH CENTURY
With alternating *theppanom* and mythical beings against the black ground and flame motif; the interior of one bowl decorated similarly before a *lai dao clip bus* (lotus star) in the well; the smallest bowl with a distinctive purple and yellow palette and singha motif.
6 5/8 in. (16.8 cm) diameter, the largest
$1,000 - 1,500

Bencharong porcelains were commissioned from China by Thai royalty. As Thailand's economy prospered, production was extended to officials, aristocracy, and wealthy merchants as well. For an extensive discussion with numerous examples held in the Museum of Cultural History, University of Oslo, see the recent publication Habu & Rooney (ed.), *Royal Porcelain from Siam, Unpacking the Ring Collection*, Oslo, 2013.

The smallest bowl here is a fine example with rare features, including *rajasinghas* (royal lions) and an alternating yellow and purple mandorla framing the *theppanom*.

Of the small bowl with enameled interior, an almost identical example was sold at Bonhams, New York, 18 September 2013, lot 214, while a further example is published in Groussin, *La porcelain sino-thaie*, Paris, no. 54, p. 56.

Compare the larger bowl to a similar example in The National Museum Bangkok, published in The National Museum Volunteers, *Treasures from the National Museum of Bangkok*, Bangkok, 2010, no. 106.

Provenance
Collection of Welsey E. Kirkholm, San Francisco
The two smaller bowls acquired from a Private Seattle Collection, 1979-78
The larger bowl acquired in the early 1980s

THE RAFI Y. MOTTAHEDEH COLLECTION OF ISLAMIC ART

Lots 181-246

RAFI Y. MOTTAHEDEH

My father, Rafi Y. Mottahedeh, was born in 1901 in Kashan, a city in the center of Iran famous since the 13th century for its silk brocades and stunning pottery. He left Iran in 1924 and reached New York in 1925 where he studied at New York University while doing every sort of work to support himself. He went to Maurice Dimand, a young Associate Curator at the Metropolitan Museum of Art, soon to become the Curator of Near Eastern Art, and offered his services as a translator of inscriptions and texts in Arabic and Persian. They formed a friendship through which my father received his first serious education in Islamic art. He began importing pre-modern objects as well as some contemporary pottery and textiles from Persia (which later became known as Iran to Americans). Over the years he donated many pieces of art to the Met, and in 1960s Mottahedeh reproductions of 18th century porcelain became a staple item in Met's Gift Shop and Sales Catalogue. Rafi Y. Mottahedeh was elected a life member of the Metropolitan Museum.

My father was a modest, polite, and kindly man whose scholarly disposition laid the foundation for his business success. He had a wonderful memory of objects he had seen and read constantly about the fields in which he collected. He also regularly attended lectures at the American Institute for Persian Art and Archaeology in New York, founded by Arthur Upham Pope in 1928 (later, The Asia Institute). Pope included some of my father's pieces in his monumental work, *A Survey of Persian Art* published in 1938 (lots 203 and 204), as well as in the Exhibition of Persian Art mounted by Pope's wife, Phyllis Ackerman, in New York in 1940.

In the 1930s and 40s my father's abundant sales to big department stores in the United States , such as Macy's, Wanamaker's, and Marshall Field's, contributed to the vogue for "Things Persian," which was the motto of his firm in its early years. Among his imports were Safavid and Qajar tile panels, some of which were incorporated by Doris Duke into her famous gardens. In this period my father also began collecting Islamic art. Although his collecting interests moved on to other areas, he continued to buy important objects such as the Kashan lustre ware bowl (lot 228) that he gave to me because of my interest in Iranian history. He had already given me many of the Islamic objects in his collection when I was a young professor at Princeton. The doyen of Islamic art historians, Richard Ettinghausen, asked to include my pieces in a seminar that he taught at Princeton in the spring of 1973. Many of these were later included in an exhibition by Ettinghausen at The Art Museum of Princeton University in 1974. When he visited me that year, my father was proud to see many pieces of the Islamic art he had given me in that show.

A few years later my father had the vision to publish his collection of Chinese export porcelain. His friend Nelson Rockefeller insisted on writing a foreword in which he called the collection "utterly fabulous, an artistic and cultural treasure without comparison in its field." My father had the pleasure of reading the proofs of China for the West before he died in 1978.

Roy P. Mottahedeh
Gurney Professor of History
Harvard University, July 2014

181
SIX LEAVES FROM A MANUSCRIPT OF THE QUR'AN WRITTEN IN EASTERN *KUFIC* SCRIPT
PERSIA OR AFGHANISTAN, 11TH CENTURY
Arabic manuscript on paper, 23 lines to the page written in eastern *kufic* script in black ink with diacritics and vowel points in red and black, *sura* headings in cursive script in gold, illuminated devices in margins.
Folios: 10 3/4 x 8 1/4 in. (27.4 x 21 cm)
$400 - 600

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

181

182
THIRTY-THREE LEAVES FROM A MANUSCRIPT OF THE QUR'AN
PERSIA, LATE 13TH/14TH CENTURY
Arabic manuscript on paper, 5 lines to the page written in bold *muhaqqaq* script in black with diacritics and vowel points in black, verses marked with gold roundels, inner margins ruled in black, illuminated devices in margins, waterstaining, disbound.
13 x 8 3/8 in. (33 x 21.4 cm)
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

182

183

184

183
FIRDAUSI, *SHAHNAMA*, THE BOOK OF KINGS, WITH FIVE MINIATURES
PERSIA, SHIRAZ STYLE, OR SULTANATE INDIA, 15TH CENTURY
Persian manuscript on paper, 282 leaves, 25 lines to the page written in *nasta'liq* script in black ink in four columns, intercolumnar rules in gold, inner margins ruled in colors and gold, headings in red ink, five miniatures in the Shirazi style, defective, lacking binding.
Folio: 8 1/4 x 5 1/8 in. (20.8 x 13 cm)
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

184
AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF ATTAR'S *KHUSRAW-NAMA*
INDIA, SULTANATE, SECOND HALF OF 15TH CENTURY
Persian manuscript on paper, 7 lines to the page written in *naskhi* script in black ink in two columns.
Image: 5 3/8 x 4 3/4 in. (13.8 x 12.2 cm); Folio: 10 x 6 1/4 in. (25.3 x 15.9 cm)
$3,000 - 5,000

The manuscript from which this leaf originates has been variously attributed over the years to Sultanate India, Timurid Persia, and occasionally Turkey, but the closest comparisons to the style and format are from Sutlanate India - particularly a manuscript of the Ni'mat-nameh from Mandu, circa 1495-1505, in the British Library. For discussion of this topic see Robinson, *Islamic Art in the Keir Collection*, London, 1991; Fraad & Ettinghausen, *Sultanate Paintings in Persian Styles*, Benares, 1969.

