

Indian, Himalayan & Southeast Asian Art

Monday March 18, 2013 at 1pm
New York



**Indian, Himalayan &
Southeast Asian Art**
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New York

Bonhams

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

Preview

Friday March 15, 10am to 5pm
Saturday March 16, 12pm to 5pm
Sunday March 17, 12pm to 5pm
Monday March 18, 10am to 1pm

Bids

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

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

Sale Number: 20903

Lots 1 - 171

Catalog: \$35

Inquiries

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20903

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

Illustrations

Front cover: Lot 141
Inside front cover: Lot 20
Session page: Lot 98
Inside back cover: Lot 116
Back cover: Lot 151

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 \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, 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 thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

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

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

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

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

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

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

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

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

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

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

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

Mediation and Arbitration Procedures

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

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

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

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

CONDITIONS OF SALE - CONTINUED

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

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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, Connecticut, 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 Thursday March 28 without penalty. After March 28 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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.



Important Notice to Buyers Collection and Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Thursday, March 28** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Wednesday, April 3.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

Handling and Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75
Daily storage	\$10
Insurance (on Hammer + Premium +tax)	0.3%

Small Objects

Transfer	\$37.50
Daily storage	\$5
Insurance (on Hammer + Premium +tax)	0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatelineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone 718 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

Please note in particular the following:

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

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

Included Lots

48
96
132
133
134

GLOSSARY

Typical Headings Used in the Catalog

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

AUTHORSHIP

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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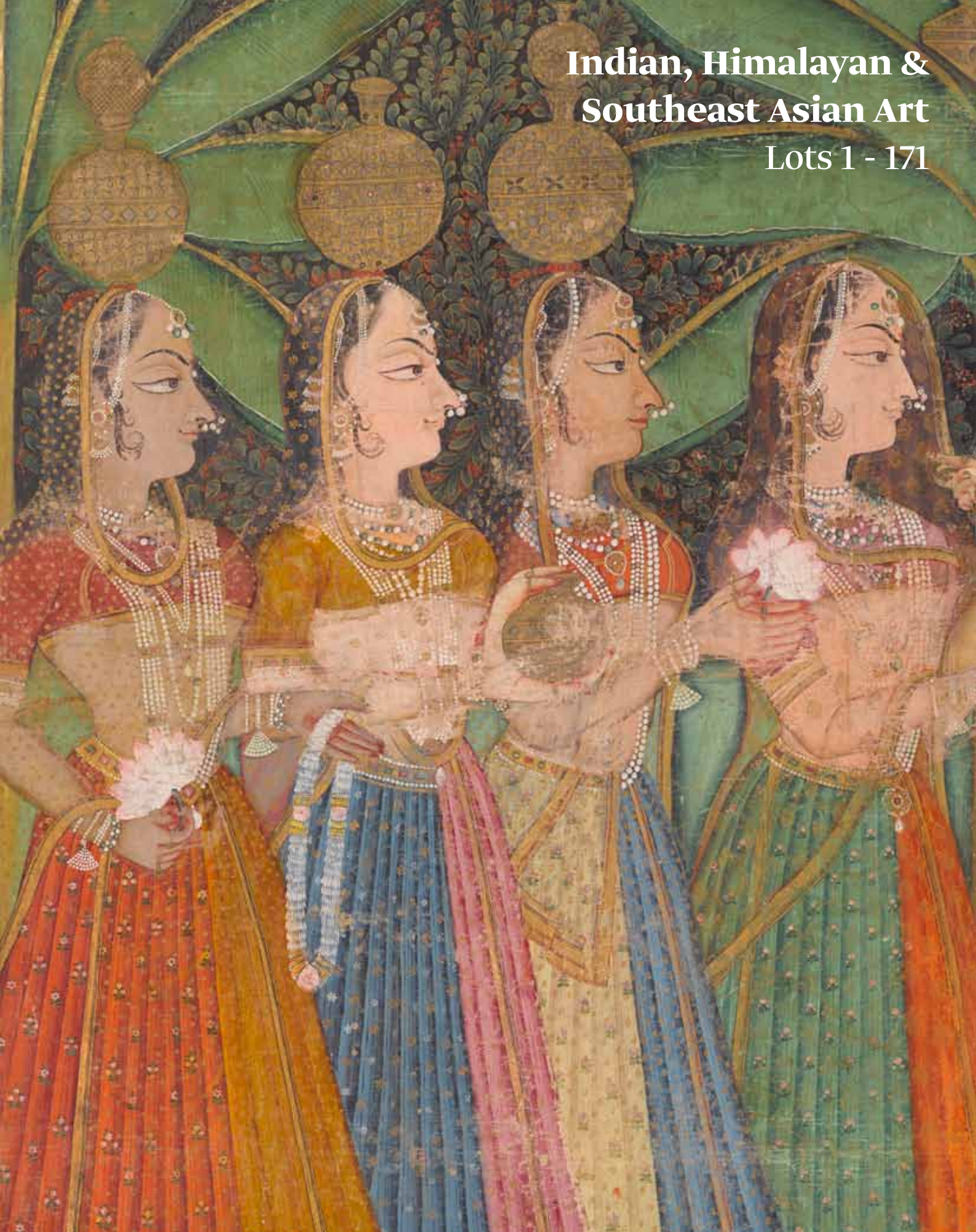
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We are grateful to Julian Ambler for his assistance in the preparation of this catalog.

**Indian, Himalayan &
Southeast Asian Art**
Lots 1 - 171





1

Indian & Gandharan Sculpture & Works of Art

1^Y

An ivory fertility ringstone

North India, Shunga period, 2nd century BCE

The top surface rounded with repeating ornamental palmettes, the reverse with standing yakshis in animated poses, holding flowers, the inner edge with squatting goddesses.

4 3/4 in. (12 in.) diameter

\$6,000 - 9,000

Friezes of squatting goddess, bracing for childbirth, decorate the fertility ring for progeny. Besides worship of the Great Mother, a divinity extending beyond sexual and procreative preoccupations, this cult of Lajja Gauri spread throughout the Maurya and Shunga empires at the end of the last millennium BCE.

The Shunga dynasty controlled much of the eastern part of the Indian sub-continent from around 185 BCE to 73 BCE. It was founded by Pusyamitra Shunga, the commander-in-chief of the last Mauryan ruler, whom he assassinated. Shunga is credited with expanding the great stupa at Sanchi and erecting the gateways carved with images of auspicious fertility spirits, known as *yakshas* and *yakshis* closely related in form to the present lot.

Compare the treatment of the human forms on an ivory fragment depicting the Moon God Chandra(?) in His Chariot with Wife and Attendant in the The Metropolitan Museum of Art, 2004.173. See also Lerner & Kossak, *The Lotus Transcendent: Indian and Southeast Asian Art from the Samuel Eilenberg Collection*, New York, 1991, nos 2-4 for related ringstones of the same period. Also compare an ivory plaque in the Polsky Collection, see Andrew Topsfield (ed.), *In the Realm of Gods and Kings: Arts of India*, London, 2004, no. 106.

Provenance:

Private Collection, France, early 1990's



2

2

A copper alloy cup with pastoral scenes

Northern India, 2nd century BCE-1st century CE

With a flared lip above the central band between striped and swirling linear borders, depicting a pastoral scene populated by enshrined trees, butting stags, galavanting horses, an ox-driven plough, a man battling a lion with a shield and club (possibly Herakles), a peacock, and a procession of human figures including an ascetic holding a staff, leading counter-clockwise to a central, frontally facing female figure flanked by two attendants, the one on the left presenting a cup and holding a water vessel, and two elephants raising their trunks to form an arc above her and, therefore, possibly suggesting a rare and early representation of Gajalakshmi.

2.5 in. (6.3 cm) high; 2 7/8 in. (7.3 cm) diameter

\$20,000 - 30,000

Such early objects of Indian art are extremely rare. The present example displaying an assimilation of Greco-Roman, Scythian or Parthian styles, such as the stag and the lion and hunter, with Indian motifs of the staffed ascetic and enshrined tree. Furthermore, with the plough, the piece offers us a glimpse into agricultural practices around the turn of the last Millennium BCE.

With scarce or non-existent comparable examples, the present lot is a unique example of metal work from the period. The body shares a superficial similarity in form to a Bactrian cup (1st century BCE) in the J. Paul Getty Museum (86.AM.754.4), but has glaring differences in its metallic and design compositions. Similarities can however be drawn between the depiction of motifs in numismatic evidence, seals, and cave reliefs of the period. For example, the triangular torsos and sideways pose of the female processional figures parallel those on three coins, found in Bactria, in the British Museum, dated circa 190 BCE - 180 CE, (accession nos. 1844,0909.61, IOC.17, and IOC.18). In

addition, the armed figure possibly representing Herakles or a similar mythological figure, shares a resemblance to numerous tokens and seals found in Gandhara, see Rahman & Falk, *Seals, Sealings and Tokens from Gandhara*, Reichart, 2011, pp. 73-76. Furthermore, like images of enshrined trees can also be observed in a clay token from Gandhara, (ibid., no. 15.07.19, p. 166) as well carved in relief on a chaitya arch at Udyagiri, dated to the first century BCE, see Margaret Prosser Allen, *Ornament in Indian Architecture*, 1991, p. 64. In addition, an image of paired elephants illustrating entrants above an archway at Pitalkhora (c. 100 - 70 BCE), is shown in Susan & John Huntington, *The Art of Ancient India*, New York, 1985, fig. 5.33, p. 83.

The present piece also presents perhaps a rare and early representation of Gajalakshmi in metal. As Pal explains, the surviving archaeological record shows that the image of Lakshmi illustrated by two elephants (Gajalakshmi) is one of the earliest representations of The Goddess (Devi) in Indian art. Our figure is analogous with representations of the goddess at Sanchi (see ibid., figs 70 & 71, p. 222) and on Gandharan tokens (ibid., PM 07.20.01, p. 204). Moreover, for a related example in terracotta attributed to 1st century BCE from Kusambi see Pal, *Indian Sculpture* vol. I, Los Angeles, 1986, no. S17 p. 138 and two further, see S.C. Kala, *Terracottas in Allahabad Museum*, New Delhi, 1980, figs. 69 and 70. This cup was obviously an elaborate and costly item, at its first purchase and perhaps the incorporation of the goddess of fortune was an auspicious inclusion. For another image of Gajalakshmi in this sale see lot 64.

Provenance:
Private American Collection



3

3

**A schist architectural panel of a drinking scene
Ancient Region of Gandhara, 1st century**

Depicting pairs of men and women in luxurious garb sharing drinking vessels below a border of alternating lion *protomae* and honeysuckle palmettes, and aside a griffin on the left, with a swirling acanthus leaf carved on the left edge.

12 in. (30.5 cm) long

\$3,000 - 5,000

As noted by Sir John Marshal, (*The Buddhist art of Gandhara : the story of the early school, its birth, growth, and decline*, New Delhi, 1980, p.33), "At the time, a favourite theme of Graeco-Parthian secular art was the drinking scene, and incongruous as it may seem, this was one of the earliest themes to be adopted for the decoration of Buddhist stupas."

For closely related friezes see Chantal Fabregues, "The Indo-Parthian Beginnings of Gandharn Sculpture", *Bulletin of the Asia Institute*, vol. I, 1978, figs 1-4. Also see Isao Kurita, *Gandharan Art II: The World of the Buddha*, vol. II, 2003, p. 194, no. 564

Provenance:

Private American Collection



4 (reverse)



4

4

**A copper alloy female adorant
India, 2nd century BCE**

Standing with hands joined in veneration, she is adorned with large earrings and a multi-row disc belt supporting a diaphanous lower garment that falls in a thick pleat between her straight legs, and her thick coiffure falls in a long braid at the back.

4 in. (10cm) high

\$8,000 - 12,000

The cavity at the top of the head suggests that this figure was not likely made for direct worship in the context of a shrine. Compare with a closely related example in the Ashmolean Museum, see J.C. Harle, *Indian Art in the Ashmolean Museum*, no. 9, p. 8. Harle suggests that these small hieratic bronze figures were probably from, "one of the legs of a low small table or a stool" (*ibid.*, p. 9). However, the absence of open arms in the present lot would suggest a more utilitarian function like "the holder or handle for a sacred symbol, or even a mirror".

Provenance:

Private American Collection

A green schist relief panel of the Entreaty to Preach

Swat Region, late 1st-early 2nd century C.E.

Beautifully carved with Buddha seated under the broad spade-like leaves of the *Ficus religiosa*, his hands resting in *dhyana mudra*. His enlightened countenance embellished with shallow incisions delineating Buddha's *urna*, irises, and beard. Deeper incisions define the ribbed folds of his heavy robe draping from his left shoulder over his knees and splaying in sharp stylized angles over his cushioned pedestal. With arms raised in *anjali mudra*, two flanking male worshipers wearing *dhotis* entreat the Buddha to preach his enlightened insights. A third diminutive figure stands in the top right corner, his right arm raised.

11 1/4 x 10 in. (28.9 x 25.4 cm)

\$20,000 - 30,000

This is an excellent example of the scene rendered in the rarer green schist. Although the diminutive figures have received some damage as the piece has moved through history, the focal points are luckily well-preserved and the composition is remarkably compact didactically.

As noted by Jongeward in discussion of the present lot, "a group of sculptures from Butkara in Swat Valley, Pakistan have also been attributed pre-Kushan dates. According to van Lohuizen de Leeuw, Butkara depictions of Shakyamuni in a seated posture under the Bodhi tree may be the earliest sculptural images of the Buddha to be found in Gandhara. She ascribed an early 1st century date to the sculptures, and traced the inspiration for their designs to Indian sources. The supple muscular forms and heavy bunched robe of the *sanghati* at the shoulder are directly connected to Indian norms and lack the Hellenistic elements.

For further discussion of the ongoing debate with regard to the origin of the Buddha image see J.E. van Lohuizen de Leeuw, "New Evidence with Regard to the Origin of the Buddha Image", in *South Asian Archaeology*, Ed Herbert Härtel, Berlin, 1979, pp. 377–400, fig. 32, figs. 6-7 with same leaves.

Compare with a closely related example sold by Christie's, London, June 16, 1987, lot 371. Also compare with another in Shoshin Kuwayama, *The Exhibition of Gandharan Art of Pakistan*, Japan, 1984, nos 1-13, p. 226, illus. p. 33, and another in Stanley Abe, *Ordinary Images*, Chicago, 2002, no. 2.7, p. 22. Another in Lahore museum (1634), see Chantal Fabregues, *The Indo-Parthian Beginnings of Gandhara Sculpture*, in *Bulletin of the Asia Institute*, vol I, 1978, pp. 33-43, fig. 11.

Published:

Isao Kurita, *Gandharan Art Vol. I, Buddha's Life Story*, Tokyo, 1988. p. 246.

David Jongeward, *Buddhist Art of Pakistan and Afghanistan the the Royal Ontario Museum Collection of Gandhara Art*, Toronto, 2003, fig 19.

Provenance:

Private Collection Japan, before 1988

Private American Collection



6

A green schist torso of a donor

Ancient Region of Gandhara, Taxila region, circa 2nd century

Standing in restrained *tribhanga* with his right leg slightly forward, the male donor presents two floral offerings in his hands. With his right, he grasps the stalks of a bouquet of lotus blossoms, with his left he proffers a spherical arrangement. His well-modeled torso revealed, he wears a shawl draped over his left shoulder, a flat, crescent-shaped necklace incised with geometric designs, and bracelets around his wrists. His *dhoti* is made from a thin fabric that falls in a series of delicately-arranged folds against his legs and is secured by a narrow belt tied around his hips. The sash is decorated with rosettes and the two ends hang between his legs, terminating in a finely-incised fringe.

27 1/4 in. (69.2 cm) high

\$20,000 - 30,000

Images of donors and worshipers are prevalent throughout Gandharan art, appearing as free-standing sculptures, as in the present example, and in architectural panels or reliefs. Surviving examples of this size, however, are rare. Donors are often portrayed carrying offerings of flowers, food, or other tributes to present as gifts to the Buddha.

For another example of donors with similar bouquets in this sale, see lot 24. Additionally, see four examples in stair-riser reliefs 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, *Realm of the Gods*, New York, March 2006

Provenance:

Private Collection, Japan, mid 1990s

Carlton Rochell, Ltd., 2006

Private Collection, New York



6



7

7

A black stone figure of a winged Atlas
Ancient Region of Gandhara, 2nd/3rd century

His attention turned to his left beyond the feathered arc of his left wing, the muscular figure with a broad chest seated with his legs cocked as if ready to spring into flight.

5 1/2 in. (14 cm) high

\$3,000 - 4,000

For similar examples in various attitudes, see W. Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, 1996, vol. II, pls 355-68.

Provenance:

Berkley Galleries, London, 1974

Dr. and Mrs. Cecil Y. Lang Collection

Sotheby's, New York, March 21 and 22, 1990, lot 442

Private Collection, New York



8

8

A gold hair ornament
Ancient Region of Gandhara, 1st century.

Rosette form with granulation on the pointed outer petals around natural rounded inner petals and an inset garnet, the whole supported by a twisted wire frame with beaded rosettes at the corners.

2/3 in. (1.5cm) diameter

\$4,000 - 6,000

A similar gold ornament with granulated petals, contained within a schist casket, was sold at Sotheby's, New York, March 19, 2008, lot 267.

Provenance:

Private American Collection



9

9

A schist relief panel of Bacchus

Ancient Region of Gandhara, 1st/2nd century

The Greco-Roman god of wine and revelry framed within an undulating grapevine bearing trefoil leaves and fruit, wearing a toga draped over his left shoulder and raising a wine vessel with his right hand, his face with a voluminous goatee and pronounced cheekbones and his hair arranged in a chignon, to his left remains the partial representation of a bacchant figure sporting a turban and attentive expression.

5 3/4 x 10 in. (14.7 x 25.4 cm)

\$10,000 - 15,000

This finely carved panel is an example of the iconographic bridge between Greco-Roman culture and Gandharan architecture. The cult of Dionysus/Bacchus was very strong and his image was incorporated into many architectural elements on monuments. As noted by John Rosenfield, *Dynastic Arts of the Kushans*, Los Angeles, 1967, p. 248) in his discussion of a closely related door jamb panel in the Fine Art Museum, Boston (39.36), drinking and vintaging scenes were the "pre-occupations of the prosperous laity who were sponsors of artworks in monasteries." For further in depth discussion see Benjamin Rowland Jr, *The Vine Scroll in Gandhara*, *Artibus Asiae*, vol. 19, No. 34, 1956, fig. 1, p.355.

Published:

"Gandhara in Gotham", *Social Register Observer*, May 2002, CXVI, p. 50.

Provenance:

Mr. and Mrs. John Crews Rainey, acquired in the 1960s

Christie's, New York, September 23, 2004, lot 11

Private American Collection

A copper alloy plaque of Buddha**Ancient Region of Gandhara, 2nd century**

Seated with the central fold of his heavy robe pooling in a semi-circle on top of the pedestal, his left hand clasps the thick hem, while his right hand is raised in *abhaya mudra*, his face with moustache, pronounced cheekbones, and arched eyebrows, his matted locks pulled over the *ushnisha*, with a nimbus behind and complete with the two original metal rivets that would fastened this plaque into its position on a metal stupa.

4 $\frac{3}{4}$ in. (12.1 cm) high

\$15,000 - 20,000

Highly portable metal Buddha images such as the present example were instrumental to the origins of Buddha images in China, originally incorporated into mortuary practices of the contemporaneous Later Han Dynasty (25 - 220 CE) before a fully fledged iconic tradition flourished in the Six Dynasties period (222 – 589 CE).

As discussed by Stanley Abe, (*Ordinary Images*, Chicago, 2002, pp. 22-101) this seated type, with a large right hand in *abhaya mudra*, a voluminous hem in his left, and his robe covering both shoulders with the central fold resting above the pedestal, was replicated widely in China on bronze 'money trees' (see *ibid.*, nos 2.25, 2.28-2.30, & 2.35, pp. 38-43) and tomb decoration, such as above the doorway of Mahao Tomb I in Leshan, Sichuan Province (see *ibid.*, nos 2.9 & 2.19, pp.24-29).

Compare also to similar examples from Gandhara and Central Asia, such as a gilt bronze formerly in the Fujiki collection (see Rhie, *Early Buddhist Art of China and Central Asia*, Leiden, 1999, fig. 2.29), the Reliquary of Kanishka (*ibid.*, fig. 1.57) a relief in the Swat Museum, Saidu Sharif, S771 (*ibid.*, fig. 1.28), and a schist figure in the Museum of Fine Arts, Boston, 39.732.

Through such a comparison the present lot embodies the exchange of culture and ideas from the furthest expanses of the Silk Road at the turn of the last millennium, made possible not by large images in stone, but by small images in metal.

Provenance:

Private American Collection



10



11

11

A copper alloy bust of Serapis

Ancient Region of Gandhara, 1st/2nd century

The Greco-Egyptian god wearing a toga with naturalistic folds, his face, with eyes of inlaid silver, framed by a voluminous beard and matted hair surmounted by his characteristic *calathus*.

1 1/3 in. (2.1 cm) high

\$2,000 - 3,000

Published: Martha Carter, *Silk Road Art and Archaeology*, vol. VI, 1999/2000, fig. 15, p. 14.

Provenance:

Private American Collection



12

12

A schist bust of Serapis

Ancient Region of Gandhara, 2nd century

Carved in the round, he wears a tunic with the hem draped over the left shoulder and across the back, the contours of his face exquisitely modeled with a bulging chin surrounded by his arched mustache and the thick swirls of his beard, his open eyes framed by pronounced cheekbones, a broad nose, and his prominent forehead, his hair falling to his shoulders in curly locks ordered by a headband and surmounted by the *calathus*.

3 3/4 in. (8.5 cm) high

\$10,000 - 15,000

Serapis was a composite Greco-Egyptian god devised by Ptolemy I Soter (c. 367 – c. 283 BCE), the first Macedonian ruler of Egypt after Alexander the Great's death in 323 BCE. The name is blend of Osiris and Apis and the syncretic god was promoted as the patron deity of Alexandria to unite the Greek and Egyptian populations under his rule. The *calathus* on his head is a borrowing from Osiris and represents a grain measure, symbolizing fertility and the earth's bounty.

The busts of Serapis in this sale (see also lot 11) serve as skillfully modeled documents to the Greco-Roman diaspora which populated Gandhara following Alexander the Great's invasion in 327 BCE. Serapis busts are also found as the central element in necklaces of large Bodhisattvas such as the torso in Metropolitan Museum of Art (1995.419), see Kurt Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, no. 54, p. 71 and the Maitreya in the Norton Simon Museum of Art, see Pratapaditya Pal *Asian Art from the Norton Simon Museum*, vol. I, Pasadena, 2003, no. 30, p. 63.

Published:

Martha Carter, *Silk Road Art and Archaeology*, vol. VI, 1999/2000, fig. 10, p. 14.

Provenance:

Private American Collection



13 (detail)

13

A copper alloy vessel handle

Ancient Region of Gandhara or Northern India, circa 2nd century

At the apex, a winged male wearing a necklace, bracelets, and his long hair in a chignon grasps the noses of two makara whose fanged jaws clamp down on his legs, their scaled bodies bare incisions in the molding to give an impression of the fantastical creatures seemingly truncated physiognomy ending in spade-like tails.

12 ½ in. (31.8 cm) long

\$30,000 - 50,000

Beset with mysterious iconography, the three-tiered cosmos of sky, earth, and water are represented in this single arc of metal that combines the bodies of waterborne *makaras* with a winged anthropomorph. Sometimes leaping out of, sometimes resisting being consumed by, such interactions between non-human, anthropomorphic races and the jaws of *makaras*, are motifs that refer back to the indigenous, non-Vedic, nature reverence of ancient Indian religion. For further examples in Indian Museums, see Jan van Alphen (ed.), *Tejas: 1500 Years of Indian Art*, New Delhi, p. 77.

Also compare with the addorsed beasts at the base of a 1st century bronze Jain Dharmacakra in the Patna Museum, see Stan Czuma, *Kushan Sculpture*, 1985, no. 1, p. 49. In both instances the aquatic beasts have figures held in their mouths.

In addition to the artistry evident in this piece, the ergonomic fit of the central figure in the palm of one's hand demonstrates a keenness in engineering as well.

Provenance:

Private American Collection





14 (detail)

14

A copper alloy three-sided Shaivite figural group

Ancient Region of Gandhara, 2nd/3rd century

Each with two arms and each wearing a *dhoti* secured by a sash around the waist, one side depicting a young ascetic with his hair in high chignon, wearing earrings, a necklace and sacred chord, supple stomach, another side depicting an old ascetic with matted beard and gathered locks in the form of a cone, his face with a grimace, the other side depicting a fawn-like creature with horns, possibly a hood, grimace, matted beard, emaciated torso, no sacred thread, and erect phallus.

3 in. (7.5cm) high

\$35,000 - 45,000

The present lot is a veritable anomaly amongst the surviving material from Early Gandhara, dramatically embodying the convergence of Indo-European cultures and religious iconographies intersecting in the landscape.

A close connection can be found with a three-headed fragment in the Liden Museum, Stuttgart (SA 39584) and a bronze plaque from Akhun Dheri, now in the Peshawar Museum, see Doris Shrinivasan, 'Hindu Deities in Afghanistan', in *Gandharan: The Buddhist Heritage of Pakistan*, Mainz, 2008, no.108, pp. 130-132.

Both the Akhun Dheri plaque and the present lot have an ithyphallic representation of Shiva flanked with conical matted locks, but the plaque also shows his vehicle Nandi. The function of the present object is unknown and appears to be a unique representation of Shiva, whilst one side also bears some resemblance to the Greek god Pan. The rare object is emblematic of this early period when iconographies were still very much in flux.

Provenance:

Private American Collection



14



15

15

**A green schist relief panel of Siddhartha protected by Muchalinda
Ancient Region of Gandhara, 1st-2nd century**

Flanked by two diminutive figures donning classical robes and facial hair with hands offered in *anjali mudra*, Siddhartha sits on a pedestal and meditates towards his enlightenment, his face rendered with a strong chin, mustache, and bulging eyes, his torso engulfed by coils of the serpent king whose two remaining heads angle outwards from above and frame the Bodhisattva's nimbus.

4 1/2 x 7 1/2 in. (11 x 19.3 cm)

\$5,000 - 7,000

As Siddhartha's enlightenment came closer to hand, Mara, the "evil-one" who aims to keep all sentient beings within the cycle of rebirth and suffering, set about to disrupt the Bodhisattva's meditation. In one instance, depicted here, Mara created a storm to force the Buddha-to-be to stop. The great serpent king, Muchalinda, came to Siddhartha's aid, wrapping himself around the Buddha and opening his multi-headed hood to lift him above the ensuing flood and shelter him from the downpour so that he may persist. This moment in the Buddha's life can be simultaneously viewed as an endorsement of the Buddha by the animal kingdom as well by the indigenous serpent deities (*nagarajas*), who were preexisting objects of cult worship prior to the Buddhism's founding.

Another example of this iconography in the Victoria and Albert Museum, see Isao Kurita, *Gandharan Art, Vol. I, Buddha's Life Story*, Tokyo, 1988, no. 236, p. 121.

Published:

Isao Kurita, *Gandharan Art Vol. I, Buddha's Life Story*, Tokyo, 1988, no. 624, p. 286.

Nancy Tingley, *Buddhas*, Petaluma, 2009, plate 4.

Provenance:

Private American Collection



16

17

18



19

16

A schist figure of Buddha meditating

Ancient Region of Gandhara, 2nd/3rd century

Seated on cushioned pedestal with the hem of his robe draped across the front, the Buddha meditates, his hands resting in *dhyaana mudra*, his chest expanded below the heavy neckline of his robe, his eyes downcast and lips pursed with careful carving, his hair pulled over the *ushnisha* in vertical waves and backed by a nimbus.

9 in. (23 cm) high

\$4,000 - 6,000

A similar, but smaller, example was sold at Christie's, New York, September 16, 2009, lot 725.

Provenance:

Private Collection, Pennsylvania

17

A schist panel with seated Buddha

Ancient Region of Gandhara, 2nd/3rd century

The Buddha seated in meditation wearing a voluminous robe, set within a *chaitya* arch with sawtooth border and pendant fruit, flanked by columns with ornate capitals and with a foliate band above.

5 3/8 x 7 in. (13.6 x 17.8 cm)

\$2,000 - 3,000

Provenance:

Private Collection, Pennsylvania

18

A schist panel with attendant figure

Ancient Region of Gandhara, 2nd/3rd century

Carved with the figure wearing a monastic robe and rounded earrings, leaning forward with an attentive expression underneath the broad leaves of the *bodhi* tree.

7 1/2 in. (19 cm) high

\$3,000 - 4,000

The present piece would have mostly likely been part of a narrative scene similar to lots 5 or 20 in this sale.

Provenance:

Private Collection, Pennsylvania

19

A schist figure of an attendant

Ancient Region of Gandhara, 2nd century

Wearing a finely braided necklace and broad pleated robe, holding a large *padma*, seated with legs crossed on a cushion and relief carved platform.

11 1/4 in. (28.6 cm) high

\$6,000 - 8,000

Provenance:

Private New York Collection, 1963



20 (detail)

20

A schist relief panel of The Offering of Four Bowls to the Buddha

Ancient region of Gandhara, 2nd/3rd century

Seated under a canopy and on top of a cushioned pedestal of swirling foliage, Buddha holds an alms bowl resting in his left hand, wearing the heavy *sanghati* with cascading naturalistic folds and revealing his left toe under his right arm raised in *abhaya mudra*, his graceful ovoid face with the taught pursed lips of a knowing smile and heavy lidded eyes, his hair exquisitely incised in wavy, almost symmetrical, waves pulled over the *ushnisha*. Flanked by an entourage of disciples leaning with fixated anticipation upon Buddha and wearing long flowing robes and tunics, the front two on the right also adorned with jewellery and crested turbans, above them to the back a female devotee.

13 x 19 in. (33 x 48.25 cm)

\$20,000 - 30,000

Depicted here, the four lokapalas (celestial guardians) offer Buddha bowls made of gold, which he refuses as too fine. In order to please Buddha they changed the bowls into stone, a material associated with monastic life, and Buddha accepted. Before he began to eat, the Buddha transformed the four bowls into one, in order that no one offering might be seen as favored over the others.

