# INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

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Monday March 16, 2015 New York

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Bonhams

NEW YORK



# INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Monday March 16, 2015 at 4pm New York

#### BONHAMS

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

#### PREVIEW

Thursday March 12, 10am to 5pm Friday March 13, 10am to 5pm Saturday March 14, 12pm to 5pm Sunday March 15, 12pm to 5pm Monday March 16, 10am to 3pm

#### BIDS

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

To bid via the internet please visit www.bonhams.com/22316

Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding is only available for lots with a low estimate in excess of \$1000.

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

**SALE NUMBER:** 22316 Lots 1 - 87

#### **CATALOG:** \$35

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#### INQUIRIES

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#### ILLUSTRATIONS

Front cover: Lot 15 Inside front cover: Lot 58 First session page: Lot 1 Second session page: Lot 15 Third session page: Lot 59 Fourth session page: Lot 70 Inside back cover: Lot 18 Back cover: Lot 5

#### **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 <u>www.bonhams.com/WebTerms</u> for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

### **CONDITIONS OF SALE - CONTINUED**

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

#### LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the BOLD TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

#### LIMITATION OF LIABILITY

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

#### SELLER'S GUIDE

#### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

#### AUCTION ESTIMATES

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

#### CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

#### PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

#### ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

#### **BUYER'S GUIDE**

#### **BIDDING & BUYING AT AUCTION**

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www. bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

#### Catalogs

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

#### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

#### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

#### Reserves

Unless indicated by the p 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  $\blacktriangle$  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  $\circ$  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 ca talogs, online at www.bonhams.com/ us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

#### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

#### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www. bonhams.com/us** for details.

#### **Bid Increments**

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200.000	at auctioneer's discretion

#### The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

#### **Currency Converter**

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

#### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

#### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

#### Sales Tax

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

#### Shipping & Removal

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

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

#### Collection of Purchases

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

#### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until DAY Friday, March 20 without penalty. After March 20z collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

#### Auction Results

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

#### CONTACTS

#### OFFICERS

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# GLOSSARY

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#### A GILT COPPER ALLOY BUST OF BHAIRAVA Nepal or Tibet, circa 14th century

Lips slightly parted baring teeth, wearing abundant jewelry recessed for inlay and a garland of freshly severed heads with expressive faces strung together by their hair. *11 3/4 in. (29.8 cm) high* **\$25,000 - 35,000** 

This superbly cast sculpture exhibits the hallmarks of Newari master craftsmanship in the 14th century. The individual facial expressions on the severed heads, elaborate beaded jewelry, and the discrete chain-links emerging from underneath the scarf add to a level of refinement rarely found in large-scale Tibetan sculpture.

The necklace's arrangement compares to jewelry elements seen on bronzes of the Imperial Yuan workshops in the early 14th century. See Adams, 'Imperial Yuan Gilt Metal Buddhist Sculptures: Stepping Stones to the early Ming' in *Orientations*, November/December 2014, Vol. 45, pp. 92-100 & no. 8. Also compare with the necklace and girdle of a figure of Manjushri previously sold at Bonhams, New York, 17 September 2014, lot 1.

An exact identification of the deity is difficult to determine due to the loss of the lower half of the body. The position of the hands, with right hand placed on top, depicts a *mudra* found among Bhairavas. The three bulging eyes, flaming brows, and crown type are also common elements on gilt copper masks and wood panels typically identified as Bhairava. However, the combination of the *mudra* with this figure's more benign face has not yet been found elsewhere.

#### Referenced

1

HAR - himalayanart.org/image.cfm/41247.html

#### Provenance

Sotheby's, New York, 20 March 1997, lot 115 Private UK Collection







#### 2 A GILT COPPER FIGURE OF BUDDHA Nepal, circa 13th century

Seated on a flat cushion, his hands supporting a begging bowl, wearing a cape-like robe with pleated folds fanning out crisply before his ankles; Nepali devanagari inscription on the reverse. 5 1/8 in. (13 cm) high

#### \$15,000 - 20,000

Compare with an almost identical example in the Los Angeles County Museum of Art (see Pal, *The Art of Nepal*, Los Angeles, 1982, S28). Also, Gordon, *The Iconography of Tibetan Lamaism*, Tokyo, 1959, p. 53, and Sotheby's, New York, 5 December 1992, lot 224.