Three leaves from this manuscript were formerly in the Stuart Cary Welch Collection and were sold at Sotheby's, London, 12 December 1972, lots 175-177, the latter sold again 9 July 1979, lot 194. Others leaves were sold at Sotheby's, London, 28 April 2004, lot 50, and Christie's, 16 October 1980, lot 55; 13 April 2010, lot 70; and 6 October 2011, lot 118.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

185

186

185
SADI, *KULLIYAT*
PERSIA, DATED AH 1038/AD 1628
Persian manuscript on paper, 271 leaves, 17-18 lines to the page written in *nasta'liq* script in black ink in one or two columns, inner margins ruled in red, blue and gold, 6 illuminated frontispieces in colours and gold with margins illuminated with floral and vegetal motifs in gold, binding with stamped central medallions and cornerpieces in gold (now faded), export stamp dated AH 1312.
Folio: 12 x 6 5/8 in. (30.5 x 17 cm)
$2,000 - 3,000

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

186
A MANUSCRIPT OF PERSIAN POETRY, PERHAPS NIZAMI'S KHAMSA OR JAMI'S HAFT AURANG
PERSIA, MID 17TH CENTURY
Persian manuscript on paper, with 6 miniatures, 204 leaves, 25 lines to the page in four columns written in *nasta'liq* script in black ink, intercolumnar rules in gold, inner margins ruled in blue and gold, headings in red, several illuminated headpieces in colors and gold.
Folio: 10 7/8 x 6 7/8 in. (27.8 x 17.4 cm)
$2,000 - 3,000

Identification of text uncertain, however the note on the flap says Haft Aurang of Jami.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

187
FIVE RELIGIOUS MANUSCRIPTS, CONSISTING OF THREE ILLUMINATED MANUSCRIPTS OF THE QUR'AN, A QUR'AN SECTION, AND ANOTHER RELIGIOUS TEXT
17TH-19TH CENTURIES
1. An illuminated Qu'ran, 17th/18th century
7 1/8 x 4 1/4 in. (18.2 x 10.8 cm)

2. An illuminated Qu'ran, North Africa, probably Morocco, probably 17th century, Arabic manuscript on Ottoman watermarked paper, 11 lines to the page written in *maghribi* script, inner margins ruled in red
11 x 7 3/8 in. (27.8 x 18.8 cm)

3. An illuminated Qur'an section, consisting of *sura Yasin* and other *suras*, Persia, 19th Century, Qajar gilt lacquer binding
5 5/16 x 3 1/4 in. (13.5 x 8.1 cm)

4. A devotional text, *Sahifah-i Sajjadiyah*, attributed to Ali Zayn al-'Abidin, beginning with a saying of Ali ibn Abi Talib, Persia, 18th/19th century
6 1/2 x 3 7/16 in. (16.6 x 10 cm)

5. A miniature octagonal Qu'ran, Persia, 19th century, written in small *naskhi* script in black ink, gold verse-markers, inner margins ruled in colours and gold
2 7/16 x 2 1/4 in. (6.2 x 5.9 cm)
$1,000 - 1,500

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

188
SIX PERSIAN MANUSCRIPTS, MOSTLY POETRY
17TH-19TH CENTURY
1. *Rawat al-Anvar Abbasi*, a collection of stories offering advice to kings, Qajar Persia, dated AH 1236/AD 1823-24
12 x 8 1/4 in. (30.5 x 21 cm).

2. Nizami, *Iskandarnama*, Afghanistan or Kashmir, 20th century, with Armenian inscription dated 1845
9 1/4 x 5 1/4 in. (23.4 x 13.4 cm).

3. A manuscript on astronomy, Ahmednagar, India, dated 1089/1678
5 7/16 x 3 7/8 in. (13.5 x 8.7 cm)

4. Sadi, *Kulliyat*, Persia, dated AH 1250/AD 1834, in *nasta'liq* script
12 x 8 1/4 in. (30.5 x 21 cm)

5. A manuscript of poetry and prose, copied by Khalil Allah/Mirza Buzurg, son of Mirza Habib Allah al-Husaini al-Sharifi, dated AH 1261/AD 1845
8 5/8 x 5 1/2 in. (21.8 x 14 cm)

6. Anvari, Poems, dated AH 1259/AD 1843
10 1/2 x 6 7/16 in. (26.7 x 16.3 cm)
$1,800 - 2,200

The *Rawzat al-Anvari-i Abbasi* belongs to the genre of 'A Mirror for Princes'. The original text was composed by Muhammad Baqir ibn Muhammad Mu'min Sabzawari (d. AH 1090/AD 1679-80), who was a member of the Safavid court in Isfahan.

Item 3 consists of a compilation of treatises on astronomy, one of which is dated AH 1089/AD 1678 and was copied in Ahmednagar, Gujarat.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

189
TWO PRAYER BOOKS
19TH CENTURY
1. Book of prayers, copied by Muhammad Ismail, dated AH 1237/AD 1821, Arabic manuscript on paper, 125 leaves, approx. 12 lines to the page written diagonally in elegant *naskhi* script in black ink, double-page illuminated frontispiece in colors and gold
7 7/16 x 4 3/4 in. (18.8 x 11.8 cm)

2. Prayers of Khadja Abdulla Ansari, dated AH 1294/AD 1876-77
8 x 4 3/16 in. (20.2 x 10.5 cm)
$600 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

190 **NO LOT**

187

188

187

188

189

189

191

191
AN ILLUSTRATION FROM A MANUSCRIPT OF FIRDAUSI'S *SHAHNAMA*, DEPICTING SIYAVUSH AND FARANGIS
PERSIA, ISFAHAN, POSSIBLY SCHOOL OF MU'IN MUSAVVIR, 17TH CENTURY
Persian manuscript on paper, 17 lines to the page written in *nasta'liq* script in black ink in four columns, intercolumnar decoration in blue.
Image: 4 1/2 x 6 1/2 in. (11.7 x 16.5 cm); Folio: 14 5/8 x 8 7/8 in. (37 x 22.4 cm)
$2,000 - 3,000

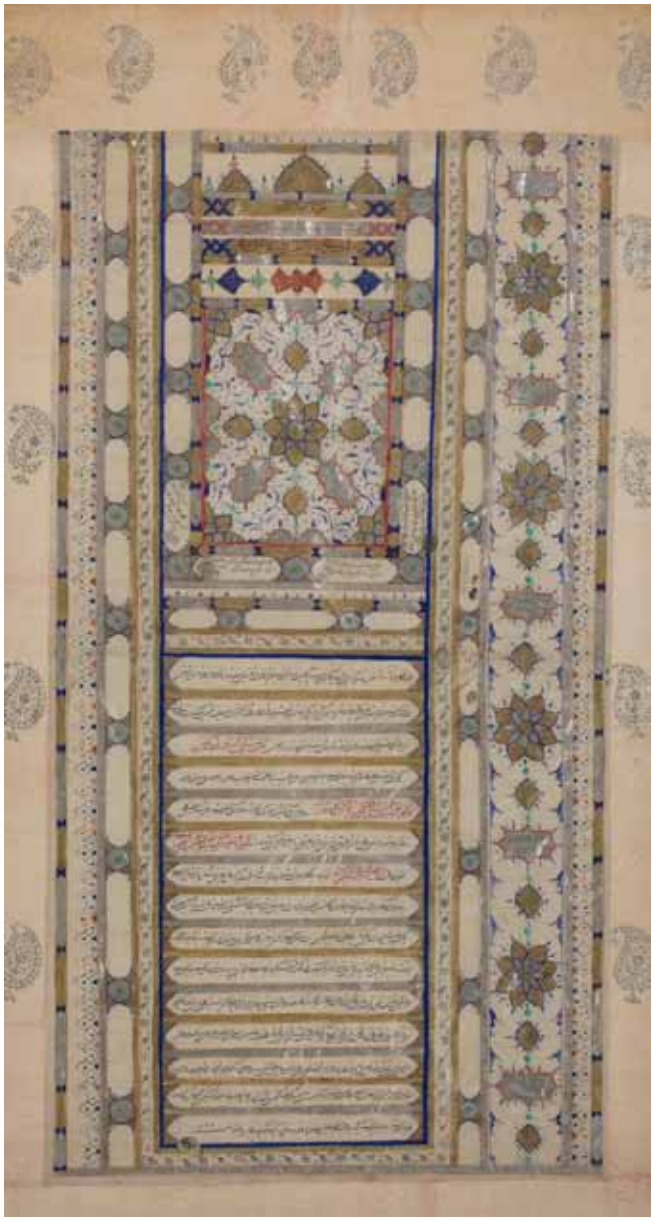
Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