The calm, confident expression of Buddha, and the attentive expressions and the sense of weight in the attendant figures demonstrates careful true-to-life observations by the artist of this complete narrative scene.

Compare the similar compositions in H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pl. XX 1. and nos 67-69, p. 67f. Also see Christie's, New York, March 21, 2008, lot 571.

Provenance:

Private Californian Collection

Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad.



20



21

A schist relief panel with Buddha

Ancient Region of Gandhara, 2nd/3rd century

His tall slender torso with right knee bent forward draped in the cascading folds of his *sanghati*, his left hand holds the robe's hem, his right hand upraised.

13 3/4 in. (35 cm) high

\$2,000 - 3,000

Provenance:

Private Collection, Pennsylvania

22

A steatite panel of Siddhartha's renunciation

Ancient Region of Gandhara, 2nd/3rd century

Set within an arch with leaf pattern border, royal Siddhartha, wearing long matted hair, large earrings, and a robe draped in lyrical sweeps about the knees and exposing his muscular torso and carefully rendered navel, rises from beside his sleeping wife, Yashodhara, her gentle rounded face resting against a pillow and cupped by her left hand, above her, Chandaka holds the princely crested turban Siddhartha is renouncing.

2 3/4 in. (5.6 cm) high

\$15,000 - 20,000

The scene depicts the moment wherein Siddhartha, long since unsatisfied with the life of the palace having witnessed the four signs with his chief charioteer Chandaka, decides to renounce his princely birthright, fulfilling the prophecy that he would become a great spiritual leader instead. For a narrative panel in the British Museum depicting the same scene, see Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, vol. II, 1996, fig. 173.

Typically yellow or green steatite, also known as soapstone, was a common medium for cosmetic palettes in the Gandharan region, see Henri-Paul Francfort, *Les Palettes du Gandhara*, Paris, 1979, no. 8. The present lot is worked with a variance of green and yellow inclusions lending depth and contrast to the scene.

Provenance:

Adrian Maynard Private Collection

Private American Collection



23

A black stone figure of emaciated Buddha

Ancient Region of Gandhara, 2nd/3rd century

Finely carved revealing the ribcage, the web of tendons around the neck, and his face with gaunt cheeks and deep-set eyes, his hair falling in matted locks over the *ushnisha*, seated in *dhyanasana* on grass over a pedestal, his *sanghati* barely supported by his elbows and pleated across his lap.

4 1/2 in. (11.6 cm) high

\$20,000 - 30,000

Depicting both Siddhartha's absolute accomplishment in ascetic practices as well as their horrific futility, images of the emaciated Buddha refer to the end of the six years Siddhartha spent in the Uruvela forest learning from, surpassing, and then renouncing the leading ascetic practices of his time for their inability to deliver spiritual enlightenment. Here Buddha sits in meditation at the brink of death through excessive fasting. Upon his recovery, he pronounced the famed doctrine of the 'Middle Way' to enlightenment between the extremes of austerities and sensual indulgence.

Compare with another small torso of the emaciated Buddha, also formerly in the Samuel Eilenberg Collection in the Metropolitan Museum, 1987.218.5.

Provenance:

Samuel Eilenberg

Private American Collection

On loan to the Ashmolean Museum 1996-2001



23





24 (detail)

24

A gray schist relief panel from a Dipankara scene
Ancient region of Gandhara, 2nd/3rd century

Depicting several diminutive figures with their bodies and attentive expressions turned to the shrine's focal point (now lost), a royal figure under a parasol offers a spherical bouquet of flowers, to his right stands a soldier, possibly an early representation of a *lokapala*, holding a staff with one hand on his hip, above them crowd five attendant figures wearing Kushani tunics and Vajrapani with his femur-shaped *vajra* supported by his right hand, all bordered by galleries of women conversing on the right.

14 x 12 in. (35.6 x 30.5 cm)

\$20,000 - 30,000

A panel with a similar scene of devotees throwing flowers and the presence of Vajrapani is in the National Museum, New Delhi. Another is held in the Musée Guimet, see Jeannine Auboyer, *Rarities of the Musée Guimet*, Japan, 1975, no. 8, p. 35.

Additionally, a similar treatment of Vajrapani can be found on a panel in the Peshawar Museum, see Sir John Marshall, *The Buddhist Art of Gandhara*, New Delhi, 1980, fig. 96, pl. 67. For an additional example of this early, femur-shaped, representation of the *vajra*, see lot 40. For another example of a donor figure holding a similar spherical bouquet of flowers in this sale, see lot 6.

Given the similarities between the vine band running along the side, the treatment of faces of the women in the galleries, the treatment of the robes, and the similar proportions of the figures, it is highly likely that the present lot belongs to the same set as lot 25.

Provenance:

Private Californian Collection

Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad.

A schist relief panel of a Dipankara narrative**Ancient region of Gandhara, 2nd/3rd century**

Observed by female courtesans in the galleries on the left and above, Prakrti presents flowers from her pot to the Brahmana student Megha, a previous incarnation of Siddhartha, wearing a broad pleated animal skin and holding a staff and water pot, his loosely bound hair falls forward as he looks upon Prakrti with a gentle expression.

13 x 13 in. (33 x 33 cm)

\$30,000 - 50,000

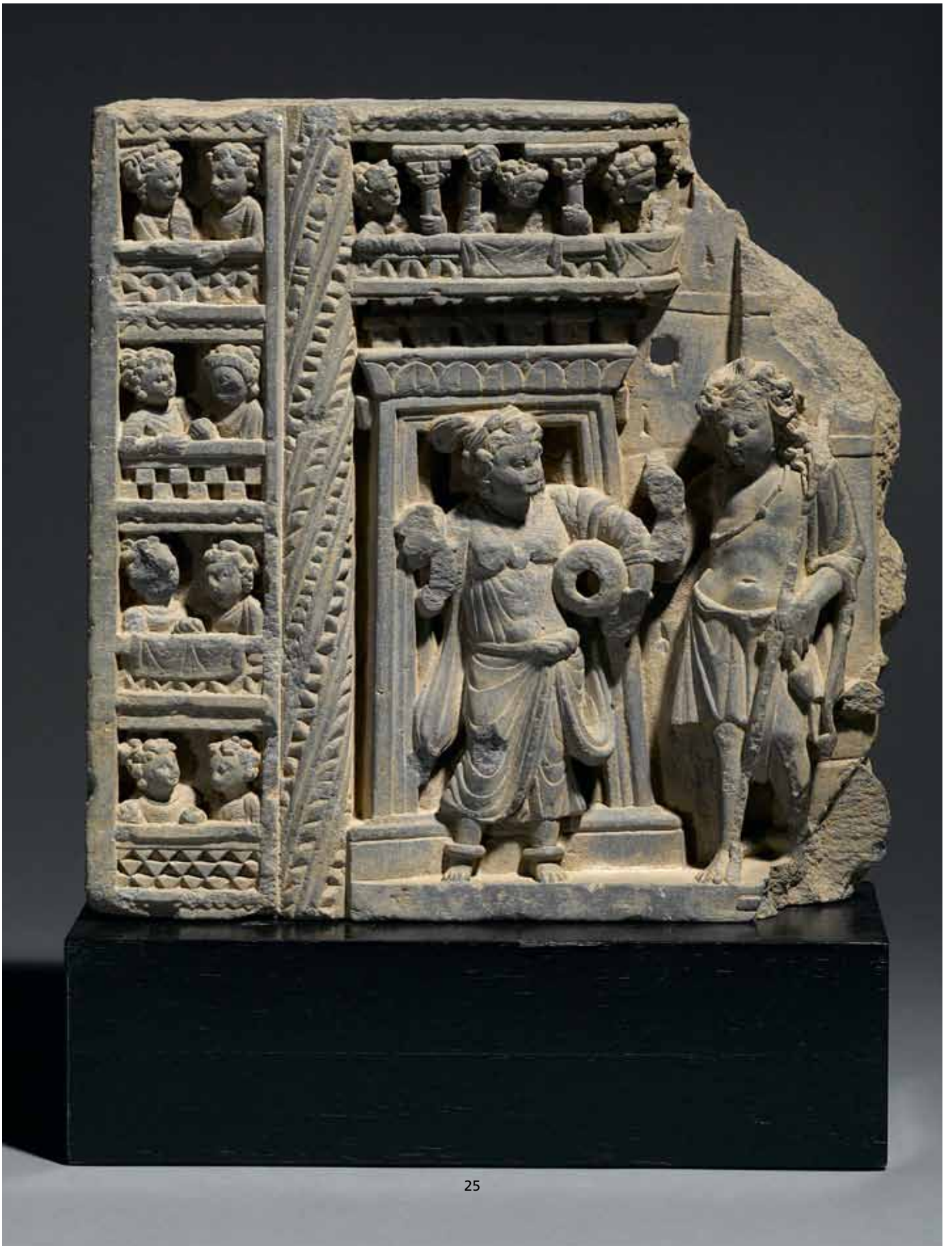
The scene comes from the *Mahavastu*, a narrative of Buddha Dipankara, the twenty-fourth predecessor of Gautama. The episode relates to the bargaining between Prakrti and Megha over blue lotuses, which the bodhisattva wishes to offer to the Buddha Dipankara as he arrives in the royal city of Dipavati. The missing section of the panel would have shown Dipankara being showered by the acquired flowers and Megha offering his hair to be trodden on. Dipankara then predicts that the student himself will experience enlightenment in a far-off future and will bear the name of Shakyamuni.

This narrative is discussed at length by Anasua Das in R.C. Sharma (ed.), *Buddhism in Gandhara Art*, New Delhi, 2004, pp. 108-116, offering comparable examples for this rarely depicted scene of with the figures facing each other (*ibid.*, pls 4 & 6-9). For another panel from a larger composition in the Peshawar Museum, see Francine Tissot, *The Art of Gandhara*, Paris, 1985, fig. 196. Also see Isao Kurita, *Gandharan Art* vol. I, Tokyo, 1988, fig. 6. A complete panel with the conventional formation is in the Art Institute of Chicago, 180.1997. Additionally, the distinctive treatment of the lower tunic-like garment of the aesthetic is similar to that worn by a muscular soldier in a narrative panel in the Nelson-Atkins Museum of Art, see Stan Czum, *Kushan Sculpture: Images of Early India*, Cleveland, 1985, no. 106, p. 195.

Provenance:

Private Californian Collection

Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad.



A schist relief panel from a *chaitya* arch**Ancient region of Gandhara 2nd/3rd century**

With a bodhisattva seated in a relaxed manner grasping his raised knee and two attentive diminutive figures crowding the niche, the outer band with an obeisant bodhisattva, winged ichthyocentaur and four small standing devotees paying respects, and a finely detailed vine at the edge rising from the acanthus leaf capital.

14 x 12 in. (35.6 x 30.5cm)

\$8,000 - 12,000

In discussion of two closely related panels in the British Museum (see W. Zwalf, *Gandharan Sculpture in the British Museum*, London, 1996, nos. 256 and 491), "The shape of the panel suggests that this was part of the side of a *caitya* arch, probably from the top compartment of a false gable panel." For examples of complete upper gable panels, see Francine Tissot, *The Art of Gandhara*, Paris, 1985, fig. 30 and 31. Also compare with two related panels in the Musée Guimet and the Victoria and Albert Museum, see Isao Kurita, *Gandharan Art: The Buddha's Life Story*, vol. II, Japan, 2003, nos. 590 and 591, p. 276.

Provenance:

Private Californian Collection

Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad.





27

27

**A relief panel with scenes from the life of Buddha
Ancient Region of Gandhara, 2nd/3rd century**

Separated by a central column with acanthus-leaf capital and a *gana* (dwarf) standing on a lotus pedestal, the relief depicts two narratives from the life of Buddha. On the left side, the pensive Bodhisattva, wearing royal tunics and a crested turban, sits under the shade of a canopy lost in meditation with his right arm supporting his forehead. A member of the court prostrates before him, whilst two broad-bodied attendants with sweet expressions tend to the royal parasols. On the right, enthroned under a textile canopy supported by slender shafts rising from two lion capitals, and wearing his hair bound in a small double loop, the Bodhisattva is seen in discussion with the surrounding figures seated on tiered thrones, the figures to his left raise their right hands in a gesture of discussion, the figures to his right clasp their hands in adoration or entreaty. The Bodhisattva, holding a flask in his left hand resting in his lap, raises his right in the gesture of reassurance.

9 x 27 in. (22.9 x 68.25 cm)

\$15,000 - 25,000

The scene on the left most likely refers to prince Siddhartha's first meditation. While surveying an annual ploughing ceremony in the sweltering heat, he observed the toil of the farmer, the bulls, the birds, and the insects, which inspired a meditation on life's sorrows.

Discussed at length by Christian Luczanits and offering a number of comparable examples (see "The Bodhisattva with the Flask in Gandharan Narrative Scenes", in *East and West* vol. 55, nos. 1-4, December 2005, pp. 163-188), the scene on the right may be interpreted as either Siddhartha seated inside the palace being persuaded to take the path of Buddhahood by Indra (seated to his left) and Brahma (right) together with other gods just before his renunciation of palace life, as Buddha Shakyamuni being entreated to preach in Tushita heaven, as Maitreya seated in Tushita heaven, or as Maitreya residing in Ketumati, the fortunate future age into which he is supposed to be born, where he and the inhabitants can spend all their time discussing religious matters. As Luczanits surmises, all interpretations have their strengths and weaknesses and much hinges on the context of their depiction with other scenes. Accepting that the present example is juxtaposed with the scene of Siddhartha's first meditation, we feel that an interpretation of the *devas* imploring Siddhartha to take up the path of a spiritual leader is best suited.

For an example of Siddhartha's resultant renunciation in this sale, see lot 23.

Provenance:

Private Californian Collection

Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad.



28

28

A narrative relief panel of The Stone of the Mallas

Ancient Region of Gandhara, 2nd/3rd century

Separated by columns with acanthus-leaf capitals and *ganas* standing on lotus pedestals, the relief depicts two scenes from the later life of Buddha. On the left, Buddha stands before a kneeling devotee with an alms bowl, surrounded by members of the *sangha*, and his principal Ananda and Vajrapani behind him. On the right, several muscular figures attempt to lift a heavy slab with ropes. At the far right, Buddha stands with one hand placed upon the upright slab, again with Ananda and Vajrapani.

9 x 27 in. (22.9 x 77.5 cm)

\$15,000 - 20,000

Whereas in the past, similar examples of the scene on the right have been attributed to one of the assassination attempts on Buddha by Devadatta (see, for instance, Taddei, "Iconographic Consideration on a Gandhara Relief in the National Museum of Oriental Art in Rome," in *East and West*, vol. 14, 1963, pp. 38-55.), the scene has been more recently and conclusively identified as a lesser known episode from the last day of the life of Buddha, related in the *Mahaparinirvanasutra* and the *Ekottaragama*, called "The Stone of Mallas." See Monika Zin, "About Two Rocks in The Buddha's Life Story," in *East and West*, vol. 56, no. 4, December 2006, pp. 329-58, providing numerous comparable examples.

While Buddha wanders in Malla territory on his way to his final resting place at Kushinagar, the Mallas rush to prepare their town as he passes through. However, they are stumped when they try to move a large "quadrilateral stone" lying in the middle of the road, which they attempt to lift into "an upright position" with "hoes and ropes" (ibid., p. 342-4). In a miraculous demonstration, Buddha picks up the stone with one hand, throws it up in the air, catches it, and leaves it in an upright position. The Mallas are amazed and laud Buddha whose supernatural powers transcend his old, weak, and sick body, on the verge of death.

In his subsequent sermon, "The Mallas ask the Buddha if there exists any power exceeding his strength. The Buddha answers that this is the power of impermanence which on that very day will seize his body despite his numerous powers" (ibid., p. 341).

In the left scene appear four figures of the same uniform hair, facial, and body types as the Mallas on the right with their hands in praise, as well as Vajrapani and Ananda repeated, which may suggest that the present piece represents an even rarer, perhaps the only known, depiction in Gandharan art of the subsequent conversion of the Mallas, now dressed in monastic robes with one member receiving the alms bowl.

Provenance:

Private Californian Collection

Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad.



29

29

A stucco head of Buddha

Ancient Region of Gandhara, 3rd/4th Century

Exquisitely modeled with the contours of his nose tapering into sharp arched brows framing heavy-lidded eyes centered by an earthy red painted *urna* matching the color of his pursed bow-shaped lips, his crescent-form rippling curls pulled tight over the domed *ushnisha*.

8 in. (20.4 cm) high

\$20,000 - 30,000

This fine example of stucco is distinguished by a polish skin and traces of polychromy on the eyes showing the enlightened countenance. For a closely related example in the Metropolitan Museum of Art, (30.32.5 and 13.96.3), see Kurt Behrenndt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, no. 61.

The use of stucco and terracotta superseded schist in Gandharan sculpture from around the late 3rd century onwards, and allowed for a greater finesse in modelling and portraiture exemplified in the high relief of the present example's eyes, nose, and lips. Another example with similar polychromy and treatment of the hair sold at Christie's, New York, 21 March 2007, lot 225.

Published:

Carlton Rochell Asian Art, *Sacred and Sublime*, 2007, no. 22

Provenance:

Belmont Collection, Basel

Pan Asian Collection (Christian Humann, France)

Carlton Rochell

Private American Collection



30

30

A terracotta head of a woman

Afghanistan, Hadda Region, circa 5th century

Exquisitely modelled with the curve of her chin rising to pursed lips, her lidded eyes set within the contours of her arched brow and straight nose, her hair parting into billowing grooves sweeping down before her ears and adorned with a tiara of abundant flower blossoms.

9 3/4 in. (24.8 cm) high

\$15,000 - 20,000

Compare with closely related examples also suggested to be from the Hadda region in the David Nalin collection, see Chandreyi Basu, *Displaying Many Faces: Art and Gandharan Identity, Selections from the David R. Nalin Collection*, 2003, nos 74-77, and another in the Metropolitan Museum of Art, see Kurt Behrendt, *Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, no. 67.

Provenance:

Julian Sherrier, London

New York Private Collection

A copper alloy figure of seated Buddha**Swat region, 7th century**

Seated upon a waisted broad petaled lotus throne in *vajrasana* displaying the soles of his feet, Buddha clasps the hem of his diaphanous *sanghati* in his left hand and displays *varada mudra* with his right, his rounded face with a broad nose, heavy-lidded eyes, and pendulous earlobes centered by an incised *urna* and topped with a smooth domed *ushnisha*.

4 in. (10 cm) high

\$30,000 - 40,000

A convention particular to the Swat region, this distinctive positioning of the hands, seen in the present lot, can be viewed in a number of other examples held in public and private collections, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, nos 7A, 7E-8A-G.

Compare to a similar example dated to the 7th century, in Pratapaditya Pal, *Desire and Devotion: Art from India, Nepal and Tibet in the of John and Berthe Ford Collection*, Baltimore, 2001, no. 36, p. 98. Also compare the similar rendering of the body to a piece held in the Karachi Museum (see Huntington, scan no. 0009602). The staggered double lotus is characteristic of the early Swat style, a piece with a similar base from the 7th/8th century was sold at Christie's New York, September 12, 2012, lot 532.

Provenance:

Private American Collection



A copper alloy figure of Kartikeya**Ancient Region of Gandhara or Northern India, circa 3rd century**

Standing with feet together and wearing a *dhoti* with pleated hem secured by a circular fastening below his supple waist, the god of war holds a cockerel seated in his right arm, his left arm upraised with fingers curled round as if holding a spear, his fierce expression delineated by his open eyes, broad nose, and mustache, and adorned with a crested turban, the sculpture surviving with a green, gold, and reddish brown patina.

6 in. (15 cm) high

\$20,000 - 30,000

Early bronze examples of Kartikeya, also known as Skanda, have varying iconography that include him holding a noose and spear, while other images have him wearing armour, holding a cockerel and a spear. Compare with a standing figure from Mathura, circa 100 CE in the Government museum in Mathura, see Stan Czumak, *Kushan Sculpture: Images from Early India*, no. 44, p. 114.

As Pal points out, Kartikeya, who was eventually formed as a composite assimilation of numerous gods and spirits, was not much known until the Gupta period, see Pal *Indian Sculpture*, vol. 1, Los Angeles, 1986 p. 30). Therefore, an example predating the crystallization of this god's iconography is a particularly rare object.

Provenance:

On loan to the Ashmolean Museum 1996-2001

Private American Collection





33



34

33

A red sandstone relief panel with attendants

Northern India, Kushan period, circa 2nd century

Carved with *yakshas*, their torsos swelling with latent strength, wearing long *dhotis* with the hem draped between the legs, large necklaces, bangles and turbans.

12 x 15 1/2 in. (30.5 x 38.1 cm)

\$4,000 - 6,000

Compare with a larger double-sided panel with closely related figure sold at Sotheby's, New York, March 24, 2010, lot 8. Also see another panel in Pratapaditya Pal, *Asian Art at the Norton Simon Museum: Art from the Indian Subcontinent*, vol. 1, Pasadena, 2003, no. 45.

Provenance:

Private Northern Californian Collection

34

A red mottled sandstone head of a devotee

Northern India, Kushan period, circa 2nd century

The sweet expression carved with full lips, a broad nose, wide open eyes framed by prominent eyelids, and centered by an incised *urna*, the hair arranged in braids and tied in a bun by a ribbon.

3 in. (7.7 cm) high

\$1,200 - 1,500

Provenance:

Mr. and Mrs. Paul Manheim Collection

On loan to the Brooklyn Museum 1971-2009 (L70.9.10)

Christie's, New York, September 16, 2009, lot 745

Private American Collection



35

35

A red mottled sandstone panel of the Bodhi Tree
Mathura, Kushan period, 1st-3rd century CE

Set within a rectangular border, the abundant leaves carved in the broad spade-like form of the Pipal leaf, the lower branches adorned with garlands.

9 in. (27.9 cm) high

\$5,000 - 8,000

Prior to representations of the Buddha in human form, it is widely thought that Buddhist sculpture began with aniconic references to Buddha, such as the Bodhi Tree under which he attained enlightenment. Simultaneously, trees were, and are to this day, revered as fertility shrines in India. The present piece thus invokes the extraordinary event, as well the early indigenous reverence of nature which Buddhism absorbed. For a detailed discussion, see John and Susan Huntington, *The Art of Ancient India*, New York, 1985, pp. 70-73. Further examples of enshrined trees can be seen around the rim of lot 2 in this sale.

The single letter inscription on the top border of the panel would suggest it was marked for specific placement, perhaps as a repeated motif around a stupa or other important monument. The suspended garlands from the tree are represented in greater details in a railing pillar, Bharhut Period, 2nd-1st century BC in the, Indian Museum, Calcutta.

Published:

Nancy Tingley, *Buddhas*, Petaluma, 2009, fig. 12.

Provenance:

Private American Collection.



36

36

Limestone frieze with Buddha offering protection

India, Andhra Pradesh, Amaravati, 3rd century

Depicting Buddha with pendulous earlobes and rounded cheeks, wearing a diaphanous robe draped in subtle textured folds about the neck, chest, waist and left arm, clutching its thick hem to the shoulder with his left hand and raising his right in *abhaya mudra* to the devotee who offers his hands in *anjali mudra*.

4 3/4 x 9 in. (12 x 22.8 cm) high

\$8,000 - 12,000

Early iconic images of Buddha in the Amaravati style are rarer than those from Gandhara or Mathura. As exemplified by the treatment of the robe in the present example, Amaravati sculptors preferred shallower carving with greater emphasis on linearity. See Pal *Indian Sculpture: Los Angeles County Museum of Art*, vol. 1, 1980, p. 154.

Depicting Buddha clutching the hem of his monastic robe at shoulder level is characteristic of Amaravati sculpture which continues on in Sri Lanka. For a similar example from Amaravati in the British Museum, see Robert Knox, *Amaravati: Buddhist sculpture from the Great Stupa*, 1992, p. 56, and also see Amina Okada, *Sculptures indiennes du muse Guimet*, Paris, 2000, no. 19, and for a later Sri Lankan example in the Metropolitan Museum of Art (1993.387.8).

Provenance:

Private American Collection



37

37

A sandstone head of Buddha

India, Sarnath, Gupta period, 5th/6th century

The gentle and serene expression with pendulous earlobes, rounded cheeks, almond-shaped eyes, and hair in tight curls, surmounted by the *ushnisha*.

4 $\frac{3}{4}$ in. (12.1 cm) high

\$4,000 - 6,000

Compare to a similar head held in the Cleveland Museum of Art, 1714.46.

Provenance:

Mr. and Mrs. Paul Manheim Collection

On loan to the Brooklyn Museum of Art, New York, from 1971-2009 (L71.13.15)

Christie's, New York, September 16, 2009, lot 747

Private American Collection



38

38

A red sandstone head of Vishnu

Central India or Rajasthan, Gupta period, circa 6th century

Carved with narrow pursed lips, wide open eyes, and a band of curls emerging below the tall faceted crown with profusely decorated rectangular panels of geometric designs, flower blossoms, and floral sprays, fronted by a central jewel radiating foliage and surmounted by a lotus blossom.

14 in. (35.5 cm) high

\$8,000 - 12,000

The power and monumental scale of the head is softened by the delicate delineation of the slightly swelling eyes. The crown is rendered with bold floral forms carved in relief at the front and incised on the sides. A figure dated to the 6th century formerly in the Pan-Asian Collection has a very similar treatment of the front floral element, see Pratapaditya Pal, *The Sensuous Immortals*, Los Angeles, 1978, no. 16. Also of note is a lotus carved on the top of the head that is suggested to represent *sahasrara*, the abode of the highest consciousness, see Pratapaditya Pal, *Himalayas: an Aesthetic Adventure*, Chicago, 2003, p. 110.

Provenance:

Private Collection, acquired in the 1960s

A red sandstone stele of Durga**Central India, Madhya Pradesh, Gupta period, circa 5th century**

Surviving with a beautiful, smooth modeling, the eight-armed Durga, with a serene smile, her hair in a voluminous chignon, adorned with a tiara and large earrings, a necklace, armlets and a sash covering and falling between her breasts, halts the buffalo demon Mahishasura with her primary hands, securing him before the kill, additionally holding a bow, a shield, a trident, and two hands holding a victory sash or garland above her head.

12 in. (31 cm) high

\$25,000 - 35,000

Compared with the more common later representation portraying this scene with great violence, the present lot shows her in a static posture with serene expression. However, her arsenal of weapons fanned out behind her and the leap of the buffalo subtly convey the pending death blows. As noted by Pal (*In Her Image*, 1980, p. 75), "Frequently, in these early images, the goddess is seen to grasp the animal with her bare hands...very likely this is a literal interpretation of the verb *mardana* meaning to press."

A very closely related stele, from the 3rd/4th century, of Durga directly handling the bull can be found in the Scherman Collection, Staatliche Museum für Volkerkund, Munich, inv. no. Mu 199, see Dorothee von Drachenfels and Christian Luczanits, *Gandhara, The Buddhist Heritage of Pakistan: Legends, Monasteries and Paradise*, Mainz, 2008, fig. 6. For another Kushan period example in the Los Angeles County Museum of Art (M48.153.1), see Stan Czumak, *Kushan Sculpture: Images of Early India*, Cleveland, 1985, no. 61.

Published:

Pratapaditya Pal, *The Ideal Image: The Gupta Sculptural Tradition and Its Influence*, New York, 1978, no. 25.

Gerald Larson et. al., *In Her Image*, 1980, cat. no. 42, p. 75.

Exhibited

The Ideal Image: The Gupta Sculptural Tradition and Its Influence, New York, Asia House Gallery; Fort Worth, Kimbell Art Museum; Chicago, The Art Institute of Chicago, 1978, cat. no. 25.

In Her Image, 1980-81, Santa Barbara, University of California Santa Barbara Art Museum; Bloomington, Indiana University Art Museum; Claremont, Montgomery Gallery; and Amarillo, Amarillo Art Center.

Provenance:

Frank and Dorothy Neustatter, Los Angeles

Christie's, New York, March 27, 2003, lot 52

Private American Collection



40

A copper alloy and silver inlaid figure of Vajrapani

Kashmir, 6th/7th century

Standing on a lotus base and holding a *vajra* in his right hand, his left arm resting on his hip, adorned with a crown, jeweled necklace, armbands and earrings, he wears a sash around the waist.

5 1/8 in. (13 cm) high

\$35,000 - 45,000

For a closely related example see Pratapaditya Pal, *Art and Architecture of Ancient Kashmir*, Bombay, 1989, no. 9, p. 84. Also compare an example sold at Sotheby's, New York, November 30, 1994, lot 88. Additionally, compare the modeling with an ivory Avalokitesvara in the Kronos Collection, see Pratapaditya Pal, *The Arts of Kashmir*, New York, 2007, no. 61.

Published:

Pratapaditya Pal, *The Ideal Image: The Gupta Sculptural Tradition and Its Influence*, New York, 1978, no. 69.

Exhibited

The Ideal Image, New York, Asia House Gallery; Fort Worth, Kimbell Art Museum; Chicago, The Art Institute of Chicago, 1978.

Provenance

Collection of Prince and Princess Aschwin zur Lippe-Biesterfeld, acquired in 1973
Christie's, New York, March 31, 2005, lot 56



40



41

41
A brass figure of a Vidyadhara (garland bearer)
Northern India, circa 8th century

The figure holding a garland centered by a single blossom, with legs splayed to indicate movement towards the left, the face with a sweet expression adorned with earrings and a tiara securing the hair in a high chignon and backed by a nimbus.

2 1/2 in (6.5 cm) high

\$5,000 - 8,000

The presence of Vidyadharas in the halos of stone sculpture were common in 2nd century Gandhara through the Gupta period. However, as noted by John Siudmak in *Indian and Himalayan Sculpture*, 2012, p. 12, "The simplicity of the ornament and elegant modeling...suggests a post-Gupta date for this sculpture, but a lack of comparative examples in bronze make an attribution difficult."

Compare with a Vidyadhara, Kashmir, India, 4th-5th century, in the Nelson Atkins Museum, Kansas City, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 13c.

Provenance:
 Simon Digby
 John Siudmak, London

42

A brass figure of Vairocana
Gilgit, 7th/8th century

With eyes of inlaid silver, lips with copper, and further inlaid detailing on the robe and crown, he wears a robe draped over the right shoulder and displays the *dharmachakra mudra*, seated on a throne, a textile with beaded rim flanked by two donors extending below; around the base runs a single line Sharada inscription identifying the patron.