As noted by Pal, the cape-like robe preserves the 'enduring Gupta ideal' in Nepal which continued into Tibet until at least the 15th century, seen in a figure of Buddha sold at Bonhams, New York, 21 March 2014, lot 16.

#### Referenced

HAR - himalayanart.org/image.cfm/41243.html

#### Provenance

Private Collection since 1990s



#### З

#### A GILT COPPER FIGURE OF VISHNU Nepal, 14th century

Wearing a short dhoti and a luxurious sash that sweeps below hiswaist cascading down his sides, bracing against lotus stems that reach up from the circular lotus base cast with petals in the round, with numerous inset garnets. 6 3/4 in. (17.4 cm) high

#### \$20,000 - 30,000

Vishnu is the preserver and protector of the universe, called upon to save it from great calamity. In the current attitude, he is a martial deity, holding the mace and discus, and a conch to call troops to arms.

The level of wear to the patina testifies to the remarkable amount of ritual handling this sculpture has endured over the centuries. Compare with a figure of Sugatisadarsana Lokeshvara in the Cleveland Museum of Art (see Pal, *Arts of Nepal*, Vol. 1, Leiden 1974, no. 178), and a figure of Lakshmi-Narayan in the British Museum (see Menzies, *Goddess: Divine Energy*, Sydney, 2007, p. 75, no. 41). Also see Sotheby's, New York, 17 September 1985, lots 89 & 143 and von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 359, pl. 95E.

#### Referenced

HAR - himalayanart.org/image.cfm/41224.html

#### Provenance

Private European Collection, acquired in the 1970s/1980s Sotheby's, New York, 21 March 2012, lot 301 Private Californian Collection



4 (detail)

#### 4

#### A GILT COPPER ALLOY AND INSET VAJRACHARYA CROWN Nepal, circa 12th/13th century

Triple-tiered with lotus-borne vajra finial and attached medallions of auspicious symbols and the five *Dhyani Buddhas* supported by *kirtimukha* masks and surrounded by elaborate foliate mandorlas inset with gems and semi-precious stones.

12 in. (30.5 cm) high

\$20,000 - 30,000

Elaborate ritual crowns of this type are worn by Newari Buddhist Vajracharyas when officiating religious ceremonies in Nepal. Vajracarya ('master of the thunderbolt') is both a caste and family name indicating those entitled to perform priestly functions. They command the highest rank in the Buddhist community, the equivalent of Brahmins in Hinduism.

As noted by Pal, the Buddhas of the five directions and the *axis mundial* vajra finial '...add a cosmic dimension to the crown; by wearing it the priest himself becomes homologized with the cosmic principle or divine essence.' (*Art of the Himalayas*, New York, 1991, p. 49). As the godhead of the Vajra family, Akshobhya features most prominently, his winged *kirtimukha* with eyes of inset garnets, and his mandorla radiating with lapis lazuli.

An example in the Musée Guimet bearing a dedication dated 1145 has served as the basis for the small group of crowns known to survive (Beguin, *L'Inde et le monde de Indianisé*, Paris, 1992, p. 126, MA4929). All from this group are finely detailed with lapis, garnets, and turquoise. The treatment of the primary Buddha is common to all with squat proportions and curling scarves flanking the shoulders. The only variation in the present example is the absence of inlay along the rim, which may indicate a later date of production.

Compare with other 12th-century examples in the Los Angeles County Museum of Art (Pal, *Art of Nepal*, Los Angeles, 1985, p. 49, no. S27), The Zimmerman Family Collection (Pal, *op. cit.*, p. 49, no. 1) and the Potala Palace Collection (Berger, et al., *Tibet: Treasures from the Roof of the World*, Santa Ana, 2003, p. 120-1, no. 51). Another, formerly in the Kemper Collection, was sold at Christie's, Amsterdam, 11 October 1994, lot 54. A later example is in the Victoria and Albert Museum (see Guy, *Indian Temple Sculpture*, London, 2007, p. 59, pl. 59).