192

192
A QUR'AN SECTION, *SURA YASIN*, COPIED BY VISAL-I SHIRAZI (MUHAMMAD SHAFI), THE WELL-KNOWN POET AND CALLIGRAPHER
PERSIA, QAJAR, DATED AH 1223/AD 1808-9
Arabic manuscript on paper, 7 leaves, 10 lines to the page written in bold *naskhi* script in black ink with diacritics and vowel points in black, one illuminated headpiece in colors and gold, inner margins ruled in gold, later European binding.
Folio: 7 1/8 x 4 1/2 in. (18.2 x 11.5 cm)
$1,200 - 1,800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

193



194

193
A FIRMAN ISSUED BY NADIR SHAH
MUGHAL, 18TH CENTURY
With 25 lines of text written in *nasta'liq* script in black ink within cloud bands on a gold ground, one heading in *naskhi* script, wide gilt margins.
Folio: 30 x 18 7/8 in. (76.2 x 48 cm)
$1,500 - 2,500

The letter gives safe passage home to a Mughal general and also documents the attempt to capture a group of escapees suspected to be in hiding in the mountains near Lahore.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

194
A QAJAR MARRIAGE CERTIFICATE
Persia, dated AH 1292/AD 1875
Arabic and Persian manuscript on paper, 15 lines written in Arabic in *naskhi* script in red and in Persian in *shikasteh* script in black, illuminated headpiece, interlinear rules in gold, silver and blue, borders with stylized floral motifs, numerous seal impressions of witnesses.
46 1/6 x 25 in. (117 x 64 cm)
$500 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

195

196

195
A BULLFINCH
QAJAR PERSIA, 19TH CENTURY
Gouache on paper, the bullfinch seated on a flowering branch *en grisaille* on a gold ground, borders depicting sprays of flowers within cartouches; pious inscription inside the lower margin naming *Husain (Turab Aqdam Husain Imami)*.
Folio: 9 x 5 1/2 in. (22.9 x 14.4 cm)
$400 - 600

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

196
A GUL-U-BULBUL
PERSIA, QAJAR, LATE 19TH CENTURY
Watercolor on paper: depicting a bird seated on a flowering branch; pious inscription inside the lower margin naming *Husain (Turab Aqdam Husain Imami)*.
Image: 11 x 7 5/8 in. (27.8 x 19.2 cm); Folio: 13 5/8 x 10 1/4 in. (34.5 x 25.8 cm)
$1,000 - 1,500

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

197
A QAJAR CARVED PEARWOOD MIRROR CASE
PERSIA, 19TH CENTURY
Carved in relief, the front with a male and female deer beneath a large floral spray with two perched birds, the reverse with a large floral spray with two perched birds, the borders with undulating floral vines.
10 1/8 x 7 in. (25.7 x 17.8 cm)
$600 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

198
A PAIR OF LACQUERED PAPIER-MÂCHÉ BOOKCOVERS
KASHMIR, 19TH CENTURY
Each decorated in polychrome and gilt with a central panel containing floral sprays, *mihrabs* to either end, the spandrels with floral interlace, floral vines to the borders, the reverses with large *boteh* motifs, framed in *khatamkari* bone inlaid frames.
9 1/8 x 5 1/4 in. (23.4 x 13.2 cm)
$400 - 600

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

199
JOHN SPEED
KINGDOM OF PERSIA WITH THE CHEEF CITTIES AND HABITES DESCRIBED, DATED 1626
Double page, hand colored engraved map, eight costume figures in the vertical margins, city views in upper margin, published by George Humble 1626.
Folio: 15 7/8 x 20 5/8 in. (40.3 x 52.4 cm)
$1,000 - 1,500

One of the most decorative maps of the old Kingdom of Persia, including Iran, Iraq, Pakistan, known for its figured borders with people in local dress, among them a Turkish woman and man. Upper panel of town panoramas of Spaha, Ormus, Tarvis, and Gilan (Tehran). Others sold at Sotheby's, London, 12 October 2000, lot 54 and Bonhams, London, 8 October 2009, lot 174.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

197

198

PERSIA
PART OF THE TURKESH EMPIRE
AYAMAN
ARABIA FELIX
THE ARABIAN AND INDIAN SEA
INDIA WITHIN GANGES NOW INDOSTAN

199

200

201

202

200
TWO PAINTED POTTERY VESSELS
PERSIA, TEPE SIALK, CIRCA 1ST MILLENNIUM B.C.
Each with globular body, flaring neck, hoop handle and high funnel-shaped spout, decorated with umber hatched geometric motifs.
9 1/4 in. (23.5 cm) high, the largest
$800 - 1,200

Another spouted jar of this type was given by Rafi Mottahedeh to the Metopolitan Museum of Art, New York in 1935 (acc.#1935.111).

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

201
AN UNGLAZED POTTERY PILGRIM FLASK
PERSIA, 12TH/13TH CENTURY
Of circular form with convex sides and flaring neck, incised with geometric designs based around six pointed stars to either side, the interstices with foliate motifs, the shoulders with interlocking *zig-zag* and foliate bands terminating in palmettes, with applied circle motifs, the interior of the neck with a filter in the form of an openwork flowerhead.
9 3/4 in. (24.8 cm) high; 7 5/8 in. (19.5 cm) diameter
$1,500 - 2,000

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

202
A LARGE EARLY ISLAMIC MONOCHROME POTTERY JAR
MESOPOTAMIA, 8TH-10TH CENTURY
Of inverted piriform with tapering neck with everted rim, four strap handles to the shoulder, all under a turquoise glaze, collection label to inner rim.
20 1/2 in. (52 cm) high
$3,000 - 4,000

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

203
A LATE SASANIAN UNGLAZED POTTERY BOWL
PERSIA, 7TH CENTURY
Of flaring from with scalloped rim on a short foot, with applied dolphins and hatched bands.
6 1/4 in. (15.8 cm) high
$1,000 - 1,500

Published
Arthur Pope, *A Survey of Persian Art: from Prehistoric Times to the Present*, Vol. 1, Oxford University Press, London and New York, 1938, p. 679, illus. fig. 234 (line illustrations)

Exhibited and Published
Phyllis Ackerman, *Exhibition of Persian Art*, The Iranian Institute, New York, 1940, p. 356, no. J.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1938

204
A LATE SASANIAN POTTERY MASTER MOLD
PERSIA, 7TH CENTURY
In the form of a helmet, incised and decorated with an applied band of stylized angular palmette motifs with perching birds to the lower edge, the interstices with applied cable design bands radiating from mounting base to rim.
7 1/4 in. (18.4 cm) high
$1,000 - 1,500

It has been suggested that this is a mold for the production of bronze helmets. For a discussion on molds, see Watson *Ceramics from Islamic Lands, The Al-Sabah Collection*, p. 136-8.