4 1/2 in. (11.5 cm) high

\$20,000 - 30,000

The inscription partially reads: 'deyadharma ya ... tatha sardha matapitabhya' - 'this is the pious gift ... together with mother and father.' The figure is well-worn from prolonged use and ritual rubbing. For Buddha Shakyamuni seated on a similar base draped with a tasseled textile see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 15G, p. 15. Bonhams is grateful to Prof. Dr. O. von Hinüber for his assistance in the preparation of this entry.

Provenance:
 Private American Collection





43

A copper alloy figure of Buddha

Northeast India, Pala period, circa 10th century

Standing with right hand displaying the gesture of reassurance, his face with downcast eyes and a serene smile surmounted by hair in tight curls and the *ushnisha*, his long *sanghati* hugging his sensuous figure, falling in concentric rings across his chest and legs and terminating in two hem lines with pleats at the sides.

6 3/4 in. (17 cm) high

\$10,000 - 12,000

For another Pala figure displaying similar physique, drapery, and hand positions in the Nalanda museum, see Zimmer, *The Art of Indian Asia*, New York, 1955, vol. II, no. 379.

Provenance:

Simon Digby

John Siudmak, London

44

A copper alloy figure of Crowned Buddha

India, Kurkihar, Pala period, circa

10th/11th century

Seated in *dhyanasana* pose on a broadleaved lotus base, Buddha's right hand in *bhumisparsa mudra*, the left resting on his lap, with a diaphanous robe in open mode clinging to his torso, the face with heavy-lidded eyes, incised irises, and a prominent nose, he is adorned with a necklace with beaded rim, earrings, and a crown characteristic of the Pala style.

3 1/2 in. (9 cm) high

\$5,000 - 7,000

Pieces of the Pala style had a large influence on the arts of Asia. Many portable pieces, like the present, were transported far across the continent by visitors to the great pilgrimage sites and monasteries in the Pala territories up until the 13th century. A similar piece was sold at Christie's, New York, 16 September 2009, lot 836.

Provenance:

Simon Digby

John Siudmak, London



44



45

A black stone stele of Uma Maheshvara
Northeast India, Pala period, 12th century
 Underneath a trefoil arch with *kirtimukha* and doting *apsaras*, Uma sits on Shiva's lap holding a mirror (*adarsa*) and with her right arm wrapped around his shoulder. Gazing upon her, with a left hand Shiva cups her breast, with a right he caresses her sweet smiling face, and with the other right hand he holds the blue lotus (*nilotpala*). The loving couple are seated on lotus throne with one leg pendant and resting on a lotus pad, above their respective vehicles, Nandi for Shiva and a lion for Uma, with two additional devotees and an offering of rice.
 18 1/2 in. (47 cm) high
\$6,000 - 8,000

Provenance:
 Private Collection, New York

46

A black stone stele of Uma Mahesvara
Northeast India Pala period, circa 11th century
 Shiva seated in *rajalināsana* with his consort Uma on a lotus base protected by Nandi and a lion, his right hand lovingly raising his consort's chin, the other wrapped around her waist holding her left breast, Uma seated on his left thigh holds a mirror, each are bare-chested, wearing only dhotis, and adorned in jewelry, the *prabhamandala* above with *kirtimukha* at the crest flanked by and garland-bearing *apsaras*.
 29 1/2 in. (74.9 cm) high
\$15,000 - 20,000

The greenish black stone and smooth polished patina is similar to that of a Manjushri stele dated to the 2nd half of the 11th century from West Bengal or Bangladesh, see Pratapaditya Pal, *Asian Art at The Norton Simon Museum, Art from the Indian Subcontinent*, Pasadena, 2003, no. 149.

Also compare with a closely related example of the same subject in the Museo d'Arte Orientale, Turin, (Inp/28), and another in the Varendra Museum, Rajshahi, Bangladesh, (Huntington Archive #13035). Also see an example sold at Sotheby's, New York, June 2, 1992, lot 78.

Provenance:
 Private Collection, Los Angeles
 Acquired by the present owners father in 1970s



47

A sandstone head of a king

India, Madhya Pradesh, Chandella Dynasty, 10th/11th century

The regal face with vertically incised spade-shaped beard bordered by a double row of small curls, serpentine moustache, straight nose, 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

\$8,000 - 12,000

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 Devangana Desai, *Lord of Kalanjara and his Shrine of the Emerald Linga, Eleventh Century Khajuraho*, p. 87, no. 1 (in Vidhya Dehejia (ed.), *Royal Patrons of Great Temple Art*, Bombay (Marg), 1988, pp. 85-100). Also see Sotheby's, New York, March 23, 1995, lot 17.

Provenance:

Acquired in late 1960s/early 1970s

Sotheby's, New York, March 24, 2011, lot 10.



47

48

A sandstone dancing Ganesha

Central India, circa 11th century

Dancing on a block platform with *ganas* and two attendant diminutive Ganeshas, his multiple arms holding various attributes, his pot-belly adorned with a sacred thread, further adornments on his ankles and neck, his downcast expression centred by a third eye and with his trunk curling to the left to his raised hand.

34 in. (86.4cm) high

\$40,000 - 60,000

Known as the Remover of Obstacles and worshiped for auspicious beginnings, Ganesha is a beloved Hindu deity. Regardless of his elephant head, multiple arms, jewelry, and plump figure, he is clever and nimble, his body remarkably agile as he dances. One can only assume that the sculptor must have observed such corpulent bellies first hand in order to be able to model the current piece with such naturalism and weight.

Compare with a closely related example formerly in the Alsdorf Collection, sold at Christie's, New York, 22 March 2011, lot 42.

Provenance:

New York Private Collection, acquired in 1972



A red sandstone celestial woman (*Surasundari*)**Rajasthan or Central India, circa 11th century**

Carved in deep relief with exaggerated curves, her face with slender elongated eyes downcast above an alluring smile, her right arm upraised sending her shawl cascading down to outline her sensuous torso with large rounded breasts adorned with beaded necklaces falling between them, her left elbow touches the small of her arched back while beaded swags grace her thighs and wrap around the contours of her hips.

17 in. (43.2 cm) high

\$30,000 - 50,000

The attitude of her arms, suggesting a dancing pose, together with the almost impossibly curving torso and hips, creates a remarkable sinuous and sensuous line. As observed by Pal (*Indo-Asian Art*, 1971, p. 25), "Her posture is so exaggerated that her serpentine body appears to be altogether boneless. This is clearly reminiscent of the Indian poet's colorful analogy between the female form and the languorous, entwining creeper, apparently without substance but charged with endless rhythm."

This figure is not consciously posing, but nevertheless she is a *sarasundari*, a celestial beauty whose presence on the temple wall is auspicious. Such figures strengthen the potency of the prayers offered in the temple as their beauty beckons the deity to listen to them.

Published:

Pratapaditya Pal, *Indo-Asian Art from The John Gilmore Ford Collection*, Baltimore, 1971, pl. 10.

Provenance:

John Gilmore Ford Collection, Baltimore before 1971

Private American Collection



50

A copper alloy figure of Ganesha

South India, 16th century or earlier

The four-armed votive figurine with a round belly, slender trunk, and conical headdress stands atop a lotus form pedestal holding various implements in each of his four hands.

2 7/8 in. (5.8 cm) high

\$1,500 - 2,000

Provenance:

Private Collection, before 1970

Christopher Farr Gallery, Los Angeles, 2004

Private American Collection

51

A copper alloy figure of Aiyanar

South India, Tamil Nadu, circa 17th century

Seated in *rajalilasa* on a broad-leafed lotus pedestal, his left arm resting on his left leg supported by a yogic band wrapped around his waist, his right hand raised in *vitarka mudra*, his substantial torso adorned with sacred threads, his face, with a long pointed nose and opened irises and third eye, crowned and backed by a *nimbus*.

10 3/8 in. (26.4 cm) high

\$10,000 - 15,000

Venerated as a guardian deity of rural villages. His priests are usually non-Brahmins, who mostly belong to the potter caste. Another example from the 17th century is held in the Chennai Museum, (896/78), see C. Sivaramamutri *South Indian Bronzes*, New Delhi, 1963, no. 46b. Also see Sotheby's, New York, December 5, 1992, lot 121 for a closely related example of the same period.

Provenance:

Estate of Nessa Forman, Philadelphia

Private East Coast Collection







52

52

A brass mask of Shiva

South India, Karnataka, Bhuta culture, early 19th century

The face with parted grin baring fangs, mustache, bulging eyes centered by a third eye with sun and crescent moon below, adorned with a wide torque, earrings and double tiara crowned with hooded nagas.

16 in. (40.5 cm) diameter

\$4,000 - 6,000

Provenance:

Private Collection, Italy



53

53

A brass mask of a boar

South India, Karnataka, Bhuta culture, early 19th century

Vibrantly modeled with a lotus mane and flared ears, the bulging eyes below a sun and crescent moon on the forehead, with a long spade-shaped snout and tusks.

7 1/2 in. (19 cm)

\$3,000 - 5,000

Provenance:

Private Collection, Italy

54

**A brass Jain shrine
Karnataka, 17th century**

The naked Tirthankara modeled with broad shoulders and long arms down to the sides, flanked by Saraswati and a multi-armed warrior under an arched mandorla with a *kirttimukha* at the crest.

13 in. (33 cm) high

\$7,000 - 10,000

Compare with two earlier shrines of the same form dated to the 10th century with similar aureoles and pedestal bases, see Pratapaditya Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans, 2007, figs. 7 & 8, pp. 105-106.

Provenance:

Private Collection, Texas

Butterfield and Butterfield, San Francisco,
November 4, 2003, lot 3250



An ivory veneered sandalwood sewing box
Vizagapatam, late 18th century

Of tapering rectangular form, the hinged cover with a central panel engraved with Rama and Sita honored by Hanuman and Garuda, surrounded by ebullient floral sprays within further concentric borders of trailing foliage and flowers, the front, back and sides with conforming views and a central band with perched birds, the interior fitted with a covered mirror and a subsidiary raised box with individual ivory veneered compartments and a set of ivory sewing spools carved with flower blossom designs.

7 x 12 1/2 x 9 1/2 in. (17 x 31.5 x 24 cm)

\$15,000 - 20,000

The present sewing box belongs to a group of furniture and related objects produced in Vizagapatam, situated on the south east coast of India, near Madras. The town operated as a principle trading port from the 17th century due to its position on the major trading routes between Europe and the Far East. Vizagapatam was ideally located as a manufacturing centre with its harbour facilitating the transport of indigenous exotic timbers and materials including teak, sandalwood, ebony, and ivory. In addition to the production of furniture, Vizagapatam was a hub for the manufacture of dyed cottons attracting European traders from the 17th century onwards. An English textile factory was established at Vizagapatam in 1668. In 1768 the whole of the Circars region came under the control of the East India Company, with a subsequent increase in population due to the expanding lucrative coastal trade. Fashion for similar wares in Europe was spread through examples brought to the West by dignitaries and officials of the East India Company such as Edward Harrison, Governor of Fort St. George, Madras (1711-17), Robert Clive ("Clive of India"), and Warren Hastings, Governor-General of India (1773-85).

In common with the present lot, designs on furniture produced by Indian cabinet makers were clearly based on European prototypes or pattern books. However, the decoration exhibits Indian characteristics. The broad bands of engraved ivory feature exotic flowers and foliage. These motifs were derived from Indian designs on brightly colored cotton goods which had become highly fashionable in the West since the 17th century. Whilst initial items produced in Vizagapatam from the late 17th century consisted of a primary timber with incorporated ivory, the vogue for ivory as the principle medium had become universal by the end of the 18th century.

For a closely related Vizagapatam example in the Victoria and Albert Museum, dated 1780-90, see Amin Jaffer, *Luxury Goods from India: The Art of the Indian Cabinet Maker*, London, 2001, fig. 33, p. 81. Other examples of bureau form include those sold at Christie's, London, November 17, 1983, lot 10, and toilet mirrors sold at Sotheby's, New York, October 12, 2007, lot 208 and Sotheby's, London, March 09, 2007, lot 770.

Provenance:

Private Collection, New York



55



55 (open)



56^Y

An ivory back scratcher

India, 18th Century

The lobed ivory head carved with a flower blossom, the shaft consisting of hexagonal mineral beads, and with an ivory pommel.

15 1/8 in. (38.5 cm)

\$1,000 - 1,500

57^Y

An ivory-hilted elephant goad (*ankus*)

India, 17th/18th Century

With metal hook and point and tapering lobed ivory handle and pommel.

19 1/4 in. (48.9 cm) long

\$1,500 - 2,500



58

58^Y

**A Jesuit ivory plaque of St Jerome in the desert
India or China, 17th century**

Carved in relief, kneeling before and grasping the crucifix, God the Father in stylized cloud scrolls above, a skull to his side, a lion to the right below within an intergrally carved and moulded frame, applied pigments.

4 x 2 1/2 in. (10 x 6.4 cm)

\$5,000 - 7,000

Basing the composition on European engravings, this plaque was likely carved under the direct control of the Portuguese Jesuits either in Goa or Macau. Compare the similar frame and treatment of the figures to an example in Patricia Thorburn, *Portuguese Expansion Overseas and the Art of Ivory*, Lisbon, 1991, no. 535, p. 181. Another closely related example was sold at Sotheby's London, April 9, 2003, lot 34.



59

59^Y

**An ivory figure of Our Lady of the Immaculate Conception
India, Goa, 17th/18th century**

The virgin stands on a pedestal with various foliate designs including lotus petals, wearing heavy outer and inner robes and a cape draped in naturalistic folds and resting on a crescent moon.

6 3/4 in. (17 cm) high

\$2,000 - 3,000

Compare to a closely related example, likely from the same workshop, but with a contemporary base, in Patricia Thorburn, *Portuguese Expansion Overseas and the Art of Ivory*, Lisbon, 1991, no. 62, p. 53.



60

60

A parcel-gilt silver spice box

Malwa, Central India, 19th century

On five feet, of flower-shaped form divided into heart-shaped compartments, each with hinged opening and bird finial, surrounding a central core topped by a cupola-like knob.

4 1/2 in. (11.5 cm) high; 5 in. (12.8 cm) diameter

\$5,000 - 8,000

The heart-shaped lids are fashioned in the manner of betel leaves. The compartment would have contained various ingredients to combine and fold in the leaf, such as areca nut, lime (*chunam*), and spices. Serving as a mild stimulant, betel has long been chewed throughout India and Southeast Asia.

Compare with a closely related example in the Victoria and Albert Museum (02672(15)), see Christiane Terlinden, *Mughal Silver Magnificence: XVI-XIXth Century*, 1987, cat. no. 240, p. 160. Also see Christies, London, October 1, 2012, lot 9.

Provenance:

Rare Art Ltd., London, 1991

Private East Coast Collector



61 (detail)



61^Y

**A silver three-piece tea service in the form of three francolins
by Oomersee Mawjee, Bhuj, circa 1870**

Modeled as Black Francolins (also known as Black Partridge) standing on snakes, textured all over with a scalloped pattern and with large feathers detailed on the wings; the large francolin as teapot with its head hinging open along the beak to serve as spout and the serpent's tail entwined around its neck serving as handle with ivory insulators; small francolin with hinged head (now missing) and raised wings as milk jug, the other as sugar bowl with hinged back, the base of the snakes with maker's mark in cameo punches: 'O.M.' 'BHUJ'.

Teapot: 9 1/8 in. (23 cm.) high; Sugar and Creamer: 5 1/2 in. (14 cm.) high

\$15,000 - 20,000

In discussion of the design of this service Harish Patel notes " ..Here (Oomersee) depicts a life-and-death struggle, in this case, a mother bird, a snake having wrapped itself around her neck, is being strangled. Her two chicks, one, the sugar bowl with closed-wing lid; the other, the milk jug with raised-wing handle, observe their mother's plight in alarm...Mawji was the master of animals depicted in dramatic struggles: a deer chased by hounds; or elephants, their tusks entangled, engaged in mortal combat."

Oomersee Mawjee is recognized as one of India's greatest silver-smiths. Based in Bhuj, in the Kutch district of Western India he was popular with patrons from the British Army and civilian personnel. He also enjoyed the patronage of Anglophile Indians who adopted the western fashion of preparing tea with the three separate elements. His sons shifted production to Baroda in the 1920s, where Oomersee Mawjee, Jr. (see lot 62) was silver-smith to the Gaekwad of Baroda.

For further examples and discussion of the Oomersee workshop see Vidhya Dehejia, *Delight in Design: Indian Silver for the Raj*, New York, 2008, pp. 38-47, and nos 20 and 23. Another service of the same subject was sold in our London room, April 24, 2012, lot 220.

Provenance:
Private Collection, Wyoming



62

62^Y

A silver three-piece tea service in the form of quails

By Oomersee Mawjee Jr., Baroda, circa 1920-30

Each of plump proportions and finely embossed and chased with detailed feathers, internal lids gilded. Each marked "O.M.", "BARODA", the mother with ivory insulators on the handle.

Teapot: 6 1/2 x 8 in., Sugar: 4 x 5 1/2 in., Creamer: 4 1/2 x 5 in.

\$10,000 - 15,000

Another almost identical service by Oomersee Mawjee Jr. in the shape of quails, formerly in the Paul F. Walter Collection is now in the Virginia Museum of Fine Arts, 2011.248 (See Vidhya Dehejia, *Delight in Design: Indian Silver for the British Raj*, New York, 2008, no. 23, pp. 92 & 93). Also see Wynyard R. T. Wilkinson, *Indian Silver 1858-1947: Silver from the Indian sub-continent and Burma during ninety years of British rule*, London, 1999, p. 69.

Provenance:

Estate of Admiral Eugene Fluckey, Virginia

Private Collection



63

63

A carnelian seal

North India, dated (1239 AH) 1823 CE

Of leaf form inscribed in *nastaliq* script: *Sarah... lady Fatima the great and pious. Year 1239 AH* (1823 CE). set within a gold filigree mount and later attached sea pearls.

Seal only: 1 1/4 in. (3.2 cm) long

\$2,000 - 3,000

Provenance:

Private Collection, New York

Acquired from a private estate in Pennsylvania

64

A Thewa writing box

Pratabgarh, Rajasthan, 19th century

Silver and engraved gold foiled-green enamel; the top panel with two scenes of Shiva making an offering to the goddess flanking a central Gajalakshmi, framed by panels of peacocks and figures spaced by vases issuing floral sprays. The base panels consist of scenes taken from *ragamalas* and the worship of Ganesha in the center front, the interior is gilded with a waved divider, and small inkwell with decorated lid.

8 3/8 x 3 x 2 in (21.6 x 7.7 x 5.1 cm)

\$10,000 - 15,000

The ancient town of Pratabgarh, near Udaipur, was home to this unique form of applying gold to foiled back enamel. Articles of European style and function, such as the present lot, were popular luxury items for visiting Europeans in the 19th century.

A very close example from the Rosalinde and Arthur Gilbert Collection is in the Victoria and Albert Museum, 518-2008. Also see, Oppi Untracht, *Traditional Jewellery of India* London, 1997, p.301 for an illustration of a similar Thewa-work.

Provenance:

Ganeshi Lall, Agra 1936, ref #4883

F. Bailey Vanderhoef Collection

Private Collection, USA



64



64 (open)



65 (detail)

65

An embroidered silk coverlet

Deccan, late 18th/early 19th century

Rectangular, profusely embroidered in polychrome silk with four trees of intertwining flowering branches sprouting from a central roundel containing a flower head surrounded by concentric bands of peacocks interspersed by floral sprays, a scrolling floral vine, repeated flower heads and cable motifs, all within a rectangular border, the spandrels with circular sections containing concentric bands of flower heads and scrolling floral vines, the border with repeated sprays of lotus flowers with perching birds and prancing quadrupeds, a red silk backing.

86 1/4 x 121 1/4 in. (219 x 208 cm)

\$10,000 - 15,000

This coverlet forms part of a group of highly decorated examples attributed to the Deccan or to Gujarat and made during the 18th century for export to Europe. This example is very similar, though smaller, to one in the Victoria and Albert Museum, London said to have belonged to Tipu Sultan (d.1799), see Crill, R. *Indian Embroidery*, V&A Publications, 1999, no. 16, as well as an example in the Virginia Museum of Fine Arts (published J.M. Dye III, *The Arts of India: Virginia Museum of Fine Arts*, 2001, cat. no. 232, pp. 479-80). Another very similar example was exhibited at Simon Ray, *Indian and Islamic Works of Art*, London, 2005, exhibition catalog no. 63.

Provenance:

Private European Collection

Private Collection, New York





66



Indian Painting

66

Four leaves from a Kalpa Sutra manuscript

Western India, probably Gujarat, mid-15th century

Opaque watercolor and gold on paper; each with two panel miniatures in gold, blue, turquoise, red, pink, and white, with Prakrit text in Jain Nagari script. The double sided leaves depicting, "The Lustration and Tonsure of Adinatha", "The 14 Dreams of Rani Trisala", "The Birthday Apotheosis of Mahavira", and "Four rows of Jinas."

Folios:

4 3/8 x 10 1/4 in. (11 x 26 cm)

4 1/8 x 10 1/8 in. (10.5 x 25.7 cm)

4 3/8 x 10 1/4 in. (11 x 26 cm)

4 1/4 x 10 1/8 (10.8 x 25.7 cm)

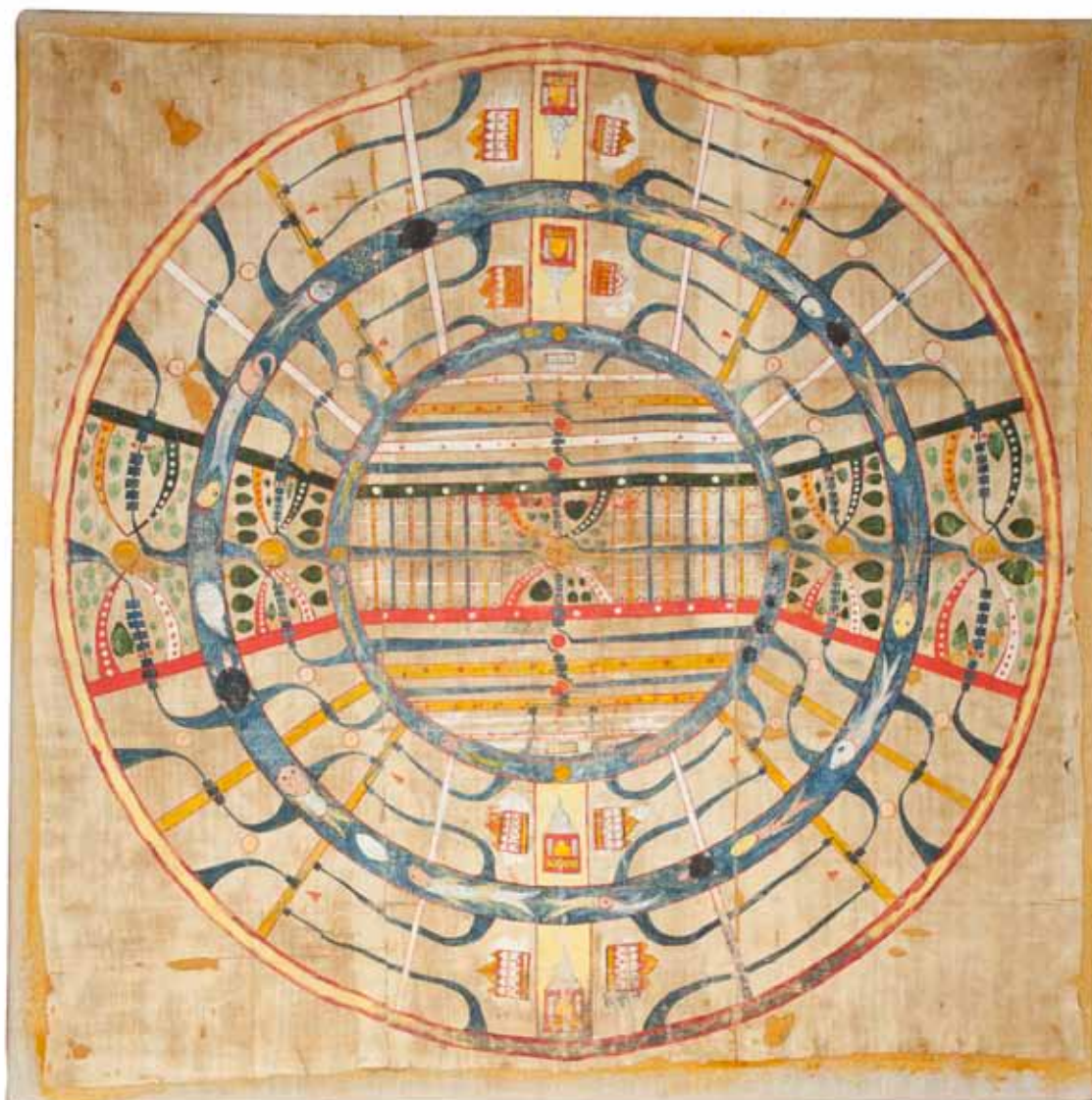
\$2,000 - 3,000

From the major canonical text of the Jain religion, these folio are fine and characteristic examples of Jain miniature painting. The Kalpa Sutra ('Book of Ritual'), ascribed to Bhadrabahu (died 385 BCE) describes the life of the 24 Jainas, or beings liberated from rebirth. The last of these is Mahavira, who lived in the 6th century BCE and was the founder of the Jain religion, the others are his more or less mythical precursors. The system of monastic asceticism which Mahavira regulated and prescribed is far stricter than that of Buddhism, and is a prerequisite of liberation.

One of the differences between Jain and Buddhist rules is that whereas Buddhist monks shave their heads, Jains pull out their hair, as Adinatha is shown doing in one of the miniatures. The reverse shows the lustration, another part of the monastic initiation. A another leaf shows four rows of eleven tirthankara images, and Mahavira on the reverse.

Another leaf shows Rani Trishala reclining on a couch attended by a maid and her fourteen dreams on the reverse. They are of an elephant, a bull, a lion, the goddess Shri Devi, banners garlands, the Moon, the Sun, a gold vase, the lotus-lake, the milky ocean, a celestial palace, a jewel heap, and of fire, arranged in 3 compartments. As is explained at a later passage in the text by the royal dream-interpreter, the fourteen dreams of the Rani Trishala are not a personal revelation, but are exactly those fourteen dreams which are always dreamt by the mothers of the Arhats (Jinas), while the mothers of lesser holy men dream only a restricted selection of them (see Jacobi, *Jaina Sutras*, pp 246-247).

A fourth leaf shows Mahavira as a new-born child in the lap of his mother flanked by two attendant goddesses offering libation vessels, above their heads two bulls descend from heaven. The figures are shown floating above a stylized mountain range. See Ananda K. Coomaraswamy, *Jaina Art*, figure 44.



67

67

A Jain cosmological diagram of the World of Mortals

Gujarat, 18th century

Opaque watercolor on cloth with canvas backing; The world divided into concentric bands representing continents with pavilions, partitioned by rivers inhabited by aquatic creatures, with Mount Meru at the center.

Folio: 27 3/4 x 27 1/4 in. (70.5 x 69.3 cm)

\$5,000 - 8,000

In Jain cosmology the universe is divided into three worlds; the upper, occupied by celestial beings, the lower, belonging to the damned, and the middle, inhabited by the mortals. The latter is the most auspicious, in that it is only here that liberation from the chain of rebirth and the attainment of spiritual perfection can be attained.

The middle world, as seen in this map, consists of a series of concentric continents divided by oceans and criss-crossed by waterways, with a large circular continent in the middle. At the heart of this, represented by a yellow dot, is Jambudvipa, 'Island of the Rose-Apple Tree'. This has Mount Meru at its center and is the final destination to which souls aspire.



68

68

Illustration from the 'Palam' Bhagavata Purana Series: Krishna, Balarama and their Companions in the Forest
North India, Delhi-agra region, circa 1520-30

Opaque watercolor on paper; three lines of Sanskrit text on the recto. The upper registers with female and male figures in discourse, the lower register with Krishna and Balarama attending a fire *puja* with wild-haired *rishis*.
6 3/4 x 9 in. (17 x 22.9 cm)

\$15,000 - 20,000

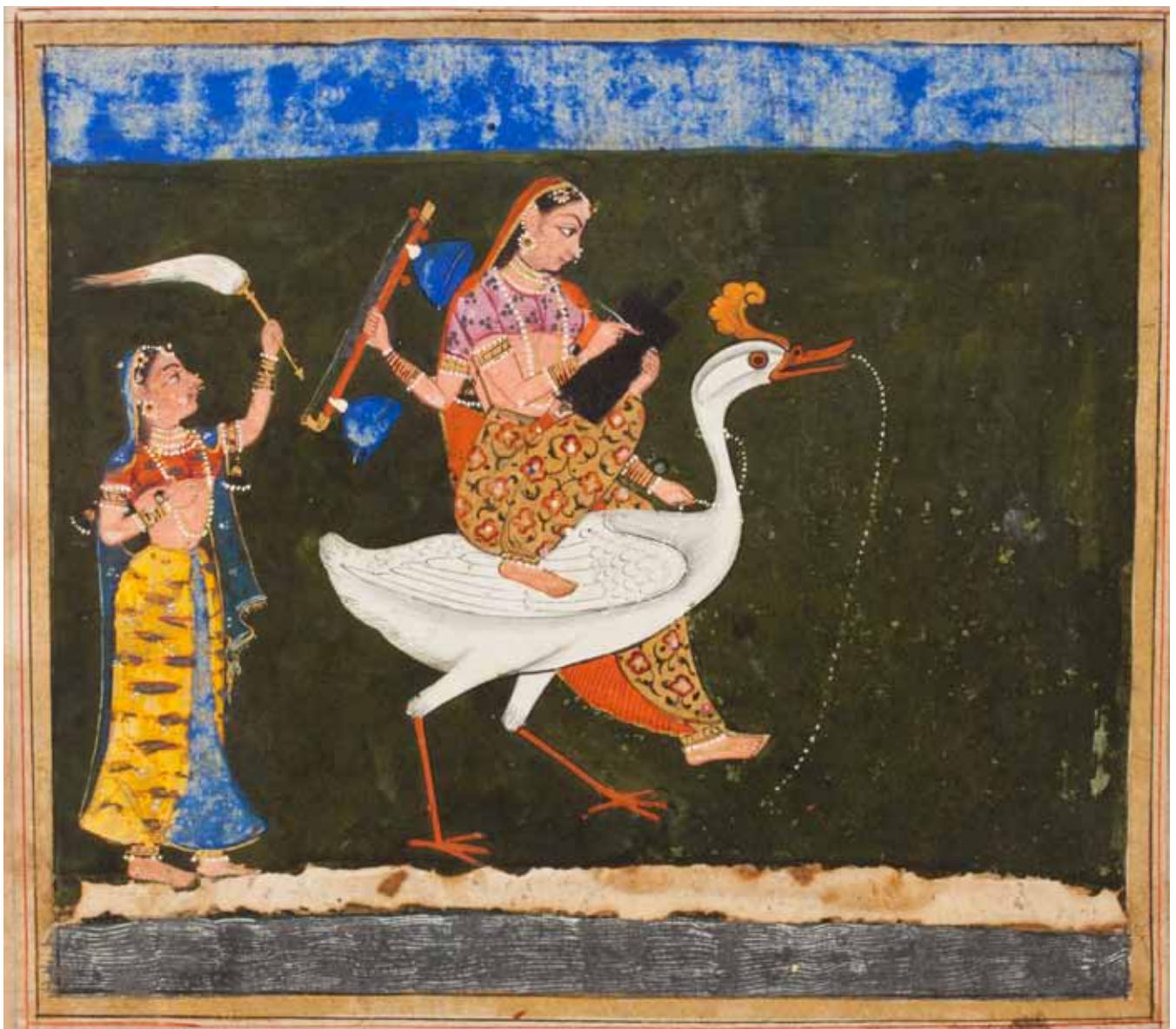
The famous series to which this very fine painting once belonged has long been regarded as the most important pre-Mughal Hindu manuscript, and is the earliest known version of the Bhagavata Purana. The finest paintings from the series are astonishingly inventive and energetic.