#### Referenced

HAR - himalayanart.org/image.cfm/41234.html

#### Provenance

Private English Collection, 1970s/80s-2014



#### 5 A GILT COPPER ALLOY FIGURE OF AVALOKITESHVARA Nepal, Khasa Malla region, 13th/14th century Standing in a triple-flexed pose with four arms and inlaid jewelry. 9 3/8 in. (23.8cm) high \$150,000 - 200,000

This graceful sculpture was first published in 1964 by Stella Kramrisch in her groundbreaking exhibition catalog, *The Art of Nepal.*<sup>2</sup> Although Kramrisch ascribed a 16th-century date to the bronze, fifty years of subsequent Himalayan art scholarship makes a circa 13th/14th century attribution far more likely. The figure exhibits many of the hallmarks of sculpture from Nepal. It is cast in copper alloy and richly gilded. The finely wrought jewelry is inset with gems. The body is delicate, with diminutive proportions and an elegant, sensuous poise for which the sculpture of Nepal is renowned. The four-armed deity holds the central pair of hands in the gesture of adoration (*anjali mudra*) and may have held the stems of both lotuses in the upper hands. The stems of the flowers were probably fashioned separately, as one sees in a circa 14th-century sculpture of Manjusri in the Rietberg Museum.<sup>2</sup>

The iconography most closely follows that of Shadakshari Lokeshvara, a form of Avalokiteshvara that was popular in Nepal and especially in Tibet, although characteristically rendered seated on a lotus base.<sup>3</sup> It is possible that the artist has here adapted the traditional iconography of Shadakshari Lokeshvara to the patron's requirements for a standing representation of the deity. In 1924, Benoytosh Bhatttacharyya noted 108 forms of Avalokiteshvara represented in the Machhandar Vahal, Kathmandu, many of which were without corresponding descriptions in the canonical literature.<sup>4</sup> S. K. Saraswati likewise noted forms of Avalokiteshvara in two 11th-century Nepalese illuminated manuscripts that are not recorded in the Sadhanamala, a major Buddhist iconographic compendia.<sup>5</sup> A circa 11th-century sculpture of Avalokiteshvara, now in the Seattle Art Museum, similarly departs from conventional iconographic norms for the deity.<sup>6</sup> Thus while unusual, a standing representation of Shadakshari Lokeshvara is not unprecedented.

Important style elements in this work can be found in circa 13th -14th-century sculpture from Nepal, such as a Vasudhara in the Rietberg Museum, where hair curls, crown, and belt design are similarly rendered.<sup>7</sup> The closely related figures of Padmapani and Vajrapani may also be compared with the present sculpture, particularly in their design of the belts, crowns, necklaces, and lotus flowers.<sup>8</sup> In the Bonhams Avalokiteshvara, Nepalese craftsmanship can be seen in details such as the two small metal loops at either end of the now empty channel between the two necklaces. These loops once secured a string of tiny beads, probably pearls, likely also to have once adorned the now empty channel in the crown. Gold foil, which enhances luminosity, can still be seen in one of the empty gem-settings along the proper right side of the crown.

Despite parallels with Kathmandu Valley sculpture of the 13th-14th century, important features in this sculpture point to a more particular provenance for this work. The joints of the fingers on the backs of the hands are clearly articulated, a treatment seen exclusively in metal sculpture from the Khasa Malla kingdom according to Ian Alsop, author of a pioneering study of Khasa Malla sculpture.9 The Khasa Mallas, described by Alsop as 'among the least known and the most fascinating of all the Himalayan ruling families,' flourished in west Nepal and west Tibet between the 12th and the mid-14th centuries. During this period, they often controlled a kingdom larger than that of the Malla rulers in the Kathmandu Valley. They made regular raids to the Kathmandu Valley, and between 1255 and 1278, they fought to control territory in the region of Bodh Gaya, the great Buddhist pilgrimage center in eastern India.<sup>10</sup> Devout Buddhists and great patrons of the arts, the Khasa Mallas commissioned sculptures of great beauty, closely related to but distinguishable from that produced in the Kathmandu Valley. In the Bonhams Avalokiteshvara, anomalies that distinguish the sculpture from Kathmandu Valley sculpture (aside from the articulated joints on the backs of the hands) include the lotus bud crown ornaments (which may originate in eastern Indian medieval sculpture), the relatively unfinished back, the relatively narrow coiffure, and the lovely, well-defined features of the face. Aspects of the Bonhams Avalokiteshvara can be found in published examples of Khasa Malla sculpture, e.g., the earrings, facial features, and lotus-bud crown ornaments resemble those in a Khasa Malla sculpture of a Goddess in the Freer Gallery of Art in Washington.<sup>11</sup>