Published
Arthur Pope, *A Survey of Persian Art: from Prehistoric Times to the Present*, Vol. 1, Oxford University Press, London and New York, 1938, p. 679, illus. fig. 234 (line illustrations)

Exhibited and Published
Phyllis Ackerman, *Exhibition of Persian Art*, The Iranian Institute, New York, 1940, p. 358, no. O.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1938

205
A LATE SASANIAN UNGLAZED POTTERY BOWL
PERSIA, 7TH CENTURY
Of flaring form with scalloped rim on a short foot, with applied figures and hatched bands.
8 7/8 in. (22.5 cm) high
$1,000 - 1,500

For a related example see lot 203.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

203

204

205

206

206
A GHAZNAVID CALLIGRAPHIC MOULDED POTTERY ARCHITECTURAL FRAGMENT
PERSIA, 10TH/ 11TH CENTURY
Of rectangular form, molded with a band of inscription, Qur'an, chapter II (*Al-Baqarat*), part of verse 255.
16 1/4 x 8 in. (41.5 x 20.5 cm)
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

207
A GHAZNAVID CALLIGRAPHIC MOULDED POTTERY ARCHITECTURAL PANEL
PERSIA, 10TH/ 11TH CENTURY
In two pieces, molded with a series of *mirhab* panels containing inscription in *kufic*, the interstices with vegetal motifs, below a geometric border.
7 7/8 x 10 1/4 in. (20 x 26 cm)
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

208
TWO FRAGMENTARY GHAZNAVID MOULDED POTTERY ARCHITECTURAL PANELS AND A FRAGMENTARY TOMBSTONE
PERSIA, 10TH-13TH CENTURY
The first in two pieces, molded with a band of inscription in *kufic*, the lower border with a palmette vine; the second in two fragments with geometric borders, traces of stucco inlay; the tombstone in three pieces, molded to the front with a series of scrolling vines forming a palmette, to the edge with stylized inscriptions, and to the reverse with four lines of inscription, traces of red paint.
11 1/2 x 14 1/4 in. (29.2 x 36.6 cm), the largest
$1,000 - 1,500

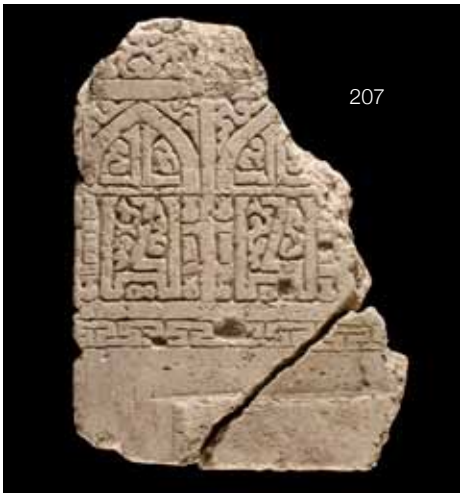
Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

209
A FRAGMENTARY GHAZNAVID MOULDED POTTERY ARCHITECTURAL PANEL
PERSIA, 11TH/12TH CENTURY
In three pieces, molded with a band containing a repeat design of stylized palmette motifs interlaced with scrolling vines, the border with a band containing a palmette vine.
18 1/2 x 12 1/4 in. (47.5 x 31 cm)
$1,000 - 1,500

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

210
A FRAGMENTARY GHAZNAVID CALLIGRAPHIC MOULDED POTTERY ARCHITECTURAL PANEL
PERSIA, 10TH/11TH CENTURY
In three pieces, molded with a band of inscription in *kufic* on a ground of vegetal interlace, below a repeat geometric design based around an octagonal cartouche containing a rosette.
18 1/2 x 9 in. (47 x 23 cm)
$1,000 - 1,500

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978



207

208

209

210

211
A LARGE ABBASID LUSTER POTTERY BOWL
MESOPOTAMIA, LATE 9TH CENTURY
Of deep rounded form on a short foot with everted rim, decorated in a golden and brownish luster on a cream ground with a series of interlocking cartouches forming a stylized flowerhead, the rim with a foliate vine, the exterior with a band of circles on a hatched ground.
11 7/8 in. (30.2 cm) diameter
$3,000 - 5,000

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 61.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

212
A LARGE SAMANID SLIP-PAINTED POTTERY BOWL
PERSIA, 10TH CENTURY
Of conical form on a short foot, decorated in manganese on a cream ground with inscriptions: to the well, *al-'izz* or 'glory'; to the sides *baraka* or 'blessing'.
14 7/8 in. (37.8 cm) diameter
$1,000 - 1,500

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 79.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

213
A SAMANID SLIP-PAINTED CALLIGRAPHIC POTTERY DISH
PERSIA, 10TH CENTURY
Of shallow form with flaring rim, decorated in manganese on a cream ground with a line of inscription of a stylized version of the word *baraka*, meaning 'blessing', to the well, the rim with scalloped design.
12 7/8 in. (32.7 cm) diameter
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

214
A LARGE SAMANID SLIP-PAINTED CALLIGRAPHIC POTTERY BOWL
PERSIA, 10TH CENTURY
Of conical form on a short foot, decorated in manganese on a cream ground with a bird to the well, the side with a band of inscription in *kufic*, 'eat in it with pleasure and with [?]'.
15 1/4 in. (38.8 cm) diameter
$3,000 - 5,000

For a related bowl with a similar inscription (the last word decipherable and translated as "fulfillment"), see Watson, *Ceramics from Islamic Lands*, London, 2004, p. 208, cat. ga. 2.

Published and Exhibited:
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 39.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

211

212

213

214

215

216

217

215
A NISHAPUR BUFFWARE POTTERY TRIPOD DISH
PERSIA, 10TH CENTURY
Of shallow rounded form on three feet, decorated in manganese with three lines of pseudo-inscription, splashes of yellow and green.
10 in. (25.6 cm) diameter
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

216
A NISHAPUR BUFFWARE POTTERY BOWL
PERSIA, 10TH CENTURY
Of deep flaring form on a short foot, decorated in yellow, green and manganese with a roundel containing a warrior flanked by a quadruped and bird, the sides with two bands of inscriptions, *baraka* or 'blessing', the exterior with a band of stylized foliate motifs.
8 in. (20.3 cm) diameter
$800 - 1,200

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 72.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

217
A NISHAPUR SLIP-PAINTED CALLIGRAPHIC POTTERY BOWL
PERSIA, 10TH CENTURY
Of deep rounded form on a short foot with everted rim, decorated in cream on a brown ground with splashes of green, with six radiating bands of pseudo-*kufic* interspersed by areas of repeated dot design forming the overall impression of a stylized flowerhead, the exterior with stylized vines.
9 1/4 inches (23.7 cm) diameter
$600 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978
Old collection label on base, 'No. 882'

218
A GROUP OF NISHAPUR POTTERY BOWLS
PERSIA, 10TH CENTURY
Comprising two yellow staining black bowls of rounded form with inverted rims decorated with central rosettes and bands of inscription to the sides; a slip-painted pottery bowl of conical form, decorated in tomato red and manganese on a cream ground with a band of inscription in *kufic*; a buffware pottery bowl of rounded form with inverted rim decorated in polychrome with a stylized bird to the well, surrounded by a band of stylized palmette motifs; a slip-painted pottery bowl of conical form decorated in manganese on a cream ground with a stylized bird to the well and a band of inscription in *kufic* to the rim; and a small slip-painted pottery bowl of rounded form decorated in manganese on a cream ground with a band of pseudo-inscription and floral motifs.
the largest 11 1/2 in. (30 cm) diameter
$2,000 - 3,000

Inscriptions: to one yellow staining black bowl, *al-baraka* or 'Blessing'; to the slip painted bowl with bird, *laka wa* or 'For you and'.