"Colours are few and basic, and they are applied in flat, unmodulated areas. Forms and gestures are simple, angular, and clear and are set against solid color backgrounds that are chosen for visual, not descriptive, effectiveness...The narrative is all important, and consequently the scenes have immediate impact; their strongest effect comes with the first encounter." - M.C. Beach, *The Imperial Image: Paintings from the Mughal Court*, Washington, 1981, p. 48.

This painting illustrates Book Ten, Chapter 15, lines 14-15 of the Bhagavata Purana: "Krishna and Balarama, having attained their sixth year, were then engaged in Braja in tending cattle...sometimes making his playmates laugh, [Krishna] would dance in imitation of the dancing peacocks...sometimes he would afford comfort to his elder brother fatigued with the toil of play, by chafing his feet, after having made his brother lie down on the lap of other young cowherds...thus by dint of his illusive powers hiding the identity of his own self...that divinity of godly doings...sporting in Braja like a country boy with his country companions." -- J. M. Sanyal (trans.), *The Srimad-Bhagavatam of the "Palam" Bhagavata Purana series*, see among others, M.C. Beach, op. cit., pp. 46-55.

Provenance:

Sotheby's, London, April 24, 1996, lot 71
Private Collection, London



69

69

**An illustration to a Gita Govinda series: Saraswati on Hamsa
Mewar style in the Deccan, circa 1650**

Opaque watercolor and gold on paper; the goddess is dressed in a gold floral skirt, holds a blue *vina* and rides her white swan while writing on a tablet with a female *chauri* bearer attending, set against a green background, river, and narrow blue sky.

Folio: 7 3/4 x 6 3/8 in. (18.4 x 16.2 cm); Image: 6 x 5 3/8 in. (15 x 13.7 cm)

\$15,000 - 25,000

The white color of the swan is also the symbol of excellence. In Hindu mythology, her vehicle, the white colored Hamsa, lives in the Manasarovar Lake near the Kailash Mountain. The bird is mute and its diet consists of pearls.

For a full discussion on this series, see Andrew Topsfield, "A Dispersed Gita Govinda in the Mewar-Deccani style", in C. Bautze-Picron (ed.), *Makaranda: Essays in honor of Dr. James C. Harle*, Delhi, 1990, fig. 4. For others from the same set see: George Hellyer, ed., *Indian Miniature Painting from West Coast Private Collections*, no. 57; R.E. Lewis, Exhibition Catalog, November 1976, no. 1; Sotheby's, December 12, 1972, lot 47; Krannert Museum, *Art of India and Southeast Asia*, Chicago, 1964, pl. 85; Sotheby's, London, July

11, 1973, lot 54; Edwin Binney, *Mughal and Deccan Painting*, Portland, 1973, no. 130 (gives history of set); Ehnbohm, *Ehrenfeld Collection*, New York, 1985, no. 40; Linda York Leach, *Indian Miniature Paintings and Drawings in the Cleveland Museum of Art*, Cleveland, 1986, no. 54.

Exhibited:

Art of The Indian Subcontinent from Los Angeles Collections, University of California, Los Angeles, March, 1968

Published:

J. LeRoy Davidson, *Art of The Indian Subcontinent from Los Angeles Collections*, 1968, no. 113, p.78.

Provenance:

R.E. Lewis, San Francisco, 1962

Catherine and Ralph Benkaim Collection, Los Angeles

Christopher Farr Gallery, Los Angeles, 2006

Private American collection

A portrait of Muzaffar Khan Bahadur Jung

Deccan, 18th century or earlier

Opaque watercolor and gold on paper; single line inscription in nasta'liq script: *muzaffar khan bahadur jung baradar-i amir al-umara mansur jung* ("Muzaffar Khan Bahadur (the brave) Jung, brother of Amir al-Umara (Commander of the Faithful) mansur Jung"). His face sensitively drawn in profile with a faint beard and thickening mustache, he wears a finely patterned gold bracadé orange turban with green stripes, adorned with a *kalgi* (turban pin), his hands rest on his *katar* and sword with the shield suspended from a leather strap over his right shoulder. His pure white *jama* falls in faint pleats and delicate wrinkles along the sleeve.

Image: 7 x 4 1/2 in. (20 x 11 cm); Folio: 17 3/4 x 12 3/4 in. (45 x 32.3 cm)

\$10,000 - 15,000

Born Hidayat Muhi ud-din Sa'adu'llah Khan Bahadur, Muzaffar Jang, Nawab Subadar of the Deccan, he was the third Nizam of Hyderabad. His brief rule from December 1750 to February 1751 was notable for his alliance with the French and loss to the Marathas resulting in a restitution payment of 6 million rupees. He was killed in battle at the Lakkireddipalli Pass, when the Nawab of Kurnool struck him in the head with a spear on 13 February 1751.

For a closely related portrait of a Nawab smoking a hookah, Hyderabad, first half of the 18th century, see Mark Zebrowski *Decanni Painting*, London, 1983, no. 220, p. 246. In both studies the figure wears a simple white *jama* that is secured by a patterned sash and similar turban.

Provenance:

Private Collection, New York

Acquired by the present owner's grandfather prior to 1937



مظفر خان بہادر مظفر حسین برادر امیر الامم مسعود



71 (recto)

71

A double-sided manuscript page - Lovers share a wine cup; Two maidens in the moonlight

Deccan, 18th Century

Opaque watercolor and gold on paper; Recto: A garland bearing maiden encourages her companion to continue their escape to a tryst across a moonlit landscape.

Verso: Framed within a niche window the prince offers the small cup of wine and steadies his lover with a hand across her shoulders, she grabs his arm in an attempt to resist.

Maidens Image: 8 3/8 x 6 in. (21.3 x 15.2 cm); Couple: 6 x 3 5/8 in (15.2 x 9.3 cm); Folio: 15 x 10 in. (38.2 x 25.5 cm)

\$6,000 - 9,000

The double-sided page comes from a dispersed album that was likely compiled for a European patron in the late 18th century. The scenes are classic and idealized images popular with the ruling elite showing amorous couples and risk-taking maidens. Compare the treatment of the two female figures with a page in the Indian Office Library, see Mark Zebrowski, *Deccani Painting*, London, 1983, no. 223, p. 251.

Provenance:

Louise Doyle, Ledminster, Massachusetts

Acquired by the above from Doris Wiener, 1968



71 (verso)

72

A jharoka portrait of Mughal Emperor Jahangir

Possibly by a Jaipur artist in the Deccan, 18th Century

Opaque watercolor and gold on paper; the emperor middle-aged, with radiant nimbus, his hair and mustache finely rendered, wearing a yellow shirt under his jacket with single flower motif and fur collar, and an orange turban delineated with confident lines, positioned within a textile frame that compliments his attire.

Image: 4 7/8 x 3 1/2 in. (12.4 x 8.9 cm); Folio: 12 x 9 5/8 in. (30.5 x 24.4 cm)

\$8,000 - 12,000

Portraits of Mughal emperors - nimbate, seated at an open window, and usually in profile - are known as jharoka portraits, referring to the small balcony where they would have given audience to allow themselves to be viewed (*darshan*) by their constituents. Such paintings, produced long after the death of these monarchs, are known to have been proliferated as late as the third quarter of the 19th century, however stylistic parallels between the textiles that frame the subject, as well as sartorial details, suggest an 18th century date for the picture. See Ebba Koch, 'The Hierarchical Principles of Sha-Jahani Painting', in Meenakshi Khanna, *Cultural History Of Medieval India*, p. 203.

Provenance:

Private Collection, New York

Acquired by the present owner's grandfather prior to 1937





73

73

**Ladies playing with a yoyo
Deccan, Hyderabad 18th century**

Opaque watercolor and gold on paper; two maidens framed and divided by large flowering shrubs, one playing with a yoyo, the other reading from a book, verso a page of *nasta'liq* calligraphy from a manuscript in prose.

Image: 5 3/8 x 4 3/4 in. (13.7 x 12.2 cm); *Folio:* 15 1/4 x 10 3/8 in. (38.8 x 26.4 cm)

\$10,000 - 15,000

Compare with a page in the Prince of Wales Museum of two females flanking a central tree, see Mark Zebrowski, *Decanni Painting*, London, 1983, no. 222, p. 250.

Provenance:

Private Collection, Texas acquired in the 1970s

74

**An Illustration from the Iskandarnama of
Nezamni: Alexander in disguise at the court
of Queen Nushaba**

Lucknow, late 18th Century

Opaque watercolor, ink and gold on paper; bordered by panels containing *Nasta'liq* script text within cloudbands and angled panels. Verso with a central panel of *Nasta'liq* calligraphy.

Under a broad textile canopy and surrounded by her female attendants, Alexander and his entourage present gifts and a portrait to Nushaba. *Image:* 10 3/4 x 7 1/4 in. (27.3 x 18.4 cm) *Folio:* 22 3/4 x 15 in. (57.8 x 38 cm)

\$20,000 - 30,000

This classic composition of a dense crowd within a palace courtyard is characteristic of later Mughal works emulating 16th and 17th century *dabar* scenes. This scene represents the visit of Alexander dressed in disguise making a presentation to Queen Nushaba before her court of Amazons.

Discussed in depth by Dr François de Blois (Persian literature Volume V, Pt. 2, Poetry ca. A.D. 1100 to 1225. London:, 1994, pp. 438-8): "The Iskandarnama or Sharaf-nama discusses the birth of Alexander, his succession to the throne of Rum (Greece), his wars against Africans who invaded Egypt, his conquest of Persia and his marriage to the daughter of Darius. The episode also discusses Alexander's pilgrimage to Mecca, his stay in the Caucasus and his visit to Queen Nushaba of Barda and her court of Amazons...A striking feature in all [these] poems is the prominence of strong female characters.

Provenance:

Private Collection, Texas

Acquired in London in the early 1990s





75

75

An illustration to a ragamala series: Asavari ragini

Lucknow, late 18th century

Opaque watercolor and gold on paper; seated on a sandalwood hill wearing a skirt of leaves, she holds a snake before her face considering it with a steady gaze. Snakes are also wrapped around her right leg, her chignon, and the trunks of the flanking trees.

Image: 8 5/8 x 5 7/8 in. (21.8 x 14.9 cm); Folio: 10 3/8 x 7 3/4 in. (26.3 x 20 cm)

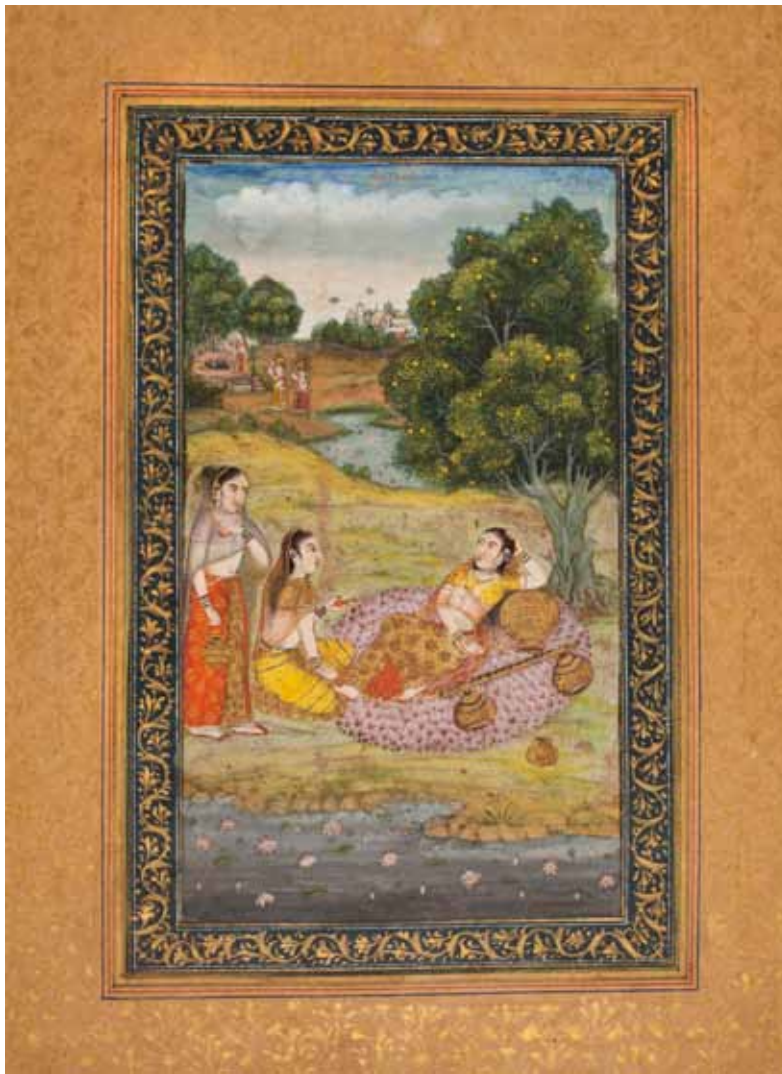
\$5,000 - 7,000

This raga represents one of the personifications of musical modes centered on female emotions (ragini). These emotions are contextualized within themes of seduction, union, and separation. Asavari means a Savara woman, a member of a tribe that dwells in the forests. The mode of music is suggested to have a hypnotic quality akin to the melodies of a snake charmer.

The open landscape and treatment of the rocks are typical of ragamala compositions of the late 18th century in Lucknow and Murshidabad, see Toby Falk and Mildred Archer, *Indian Miniatures in the Indian Office Library*, London, 1981, pp. 448-480.

Provenance:

Private American Collection



76

76
Illustration from a ragamala series: Gujari ragini
Lucknow, late 18th/early 19th century

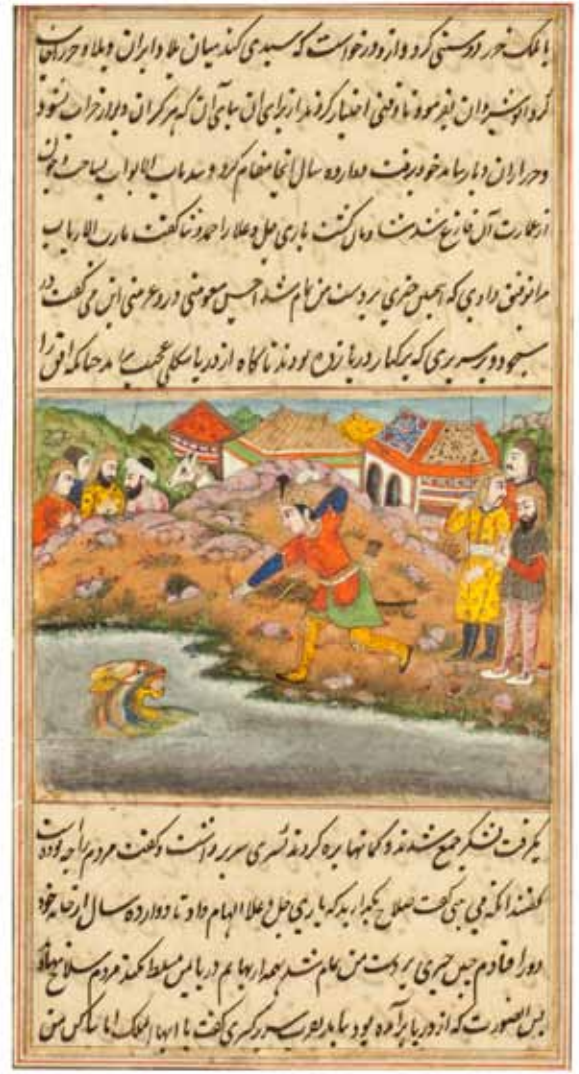
Opaque watercolor and gold on paper; the young maiden beneath a flowering tree, reclining on a large pillow of lotus petals with the *vina* by her side. Her head is propped up against a large decorated jug, and she wears a golden sari with a starburst motif, attended to by two maidservants.

Image: 7 1/2 x 4 3/8 in. (19 x 11 cm); Folio: 14 1/2 x 9 1/2 in. (37 x 24 cm)
\$10,000 - 15,000

The image differs from the usual iconography of the *raga*, which is of a beautiful young woman mesmerizing two deer with the enchanting sounds of her *vina*.

Provenance:

John and Berthe Ford Collection, Baltimore
Private Collection, New York



77

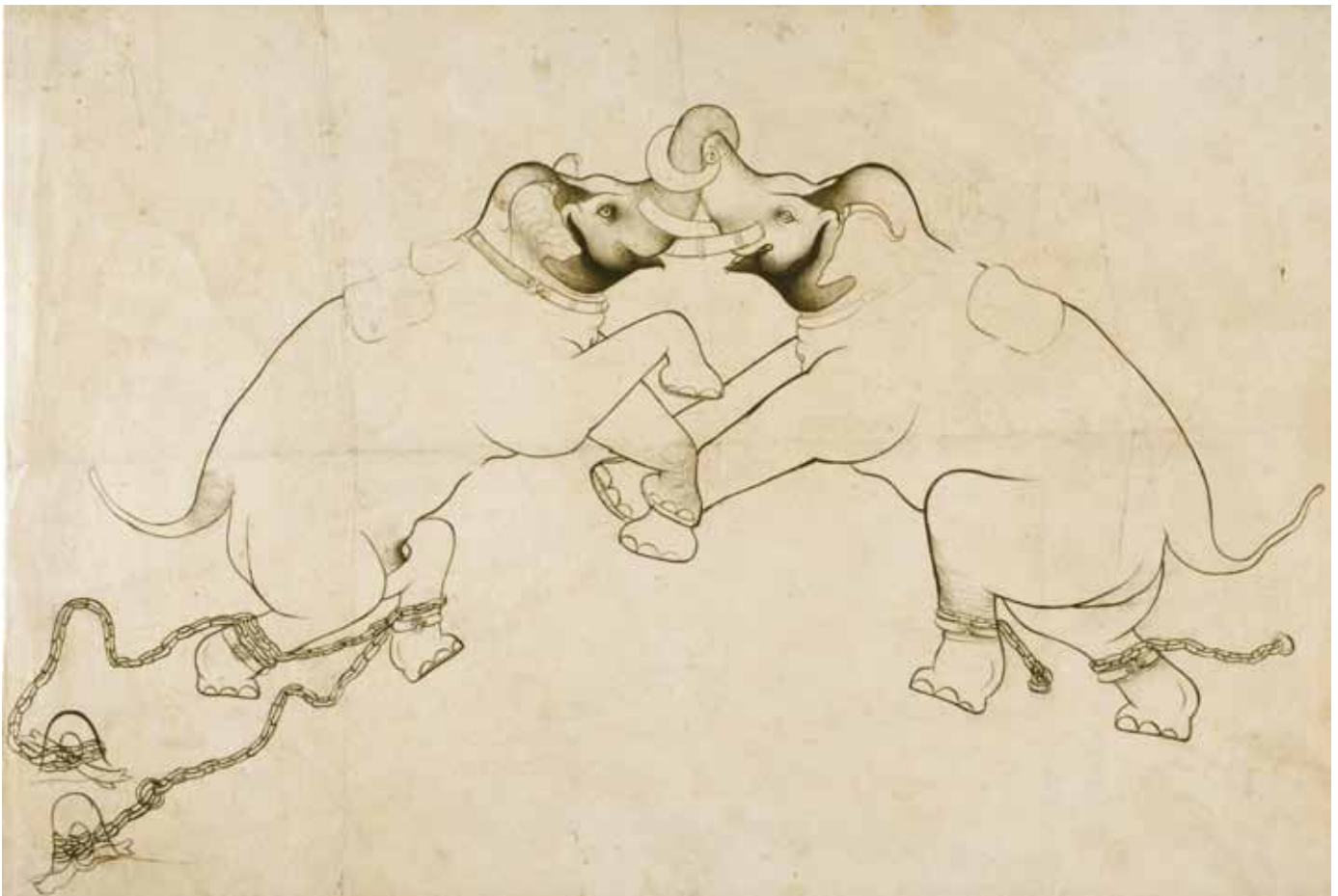
77
A page from an unidentified manuscript
Kashmir, 19th century

Opaque watercolor and gold on paper; a small, finely painted image is framed by six lines of text at the top and four lines of text at the bottom. The painting depicts a crowned hero on the banks of a lake, who is aiming an arrow at a mythical creature that surfaces from the water. Three soldiers stand behind him and four more figures with a white horse are located safely behind a rocky outcropping, richly decorated tents stand further in the distance.

Image: 3 3/16 x 4 1/4 in. (8.5 x 11 cm); Folio: 8 1/2 x 4 5/8 in. (22.5 x 11.7 cm)
\$3,000 - 5,000

Provenance:

John and Berthe Ford Collection, Baltimore
Private Collection, New York



78

78
Two elephants in combat
Kotah, early 18th century

Ink on paper; two elephants rearing up on their fettered hind legs with trunks locked in fight, their heads carefully shaded with the build up of minute curving lines.

14 1/8 x 21 in. (35.9 x 53.4 cm)

\$15,000 - 20,000

Set along the banks of the Chambal, the only perennial river in the largely desert state of Rajasthan, Kotah is rife with lush vegetation and game. Beset with elephants, the Kotah school's portrayal of these great creatures was perhaps only rivaled in skill by the artists of the Imperial Mughal court. Kotah elephants exhibit not only the artists' careful observation of their physiognomy and psychology, but also a sense of adoration too. For an earlier, but closely related example of a single elephant see Stuart Cary Welch (ed.), *Gods, Kings, and Tigers: the Art of Kotah*, Munich, 1997, no. 12, p. 108.

Other related drawings can be found in Pratapaditya Pal and Betty Seid, *Holy Cow*, Chicago, 2002, no. 27, p. 62; Stuart Cary Welch, *From Mind, Heart and Hand*, Harvard, 2004, no. 38; and another in the Pal Family Collection, Christie's, New York, March 20, 2008, lot 215.

Provenance:

Private Californian Collection
 John Lincoln, Pasadena, 1999
 Ex Collection: Sangram Singh

79

Two female lovers
Mewar, early 18th century

Opaque watercolor and gold on paper; reclining against large bolsters two women intimately embrace each other, the frontmost held within the other's arms and looking up dotingly, both are adorned with delicate pearl necklaces and gold bracelets.

Image: 8 1/2 x 5 1/4 in. (21.6 x 13.3 cm); Folio: 9 3/4 x 6 1/2 in. (24.8 x 16.5 cm)

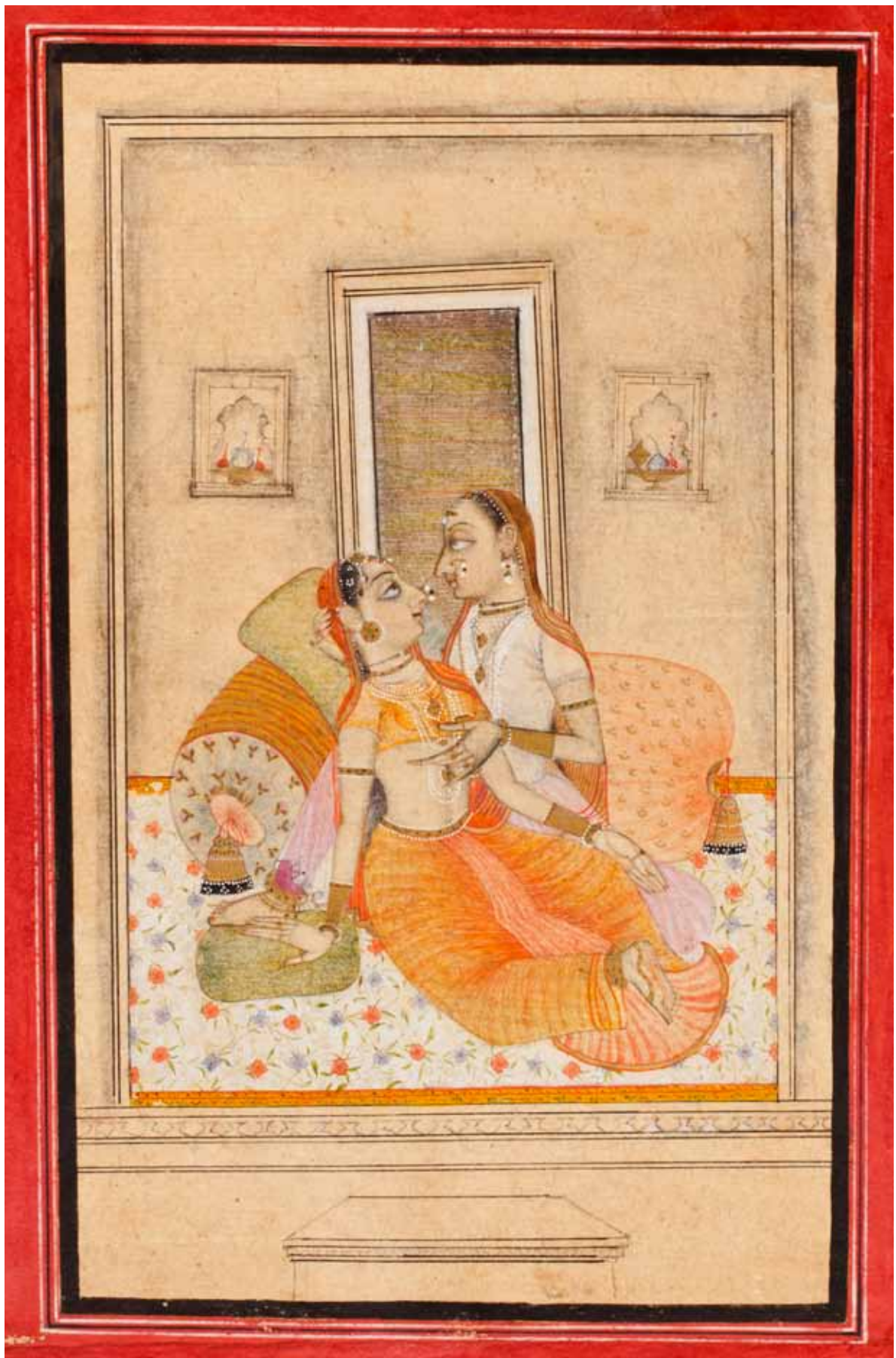
\$5,000 - 8,000

The subtle shading in the form of stippling was a new technique that was introduced under the reign of Amar Singh II of Udaipur. The unknown artist used this technique to great effect on a buff background and only applied color the textiles with equal sensitivity.

For a similar treatment of a lady in "A portrait of Amar Singh and ladies in a pavilion", in the Rietberg Museum, and a full discussion on the style, see Catherine Glynn, 'The Stipple Master' in Milo Beach, et al., *Masters of Indian Painting*, Zurich, 2011, figs. 11 and fig. 13, and pp. 515-530.

Provenance:

Private Collection, Texas
 Sotheby's, London, April 26, 1991, lot 126





80

80

**An Illustration to the Ramayana
Mewar, circa 1710**

Opaque watercolor and gold on paper; inscription at the top yellow register numbered '22' from Book III of the Tulsi Ramayana. *Dasharatha is distraught that he must send his favored son and heir to the throne into exile in order to keep his promise to Kaikeyi.*
Folio: 10 1/2 x 16 1/2 in. (26.6 x 41.9 cm)
\$10,000 - 15,000

81

**An Illustration to the Ramayana
Mewar, circa 1710**

Opaque watercolor and gold on paper; inscription at the top yellow register numbered '78' from Book III of the Tulsi Ramayanadi: *Ram goes to the forest and kills a deer, and there they sit down under the tree and eat the meat.*
Folio: 10 1/2 x 16 1/2 in. (26.6 x 41.9 cm)
\$10,000 - 15,000

This scene relates to the early stages of Rama, Lakshmana and Sita's exile in the Dandaka Forest. The scene is a continuous narrative showing them fending for themselves after living a life of luxury in the palaces of Ayodhya.

82

**An Illustration to the Ramayana
Mewar, circa 1710**

Opaque watercolor and gold on paper; inscription at the top yellow register numbered '165' from Book III of the Tulsi Ramayan: *Ram is upset and is telling the Bharat and Shatrughan that an angry elephant does not walk properly, like the mountains do not move, like just arguing does not work, just like the fickle mind cannot decide, and as you waste time the sun sets.*
Folio: 10 1/2 x 16 1/2 in. (26.6 x 41.9 cm)
\$10,000 - 15,000

This scene relates to the failed attempt of Bharat and Shatrughan to convince Rama to return to Ayodhya and take his rightful position on the throne. Ram calmly explains that he must honor his father's orders to remain in exile for fourteen years and that no amount of pleading will change his mind.