The back of the sculpture also reflects critical aspects of its history. Beautifully cast but relatively unfinished, it includes three metal plates covering openings where consecration materials were inserted into the hollow-cast, lost-wax sculpture. This practice, unknown in the Kathmandu Valley but commonly practiced in Tibet, is also seen in Khasa Malla works that were brought to the West Tibetan regions of their kingdom. Likewise, the blue pigment in the hair is a common feature in Tibetan culture but not used in Kathmandu Valley works. It appears in other Khasa Malla bronzes, including an Avalokiteshvara sculpture in the Claire Ritter Collection, New York and in a Shadakshari Lokeshvara sculpture in the Mr. and Mrs. John Gilmore Ford Collection, Baltimore.<sup>12</sup> At least three other Khasa Malla sculptures represent Shadakshari Lokeshvara.<sup>13</sup> The use of turquoise, the stone predominately featured in this sculpture, is unusual but not unprecedented in Khasa Malla sculpture.<sup>14</sup>

#### Jane Casey, January 2015

1. Stella Kramrisch, The Art of Nepal, New York, 1964, fig. 51.

2. Published in Helmut Uhlig, *On The Path to Enlightenment*, Zurich, 1995, no. 64, pp. 112-13. It is possible that in the Bonhams Avalokiteshvara, both (now missing) lotus stems were held in the upper hands.

3. See B. Bhattacharyya, *The Indian Buddhist Iconography* (New Delhi, 2008), p. 178. He states in his seminal publication, first published in 1924, that images of Shadaksari Lokeshvara abound in Nepal, "both in groups and singly...and almost every monastery at Kathmandu and Patan has got one in it." Op. cit., p. 35. If the artist of this sculpture indeed intended to represent Shadakshari Lokeshvara, the upper right hand would also have held a rosary (mala), fashioned in another material and now missing.

4. The Indian Buddhist Iconography (New Delhi, 2008), Appendix B.

5. S.K. Saraswati, Tantrayana Art: An Album (Calcutta, 1977), p. XXVI.

6. Pratapaditya Pal, Nepal Where the Gods are Young (New York, 1975), fig. 16, pp. 74-75.

7. Published in Uhlig, On the Path to Enlightenment, no. 97, p. 152.

8. Published in Amy Heller, *Early Himalayan Art* (Oxford, 2008), pl. 9, pp. 62-63; and fig. 22, p. 36. 9. Personal communication, Ian Alsop. See also Ian Alsop, "The Metal Sculpture of the Khasa Mallas of West Nepal/West Tibet" asianart.com. Alsop discusses this feature on Khasa Malla sculpture in op. cit., figures 4, 5. See also Ian Alsop, "The Metal Sculpture of the Khasa Malla Kingdom", *Orientations Magazine* (June 1994): 61-68; and "Metal Sculpture of the Khasa Mallas" in Jane Casey Singer and Philip Denwood, eds. *Tibetan Art: Towards a Definition of Style* (London, 1997), pp. 68-79.

10. Amy Heller, Hidden Treasures of the Himalayas (Chicago, 2009), p. 23.

11. Alsop, "The Metal Sculpture of the Khasa Mallas of West Nepal/West Tibet" asianart.com, fig. 1.

12. Ian Alsop, "Metal Sculpture of the Khasa Mallas of West Nepal/West Tibet" asianart.com, figs. 7, 8.

13. See figures 8, 9 in Alsop, "The Metal Sculpture of the Khasa Mallas of West Nepal/West Tibet" asianart.com, and in an unpublished example in the Crocker Museum.14. Ian Alsop, personal communication.

#### Referenced

HAR - himalayanart.org/image.cfm/41223.html

#### Published

Stella Kramrisch, *The Art of Nepal*, Asia House Gallery, New York, 1965, no. 51. Carlton Rochell, Ltd., *Indian and Southeast Asian Art: Selections from Robert and Bernice Dickes Collection*, New York, 2010 Nancy Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, no. 16.