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 80 (One yellow staining black bowl); no. 67 (slip painted bowl with inscription); no. 74 (buffware pottery bowl)

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974-78
The first bowl with old label 'No. 884'

219
TWO NISHAPUR SLIP-PAINTED POTTERY BOWLS
PERSIA, 10TH CENTURY
The first of conical form on a short foot decorated in manganese and tomato red on a cream ground with green staining with a stylized bird to the well surrounded by abstract vegetal motifs, the border with a band of pseudo-*kufic*; the second of flaring conical form on a short foot, decorated in manganese and tomato red on a cream ground with an abstract vegetal design to the well, the sides with a band of abstracted pseudo-*kufic*, the interstices with circle motifs on a repeat design of dots.
the largest 91/4 inches (23.4 cm) diameter
$800 - 1,200

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974. no. 82 (the larger bowl)

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974-78
Old collection labels to the bases 'No. 227' and 'No. 759'

218

219

220
A SELJUK CARVED STUCCO HEAD
PERSIA, 12TH/ 13TH CENTURY
Modeled from pale stucco, the head surmounted by hair and the remains of a crown, with full cheeks and raised horizonal brow above narrow eyes and a short nose and small mouth, mounted.
7 1/4 in. (18.5 cm) high
$8,000 - 12,000

It has been suggested that heads of this type decorated important rooms of palaces belonging to the highest eschelons of Seljuk society. Known examples were said to have come from a palace at Rayy in north-west Persia, which was destroyed during the Mongol invasions of 1220. Originally painted with coloured pigment, they were said to have originally been part of carved freestanding figural sculpture. However, most extant examples are not finished behind, probably because they would have been set against a wall.

Other known heads include two in the David Collection, Copenhagen (von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, nos. 397 and 398); the Staatliche Museen zu Berlin Preussischer Kulturbesitz (*Museum fur Islamische Kunst, Berlin, Katalog*, Berlin-Dahlem, 1971, no. 405); the Louvre Museum, Paris (*Musée du Louvre: Nouvelles acquisitions, Arts de l'Islam 1998-2001*, Paris, 2002,no. 34); and an example at Sotheby's, London, 13 October 2004, lot 84).

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978
Rafi Y. Mottahedeh Collection label to base (no. 356)

220

221

222

223

224

221
A KASHAN UNDERGLAZE-PAINTED AND PIERCED POTTERY BOWL
PERSIA, 13TH CENTURY
Of flaring form with inverted rim on a splayed foot, decorated in cobalt blue, turquoise, and manganese on a cream ground with a central roundel containing a stylized flower head, the exterior with concentric bands, clusters of pierced dots to the upper edge.
5 7/8 in. (15 cm) diameter
$800 - 1,200

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 116.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

222
A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL
PERSIA, 13TH CENTURY
Of flaring form with inverted rim on a splayed foot, decorated in cobalt blue and black on a cream ground with a large foliate spray issuing from a tuft at the base, flanked by two half palmettes, the exterior with pairs of radiating lines.
5 1/2 in. (14.1 cm) diameter
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

223
AN ILKHANID UNDERGLAZE-PAINTED POTTERY BOWL
PERSIA, 14TH CENTURY
Of shallow rounded form on a short foot with everted lobed rim, decorated underglaze in cobalt blue and black on a white ground with a central roundel containing a flowerhead surrounded by a band of quatrefoil cartouches containing floral sprays on a cross-hatched ground, the rim with a band of cross hatching.
9 1/4 in. (24 cm) diameter
$600 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

224
AN ILKHANID UNDERGLAZE PAINTED POTTERY DISH
PERSIA, 13TH/ 14TH CENTURY
Of shallow rounded form on a short foot with everted rim, decorated in cobalt-blue, turquoise, and black on a cream ground with a central roundel containing a stylised palmette, the border with a band containing a *zig-zag* design, the exterior with radiating paired lines.
5 7/8 in. (14.8 cm) diameter
$600 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

225
A GROUP OF KASHAN POTTERY VESSELS
PERSIA, LATE 12TH/13TH CENTURY
Comprising two luster bowls of conical form on short feet, the first decorated in a yellowish gold luster and cobalt blue with a central roundel containing a seated figure on a carpet flanked by foliate sprays, surrounded by a band of inscription, the edges with radiating inscription filled bands forming panels containing roundels surmounted by palmettes; the second decorated in a brownish gold luster with abstract vegetal motifs; and a silhouette-ware albarello decorated in turquoise and black with a band of panels to the body, the neck with a band of inscription.
The albarello: 7 1/4 in. (18.5 cm) high
$1,300 - 1,900

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 107 (Bowl with seated figure)

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

226
A GROUP OF POTTERY VESSELS
PERSIA, 12TH-17TH CENTURIES
Comprising an underglaze painted dish decorated in black under a turquoise glaze with a band of pseudo-inscription; an underglaze painted zoomorphic pottery ewer decorated in black under a turquoise glaze with a band of inscription to the neck; an underglaze painted pottery bowl decorated in black under a turquoise glaze with palmettes and floral motifs; an Ilkhanid underglaze painted pottery bowl decorated in cobalt blue and black with a band of stylized petal motifs, the exterior with vegetal interlace; and a Safavid white monochrome pottery spittoon.
The largest bowl: 8 in. (20 cm) diameter
$1,200 - 1,600

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 115. (turquoise dish with palmettes)

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974-1978

227
A GROUP OF POTTERY VESSELS
PERSIA, 12TH - 19TH CENTURY
Comprising a Sultanabad pottery bowl of rounded form on a short foot molded and decorated in cobalt blue and black to the edge with a band of birds in flight on a ground of vegetal motifs; a Seljuk monochrome pottery mug decorated in cobalt blue; two Seljuk pottery bowls of conical form on short feet decorated with cobalt blue radial stripes on a white ground, the first with pierced decoration; a Safavid blue and white pottery ink pot decorated with vegetal interlace; and a Qajar blue and white pottery vase with date and inscription to base.
The Sultanabad bowl: 8 1/4 in. (21 cm) diameter
$1,200 - 1,900

Inscriptions: to base of Qajar vase, *'amal-e muhammad hasan 1277* or 'Work of Muhammad Hasan 1277' (AD 1860-61).

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 120 (Sultanabad bowl); and no. 104 (the first Seljuk bowl)

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974-1978

225

226

227

228
A LARGE KASHAN LUSTER POTTERY DISH
PERSIA, EARLY 13TH CENTURY
Of shallow rounded form on a short foot with everted rim, decorated in a brownish gold luster with a central roundel containing a geometric design based around a six-pointed star surrounded by three concentric bands, the inner and outer bands containing cursive inscriptions, the central band containing inscriptions in *kufic* of Persian verses ending in benedictory terms, interspersed by roundels containing a repeat design of cruciform motifs all on a ground of scrolling vines, the three bands interspersed by further bands containing cruciform motifs, the exterior with a band containing a repeat design of roundels containing abstract vegetal motifs.
12 3/8 in. (31.6 cm) diameter
$30,000 - 50,000

The present lot can be seen as an example of the 'Kashan' style of luster decoration, which is characterized by the artist's treatment of the background. Whereas other styles tended towards the division of principal design elements with unfilled space, here the artists favored added detail using the *sgraffiato* technique.