These three pages (lots 80-82) are from a dispersed series that can be found in the Cincinnati Art Museum, see Walker and Smart, *Pride of the Princes*, Cincinnati 1985, no. 28. Another is in the Los Angeles County Museum of Art (M86.345.3), formerly of the Paul Walter Collection, see Pal, *The Classical Tradition in Rajput Paintings*, Los Angeles, 1978, no. 27, pp. 100-101. Ten pages are in the Norton Simon Museum of Art, Pasadena and four more are in the Ducrot collection, see Ducrot, *Four Centuries of Rajput Painting*, 2009. A further page from this series is published in Amina Taha Hussein-Okada, *Ramayana by Valmiki: illustrated with Indian painting from the 16th to the 19th century*, Edition Diane de Selliers, 2011, chapter II, page 29. Also see two pages that sold in our rooms on March 19, 2012, lots 1205 and 1206.

Other related pages from the same period are in The Walters Museum, Baltimore, see Pal, *Desire and Devotion: Indian, Nepalese and Tibetan Art in the John and Berthe Ford Collection*, Baltimore, 2001, no. 58, p. 130; Topsfield, *Court Paintings at Udaipur*, Zurich, 2001, no. 65, p. 97; Brooklyn Museum of Art, see Poster, *Realms of Heroism*, New York, 1994, nos 166 & 168, pp. 212 & 215; Davidson, *Art of the Indian Subcontinent from Los Angeles Collections*, Los Angeles, 1967, no. 118, p. 79.

Provenance:
Private Collection, California

॥श्रुत्यो॥रामायणोपत्र॥ ७८ ॥पछेसंमन्त्रागवतमेजाएमगमारे॥वरहेतेवेसेमांसनषकीधो॥जीमेबुष्यहेवेवे॥



81

॥संमायणोपत्र॥ १६५ ॥पछेसंमन्त्रागवतमेजाएमगमारे॥वरहेतेवेसेमांसनषकीधो॥जीमेबुष्यहेवेवे॥



82



83

83
A folio from a ragamala series: Bilaval ragini datia
Madhya Pradesh, circa 1725

Opaque watercolour heightened with gold on paper; eight lines of text in upper yellow panel. Distracted from his beloved inside the red bedchamber, the lower draws his bow at the noisy cockerel in the paradise garden.

Image: 8 x 8 7/8 in. (20.3 x 22.5 cm) Folio: 12 7/8 x 10 3/8 in. (32.7 x 26.4 cm)

\$2,000 - 3,000

The painting accords with the classic Rajasthani tradition of representing the musical modes. The painting is divided into three registers which are linked and bordered by the strong, white architectonic design for which this ragamala series is particularly noted.

The only ragamala series from Datia which has been identified with certainty is one painted on a mural in the Datia Palace of Raja Bir Singh Dev of Orchha. However, Pratapaditya Pal, in *The Classical Tradition in Rajput Painting*, New York, 1978, p. 114, has identified a painting in the Paul Walters Collection from the same ragamala series as our illustration as being from Datia. Two other folios from this set are published in Pratapaditya Pal, *Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection*, Los Angeles 1993, pp. 116-119.



84

84
An illustration from a ragamala series: Ramkali ragini
Marwar, circa 1740

Opaque watercolour and gold on paper; the reverse with a two-line identification inscription in Bhraj Bhasa: *Caterani is longing for her lover whose portrait she paints*. The painting is divided into two registers. In the upper register, the blue-skinned god Krishna, with gold dhoti, sits with his consort Radha. In the lower register a woman paints a portrait of her beloved.

Image: 11 7/9 x 9 in. (30.1 by 22.8 cm); Folio: 13 5/8 x 10 1/4 in. (34.6 x 26 cm)

\$5,000 - 8,000

This colourful ragamala series is renowned for its large format, attractive, colorful palette and for the white architecture that is used to subdivide the scenes.

Two other pages from this series from the Jane Greenough Green collection are published in Pratapaditya Pal, *Pleasure Gardens of the Mind*, Los Angeles, 1993, pp. 116-119.



85

85

Portrait of Maharaja Ari Singh

Mewar, dated 1762

Opaque watercolor and gold on paper; inscribed verso: *Shri Maharajadhiraj Maharana ji Shri Ari Singh...Samvat 1818 first half of Asadh (the month) day 12' (circa 1762 AD)*. The rana seated smoking a hookah in discourse with a minister kneeling before him.

Image: 10 1/8 x 8 1/2 in. (25.6 x 21.5 cm); Folio: 13 x 11 3/8 in. (33 x 28.8)

\$5,000 - 8,000

Typical of the period, the artists in the Udaipur court applied gold very heavily which gives an almost foil-like appearance. For a related portrait of Ari Singh see Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980, no. 164, p. 116.

Provenance:

Private Collection, Texas



86

86

**Portrait of Maharaja Ari Singh of Mewar and his sons
Udaipur, dated Samvat 1821 (1764 CE)**

Opaque watercolor and gold on paper; three line devanagari inscription verso. The ruler receives his two infant sons and presents them with a small flower, two female attendants hold his hookah and royal emblem.

Image 10 1/2 x 8 1/4 in. (26.7 x 20.9 cm); Folio: 11 7/8 x 9 3/4 in. (30.1 x 24.7 cm)

\$4,000 - 6,000

Despite the seemingly tender gesture of offering a flower, the ruler seems distracted and gazes beyond the presence of his sons, Hamir Singh and Bhim Singh. For another portrait dated 1765 CE and wearing the same style of turban see Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980, no. 175, p. 122. For another image of Ari Singh with his son Bhim Singh, see Andrew Topsfield, *Court Paintings at Udaipur*, Zurich, 2001, fig. 180.

Provenance:

Private Collection, Texas



87

87

**A portrait of Maharana Madho Singh of Jaipur
Jaipur, late 18th century**

Opaque watercolor and gold on paper, inscribed in the top field with a single line of devanagari: *Maharaja adhiraja rajendra savai Sri Madho Singhaji; The Great King, Supreme King, Lord of Kings, His Royal Highness, Sri Madho Singh*. Standing in an open green field, the corpulent raja holds a tiny blossom in his left hand.

Image: 9 7/8 x 7 in. (25 x 17.8 cm); Folio: 10 5/8 x 8 1/2 in. (27 x 21.7 cm)
\$10,000 - 15,000

Compare with a very closely related portrait attributed to Ramji in the National Gallery of Victoria where the Maharaja is seated on a throne, (see Andrew Topsfield, *Paintings From Rajasthan*, 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 the facial features (*ibid*, no. 183, p. 127).

A standing portrait showing the ruler with a very similar ornamented turban and short sideburns was sold at Sotheby's, New York, October 6, 1990, lot 94. And another portrait signed by Ramji Das, formerly in the Collection of Sangram Singh of Nawalgarh in Beach and Nahar Singh, *Bagta and Chokha*, 2005, fig. 14, p. 18. Also see Sharma, *Indian Miniature Painting*, cat. 56, pl. 585. Two other portraits are in the Fine Arts Museum, Boston (15.84 and 17.2938).

Provenance:
Private Collection, Texas



88 (detail)

88

**Maharaja Bhim Singh of Jodhpur Greets Maharaja Pratap Singh of Jaipur
Jodhpur, circa 1801**

seated on an open terrace framed by flowerbeds, pavilions and canopies, Bhim Singh of Jodhpur on the right receives Maharaja Pratap Singh of Jaipur and another Jaipur prince. Four royal courtiers stand and sit behind Pratap Singh while three attendants stand behind Bhim Singh.

Image: 8 7/8 x 13 1/4 in. (22.5 x 33.3 cm), Folio: 8 7/8 by 13 1/8 in. (24.5 x 35 cm)

\$15,000 - 20,000

Maharaja Bhim Singh of Jodhpur (r. 1793-1803) and Maharaja Pratap Singh of Jaipur (r. 1778-1803) are shown here in what must be a celebratory event. The visiting rulers from Jaipur hold flowers and Bhim Singh gestures with both hands in a relaxed manner. In discussion of this work Leng Tan notes, "The intimate quality of the picture suggests a private occasion, lacking in regal pomp but convivial and infused with warmth of feeling between the protagonists." (Ray, 2010)

For a closely related composition of "Maharaja Bhim Singh greeting Maharaja Pratap Singh of Jaipur", dated 1801, see Rosemary Crill, *Marwar Painting: A History of the Jodhpur Style*, 2000, fig. 87, p. 111. Portraits of the ruler are few. Only five are recorded by Crill (*ibid.*, figs 85-89).

In contrast to the seemingly convivial scene of the present lot, Maharaja Bhim Singh of Jodhpur was considered "a ruthless monarch who murdered any relatives who threatened his claim on the throne" (Crill, *The Indian Portrait: 1560-1860*, London, 2010, p. 126).

Published:

Leng Tan, Simon Ray, *Indian and Islamic Works of Art*, November, 2010, no. 37.

Provenance:

Simon Ray, London, 2010

Private Collection, New York



88



89

89

**Prithviraj Chauhan shoots at Mohammed Ghori at Mewar
by Nathu, Mewar, circa 1820**

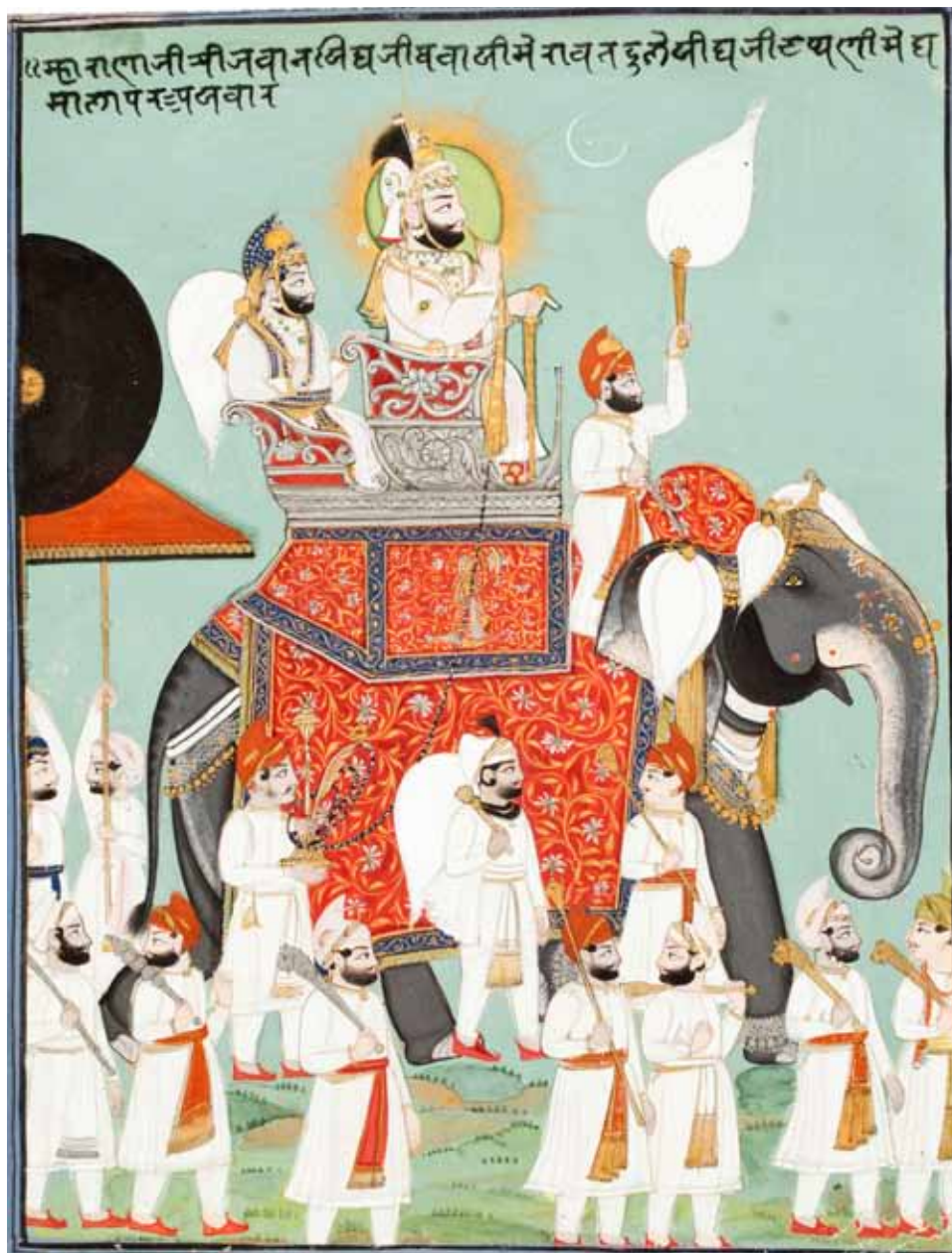
Opaque watercolor and gold on paper; within the open courtyard strewn with broken bows and chained to a bolder, Prithviraj Chauhan fires the final arrow that kills Mohammed Ghori. This sets off a wild commotion with his courtiers, and the ranks of soldiers burst out of their enclosures to exact revenge. But a lone figure subdues the already blinded hero and proceeds to cut his throat.

Image: 10 1/2 x 7 3/4 in. (26.7 x 19.5 cm); Folio: 11 1/2 x 8 3/4 in. (29 x 22 cm)

\$5,000 - 8,000

The artist Nathu was the son of Ala Bagas and a close follower of Chokha. The treatment of the eyes is a distinctive trait of Chokha that was originally developed by Bagta. The light fuzzy beards together with the large expressive eyes gives the composition a greater sense of emotion as seen in the distress of Ghobi's courtiers and soldiers.

This scene of the heroic act of Prithviraj Chauhan is lauded throughout Rajasthan to this day. For other examples of this scene from the same period see Molly Emma Aitken, *The Intelligence of Tradition in Rajput Court Painting*, Yale University Press, 2010, figs 5.31, 5.33, 5.36. Also see Milo Cleveland Beach, *Rajasthani Painters Bagta and Chokha: Master Artists at Devgarh*, Zurich, 2005, fig. 4, p. 13, and another depiction of Prithviraj Chauhan attributed to Chokha in Sven Ghalin, *The Courts of India: Indian Miniatures from the Collection of the Foundation Custodia*, Paris, Zwolle, 1991, no. 74, p. 75. The same scene by Nathu Ram is referenced by Topsfield in *Court Paintings at Udaipur*, Zurich, 2001, pp. 233 & 234.



90

90

A portrait of Maharana Jawan Singh in procession

Udaipur Circa 1835

Opaque watercolor and gold on paper; a two line devanagari inscription at the top: *Maharana ji shri Jawan Singh Ji...wasi mein Rawat Duleh Singh Jisthani Megh Mala par asvaar (Maharana ji shri Jawan Singh Ji with Rawat Duleh Singh Ji behind seated on Megh Mala)*

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

\$7,000 - 10,000

Rawat Duleh Singh was a Sardar (minister) of Jawan Singh and appears in a number of paintings with him, see Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980, nos 242 and 244. Another formerly in the British Rail Pension Fund, sold at Sotheby's, London, April 23, 1996. For discussion about the Jawan Singh and his struggle with piety and debauchery, see Vicky Ducrot, *Four Centuries of Rajput Painting, Mewar, Marwar and Dhundhar* Milano, 2009, cat. no. 63, p. 79.

Provenance:

Sotheby's, London, April 26, 1991, lot 4

Private Collection, Texas



91

91

An illustration from a ragamala series: Todi ragini
Bundi, 19th century

Opaque watercolor and gold on paper; the maiden feeds a family of deer and holds her golden *vina*, various pairs of birds and dense foliage on a pale green glade.

7 x 4 3/4 in. (17.7 x 12 cm) Folio: 8 x 6 (20.3 x 15.2 cm)

\$3,000 - 5,000

Provenance:

Sotheby's, London, October 11, 1991, lot 798



92

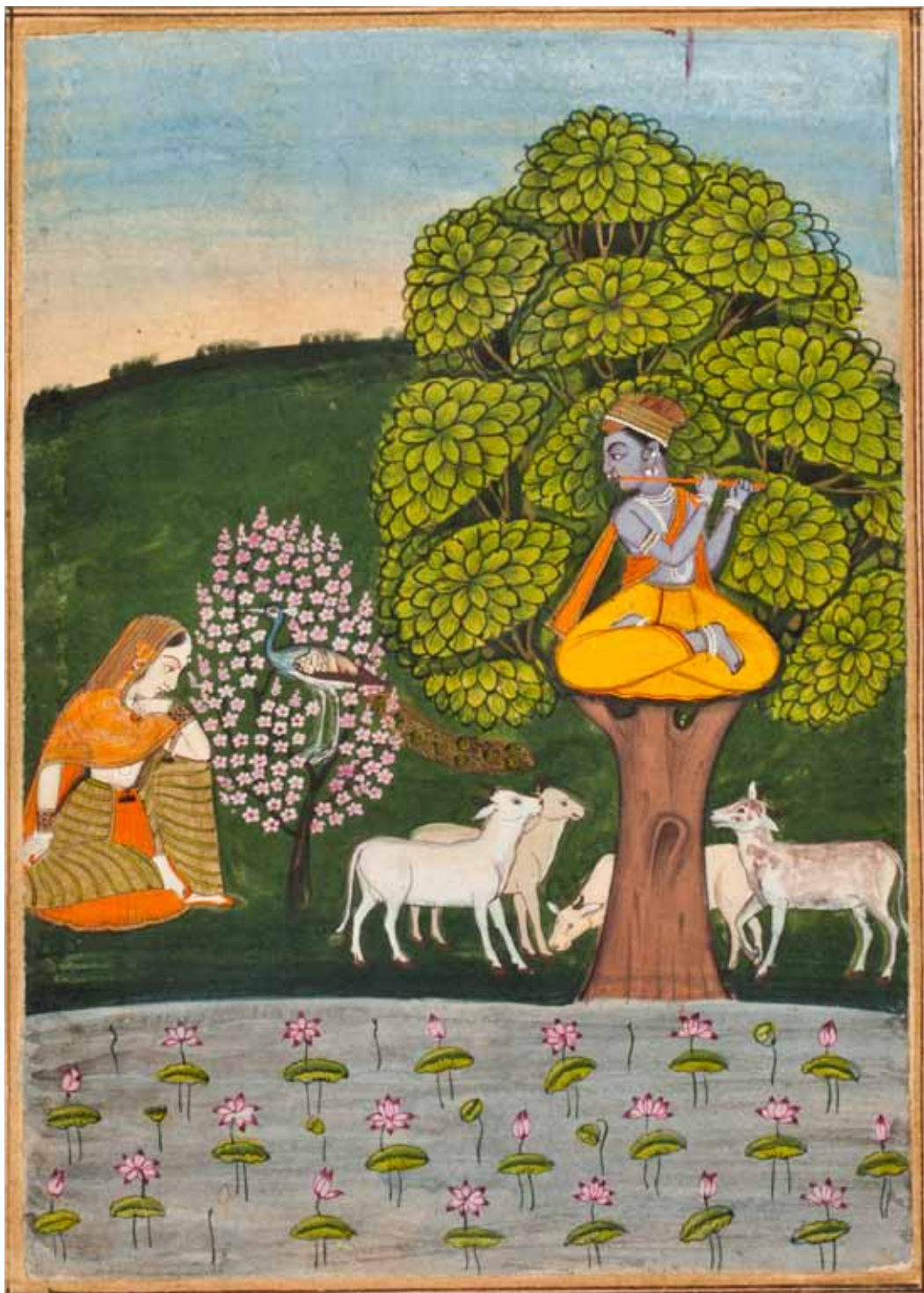
92

A portrait of a ruler
Marwar, 19th century

Opaque watercolor and gold on paper; standing in the quintessential Mughal pose, holding a flower in a stark white *jama* with hand resting on his sword and shield.

Image: 8 1/8 x 5 3/8 in. (20.6 x 13.6 cm), Folio: 9 7/8 x 7 1/8 in. (25.2 x 18 cm.)

\$3,000 - 5,000



93

93

Illustration to a Bhagavata Purana series: Krishna fluting in a tree

Rajasthan, 19th century

Opaque watercolor and gold on paper; attracted by the calling of the flute, a group of cows, a peacock, and a lone female gather beneath the tree to listen to Krishna's magnetic melodies.

6 1/8 x 4 1/4 in. (15.5 x 10.8 cm); Folio: 8 1/2 x 6 in. (21.6 x 15.2 cm)

\$2,000 - 3,000

Provenance:

Private American Collection



94

94

Radha on a terrace

Kishangarh, 19th century

Opaque watercolor on paper, adjusting her veil to cover more of her face the maiden is lost in deep thought kneeling on an open terrace.

Folio: 14 x 8 3/4 in. (35.6 x 22.2 cm)

\$8,000 - 12,000

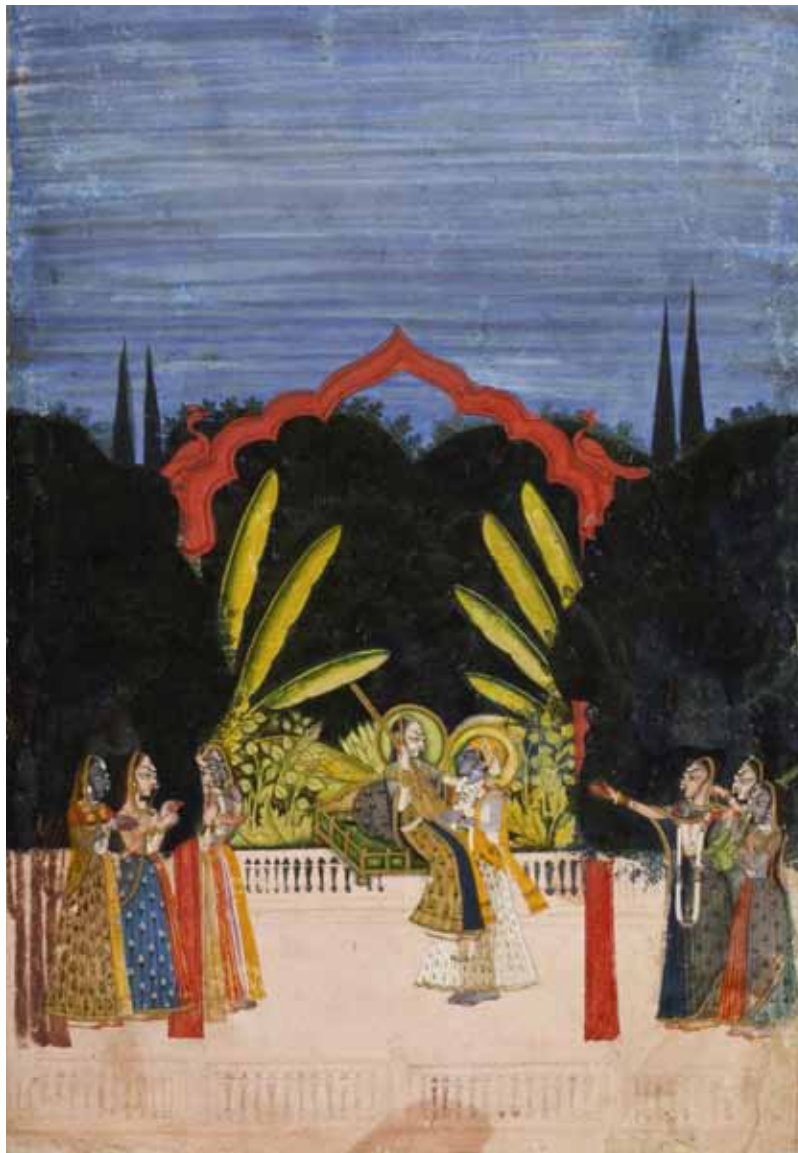
Kishangarh portraits of Radha are said to also represent that of Bani Thani, the mistress of Raja Savant Singh (r. 1749-1764). Raja Savant Singh was a devout follower of Krishna. He composed eulogies to Krishna under the pen-name Nagari Das. In 1757 Savant Singh retired with Bani Thani to the holy town of Vrindavan. Throughout the eighteenth and nineteenth centuries Kishangarh painters alluded to the love story between Savant and Bani through depictions of Radha and Krishna. The accentuated features characteristic of the Kishangarh school were initially developed in the early eighteenth-century by the painter Bhavanidas and further stylised by Nihal Chand.

Compare with a related portrait sold at Sotheby's, London, June 8, 2012, lot 6 and with another in the Edwin Binney III Collection, see W. G. Archer, *Rajput Miniatures from the Collection of Edwin Binney III*, Portland, 1968, no. 29, p. 43.

Provenance:

Private Collection

George P. Bickford, before 1970



95

95

Radha on a swing

Kishangarh, 19th century

Opaque watercolor on paper, gathered on a terrace enveloped by lush foliage, Radha is suspended on a golden platform under a red cusped arch, with her arm around an attentive Krishna and holding a *vina*, seven maidens flanking the couple provide entertainment and watch the loving couple in anticipation.

Folio: 11 1/4 x 7 3/4 in. (28.5 x 19.7 cm)

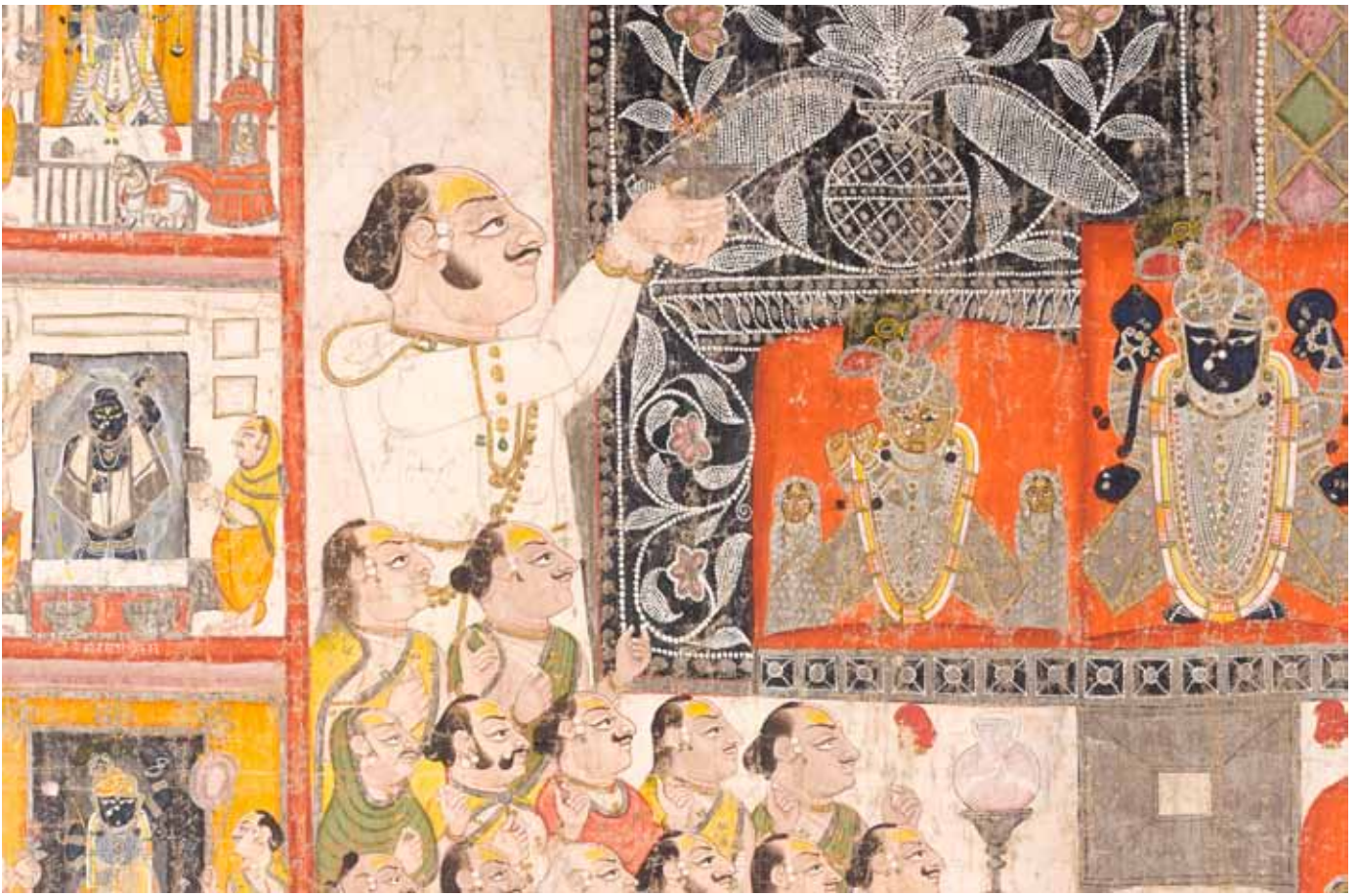
\$5,000 - 8,000

Another Kishangarh composition of Krishna pushing Radha on a swing is in the Kanoria Collection, Patna, see Huntington Archive 60421. Also compare with a page of a lady drinking wine in Vicky Ducrot, *Four Centuries of Rajput Painting, Mewar, Marwar and Dhundhar*, Milano, 2009, cat. KS 5, p. 120.

Provenance:

Private Collection

George P. Bickford, before 1970



96 (detail)

96

A *pichhawai* of Dauji II performing *aarti* on the day of *Sapta-Swarupotsava*

Nathdwara, 19th century

Opaque watercolor on cloth; In the company of a large gathering of Goswamis, Dauji II raises his fire offering to the assembled seven deities before a massive feast of *chappan bhog*, comprising fifty-six food offerings, celebrating Krishna's defeat of Indra laid out before them. The mountain of rice in the foreground symbolizes Mount Govardhana which is topped by a *gunja* representing the head of Vishnu and is surrounded by four others signifying the four *ayudhas*, or weapons, of Vishnu. Below, stand cows with red protective hand prints and *gopas* and a lower register with scenes from the life of Krishna. The surrounding panels represent the seasonal worship of Shrinathji.

Image: 82 1/4 x 76 1/8 in. (109 x 70.5 cm); Frame: 87 x 72 in. (120 x 82.3 cm)

\$20,000 - 30,000

The temple hanging represents the worship of Shrinathji at the *Sapta Swarupotsava Annakutotsava* festival which marked the integration of all the seven idols of the deity within the main shrine at Nathdwara in 1822.

The present lot is distinguished by fine individual portraiture on all the Goswamis and that of the principle priest, Dauji II, also known as Damodarji. He ruled Nathdwara (1797-1826) during a time of peace and was credited with building a large *gaushala* for the 4000 temple cows.

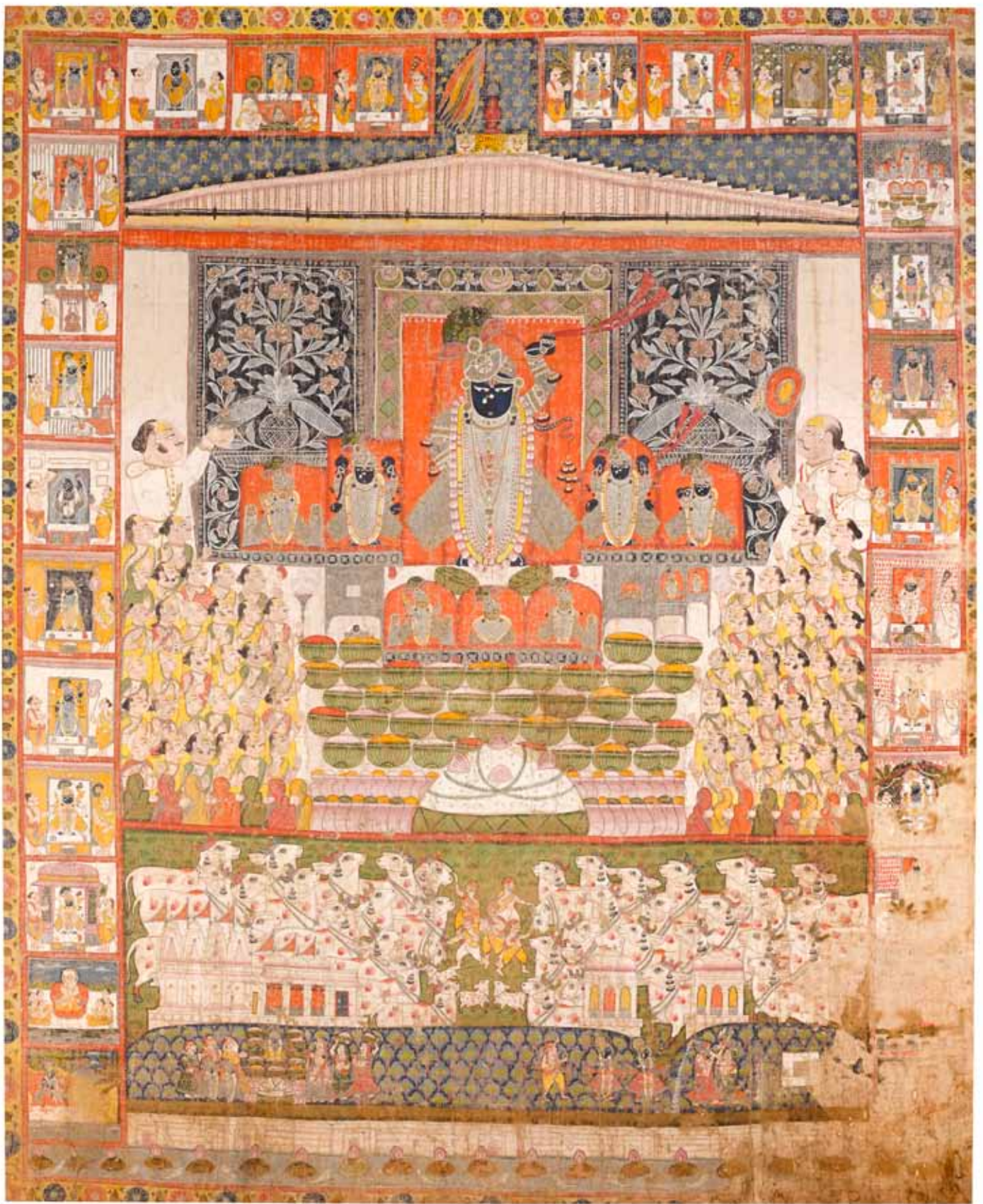
A very closely related composition of the same scene described as the celebration of Dauji II performing *aarti* on the day of *Sapta-Svarpotsava* is dated 1846, see Ambit Ambalal, *Krishna as Shrinathji*, New York, 1987, p. 66. Another later version described as the celebration of *Annakut* is in Robert Skelton, *Rajasthani Temple Hangings of the Krishna Cult: from the Collection of Karl Mann*, New York, 1973, nos 11-14. Also see Krishna & Talwar, *In Adoration of Krishna*, Garden Silk Mills Ltd., 2007, cat. no. 18.

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



97

A pichhwai 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, and with cows with protective red hand prints and a temple in the foreground.

96 1/4 x 67 3/4 in. (244.5 x 172 cm)

\$20,000 - 30,000

In discussion of a closely related composition in the TAPI Collection (TAPI 07.43) Krishna and Talwar note, "A circle of opalescent light beams from the fully waxed autumn moon on to 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 Shrinathji*, New York, 2007.

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

Provenance:

Private Collection, New Jersey



A *pichhawai* of the worship of Dvarkadhishji by the gopis
Kishangarh, 2nd half of the 19th century

Opaque watercolor on canvas; within a lush green forest and the cusped golden pavilion the four-armed Vishnu is lavishly adorned with pearl necklaces and a lotus bud wreath. He is flanked by four *gopis* balancing golden *matka* (curd pots) and making offerings of lotuses. Eight corresponding European style colored glass vases issuing elaborate floral displays are set at the edge of the marble platform. The foreground is occupied by cows adorned with peacock feathers, red markings, and bells attended to by *gopas*, and a river below. Flying in animal-headed golden chariots above are the various gods sprinkling flowers on the figures below.

Image: 131 1/8 x 100 3/4 in. (333 x 256 cm)

\$40,000 - 60,000

A *pichhawai* is a large-scale temple hanging made for temporary use in a Pushti Marg shrine. The Pushti Marg (Path of Grace) is a Hindu sect that focuses on the worship of Krishna. The present lot is an exceptional example on a number of fronts, including the quality of line and the exceptionally large size. However, the most interesting aspect is the placement Dvarkadhishji in the context of *dana lila*. Dvarkadhishji is the four-armed representation of Vishnu and is worshiped in Kankroli. Examples of large format *pichhawai* of the this form of the deity are very rare. It is most likely that the *pichhawai* was made for a private shrine of a Dwarkadhishji devotee. Also of note is the inclusion of eight colored glass vases set on the terrace before each *gopi*.

Compare with another large format *pichhawai* attributed to Kishangarh in the Tapi Collection, New Delhi, see Kalyan Krishna and Kay Talwar, *In Adoration of Krishna: Pichhwa's of Shrinathji Tapi Collection*, Garden Silk Mills, 2007, no. 6. Both works compare favorably in the distinctive treatment of the eyes, the curling locks of hair down the jawline of the *gopas*, the decoration of the cows and the pinched waists and curving backs of the *gopis*. Another notable element of comparison is the treatment of the border composed of meandering leafy vines and multi-colored flowers. Furthermore, the white open terrace before the *gopis* is a convention found in Kishangarh painting, see M.S. Randhawa, *Kishangarh Painting*, Bombay, 1980, pl. IV, but does not appear to be known in Nathdwara.

Provenance:

Private Collection, Germany

Acquired by the present owner's father in 1960s





99

99

Worship of Sri Nathji
Kotah, 19th century

Ink and color on paper; Shri Nathji as Vishnu with two arms holding a mace and *cakra* flanked by two female devotees and two male *chauri* bearers below, framed on two sides by cows.

Folio: 7 7/8 x 10 in. (19.8 x 25cm)

\$1,000 - 1,500



100

100

A pichhawai of Gopashtami
Nathdwara, 19th century

Opaque watercolor on cloth; Srinathji is shown dressed in a *kachhni* in the pose of lifting Mount Govardhana with his left hand. A herd of cows below adorned with bells and painted legs are crowded in and repeated in small registers on three sides.

Image: 61 x 31 3/4 in. (155 x 80.4 cm)

\$8,000 - 12,000

Provenance:

Private Collection, New York



101

101

A pichhawai of peacocks

Nathdwara, late 19th century

Watercolor on canvas; with three bands of peacocks and peahens above a lake and pavilion.

93 3/4 x 108 3/4 in. (239 x 276.6 cm)

\$1,500 - 2,500

Compare with an earlier example in Stuart Carey Welch, *A Flower from Every Meadow*, 1973, pl. 12. Welch suggests that birds are symbolic of Krishna cavorting with Radha and the *gopis*.



102

102

Worship of Sapta Swarupotsava

Nathdwara, late 19th century

Opaque watercolor on cloth; Ten priests, including Govardhanlalji (1862-1934), pay homage to the assembled seven deities before a massive feast of *chappan bhog* celebrating Krishna's defeat of Indra. Below, lie the cows with red protective hand-prints and *gopas* and a lower register with scenes from the life of Krishna before Vallabhacharya meditating. The surrounding twenty-four panels represent the seasonal worship of Shri Nathji.

Image: 38 x 34 1/2 in. (96.8 x 87 cm)

\$10,000 - 15,000

See lot 99 for further discussion about the subject.

Provenance:

Private American collection, acquired in the early 1970s



103

103

Two pages from a Ramayana manuscript
Mewar, 19th century

Opaque watercolor and ink on paper; Ramayana with text written in devanagari and illustrations with figures painted on a green ground.
16 1/8 x 11 1/8 in. (41 x 28.3 cm)

\$2,000 - 3,000

Provenance:

Christie's, New York, September 20, 2000, lot 230 (part)



104

104

An illustration from the Mahabharata
Paithan, 19th century

Watercolor on paper; in a compartmentalized sequence bordered by geometric and organic motifs, the hero Arjuna pays respect to the handmaiden before prostrating at the feet of Ulupi.

Folio: 11 1/2 x 16 1/8 in. (29.2 x 41 cm)

\$800 - 1,200

Two other paintings from this set are located in the Brooklyn Museum of Art, New York and the Freer Gallery of Art and Arthur M. Sackler Gallery, Washington DC. Also see *Painting for the Royal Courts of India*, Spink & Sons, London, 1973, no. 103.

Provenance:

Nasli Heeramanek Collection

Private Collection, New York



105

105

**A satirical portrait of the Maharaja of Ajmer
Ajmer, early 19th century**

Opaque watercolor and gold on paper; the zoomorphic Maharaja of Ajmer armed with a bow before a blue background. The effort may be to liken the maharaja to a Vaishnavite avatar.

Image: 11 1/4 x 7 1/4 in. (28.5 x 18 cm); Folio: 12 1/2 x 8 5/8 in. (31.7 x 21.9 cm)

\$1,000 - 1,500

Compare with another page titled as Bisal (Vishal) Dev, a deified rural warrior, Jodhpur, in Subashini Aryan, *Unknown Masterpieces of Indian Folk and Tribal Art*, New Delhi, 2005, no. 249, p. 138.

Provenance:

Private Collection, New York



106

106

**A portrait of a courtesan
Jaipur, Rajasthan, circa 1860**

Opaque watercolour and gold on paper; a page from a 19th century ledger is pasted onto the reverse.

Image: 14 3/8 x 10 3/8 in. (36.4 x 26.3 cm); Folio: 15 3/4 x 12 in. (40 x 30.5 cm)

\$3,000 - 5,000

Glamorous courtesans were leading actresses and dancers in mid-nineteenth century India, and Jaipur was one of their principle hubs. Paintings of these celebrated women became staples of Jaipur painting, and portraits such as the present work were incorporated into the decoration of the public areas of many a fashionable home. A similar, though less naturalistic, oval Jaipur portrait of a *nayika* is published in R.K. Tandan, *Indian Miniature Painting*, Bangalore, 1982, fig. 176. For a contemporary Rajasthani courtesan portrait, see 'A Muslim Courtesan' in a private collection published in Stuart Cary Welch, *Room for Wonder, Indian Painting during the British Period 1760-1880*, no. 65, pp. 146-7.



107

107

A portrait of Raja Bidhi Singh of Kulu (r. 1672-1688)

Mankot, circa 1720

Opaque watercolor on paper; single line inscription in takri on the top border: *Sri Raja Bidhi Singh Kulu*. The raja sits at a balcony window holding a flower in his left hand. Dressed in a white *jama* and turban decorated with a long aigrette, Bidhi Singh leans against a green silk bolster. Behind, a scalloped orange background with white floral decoration in the corners.

Image: 6 3/8 x 4 5/8 in. (16.2 x 11.7 cm); Folio: 7 5/8 x 6 in. (19.3 x 15.2 cm)

\$7,000 - 10,000

This painting was painted some forty years after the death of Bidhi Singh, and is very similar to a portrait series of the same period in which the sitter is placed within a cusped archway, the colors are bold and the painting assertive. Compare W.G.Archer, *Indian Paintings from the Punjab Hills*, vol. I, London, 1973, no. 30, p. 378, and vol.II, no. 30, p. 294.



108

108

A portrait of Raja Mandhata Prakash of Sirmur
Punjab Hills, possibly Bilaspur, circa 1720

Opaque watercolor and gold on paper; a single line inscription identifying the ruler in the lower red border. The ruler reclines against a bolster above a rug with tripartite flower motif mimicking Mughal marble *pietra dura*, enjoying the hookah pipe, seemingly pensive, his face meticulously shaded, wearing a jeweled *kalgi*, and a white *jama* with the folds meticulously delineated with confident lines.
Image: 7 3/8 x 5 in. (18.8 x 12.7 cm); Folio: 8 5/8 x 6 1/8 in. (22 x 15.7 cm)

\$6,000 - 8,000

A portrait of Raja Karam Prakash of Simur with his son Mandata Prakash as a youth, circa 1660 is in the Binney Collection, San Diego, see WG Archer, *Indian Painting in the Punjab Hills*, 1973, Bilaspur no. 3, p. 170.

Provenance:

Sotheby's, New York, March 22, 2007, lot 151

Private American Collection



109

109

An Illustration from a Ragamala series: Chandra Putra of Malkos
Bilaspur, circa 1750

Opaque watercolor and gold on paper; inscription identifying the raga at top border and verso in takri. A man and a woman stand in the moonlight making a votive offerings to the moon. Both are holding golden dishes containing grass.

Image: 7 x 5 3/4 in. (17.8 x 14.7 cm); Folio: 8 3/4 x 7 3/8 in. (22.2 x 19.0 cm)

\$4,000 - 6,000

This Bilaspur ragamala series is renowned for its cleanly modeled forms, precise design, and sharply phrased faces. Another page from this series is illustrated in A. Poster, *Realms of Heroism*, New York, 1994, no. 199, p. 244. For other representations of Chandra Putra, see Klaus Ebeling, *Ragamala Painting*, Basel, 1973, p. 284.



110

110

Krishna and Radha worship at a shrine

Bilaspur, c. 1760-70

Opaque watercolor and gold on paper; accompanied by four garland bearing attendants, the divine couple kneel before a tree shrine in the palatial courtyard.

Folio: 8 1/2 x 12 3/4 in. (20.6 x 32.4 cm)

\$3,000 - 5,000

This charming scene of worship shows Radha and Krishna with arms intertwined feeding each other before a simple folk shrine.

Although there is not an inscription to confirm the series to which this page belongs it is very closely related in format to the Nala-Damayanti series of the same period in the Victoria and Albert Museum, see WG Archer, *Indian Painting from the Punjab Hills*, London, 1973, nos 43i-xi - note the similar treatment of the tree in plate ix.

An illustration from a ragamala series: *gujara ragini***Kulu, circa 1760-90**

Opaque watercolor and gold on paper laid down on card; an inscription in takri on the upper border reads: *Ragini Gujari of Dipak*. A solitary girl with a *vina* across her shoulder stands in a forest landscape. She is surrounded by wild animals, including a black buck and three roe deer, two rabbits and two tigers, all charmed by her music. The trees (a mango to the left and a banana tree on the right) are partly overlapped by the red border, with a blue sky above the curved horizon.

Image: 9 3/4 x 6 1/4 in. (24.7 x 15.7); Folio: 11 1/8 x 7 3/5 in. (28.3 x 18.6 cm)

\$8,000 - 12,000

A ragamala is a collection of ragas or 'melody modes' regarded as the essential bases of music. A raga is a selection of notes – from a scale of twenty-two, in Northern India – combined in certain characteristic progressions. The ragas are personified as six handsome men, each of whom has five 'wives' or raginis. Raginis compliment their ragas musically, but certain notes are omitted and the progressions and emphases differ. Ragas and raginis are also associated with specific moods, times of day and seasons. A full ragamala series like this in the Rajasthani tradition would have consisted of thirty-six illustrations.

When depicting a musical melody in a painting, artists gradually evolved three main systems or iconographies which evoked the different musical modes. The present ragamala illustration conforms with the so-called Kshemakarna's System, a system used in the Punjab Hills in Pahari Ragamalas. According to this text, which was written around 1570, the musical mode Gujara Ragini is a 'beautiful women with gazelles' (v.58).

The painting can be assigned to Kulu and dated between 1760 to 1790. Distinctive stylistic features of this phase of painting at Kulu are the facial treatment with thin, plucked arched eyebrows, small patterning on dress fabrics, and curved horizons with white cloud lines.

Published:

A. Neven, *Peintures des Indes: Mythologies et legends*, Bruxelles, Credit Communal de Belgique, 1976, no. 176, p. 117.

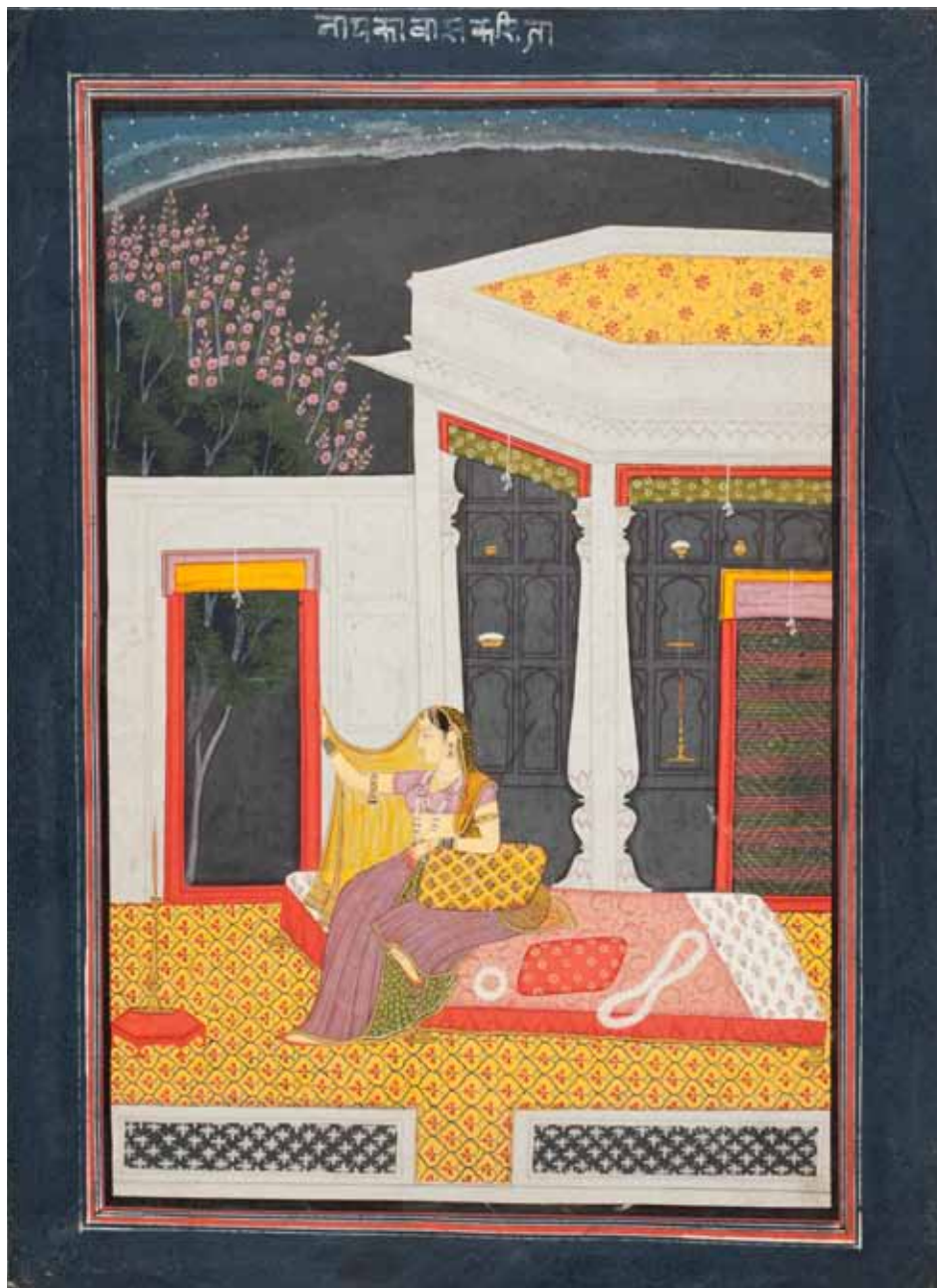
Joachim Bautze, *Indian Miniature Paintings: c. 1590 – c. 1850*, exhibition catalog, Galerie Suandarya Lahari, Amsterdam, 1987, no. 52, p. 119.

Provenance:

Galerie Suandarya Lahari, Amsterdam, 1987

Private Collection, London





112

112

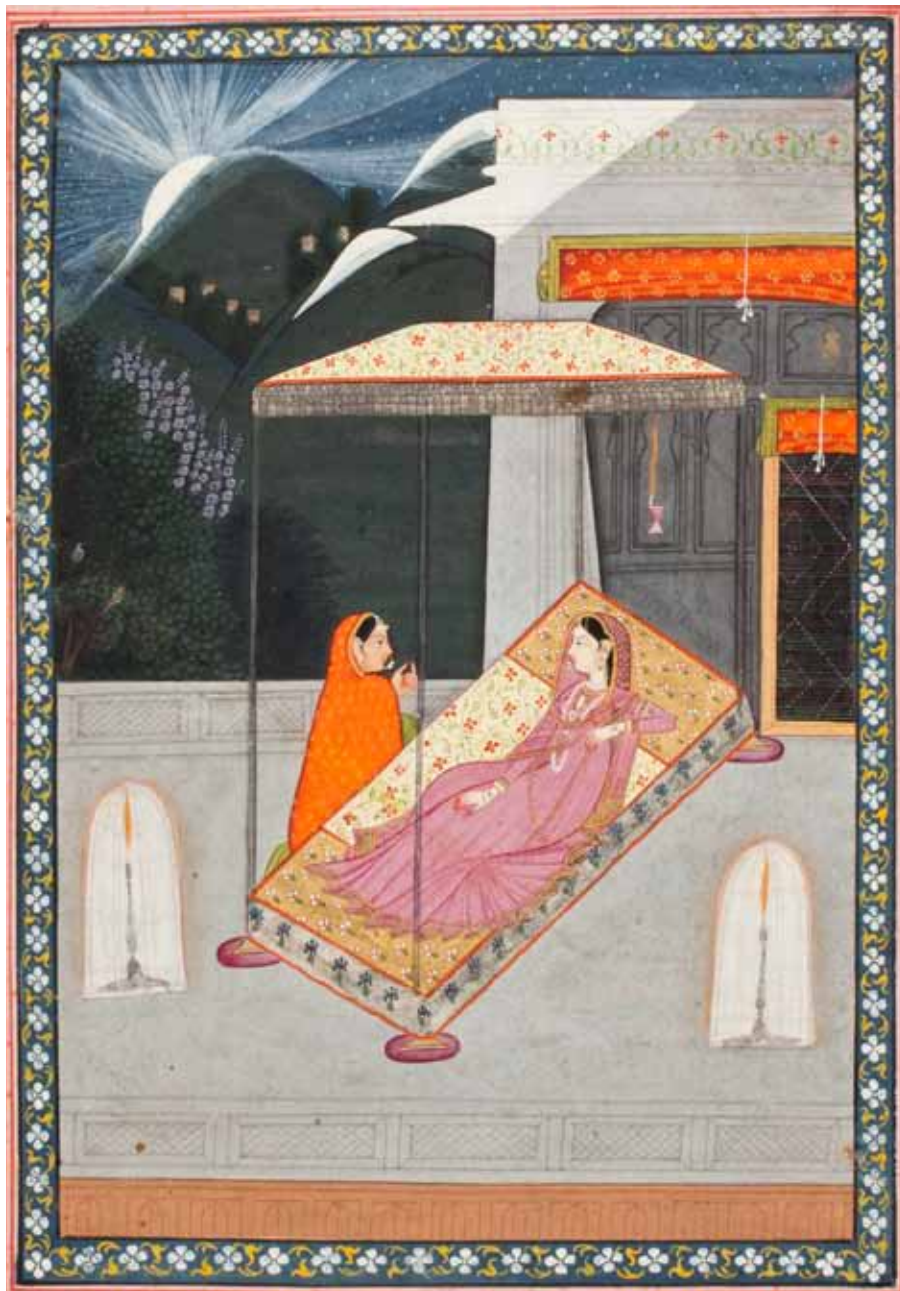
An illustration from a Rasikapriya series: *vasakasajja nayika*
Garhwal, circa 1770–1800

Opaque watercolor and gold on paper; the *nayika* who longs for her lover waits bejeweled and bedecked on the freshly prepared bed, glancing often at the door expecting her beloved. Her meek downward glance indicates perhaps a young, shy *nayika*, one who is inexperienced in the ways of love. Fresh garlands of white flowers ready for wearing, splashes of bright red color on the door frame, bed and stool indicate her passion, seductively lit lamps and the starry sky create a mood of unfulfilled love and expectancy. Image: 9 x 6 in. (22.7 x 15.2 cm); Folio: 10 7/8 x 8 1/8 in. (27.6 x 25 cm) \$12,000 - 18,000

The Rasikapriya, written by Keshavdas in c. 1591, is a description of *nayakas* (heroes) and *nayikas* (heroines) in love: their emotions, longings, and behavior patterns. Keshav associates them with the celebrated lovers, Radha and Krishna. One of the standard classifications of *nayika bheda*, originating from the ancient text *Natyashastra*, was the *ashta nayika* in

which eight types of *nayikas* are described according to their romantic situations. Poets of later medieval literature such as Bhanudatta, who wrote the *Rasamanjari* and Keshavdas elaborated on the *ashta nayika* theme. Of these eight, the *vasakashayya nayika* illustrated here is “one who waits for her lover with bed prepared.”

The *Rasamanjari* and *Rasikapriya* themes were extremely popular amongst Pahari rulers in the Punjab hills during the seventeenth and eighteenth centuries. This painting is from Garhwal, whose stylistic affinities with other Pahari states such as Kangra and Guler are well recorded. This could be a painting by the artist Mola Ram based on the figural resemblance with other paintings attributed to him. See Archer, *Indian Paintings from the Punjab Hills*, London, 1973, figs 25 & 28 and Pal, *Pleasure Gardens of the Mind*, Los Angeles, 1993, p. 87.



113

113

An illustration from a *nayika* series

Kangra, early 19th century

Opaque watercolor and gold on paper; underneath the brilliant moonlit sky, the beloved reclines on her bed yearning for her lover as long flames erupt from the candles beside her, her maid tends to her.

Image: 7 7/8 x 5 1/4 in. (20 x 13.3 cm); Folio: 11 1/4 x 8 1/4 in. (28.6 x 22.2 cm)

\$12,000 - 18,000

For other pages from a related series from Kangra, see WG Archer, *Indian Painting from the Punjab Hills*, London, 1973, nos 44 and 47.

Provenance:

Private Collection, New York



114

An illustration to the Satsai of Bihari Lal Kangra, late 18th century

Pencil and wash on paper; within the palace courtyard, the young lord approaches a maiden on an open terrace, under the watchful eye of an attendant. On the reverse is a portrait of a maiden observing a flock of birds below cursive English script.

10 1/4 x 5 1/2 in. (26 x 14 cm)

\$2,000 - 3,000

Published:

Harsha Dehejia, *A Festival of Krishna*, Roli Books, 2008, p. 416.

Provenance:

Private Collection, New York

115

Illustration to a nayika series: Krishna gazes upon Radha

Kangra, circa 1810

Opaque watercolor and gold on paper; Within a bold architectural setting Krishna and Radha are set apart and estranged. Krishna gazes upon her lovingly while she averts her gaze in the direction of the fields in the background. Two attendant maidens gossip below.