THE GURGAN FINDS

In the mid 1940s a large number of luster decorated vessels were found by commercial diggers packed in large jars and buried in the ancient city of Gurgan (modern day Gunbad-i Qabus). This discovery caused great excitement in academic circles, particularly since the ceramics found were preserved in pristine condition. In 1949 a large number were published by the Persian scholar, Mehdi Bahrami, who assumed that the ceramics were produced at Gurgan, citing in favor of this attribution the large number found, the number of kiln wasters and the distinctive style of decoration. The eminent British scholar Arthur Lane in his review of the book commented that all the vessels could be classified as being either in the Kashan or Rayy styles and suggests that the hoard was most likely the stock of a merchant that had been buried before the Mongol invasions of AD 1220 and not subsequently recovered (published review in *Oriental Art*, II, 1950, pp. 164-5).

The style of decoration on the Gurgan finds is completely in accordance with the Kashan style and there are no elements that cannot be paralleled on other Kashan pieces. The apparent unity is explained by the fact that within the Gurgan hoard were several groups of almost identical examples of a number of simpler Kashan designs. This reinforces the theory that they were the stock of a merchant, who probably ordered in bulk from a single workshop.

Inscriptions of some of the pots within the group does not support a local attribution either: a large *mihrab* tile from a mausoleum in the city bears an inscription which includes the signature of Ali ibn Muhammad ibn Abi Tahir with the *nisba al-Qashani*; a bowl dated AH 601/ AD 1204 is signed by a potter with the *nisba al-Qashi*; and a bowl, representative of the majority of the Gurgan finds, has the signature of the potter Muhammad ibn Muhammad of Nishapur, with the phrase *al-muqim bi-Qashan* ('dwelling in Kashan').

Excavations continued at Gurgan in the 1970s, during which large quantities of luster shards were discovered, but no direct evidence of local luster production was found. Therefore, the theory that the material found in Gurgan must have been imported must stand until proven to the contrary. For the seminal work on the subject of Persian luster, see Watson, *Persian Luster Ware*, London, 1985.

Although the present dish is described by Bahrami as bearing the date AH 607/ AD 1210, it has now been ascertained that it is incorrect. One possible explanation for this mistake is that, since the book was published posthumously, the dish was confused with another luster dish also depicted in *Gurgan Faiences* (Pl. LXIII), now in the Metropolitan Museum of Art (61.40). The Metropolitan dish also bears the date AH 607/ AD 1210 and was formerly in the Tillinger Collection, as was the present lot.

For a comparable bowl in the Kashan style held in the Victoria & Albert Museum, see Watson 1985, pp. 86-109; p. 96, no. 69.

Published
Mehdi Bahrami, *Gurgan Faiences*, Cairo, 1949, pl. LIV;
Oliver Watson, *Persian Luster Ware*, London, 1985, p. 198, no. 22 (listed)

Provenance
Sigmond Tillinger Collection before 1949
Collection of Rafi Y. Mottahedeh, acquired from Tillinger in New York in the late 1960s/early 1970s

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229
A SAFAVID UNDERGLAZE-PAINTED POTTERY TOMBSTONE OF A LADY
PERSIA, DATED AH 956/ AD 1549
Of polygonal form, decorated in cobalt blue and black on a white ground with four lines of inscription flanked by cyprus trees, above a head and other objects including combs and jars in a landscape, the upper and lower border with floral vines.
14 x 10 in. (35.5 x 25.5 cm)
$1,500 - 2,500

Inscriptions: a couplet from the *Bustan* of Sa'di; a couplet from *Asrar-nameh* of 'Attar, both with spelling mistakes, followed by; 'Death of the Sayyadah Salih Begom Aqanah, daughter of Ghulam 'Ali Arabi At the dawn of the blessed month of *sha'ban*, year 956 (25 August AD 1549).

This tile would have probably been the central section from a larger mihrab panel. An example mounted into a wall section with other tiles is in the collection of the American Museum of Natural History, New York and currently on display.

Published and Exhibited:
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 128.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

230
A QAJAR CARVED GREEN HARDSTONE PLAQUE
PERSIA, 19TH CENTURY
Carved with a seated noble in an interior within a flowerhead cartouche, the border with a band of pseudo-inscription, the corners with palmette motifs, verso with roughly carved figures.
7 1/2 x 7 1/2 in. (18.9 x 19 cm)
$300 - 400

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

231
A LATE SAFAVID CUERDA SECA POTTERY TILE PARTIAL PANEL
PERSIA, 18TH CENTURY
Depicting a prince with attendants seated in a garden beneath a *mihrab*, the spandrels with angels on a ground of scrolling foliate interlace, the border with a band containing a floral vine.
each tile: 9 x 9 in. (23 x 23 cm); 24 tiles
$20,000 - 30,000

Compare with a late 17th century cuerda seca four-tile panel of an equestrian figure formerly in the Hagop Kevorkian Collection, sold at Sotheby's, New York, 8 December 2011, lot 71. Also compare with a later fragmentary panel sold at Christie's, London, 30 April 2004, lot 45.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

231

232

233

234

235

232
A SAFAVID STYLE UNDERGLAZE-PAINTED POTTERY MOSAIC TILE PANEL
PERSIA, 19TH/20TH CENTURY
Of rectangular form, the polychrome mosaic tiles forming a central panel containing a spray of lotuses and other flowerheads issuing from an urn beneath a *mihrab*, the spandrels with floral interlace comprising of lotuses and split palmettes, the border with an undulating floral vine, sections restored and overpainted.
40 1/2 x 28 3/4 in. (103 x 73 cm)
$3,000 - 4,000

233
A QAJAR UNDERGLAZE-PAINTED POTTERY TILE PANEL
PERSIA, LATE 19TH/EARLY 20TH CENTURY
Of rectangular form, decorated underglaze in cobalt-blue, yellow, green, and black on a white ground with a panel containing a lobed medallion with a central flowerhead surrounded by foliate interlace, the spandrels with partial roundels containing floral interlace and *zig-zag* borders, the border with an undulating floral vine.
36 1/2 x 23 1/4 in. (92 x 59 cm)
$2,000 - 3,000

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

234
A QAJAR UNDERGLAZE-PAINTED POTTERY TILE PANEL
PERSIA, LATE 19TH/EARLY 20TH CENTURY
Of rectangular form, decorated in cobalt-blue, yellow, green, and black on a white ground with a pair of cypress trees with perched birds, the interstices with floral sprays, the border with an undulating floral vine.
36 5/8 x 22 7/8 in. (93 x 58 cm)
$5,000 - 7,000

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

235
THREE CHINESE PORCELAIN VESSELS MADE FOR THE ISLAMIC MARKET
QING, 18TH/19TH CENTURY
Comprising a bowl of deep rounded form decorated in red and gilt with an inscription filled roundel and a further band of inscription filled roundels to the side, dated AH 1188/ 1774-5 AD, collection label to base; a dish of shallow rounded form decorated in red and manganese with a magic square surrounded by concentric bands of inscription; and a dish of shallow rounded form decorated in black with an inscription filled hand of Fatima.
8 1/2 in. (21.6 cm) diameter, the largest
$3,000 - 4,000

Inscriptions
To the bowl with hand of Fatima: to the rim, Qur'an, chapter I, (*al-fatihah*), ending with 'Amen! Amen!', to the hand, starting with the index finger moving to the little finger, the outer band of the palm, the inner band, the *shahadah*, Qur'an, chapter II (*al-baqarah*), verse 255, followed by the nada 'ali quatrain; to the bowl with roundel, 'O Muhammad' and the date '1188'.