Image: 8 1/4 x 5 3/4 in. (20.8 x 14.6 cm)

\$15,000 - 20,000

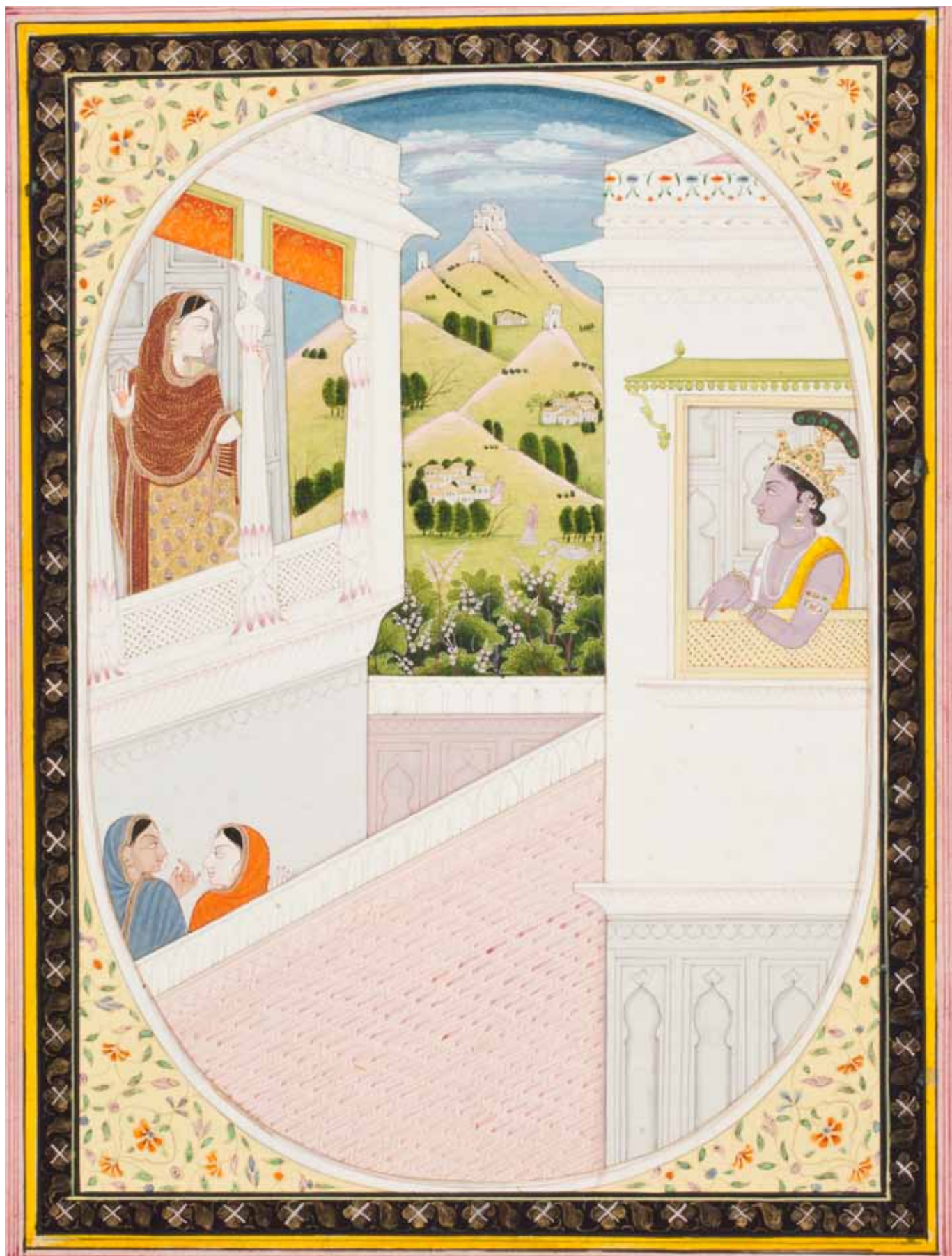
The tall pink-ridged hills in the background accentuate the divide between the lovers, already imprisoned by heavy architectural elements and a diagonal palace wall. The lovers still dote upon each other despite this.

For a comparison, see W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol. 1, nos 66 (i-xiv), pp. 305-307, and vol. 2, pp. 228-230.

Provenance:

Royal Mandi Collection (stamp verso)

Bonhams, London, October 13, 2005, lot 391





116 (detail)

116

**Hiranyakashipu brandishes his sword at a burning pillar concealing Narasimha
Kangra, 1810-1820**

With a pile of hot coals set around the base of the column, two demons work bellows to intensify the heat and flames. On the left another demon escorts Prahlaḍa, carrying a writing slate under his arm, to be thrown against the column, while the demon King Hiranyakashipu brandishes his sword and shield in anticipation of Narasimha's appearance from the glowing column. A bee buzzes around the column, attracted to Vishnu's sweet scent, foreshadowing the impending violence.

6 7/8 x 9 in. (17.6 x 22.9 cm)

\$8,000 - 12,000

This imaginative scene appears to be an anomaly in the context of the Bhagavata Purana, whereas depictions of Narasimha disemboweling the evil King Hiranyakashipu after he emerges from the column are common throughout the Pahari schools.

A close comparison to the present lot can be made between the Ramayana series painting in the Reitberg Museum (see, Milo Beach, et al., *Masters of Indian Painting: 1650-1900*, vol. II, Zurich, 2011, fig. 10, p. 730), that is attributed to Purkhu. Both works have an advanced imagination in the rendering of the demon figures with distinctive expressions, fuzzy hair, and fantastic snouts. Furthermore, the treatment of Prahlaḍa's hair and the line of his profile compare favorably.

As noted by Leng Tan in his discussion of the work, "A cover sheet is inscribed in devanagari with a Hindi *kavitta* (poem). In the last line of the poem are the names of the *daitya* king Hiranyakashipu and his son Prahlaḍa, given in their demotic forms, Haranakasa and Pehlad."

Published:

Leng Tan, *Indian and Islamic Works of Art*, November, 2010, no. 46.

Provenance:

Simon Ray, London, 2010

Sotheby's, London, November 21 and 22, 1985, lot 129.

Private Collection, New York



116



117 (detail)

117

Betel is offered to a royal couple

Kangra, circa 1820

Opaque watercolor and gold on paper; wrapped in a large orange shawl before an open brazier the couple are offered prepared betel leaves. The prince has his gaze fixed on the attendant as he plucks one from the box. The maiden looks down to avoid eye contact, while the hookah smoking consort watches closely to ensure the other does not steal an inviting glance.

Image: 8 5/8 x 6 1/2 in. (22 x 16.5 cm); Folio: 11 7/8 x 9 5/8 in. (30.2 x 24.4 cm)

\$15,000 - 20,000

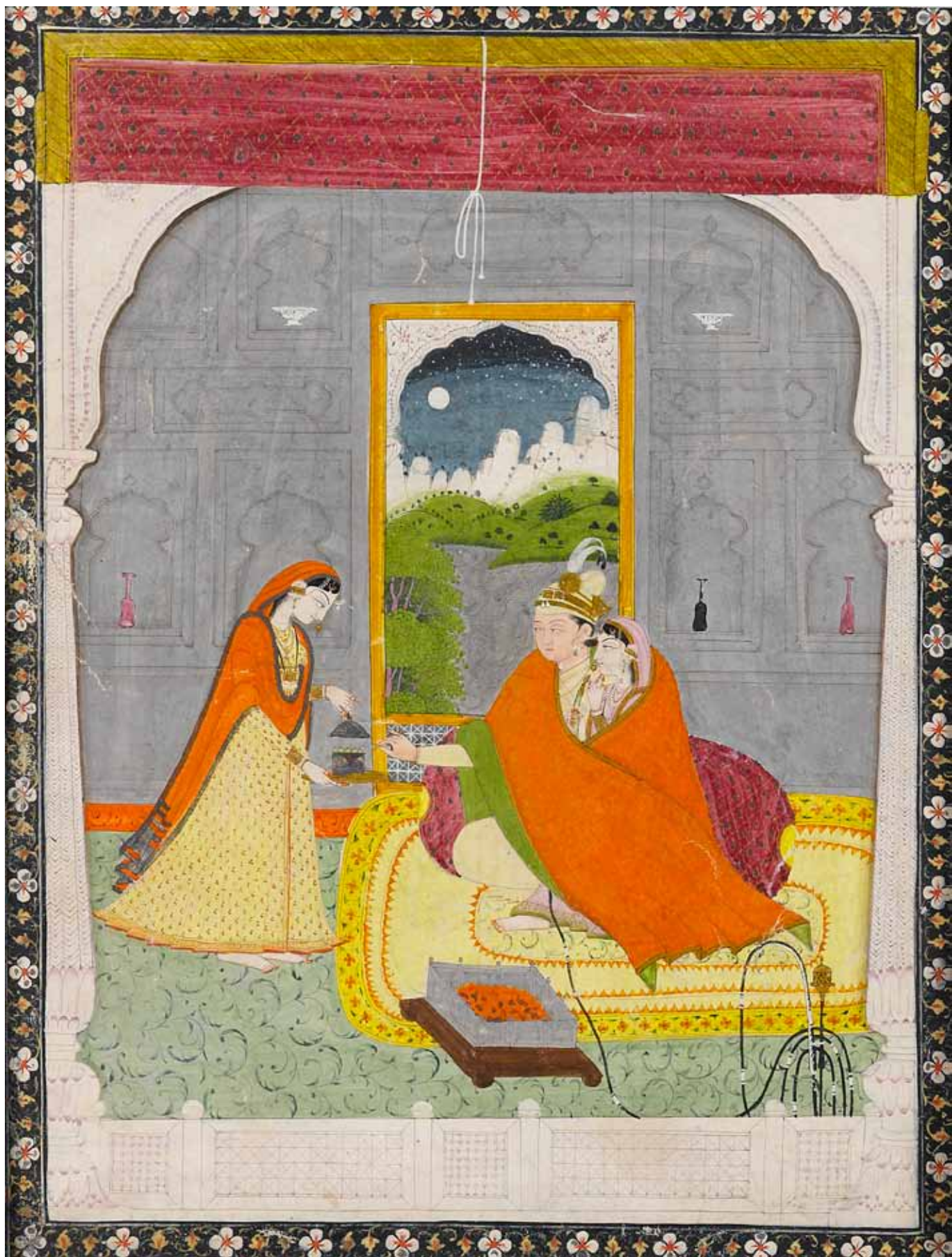
The scene's tension is amplified by the erect posture of the couple framed by the large open window with the full icy moon rising over the snow-capped mountains in the distance.

Published:

Ludwig V. Habighorst, et al., *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, Ragaputra Edition, Auflage, 2007, fig. 9.

Provenance:

Private German Collection





118 (detail)

118

A prince and consort are entertained on a terrace

Garhwal, circa 1830

Opaque watercolor and gold on paper; on a open terrace the prince reclines on a bed with his consort sitting on his straight legs. Attendants offer betel and wine on the left, while a troop of musicians supports an animated singer in blue.

Image: 5 3/4 x 9 1/4 in. (14.6 x 23.5 cm); Folio: 8 x 11 3/8 in. (20.3 x 29 cm)

\$8,000 - 12,000

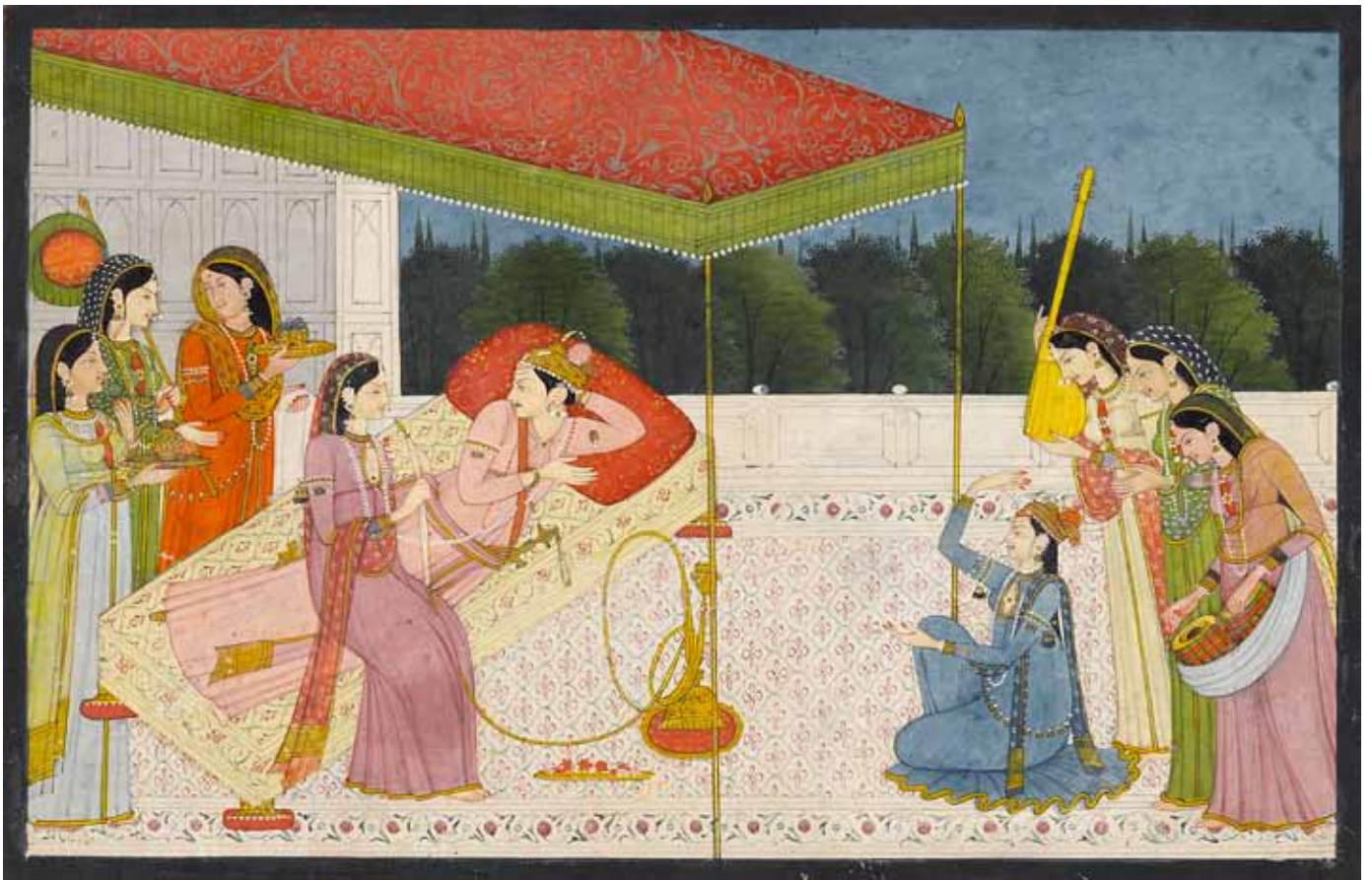
A close comparison can be found in the page entitled 'The Timid Bride' formerly in the Coomaraswamy Collection (see WG Archer, *Indian Paintings in the Punjab Hills*, London, 1973, Garhwal, no. 19, p. 84). Both pages offer the same treatment of the ruler, the carpet, elongated interior grey niches, and background foliage. While it is likely that Archer was optimistic with the date of 1765, it is noted that the work was originally attributed to Mola Ram by Coomaraswamy *Rajut Paintings*, London, 1916, plate LXXIVb. Although the present lot was recently published by Habighorst as 'probably Nurpur', it seems more likely that the work is from Garhwal based on strong stylistic comparisons cited above.

Published:

Ludwig V. Habighorst, et al, *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, Ragaputra Edition, Auflage, 2007, fig. 43.

Provenance:

Private German Collection



118

119

An illustration from a Hamir Hath series

Hindur, first quarter of the 19th century

Opaque watercolor and gold on paper; Hamir receives his minister who has just arrived on horseback.

Image: 8 1/8 x 12 3/8 in. (20.7 x 31.5 cm) 13 1/2 x 9 1/2 in. (34.3 x 24 cm)

\$8,000 - 12,000

These two sequential pages (see also lot 120) share similar architectural layouts with a page from a Bhagavata Purana series in W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. II, London, 1973, no. 8, p. 127 and a similar composition of a later series, no. 11(ii). For a larger format set attributed to Mandi, see *ibid.*, no. 42(i), p. 273 and a page sold in our rooms, September 11, 2012, lot 91.

Provenance:

Private Collection, New York

120

An illustration from an Hamir Hath series

Hindur, first quarter of the 19th century

Opaque watercolor and gold on paper; Hamir receives news from his ministers on an open terrace and then holds a private meeting in an upper chamber.

Image: 8 1/8 x 12 3/8 in (20.7 x 31.5 cm), Folio: 13 1/2 x 9 1/2 in. (34.3 x 24 cm)

\$8,000 - 12,000



119



120



121 (detail)

121

An illustration to a Mahabharata series

Kangra, circa 1815-20

Opaque watercolor and gold on paper; At the center, the soft blue-skinned warrior Arjuna raises his hands in *anjali mudra* as he stands before Lord Shiva and Nandi upon a tigerskin, entreating his forgiveness for having failed to recognize Shiva previously in the form of a demon, now lying slain in the left corner. Shiva responds with gestures of reassurance (*abhaya*) and charity (*varada*). His surrounding *devtas*, each with his own distinctive facial hair, witness this great test of Arjuna's bravery, while *apsaras* wearing gilded crowns offer flowers and garlands (*puspavrushtri*) in celebration from the clouds above.

Image: 13 3/8 x 17 1/2 in. (33.9 x 44.3 cm); Folio: 19 7/8 x 15 7/8 in. (50.4 x 40.3 cm)

\$50,000 - 80,000

This work is from a series of paintings identified by Archer in *Paintings of the Punjab Hills*, vol. 1, London, 1973, no. 61, pp. 304-305. They are unusually large in size and illustrate a poem by Bhairavi, describing the exploits of the hero Arjuna as described in a portion of the Mahabharata. Another page from the same series, but of a later date, sold at Sotheby's, New York, September 19, 2006, lot 14. Further related large format pages of a later date page were sold at Sotheby's, New York, March 19, 2008, lot 217 and another at Bonhams, New York, March 19, 2012, lot 189.

Provenance:

Sotheby's, New York, June 17, 1993, lot 416

Private Collection, New York



121



122

122

An illustration to a Devi Mahatmya series: The gods implore Ambika for help

Guler, late 18th century

Opaque watercolor and gold on paper; numbered '20' in the top blue border. The gods prostrate in supplication to the great goddess Ambika seated with six arms holding her various attributes, her lion vehicle licks his foreleg below.

7 1/4 x 10 in. (18.3 x 25.4 cm); Folio: 8 3/8 x 11 1/4 in. (21.3 x 28.6 cm)

\$10,000 - 15,000

For other pages in this series, see Joachim Bautze, *Lotosmond und Lowenritt: Indische Miniaturmalerei*, Stuttgart, 1991, nos 15-18 and F. S. Aijazuddin, *Pahari Paintings and Sikh portraits in the Lahore Museum*, London, 1977, pl. 41 (I-XXXIV), pp. 41-52. Also see Sotheby's, New York, December 14, 1979, lots 229 & 230 and Sotheby's, London, April 24, 1979, lots 141 & 142. Also see a closely related composition from the same series sold at Sotheby's, New York, March 21, 2012, lot 213.

Provenance:

Private American Collection



123

123

Jamini Roy (1887-1972)

Untitled (Maiden Making an Offering), circa 1946-9

Gouache on board; signed by the artist in Bengali at the lower right.

18 3/4 x 9 1/4 in. (47.5 x 23.5 cm)

\$7,000 - 9,000

A closely related composition was sold in our London room, January 19, 2011, lot 245.

Provenance:

Acquired directly from the artist by the present owner's father, Captain Warren R. Breed, at the end of his deployment in China and South Asia in the mid 1940s.



124

124

Jamini Roy (1887-1972)

Krishna fluting, circa 1945

Gouache on board; signed by the artist in Bengali at the lower right.

14 1/4 x 9 1/2 in. (36.5 x 24 cm)

\$5,000 - 7,000

See a related work in the British Museum, dated to the 1940s, London, in Sona Datta, *Urban Patua, The Art of Jamini Roy*, Mumbai, 2010, p. 54, sharing the same simplistic form that characterized his earlier work.

Provenance:

Acquired directly from the artist by the present owner's father, Captain Warren R. Breed, at the end of his deployment in China and South Asia in the mid 1940s.



125

125

Jamini Roy (1887-1972)

***Mother and Child*, circa 1950**

Gouache on board; signed by the artist in Bengali at the lower right.

26 1/4 x 16 in. (68 x 41 cm)

\$4,000 - 6,000

Jamini Roy was one of India's greatest 20th century painters, and one of the five 20th century artists who have been declared by India as being "national treasures". He was greatly influenced by contemporaneous European art as well as by traditional Indian art. This very fine picture obviously benefited from his close study of Fernand Léger and Henri Matisse.

126

Abdur Rahman Chughtai (Pakistan, 1897-1975)

***Untitled (Hasrat stare)*, circa 1960**

Watercolor on paper; signed in Urdu lower right.

24 x 19 in. (61 x 48.3 cm)

\$30,000 - 50,000

Chughtai believed that it was the duty of the artist to rise above prejudice in the creation of an art that celebrates inclusive and universal tradition. According to him, only by recognizing a universal tradition can one develop an innate artistic identity. As such the artist chose to paint Mughal, Iranian, Hindu, Punjabi, Kashmiri and Brahman subjects and later expanded to incorporate a 'pan-Persianism'. The tendency to group him together with the Bengal school of painters was contested by the artist, who stated that contrary to Bengal art, which "favoured gods and goddesses and was full of pessimism and gloom...his art was radically different because it inculcated hope and faith in life." - Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 51 & 54.

Defined as the *hasrat stare*, meaning "the desire to have", this painting is from a series exploring adolescence and coming of age. The young maiden holds her jewelry, of Swati and Afghan origin, to her shoulder so as not to irritate her sensitive growing breasts. Preoccupied with puberty and its forces upon her, from the wooden shed of a vegetable field, she gazes at the roofline of distant huts and notices their similarity to full grown breasts. Bonhams is grateful to the artist's son, Arif Rahman Chughtai for assistance in the interpretation of this scene.

Provenance:

Acquired directly from the artist in Lahore in

1964 by the present owner's mother

Private Californian Collection





127

127

Shanti Dave (b. 1931)

Untitled, 1969

Oil and encaustic on canvas; signed and dated 'Shanti Dave 69' center right.

35 x 31 1/2 in. (89 x 80 cm)

\$6,000 - 8,000

The widely acclaimed Shanti Dave, born in North Gujarat, is famed for his colossal murals and his use of unconventional materials, such as encaustic here giving the piece its weight and depth. His paintings show a blend of western expressionism and Indian metaphysics, often incorporating tantric elements and earthy obscurity. Compare with another work from the same period sold in our London rooms on May 21, 2007, lot 139.

provenance:

Private Californian Collector

Acquired by the present owner's family in New Delhi, 1969



128



130



129

Southeast Asian Sculpture & Works of Art

Property of the Los Angeles County Museum of Art sold to benefit future acquisitions

128

A copper alloy lime container

Indonesia, Eastern Java, 100 BCE - 300 CE

The cylinder with raised bands of repeating motifs at the top and bottom edges, covered with a flat lid with anthropomorphic head handle.

8 3/4 in. (22.2 cm) high; 3 7/8 in. (9.8 cm) diameter
\$2,000 - 3,000

Two closely related examples formerly in Samuel Eilenberg Collection, are now in the Metropolitan Museum of Art (2001.433.507a, b and 2000.284.44).

Provenance:

Paul F. Walter Collection, before 1992

Los Angeles County Museum of Art, 1992-2013

129

A copper alloy repousse hanging vessel for holy water

Indonesia, Eastern Java, 14th/15th century

The compressed ovoid body with a tiered cover representing Mount Meru, suspended on a chain with attached hook.

7 1/2 in. (19 cm) high; 8 1/2 in. (21.6 cm) diameter; 15 1/2 in. (39.4 cm) chain

\$2,000 - 3,000

These vessels are intended to hold *amrita*, the holy nectar issuing from the churning of the ocean of milk in Hindu creation myths. Such vessels were associated with the use of sanctified water in libations. Two other examples can be found in the Victoria and Albert Museum (IS.7-1994) and the Philadelphia Museum of Art, (1990-85-1a,b).

Provenance:

Los Angeles County Museum of Art, 1986-2013

130

A terracotta votive temple (*chandi*) base

Eastern Java, 13th century

The square stepped base with raised median ridges and adorned with a *kurttimuka* face on one side.

22 x 17 1/2 x 17 1/2 in. (55.9 x 44.5 x 44.5 cm)
\$2,000 - 3,000

For a complete *chandi*, see Pratapaditya Pal, *Icons of Piety, Images of Whimsy*, Los Angeles, 1987, cat. no. 37, p. 72-73.

Provenance:

Marilyn Walter Ground, before 1985

Los Angeles County Museum of Art, 1985-2013

Property of Various Owners

131

A copper alloy figure of a bodhisattva

Indonesia, Central Java, 9th/10th century

Leaning slightly forward with a subtle twist of the torso, and finley modeled in the round, his right hand raised to his chest holding a cakra and the left hand at the hip holding an unidentified attribute, adorned with elaborate jewelry and a beaded meditation cord and necklace, his crown of five leaves around a prominent cylindrical *kiritamukata* and cross-hatched coiffure.

4 3/8 in. (11.2 cm) high

\$20,000 - 30,000

As with other examples from the earlier Central Javanese period (l.7th-e.10th centuries), the jeweled waist band (*udarabandha*) here appears closer to the navel than in examples from the later Eastern Javanese period (e.10th-16th centuries). This feature is one of the more prominent stylistic elements of the South Indian Pallava style (7th-9th centuries) to have influenced artists in Java, and is emphatic of the cultural exchange between these two regions, whilst similarly linking this piece through similar modes of representation to Cham and Yunnanese sculpture. For a detailed discussion, see John Guy, "The Avalokitesvara of Yunnan and Some South East Asian Connections", in Rosemary Scott & John Guy (ed.), *South East Asia & China: Art Interaction & Commerce, Colloquies on Art & Archaeology in Asia No. 17*, Percival David Foundation of Chinese Art, London, 1995, pp. 78-79).

The present piece compares favorably with related examples in the Metropolitan Museum of Art, formerly in the Samuel Eilenberg Collection, see Lerner and Kossak, *The Lotus Transcendant*, New York, nos. 140-146.

Provenance:

Private Collection, California, acquired in the mid-1990s

Private Collection, New York





132 (detail)

132

A sandstone figure of a guardian lion

Cambodia, Khmer, Bayon style, late 12th/early 13th century

The mane arranged in a mass of thick curls across his chest and on the back of the head, scrolling foliage framing his face, his mouth open wide as if grinning with teeth bared, his bulging eyes double outlined by stylized eyebrows, and wearing a foliate collar around his neck.

29 1/2 in. (74.9 cm) high

\$40,000 - 60,000

As noted by Sherman Lee (*Ancient Cambodian Sculpture*, New York, 1969, p. 110), although such statues were popular temple guardians throughout the Khmer empire, lions themselves were non-native to Cambodia. As a result, surviving examples show a powerful yet non-naturalistic figure and a fantastical mask-like face. These features, in turn, visually reinforce the present piece's protective function, while the collar renders its obedience to the religiopolitical institution it once guarded.

For a related example and further discussion see Hellen Ibbitson Jessup and Thierry Zephir (ed.), *Millennium of Glory: Sculpture of Angkor and Ancient Cambodia*, Washington, 1997, p. 81.

Provenance:

R. Hatfield Ellsworth and James Goldie, New York

Sotheby's, New York, December 1, 1993, lot 136

Raymond Handley, San Francisco

Private Collection, New York

Published:

Sherman Lee, *Ancient Cambodian Sculpture*, Asia House Gallery, New York, 1969, no. 45, p. 83 & 110.



133

**A standing crowned wooden Buddha,
Burma, Pagan period, 13th/14th century**

Wearing a pointed bud-and-leaf crown (*kirita*) enclosing high coiled chignons, adorned with elaborate ear plugs and a pendant leaf torque, the right hand stiffly cast downwards in *varada mudra* while the left hand is turned inwards against the chest clasping the hem of his diaphanous robe.

73 in. (185.4 cm) high

\$40,000 - 60,000

The eleventh to thirteenth centuries saw a spectacular flowering at the Burmese temple city of Pagan. Buddhist images in paint, metal, stone, and wood, such as the present example, were created to embellish the city's numerous brick temples. Only a small group of figures from Pagan relating to this leaf-crowned Buddha survive.

Its slender arms and hands emphasize the thin, almost abstract rendering of Buddha's body. The lowered hand makes an iconic gesture indicating the granting of a wish, while the raised hand holds the end of his robe or perhaps a sacred text. In marked contrast to the unornamented body, the Buddha's jeweled collar, earrings, tall coiffure, and foliate crown give the image a regal splendour that pervades Southeast Asian representations of the Buddha.

While images of the historical Shakyamuni usually depict a mendicant clad in a simple monastic robe, this figure's elaborate ornamentation may indicate that it is an idealized portrait of deceased royalty. The kings of Pagan left inscriptions that reveal their expectations of rebirth as Buddhas in the Buddhist heavens.

Compare with two examples presently on view in the Metropolitan Museum of Art, 1992.382 and 1986.207 (see John O'Neil (ed.), *A Decade of Collecting, 1984-1993: Friends of Asian Art Gifts*, New York, 1993, p. 53) and another in the Los Angeles County Museum of Art, M.84.183 (see Lorna Price, *Masterpieces from the Los Angeles County Museum of Art*, 1988, no. 102). For other related examples see Zwalf, *Buddhism: Art and Faith*, London, 1985, no. 225 and Sotheby's, New York, September 19, 1996, lot 81.

Provenance:

Private Japanese Collection

Sotheby's, New York, September 16 & 17, 1998, lot 50

Private American Collection





134

A copper alloy torso of Buddha

Thailand, Ayutthaya, 16th century

Traces of gilding; cast with a diaphanous *sanghati* over his powerful chest and falling in a cape-like manner behind, and a broad belt across his curving hips and long sash falling between his straight legs.

55 in. (139.7 cm) high

\$25,000 - 35,000

Compare with a dated (1541) complete Buddha of the same proportions in the National Museum, Bangkok, see Forrest McGill, *The Kingdom of Siam: The Art of Central Thailand, 1350-1800*, Ghent, 2005, no. 42.

Provenance:

Property from the estate of John Traina, San Francisco

135

A copper alloy figure of Buddha

Thailand, Ayutthaya Period, U-Thong C style, early-mid 15th century

Seated in *bhumisparsa mudra* on a shallow platform, he wears a diaphanous robe draped over his left shoulder leaving the right bare, his face is rendered with classic features and smooth band defining the hairline, with raised curls over the domed *ushnisha* surmounted by a flame.

31 1/2 in. (80 cm) high

\$8,000 - 12,000

This piece is indicative of the U-Thong C style of the early stages of the Ayutthaya Period (14th-18th centuries), incorporating the face and flame derivative of the Sukhothai style (13th-15th centuries), with legs crossed in half lotus, and robe hem falling to the navel.

Provenance:

Private Collection Canada

Acquired from Kenneth Brown, La Jolla, CA 1979

134





136

136
A copper alloy bust of Buddha
Thailand, Ayutthaya period, circa 17th century

His *prana*-filled chest with pronounced nipples clothed in a diaphanous robe with the hem falling to the navel, his neck incised with the auspicious three lines, his face with dimpled chin, arched lips, thin curved eyes, and bow-shaped brow, his hair in studded curls rising to the *ushnisha*.

14 1/2 in. (41.9 cm) high

\$4,000 - 6,000

Provenance:
 Acquired at Eldreds, 1980s

137 No lot



138

138
A gilt-silver nielloware teapot (*kar-nam-ton*)
Thailand, 19th century

The bulb-shaped body raised on a small circular foot, covered with repoussé work in a gilded floral diaper pattern against the depressed ground filled with niello, with a short curved spout and cover, a niche-form handle, and a broad domed cover surmounted by two tiers and a knob finial.

8 7/8 in. (22.7 cm) high

\$3,000 - 5,000

A very similar example, dated to the 18th century, can be found in the Victoria and Albert Museum (76-1894). For other related examples see Chira Chongkol, "Jewellery and Other Decorative Arts in Thailand", in *Arts of Asia*, November-December 1982, pp. 86-87. Also see, Theodore Bowie (ed.), *The Arts of Thailand*, New York, 1960, fig. 153, nos 171-175. p. 153. Additionally, see Danielle Wiedmann in *Treasures from the National Museum*, Bangkok, 1987, nos. 130 & 131 and compare with three works that sold in our New York rooms on September 11, 2012, lot 31.

Provenance:
 Private East Coast Collection



139



140

Himalayan Painting, Sculpture & Works of Art

139

An illustrated palm leaf
India, 13th/14th century

Ink on palm leaf; 1 illustration, 6 lines of Nepalese Nagari script. A folio from a palm leaf manuscript of a Buddhist sutra, with a miniature of a Bodhisattva, possibly Padmapani seated in *rajalināsana* within a red and yellow niche.

Folio: 2 1/8 x 11 1/4 in. (5.4 x 28.5 cm)

\$3,000 - 5,000

140

A leaf from a Pancaraksa Manuscript
Kathmandu Valley, Nepal, 15th century

Distemper on palm leaf; five lines of horizontal Newari script on each side around holes for binding. The central panel depicting Akshobhya seated in *bhumisparsa mudra* wearing red-patched robes before a shaded red aureole.

Folio: 2 1/4 x 12 3/8 in. (5.4 x 31.5 cm)

\$2,000 - 3,000

The Pancaraksa was one of the most revered Buddhist texts in Nepal. It consists of five raksas, protective spells, each of which was personified in the form of a female deity. For other pages from this manuscript see Sam Fogg, *Paintings on Paper: Nepalese Illustrated Manuscripts*, 2007, nos 8 and 9.

141

A gilt copper figure of Vasudhara

Nepal, circa 13th century

This six-armed goddess sits in *lalitasana* with her right foot supported by a plump-leafed lotus flower. She wears an exquisitely detailed *dhoti* incised with a lace-like floral design and secured by a bejeweled belt. She holds a gem, the vase of Amrita, a harvest bundle, and a manuscript, and one of her hands is in *apana mudra*. Adorned with various jewelry inset with semi-precious stones and an intricate crown inset with rubies and turquoise securing her hair arranged in a double bun.

6½ in. (16.5 cm.) high

\$60,000 - 80,000

As a purveyor of wealth and prosperity, Vasudhara is represented as a young girl as prescribed in the *sadhana*, an ancient text outlining the ways in which a divinity should be conceived. Both fertile and generous, she is popular amongst worshipers seeking auspiciousness. In addition, alluded to with the manuscript she holds, Vasudhara is closely identified with Prajnaparamita.

For comparable examples of Nepali sculptures of Vashudhara, see Pal, *Art of Nepal*, 1985, no. S21 & S24, pp. 102 & 104. See also Pal, *Where the Gods are Young*, 1975, no. 41, p. 57.

Published:

Carlton Rochell, *Sacred and Sublime*, 2007, no. 40.

Provenance:

Nasli and Alice Heeramaneck Collection

Sotheby's New York, 2 November 1988, lot 79

Carlton Rochell, Ltd, 2007

Private American Collection



142

A copper figure of Durga

Nepal, 14th century

The Goddess with one leg resting on her fierce tiger mount, her eighteen arms radiating around her holding weapons and attributes, including Vishnu's conch and Shiva's partially remaining trident that she is using to extract the demon Mahishasura from within the decapitated buffalo pressed down upon with her other foot, with two kneeling attendant figures brandishing weapons before the lotus pedestal.

4 3/8 in. (11.2 cm) high

\$30,000 - 40,000

In killing the buffalo-demon, Durga liberated the universe from darkness. Durga is the supreme expression of the power of the unconquerable Devi. When compared to earlier depictions of this motif, such as lot 37, we see the evolution of representing Mahishasura from a simple buffalo to a demon spirit within the corpse.

A larger and slightly later, famous example of Durga in the Metropolitan Museum of Art shares the same masterful arrangement of the fanned arms and superb modeling of the torso, see Steven Kossak, *The Arts of South and Southeast Asia, The Metropolitan Museum of Art Bulletin*, vol. 51, no. 4, Spring, 1994. Also compare with another on a complete shrine in the Rubin Museum of Art (HAR65433). The present lot exhibits all the traits of a personal sculpture that was handled and rubbed constantly over the last five hundred years, leaving the goddess with a fine glossy brown patina.

Provenance:

Private European Collection

Carlton Rochell, Ltd, New York

Private American Collection



142



143

143
A grey stone stele of Chamunda
Nepal, 17th century

Adorned with a garland of human skulls, the emaciated goddess squats on a cadaver, she wears a conventional lower garment and brandishes an array of weapons and awe-inspiring objects, framed within a flaming mandorla. 10 3/4 (27.3 cm) high
\$5,000 - 8,000

Provenance:
 Private Collection, New York
 Acquired from Rudi Oriental Arts, New York, 1973

144
A gilt copper shrine of a bodhisattva and consort
Nepal, 19th century

Mounted on an original polygonal base with two diminutive lions, seated on a lotus with beaded rim, the bodhisattva with three crowned heads holds various implements in his six hands and displays *varada mudra*, similarly proffered by the *sakti* with her left hand, seated in his lap holding the stem of a lotus blossoming at her right shoulder, complete with an aureole of swirling foliage surmounted by a parasol.
 9 in. (23 cm) high
\$5,000 - 7,000



144

145
A gilt copper figure of a tantric deity, possibly Pancaraksha
Nepal, dated 1749

Inscribed around the lower rim of the base: *May it be good. Radrasvari Mayi. (on the) fourth of the bright half of Baisakh, may it be good. (Nepal) sam(vat) 869 (1749 CE)*. Cast with three faces and six arms, first right in *varada mudra* (supreme generosity), the second with a *vajra*, and the third with an arrow, the left primary hand in *vitarka mudra*, the second with a parasol and third with a bow.
 6 in. (15.4 cm) high
\$4,000 - 6,000

It is suggested that the name *Radrasvari Mayi* in the inscription is perhaps the name of the donor, since a goddess would have honorifics before the name. Compare with a closely related example, dated 1806, in the Nepal Museum in Kathmandu, see Ernst and Rose Waldschmidt, *Nepal: Arts Treasures from the Himalayas*, Calcutta, 1969, p. 35. We are grateful to Ian Alsop for his assistance in the preparation of this entry.

Provenance:
 Estate Pierre Louis-Dreyfus, Paris, acquired in the 1920s.
 William Louis-Dreyfus Collection, New York





146

146

A thangka fragment of Vajrasattva
Tibet, circa 12th century

Distemper on cloth laid down on paper; the bodhisattva seated holding a *ghanta* and *vajra*, adorned with beaded jewels and gold armbands and bracelets, his eyes with dipped upper lids below low-arching brows and a chignon topped by a gold ornament.

Irregular: 9 x 5 3/4 in. (22.8 x 14.6 cm)

\$8,000 - 12,000

For related seated attendant bodhisattvas in the upper registers of 11th and 12th century thangkas, see Kossak and Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, nos. 1, 4, 5, and 10.

Provenance:

Arnold Lieberman, New York

Private American Collection



147

147

A polychrome wooden ritual altar table

Tibet, 12th century or later

The face panel with a mythological bird holding flowers in its beak and the tail feathers extending into scrolling wave forms. The top plain and later associated side panels.

10 1/2 x 23 1/4 x 9 3/4 in. (26.6 x 59 x 24.7 cm)

\$20,000 - 30,000

The representation of this mythical bird relating to the Hindu form of the *hamsa* (goose) is commonly found in the base pedestals of Indian sculpture in the Pala period (9th-11th century). For an example in bronze in the Patna Museum, see Huntington Archive (scan #2090). In the current presentation the ornate tail feathers now morph into scrolling water forms typically associated with the *makara*.

It is likely that this table is one of the earliest surviving pieces of Tibetan furniture known. Together with another similar small table in the Cantor Center for the Visual Arts at Stanford University, that has been carbon dated (892-1161 CE), these tables are suggested to have been originally part of a frieze or throne base. For further discussion see John Listopad and Tony Anninos in *Wooden Wonders: Tibetan Furniture in Secular and Religious Life*, Pasadena, 2004, pp. 107-110.

Published:

David Kamansky (ed.), *Wooden Wonders: Tibetan Furniture in Secular and Religious Life*, Pasadena, 2004, no. 2, pp. 177 and 179.

Exhibited:

Wooden Wonders: Tibetan Furniture in Secular and Religious Life, Pasadena, 2004

Provenance:

Private American Collection



148

148

A gilt, lacquer and polychrome panel with a goddess

Tibet, circa 12th Century

The goddess is from the set of Pancaraksha deities. With a single head and ten arms, her right primary hand in *vitarka mudra*, in the surrounding she holds the sword, staff, *vajra*, bow, *ghanta*, *padma* lasso and *trisula*, framed by scrolling foliate forms in deep relief.

8 5/8 x 17 1/4 in. (22 x 43.5 cm)

\$15,000 - 20,000

The Pancaraksa deities, or "five spell goddesses," are worshiped either as a group or independently.

Compare with another panel from the same series of the goddess Mantramanudharani sold at Sotheby's, New York, March 26, 2003.

Provenance:

Private Collection, New York



149

149

A gilt wood and lacquer manuscript cover

Tibet, circa 13th century

The central panel carved in low relief with a *makara* emerging from two large spiraling water forms that spin in opposite directions, the beast is defined with a raised trunk and gaping mouth with mane painted green, the composition is framed by beaded edges and flame motif border, the left edge with a similar stylized motif.

15 x 30 1/4 in. (38 x 77.2 cm)

\$15,000 - 20,000

The *makara* is a mythological water or sea monster that is part-crocodile-part-elephant with the paws of a lion. It has a protective element when found in the prongs of *vajras*, on the gates of mandalas, and on the *toranas* of deities. For an examination of the motif and its evolution, see Jan van Alphen (ed.), *Tejas: 1500 Years of Indian Art*, New Delhi, 2007, pp. 75-83.

Published:

Carlton Rochell, *Icons of Devotion*, March 2004, no. 27.

Provenance:

Carlton Rochell, Ltd. 2004

Private Collection, New York

150

A gilt-copper alloy figure of lama
Tibet, 14th/15th century

Wearing a monastic robe with hands in the
earth touching *mudra*, his left hand holds a
flower inset with an ivory bead, with a vajra
before him on the detailed lotus throne.

5 3/8 in (13.7 cm) high

\$10,000 - 15,000

Provenance:

Sotheby's, New York, March 18, 2009, lot 19.

Private Collection, New York



150



151

151
Tibetan gilt copper alloy plaque with Kirttimukha
Densatil, Tibet, 15th century

Heavily cast in leaf form with a finely detailed *kirttimukha* disgorging and holding foliate stems with gem inset terminals and supporting three inset sections for precious jewels framed by curling flames and layered lotus petals on the sides.

12 1/2 in. (32.2 cm) high

\$10,000 - 15,000

The *kirttimukha* (face of glory) is a protective motif surmounting the pinnacle of a stupa or the image of a deity. In the present lot he supports what would have been three precious jewels or *triratna*.

Compare with other Densatil cast plaques in Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, fig. 113G and works photographed at Tsetang by Tucci, *To Lhasa and Beyond*, Rome, 1956, p. 131.

152

A mandala of Chakrasamvara

Tibet, 15th century

Ground mineral pigment on cotton; the reverse with an inscription venerating Chakrasamvara and identifying the thirteen deity mandala, the script forming the shape of a stupa and mantras of om a hum behind each deity and lama.

Chakrasamvara in union with his red consort Vajravahni at the center of his celestial palace and surroundings viewed from above. He is blue-black in color with three faces and six hands, and surrounded by flames of pristine awareness. Immediately around the central figures are four forms of retinue figures, with one face and four hands, separated by long life vases framed in lotus petals. In the surrounding square are four similar figures along with four animal-headed gatekeepers guarding the doorways to the palace, all framed by a ring containing scenes of charnel grounds and multi-colored flames.

In the top register sits Akshobhya, blue in color, sided by Indian lineage gurus initially and then Sakya lineage hierarchs. Further lineage teachers and protector figures are arranged around the mandala circle at the left and right position, also incorporating the eight auspicious symbols. At the bottom left, the small seated figure in the attire of a monk is possibly the sponsor of the painting. In the bottom register are variously colored Vajrayoginis, a directional guardian wearing armor, and a blue Mahakala. To the right is a patron monk seated before an altar.

18 3/4 x 14 7/8 in. (47.5 x 38 cm)

\$100,000 - 150,000

As noted by Jeff Watt in his discussion of a related mandala (HAR65020) "Chakrasamvara is one of the most popular deities in Tantric Buddhism. He can appear in several dozen different forms, which makes it necessary to rely on the descriptive literature in the Sanskrit and Tibetan languages to identify him. Adding to the complexity, there are more than fifty different traditions of these forms in Tibetan Buddhism. They are meant to emphasize different types of meditation practice that are suited for specific types of emotional and psychological characteristics in the tantric practitioners who take on these intricate practices. The form of the subject of this painting is the Thirteen Deity Samvarodaya Chakrasamvara Mandala as described in the Sanskrit text the Shri Maha Samvarodaya Tantraraja."

Also compare with a dated 15th century Nepalese mandala in the Los Angeles, County Museum of Art, see John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Chicago, 2003, no. 260.



153

A ritual gilt bronze mounted nephrite axe

The axe: Neolithic; The mount: Tibet, circa 16th century

The rectangular blade with a slightly angled sharp end set with a rounded lotus bulb above a circular double lotus base.

17 in. (44 cm) high

\$30,000 - 40,000

As suggested by Thurman and Weldon (*Sacred Symbols*, 2009, p. 52) the axe was recovered from an ancient cache and mounted as a “prized altar object...[and] considered as an auspicious symbol, perhaps the sword of Manjushri.’ They further suggest that the dating of the base can be determined on the treatment of the incised lotus petals, comparing with that found on a sculpture in the Aschmann Foundation (see Helmut Uhling, *On the Path to Enlightenment*, Zurich, 1995, no. 102, p. 157). Also compare with the treatment of the base of a 15th century gilt bronze stupa, formerly in the Anthony D’Offay Collection, sold at Christie’s, September 19, 2002, lot 117.

This sacred object seems to be an anomaly within the standard ritual items that typically populate a traditional altar and no evidence can be found of a like object recorded in thangka painting or wall murals. However, when considering the manner in which *chakrvartin* symbols, such as tusks and coral, are portrayed mounted, a reasonable assumption can be made that this rare and precious object could have been incorporated into an important shrine.

Compare with a Neolithic period nephrite blade or chisel (2nd millennium BCE) of the same form in the Harvard Art Museums (1943.50.5), see Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Cambridge, 1975, cat. no. 201, pp. 158-159.

Published:

Robert Thurman and David Weldon, *Sacred Symbols: The Ritual Art of Tibet*, Rossi and Rossi and Sotheby’s, 1999, no. 21, p. 53.

Provenance:

Vincent Laloux, Paris

Rossi and Rossi, 1999

The Estate of Jack Bogart, San Francisco, 2008

Thence by descent



153

154

A gilt copper alloy figure of Hayagriva and Vajravarahi

Tibet, circa 17th century

Inlaid silver eyes and bracelets; the three-headed, six-armed, and four-legged Hayagriva stands in *pratalidhasana* pose, his primary arms embrace his consort Vajravarahi, in his primary left hand he holds a *kapala*, in the right he holds a *pasa*, she holds a *karttrka* and a *kapala*, both are adorned with a tiger skin, silver bracelets and anklets, earrings, and skull crowns, a horse head arises from Hayagriva's surrounded by great red pigmented flames.

10 1/4 in. (26 cm)

\$30,000 - 50,000

Of Brahmanic origin, Hayagriva was incorporated into Tibetan Buddhism as a defender of the *dharma* and is associated with the Bodhisattva Avalokiteshvara, particularly in his eight-armed manifestation. In the Second Diffusion of Buddhism in Tibet he was especially promoted by Atisha (982-1054), and in due time became linked to all cults featuring horse spirits. Not unsurprisingly, he proved very popular amongst the nomadic Mongolians as well. In Tantric Buddhism his demon-conquering abilities were emphasized, both as *dharmapala* and as an important guardian of the Gelugpa order.

Provenance:

Sotheby's, New York, September 16 and 17, 1998, lot 142

Private Collection, Virginia





155

155
A gilt copper alloy figure of Milarepa
China, Yunnan province, 17th century
 With his hand raised to his ear and the left in his lap holding an alms bowl, wearing heavily pleated robes seated on a double lotus, the base with an embossed *visvaraja* on the consecration plate.
4 1/2 in. (11.5 cm) high
\$5,000 - 8,000

Provenance:
 Private American Collection



156

156
A gilt copper alloy figure of a Shamarpa lama
Tibet, 17th/18th century
 Seated in meditation with his right hand forming the *bhumisparsa mudra* wearing heavy monastic robes and a Kagyu style hat, his distinctive face defined with arching creases across the forehead.
4 in. (10cm) high
\$3,000 - 5,000

As noted by Jeff Wat in his discussion on the hat styles of the Karmapa and Sharmapa, "The red hat of the Sharma lamas are ornamented on the front with either a three jewel emblem or a five jewel emblem (the latter reminiscent of a double vajra). For sculpture, a simple diamond shape is also common for Shamarpa, Karmapa, Tai Situ and Gyaltsab. Observing 20 images, both painting and sculpture, of the Shamarpa on the HAR site - 3 have a simple diamond emblem, 6 have a three jewel emblem and 10 have a five jewel emblem, and one has a double vajra emblem."

Provenance:
 Collection of Joseph Klein (1899 - 1987), New York

157

A massive ornamental *dorje*

Tibet, 18th century

Richly gilded, each end is cast with four curving outer prongs issued from finely detailed *makara* heads, converging on the faceted central element, the central knop flanked by lotus petal caps.

14 in. (35.6 cm) long

\$20,000 - 30,000

This unusually large *dorje* would have graced the altar of an important monastery or personal shrine of a high-ranking lama, given that it would not have lent itself to being used in the conventional manner during regular prayer.

In its basic meaning it represents compassion. As Robert Thurman expands, "One owns a *vajra*-scepter in order to remind oneself that this bliss-void indivisible state of being is one's highest potential and ultimate heritage." (*Sacred Symbols*, p. 30)

Published

Robert Thurman and David Weldon, *Sacred Symbols: The Ritual Art of Tibet*, Rossi and Rossi and Sotheby's, 1999, no. 10.

Provenance:

Private Collection

Rossi and Rossi, 1999

The Estate of Jack Bogart Collection, San Francisco, 2008

Thence by descent



157



158

158

A mandala of Chakrasamvara

Qing dynasty, 18th century

Distemper on cloth; multi-armed Chakrasamvara at the centre of a retinue of emanations spreading out in the eight cardinal and sub-cardinal directions, his palace with multi-colored walls and guarded by animal-headed gatekeepers, all within a spherical multi-banded lotus blossom, with lineage hierarchs at the top and Red Jambhala and blue Mahakala below.

Image: 23 1/8 x 17 1/4 in. (58.5 x 43.8 cm); With silks: 48 1/2 x 30 1/2 in. (123.1 x 77.9 cm)

\$15,000 - 20,000

The format of this mandala follows the type of three others in the Palace Museum, Beijing.

Treatment of the cloud forms and protector deities in the lower corners are almost identical, see *Tangka-Buddhist Painting of Tibet: The Complete Collection of Treasures of the Palace Museum*, vol. 59, Hong Kong, 2003, nos 216-220.



159

159

A gilt copper alloy figure of Amitayus

Qing dynasty, 18th century

Finely cast and richly adorned with beaded and inset-gem jewelry, a scrolling foliate five-leaf crown and thick tresses falling over the shoulders flanked by a looping scarf and folded at the back revealing an incised foliate hemline, matched by the *dhoti* ornamented with beaded swags.

7 1/2 in. (19 cm) high

\$15,000 - 25,000

Compare the pierced foliate design of the crown, thick tresses of hair over the shoulder, and facial type with an Ushnishavijaya, sold at Sotheby's, London, October 9, 1967, lot 102, also see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 153b.

Provenance:

Estate Pierre Louis-Dreyfus, Paris, acquired in the 1920s.

William Louis-Dreyfus Collection, New York



160

160
A gilt copper alloy figure of Dhritarashtra
Tibet, circa 18th century

Reverse inscribed in Tibetan: "*Guardian of the right tenth region,*" with sealed base; the Guardian King of the East, seated in royal ease, playing a lute modeled with a lion's head and wearing finely incised armor with lotus roundel breastplates and boots with upturned tips.

5 1/4 in. (13.3 cm) high

\$10,000 - 15,000

Another Guardian from this set, Vairavana, was sold at Sotheby's, New York, March 25, 1999, lot 128.

Provenance:

Private Collection, New York



161

161
A gilt copper alloy repousse panel with Kinnara
Tibet, 17th/18th century

The mythical half-man-half-bird stands in the act of supporting the deity which would have appeared on the platform above, heavily adorned with elaborate jewelery, within a lobed border immersed by foliate sprays and auspicious symbols, and with bands of lozenges and upturned lotus leaves.

19 x 24 in. (48.3 x 60.9 cm.)

\$8,000 - 12,000

Kinnara is part of the celestial choir and attendants to the gods. In Tibet, the Kinnara is known as the "shang-shang". In Nyingma Mantrayana traditions of Mahayoga Buddhадharma, the shang-shang symbolizes "enlightened activity."

Traditionally Kinnara guards the throne of the Tathagata Amoghasiddhi. He is also often found in the *prabhamandalas* that frame most deities in both paintings and sculpture. This panel would have likely been part of the left side of a throne base.

Provenance:

Sartin Collection, Pasadena

Acquired from Dalton Samare, Milan, 2004

Bonhams New York, September 13, 2011, lot 1033

Private American Collection

162

A parcel-gilt copper alloy figure of
Buddha Shakyamuni

Qing, 18th century

In the earth-touching aspect with finely detailed
foliate hemline and glossy patina to the
un-gilded skin.

6 5/8 in. (16.8 cm) high

\$10,000 - 15,000

Compare the definitions of the hands and feet,
and the base with a parcel-gilt figure of Tsong
Khapa in the Folker Collection, see Ulrich von
Schroeder, *Indo-Tibetan Bronzes*, Hong Kong,
1981, no. 156C.

Provenance:

Private Collection, New Jersey







164

163

**A thangka of Vajrapani
Tibet, 18th century**

Distemper on cloth; a rich dark blue predominates, his wrathful expression with large bulging eyes and hair flowing upwards like flames, he wears jewelled and snake ornaments and a lower garment of tiger skin. Holding the *vajra* in his right hand, he stands atop a sun disc and multi-colored lotus surrounded by the flames of pristine awareness. At top centre sits Vajrasattva flanked by two Gelukpa hierarchs. Either side of Vajrapani sit Syamatara and Amitayus. Amongst the mountainous landscape below, populated with shaded blue and green rocks and trees, are three protector deities.

27 1/2 x 20 in. (69.4 x 50.8 cm)

\$18,000 - 22,000

164

**A thangka of Vajrabhairava Yamantaka
Tibet, 18th century**

Distemper on cloth; the wrathful form of the peaceful bodhisattva Manjushri, dark blue and ablaze, with nine faces, his principal that of a buffalo with sharp horns and yellow hair streaming upwards. In his thirty-four arms he holds various implements including an elephant-skin, an axe, a wheel, an arrow, a shroud, a man impaled on a stake, and a triple banderole. With his sixteen legs standing in *pratyaldha* posture he crushes gods, humans, and animals underneath. The corners populated by a Buddha, a Lama, and a mahasiddha all displaying *vajras* and Yama Dhamaraja astride the buffalo. Framed by original silk covers and complete with original silk dust cover depicting hierarchs flanked by disciples amongst foliate and geometric designs.

Image: 21 x 14 3/8 in. (53.3 x 36.5); with silks: 40 3/4 x 21 1/2 (103.5 x 54.5 cm)

\$6,000 - 8,000



165

165

A gilt copper alloy figure of Hayagriva
Qing dynasty, 18th/19th century

With later painted details; the six-armed and three-headed deity stepping on snakes in *pratyahidha* with his eight legs on a lotus platform, a horse head appearing from his flaming hair on three sides, holding the *vajra*, *pasa*, *khatvanga* and *khadga*, wearing a tiger skin *dhoti*, jewelry of snakes, a skull crown, a garland of severed heads, and a flayed elephant skin over his shoulders.

7 7/8 in. (20 cm) high

\$8,000 - 12,000

Compare the treatment of the flowing hair, feet, detailed faces and lotus platform with a pair of sculptures, Jinamitrana and Takkiraja, in Ulrich von Schreoder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 159A.

Provenance:

Soo Tze Oriental Arts, Hobart, 2001

Private Collection, Canada



166

166

A black ground thangka of Shanglon Gonpo (Minister Mahakala)
Tibet, 18th/19th century

Distemper on cloth; finely painted, the central deity astride his horse and clouds, ablaze with fierce expression, holding a chopper and fragrant skull cup, dressed in monastic robes, adorned with a crown of dry skulls, large earrings, and a garland of fresh human heads, surrounded by various wrathful and protector deities riding fantastical multiple headed beasts such as dragons and lions, and a Kagyupa hierarch at the apex.

24 1/4 x 17 3/4 in. (61.5 x 45.2 cm)

\$8,000 - 10,000

Shanglon Dorje Dudul is the special protector of the Tibetan Medical tradition, its lineage, and texts. There are two main forms of Shanglon. The present lot is associated with the Yutog Nyingtig and is a wrathful Mahakala-like deity that rides atop a horse and has a retinue of eight deities. Each one of the retinue, such as Kandroi Tsomo Chechang, a red wolf-headed mistress of *dakinis*, seen in the top right, rides an animal with multiple heads.

As a primary deity he is rarely depicted, but a set of the retinue figures is well known in the Rubin Museum of Art and the Alice Kandell Collection, see Rob Linrothe and Jeff Watt, *Demonic and Divine: Himalayan Art and Beyond*, New York, 2004, cat no. 7 & 8. Also see Robert Thurman and Marilyn Rhie, *A Shrine for Tibet: The Alice S. Kandell Collection*, New York, 2009, nos III-13 and 14.



167

167

A copper alloy repousse figure of Padmasambhava

Tibet or Bhutan, 18th century

Seated on a large double lotus base wearing monastic robes with a prominent foliate hemline, his right hand raised holding a *vajra* and his left resting in his lap supporting a skull bowl, he wears a lotus hat with a *vajra* and feather finial and his face defined by large bulging eyes and flanked by large ears ornamented with large hoops.

18 in. (46 cm) high

\$3,000 - 5,000

For further discussion on Lama hats see lot 156 in this sale.

Provenance:

Sotheby's, London, October 11, 1991, lot 543

168

A jade and silver cup

Tibet, 18th/19th century

The deep pale green cup with a silver lining and lotus leaf collar around the wide foot.

3 in. (7.6cm) diameter

\$2,000 - 3,000

169

A black ground thangka of Heruka

Tibet, circa 18th century

Red, with three heads and six arms the wrathful deity secures his consort with the principal pair whilst holding a chopper and skull bowl in the hands. With his other right hands he holds a *vajra* and sword, with his left he holds a scorpion and *katavanga*. His blue consort holds a skull cup. With his four legs he crushes the bodies underneath. The pair are surrounded by various deities including four female wrathful deities. Above the flames and Garuda, sits Amitabha at top center.

21 x 17 1/8 in. (62.2 x 47.2 cm)

\$15,000 - 20,000



168







171

170

**A thangka of Shadbhuja Mahakala
Tibet, 19th century**

Distemper on cloth; the wrathful deity standing in *alidhasana* over a prostrate *ganapati* and lotus base, bearing a curved knife and skull cup, his radiating arms wielding a skull *mala*, drum, trident and lasso, adorned with an elephant hide, tiger-skin *dhoti*, a gold silk sash and a garland of severed heads, surrounded by flames. In the upper register the golden Vajradhara is flanked by Rahula, another mahasiddha and six lineage masters. Below those are black Jinamitra, red Takkiraja and Kshetrapala riding a bear. At the middle right is Trakshe, 'The Lord of Demons', riding a black horse, and below is Shri Devi riding a mule; all have one face and two hands. These five belong to the inner retinue of Shadbhuja Mahakala. With silks 35 1/2 x 23 in. (90 x 58.5 cm.)

\$8,000 - 12,000

The Shadbhuja (six-handed) form of Mahakala is a wrathful emanation of Avalokiteshvara. Mahasiddha Shavaripa is regarded as the first lineage-holder of this tradition, though the form was popularized in Tibet by the yogi Khyungpo Naljor in the 11th century, originally belonging to the Shangpa Kagyu School. The practice was later adopted by the Gelugpa Tradition and the deity came to be regarded as their main protector.

Provenance:

Old handwritten label on reverse of the frame suggest that the painting was inspected and described by Mr. Wai-kam Ho of the Cleveland Museum of Art, 1963



171 (reverse)

171

**Double sided panel of Buddha Shakyamuni Avanda series
Tibet, 19th century**

Distemper on wood with lacquer, two panels; depicting the Buddha seated in *dhyanasana* on a multicolored lotus at center, his left hand in *dhyana mudra* and his right in an open-palmed gesture of compassion, clad in voluminous saffron and crimson robes, backed by a blue aureole, his golden face with a green halo, surrounded by scenes from his life within a mountainous green and blue landscape. Verso with an enthroned ancestral king seated within a palace complex with a *cakra* supported by a *padma* at his right shoulder. Further vignettes of historical events occupy the surrounding field.

51 1/2 x 38 1/4 in. (1380 x 79.4 cm)

\$7,000 - 10,000

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