Recent publications of Islamic collections often have a section on Chinese porcelain for the Muslim market: compare Watson, "Chinese Porcelain", in *Ceramics from Islamic Lands, the Al-Sabah Collection*, Kuwait, 2004, pp. 484-91.

Published
Two are published in D. Howard and J. Ayers, *China for the West, Chinese Porcelain & Other Decorative Arts for Export illustrated from the Mottahedeh Collection, with Foreword by Nelson A. Rockefeller*, vol. II, 1978, p. 465, no. 472 (Hand of Fatima plate), and p. 467, no. 477 (Bowl dated AH 1188 [AD 1774]).
The small magic square plate is not published but two similar, larger magic square plates are: pp. 470-1, nos. 480 & 481.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

236

236
A MOULD-BLOWN GLASS FLASK
PERSIA, 12TH/13TH CENTURY
Yellowish-green, the tall cylindrical neck with traces of an applied spiral trail, the bulbous body blown into a two-part mold decorated with a band of roundels containing peacocks, the pushed-in base with pontil mark.
8 1/4 in. (21 cm) high
$1,000 - 1,500

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum exhibition catalog, New Jersey, May 20-June 30, 1974, no. 152 (illustrated).

Exhibited
Fogg Art Museum, Harvard, 1968

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1968

237
A GROUP OF GLASS VESSELS
PERSIA, 12TH-19TH CENTURY
Comprising a fragmentary mold-blown blue glass vessel of bulbous form, traces of applied spiral trail to long neck, the body molded with a band of roundels containing peacocks; two clear glass flasks; a blue glass ewer; a small molded glass vase; and a small glass bottle.
10 3/4 in. (27 cm) high, the largest
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

238
TWO OTTOMAN BEYKOZ GILT DECORATED GLASS EWERS
TURKEY, 19TH CENTURY
Each of bulbous form with long tapering necks on splayed feet, with applied handles and tapering spouts, the blue glass decorated in polychrome and gilt with cornucopias and vegetal sprays, old inventory paper labels to bases.
6 1/8 in. (15.5 cm) high
$400 - 600

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

237

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239

240

241

239
A KHORASAN ENGRAVED BRONZE BIRD
PERSIA, 12TH CENTURY
Standing upright with wings tucked in and engraved with roundels and abstract petal motifs, the breast and back with similar decoration, hole to mouth and base.
3 1/2 in. (9.1 cm) high
$400 - 600

Published and Exhibited
Richard Ettinghausen, *Islamic Art from Princeton Collections*, Princeton University Art Museum, May 20-June 30, 1974, no. 162.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1974

240
A KHORASAN ENGRAVED BRONZE TRIPOD DISH
PERSIA, 12TH CENTURY
Of circular form with an everted rim on three feet in the form of felines, engraved with a band of quadrupeds interspersed by roundels, the exterior with a band of inscription-filled cartouches.
6 in. (15.5 cm) diameter
$200 - 300

Provenance
Rafi Y. Mottahedeh Collection, before 1978
Old circular collection label L47/171 to base

241
A SAFAVID BRONZE FRAGMENTARY 'ALAM AND A TIMURID BRONZE JUG
PERSIA, 15TH - 17TH CENTURY
The 'alam of teardrop form flanked by two dragon heads, the body engraved and cast in openwork with inscriptions; the jug of bulbous form on a splayed foot with flaring neck, engraved to the neck and body with bands of inscription interspersed by roundels containing floral interlace and geometric designs, further bands of cable design, the lower body with a band of suspended palmettes.
The 'Alam: 10 1/2 in. (26.5 cm) high; The Vase: 6 1/4 in. (15.9 cm) high
$600 - 800

Inscriptions
to the 'alam, to the center, the names God, Muhammad and 'Ali, to the borders, starting on the front and continuing on the back, Call to God to bless 'The Fourteen Innocents'; to the vase, around the body, repeat of the word *al-'ala'* or 'Dominion'.

Published and Exhibited
Phyllis Ackerman, *Exhibition of Persian Art*, Iranian Institute of America, with staff members, New York, 1940.
(Exhibition label to base of vase, no. MRY 14, and another collection label I.I.L.45.631)

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1940 (vase) and 1978 ('alam)

242
A QAJAR ENAMELLED PLAQUE MOUNTED AS A GOLD BROOCH
PERSIA, 19TH CENTURY
Of curved oval form, the polychrome enamel plaque depicting an elegantly dressed courtier holding a parakeet, the yellow gold mount decorated in filigree.
2 1/2 x 1 1/4 in. (6.5 x 3.2 cm)
$800 - 1,200

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

243
A QAJAR POLYCHROME PAINTED WOOD MIRROR CABINET
PERSIA, 19TH CENTURY
Decorated in polychrome with floral sprays and perching birds, the two hinged doors opening to reveal a painted mirror.
27 7/8 x 16 in. (71 x 40.5 cm)
$600 - 800

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

244
A QAJAR METAL-THREAD EMBROIDERED VELVET JACKET
PERSIA, CIRCA 1900
The red and blue velvet mounted with metal thread spirals, the red velvet with impressed floral and foliate designs, lined with cotton.
42 in. (107 cm.) long
$800 - 1,200

This type of coat, in the *Sardari* format, for special occasions was popular in Qajar period. The type was introduced by Nasr al-Din Shah based on modified European models.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

242

243

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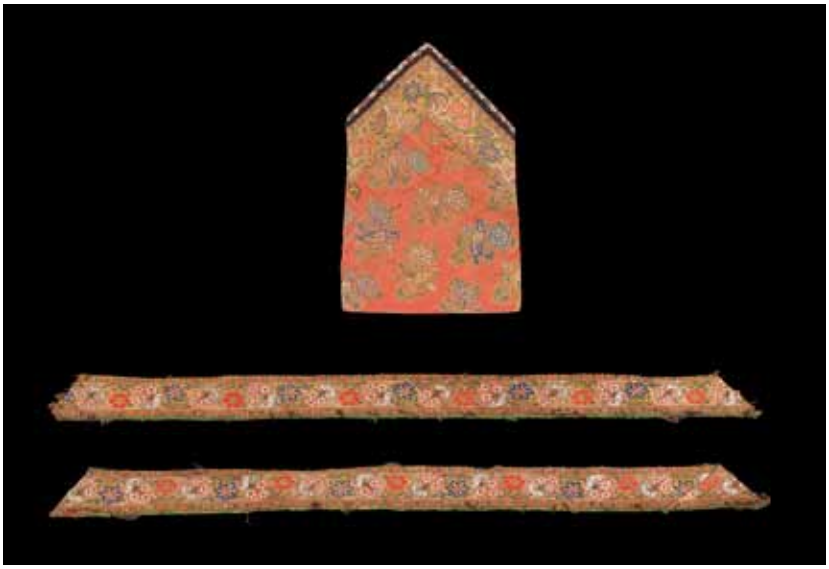
245



246

246

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A SAFAVID WOVEN SILK TOMB COVER FRAGMENT
PERSIA, LATE 17TH/ EARLY 18TH CENTURY

Woven in cream silk on a red silk ground with a repeat design of stylized inscriptions, with silk brocade edging, backed with printed cotton panel, framed.
16 3/8 x 6 in. (41.7 x 15 cm)
$800 - 1,200

Inscriptions
Repeat of Qur'an, chapter XLVIII (*al-fath*). Related examples sold Bonhams, London, 5 July 2006, lot 114 and Christie's, London, 10 April 2014, lot 79.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

246

A GROUP OF SAFAVID AND QAJAR TEXTILE FRAGMENTS
PERSIA, 18TH-19TH CENTURY

Comprising a silk pouch of Safavid brocade silk with floral sprays and perching birds; two Safavid silk brocade border fragments with undulating floral vines and seated quadrupeds; and three Qajar silk embroidered cotton fragments with diagonal bands of floral interlace edged with chevron designs, all with old labels, the large woven fragment with Benguiat Art Museum label.
18 1/2 x 20 1/2 in. (47 x 52 cm), the largest
$500 - 800

For similar silk embroidered cotton fragments, see Wearden & Baker, *Iranian Textiles*, London, 2010, p. 131, no. 52.

Provenance
Collection of Rafi Y. Mottahedeh, acquired before 1978

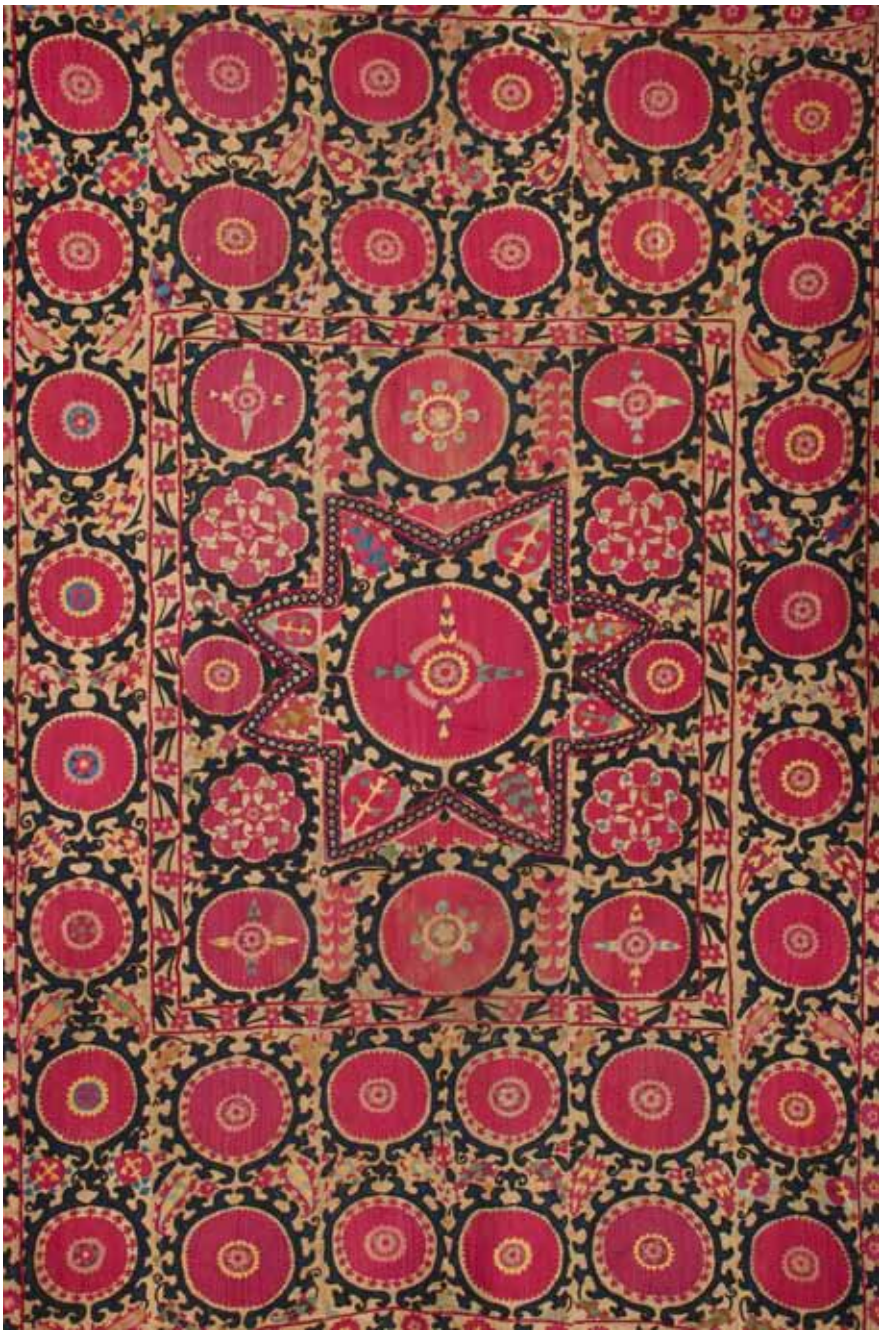
247

247
A LARGE SAFAVID SILK AND METAL-THREAD BROCADE FRAGMENT
PERSIA, LATE 17TH/EARLY 18TH CENTURY
With a repeat design of a blue flower issuing from a leafy tuft, a pink and blue flower issuing from an urn and a further pink floral spray, the interstices with foliate motifs, backed and mounted.
42 1/4 x 13 3/4 in. (107.5 x 35 cm)
$3,000 - 5,000

For a comprehensive survey of Persian silks with naturalistic floral forms and repeat patterns, see Schümann, *Persiche Seiden des 16–18 Jahrhunderts,* Krefeld, 1988, pp. 20-1 & 76-7, nos. 11, 14 & 124-6. For other examples of 17th century Isphahan silks of this type see Upham-Pope, *A Survey of Persian Arts*, Vol XI – Textiles, 1938-9, pls. 981-1106.

For a closely related panel in the Musée historique des Tissus, Lyon, France, see, *Louvre Museum, Arabesques et Jardins de Paradis*, Paris, 1990, p. 61, no. 37. A further silver ground with more widely spaced motifs is held in the Metropolitan Museum of Art (49.32.99). Also compare Sotheby's, London, 24 October 2007, lot 362.

Provenance
Nasli and Alice Heeramaneck Collections, 1960s



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248

A LARGE SAMARKAND SILK EMBROIDERED LINEN PANEL (*SUSANI*)
UZBEKISTAN, SECOND HALF OF THE 19TH CENTURY

The natural linen ground embroidered with a large central magenta rosette within a star-form medallion surrounded by two rows of repeat design of stylized circular magenta flower heads and dark green vine brackets, backed.

110 x 72 in. (279.4 x 182.9 cm)

$4,000 - 6,000

Provenance

Bernard C. Black, New York, gifted to Hickory Museum of Art in 1947
Hickory Museum of Art, North Carolina, 1947-2011
Private Collection, New York

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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:

ASIA WEEK NEW YORK

紐約亞洲藝術週

March 13–21, 2015

Asia Week New York 2015 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 13–21, 2015. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle's, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2015 as well as on the Asia Week New York website.

www.asiaweekny.com

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