#### Provenance

William H. Wolff, New York before 1965 Robert and Bernice Dickes Collection New York Carlton Rochell, Ltd, 2010 Private Californian Collection





#### 6 A COPPER FIGURE OF BUDDHA Nepal, 14th century

Seated in bhumisparsha mudra with a sweet expression under traces of gilding. 4 1/8 in. (10.2 cm) high \$10,000 - 15,000

This figure's worn, glossy patina results from the soft near-pure copper alloy employed by Nepalese craftsmen and the constant ritual touching it received over the centuries. The practice of rubbing the figure during prayer to the deity is common throughout Nepal and India, but unknown in Tibet.

For examples with similar degree of wear, see Christie's, New York, 12 September 2012, lot 549 and Sotheby's, New York, 17 June 1993, lot 289.

#### Referenced

HAR - himalayanart.org/image.cfm/41246.html

#### Provenance

Private European Collection



#### 7

#### A GILT COPPER FIGURE OF PADMAPANI Nepal, 15th century

Seated in royal ease with a supporting meditation band wrapped around his waist and right knee, the large flower curved downward at his left shoulder.

4 1/2 (11.4 cm) high \$10,000 - 15,000

The identifying lotus flower at his left shoulder is now bent forward, and the whole is heavily worn through prolonged ritual touching and the application of unguents.

Compare with a figure of Maitreya now in the Metropolitan Museum of Art (Lerner and Kossak, *The Lotus Transcendent*, 1991, no. 117, p. 147)

#### Referenced

HAR - himalayanart.org/image.cfm/41242.html

#### Provenance

Private American Collection since the 1980s

#### A COPPER ALLOY FIGURE OF AVALOKITESHVARA West Tibet or China, 7th/8th century

The sinuous figure dressed in elegant robes and scarves and adorned with beaded necklaces and garlands, with eight heads arranged in a tiara, one projecting from the top and another at the back, the primary face with full-rounded cheeks and arching brows, all supported by an octagonal base with layers of lotus petals.

6 1/4 in. (16.5 cm) high

#### \$60,000 - 80,000

The origins of Eleven-headed Avalokiteshvara are mired in mystery. However, one of the deity's earliest representations, dating to the 5th century, is situated in the Kanheri cave-chapel in Western India. Travelling along the Silk Road, the *Ekadasamukham* - the earliest text associated with the deity - was found in Gilgit dating to the 5th/6th century. By the mid-7th century, the image became popular in China following the Buddhist translations of the Chinese pilgrim Xuanzang. In parallel, the depiction of the deity's multiple heads changed from an 'Indian' vertical stack to a new 'tiara' or 'crown style' favored in China – as seen in Dunhuang.

The present example clearly exhibits the 7th-century Tang dynasty style, drawing clear similarities with Chinese sculptures of Avalokiteshvara with a single head (*cf.* Reedy, *Himalayan Bronzes*, Cranbury, 1997, p. 260, U 335); and an example in the Ashmolean Museum, Oxford (EA 2000.24)). However, the modeling of the base, his face, and the leaded bronze alloy it is made of, lead Chandra Reedy and Deborah Klimburg-Salter to suggest a Western Tibetan provenance. (*cf.* Reedy, *op. cit.*, p. 181; Klimburg-Salter, *The Silk Route and the Diamond Path*, Los Angeles, 1982, p. 178, pl. 94.)

Comparisons can be drawn with a 7th-century wood sculpture from Toyuk (Kocho Oasis) held in the Dahlem Museum of Asian Art, Berlin. A related figure from Kocho in the Museum Für Indische Kunst (MIK III 539) has the same pedestal structure (see Hartel, *Along the Ancient Silk Routes*, New York, 1982, p. 165, no. 101).

Much about this rare figure remains to be researched, in particular, the projecting head at the back. The head's peaked cap suggests Sogdian influence, but no other Sogdian sculpture is known to survive. This important bronze stands as one of the earliest transitional sculptures recorded from the region.

#### Referenced

HAR - himalayanart.org/image.cfm/41248.html

#### Published

Deborah E. Klimburg, *The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes*, Los Angeles, 1982, p. 178, pl. 94. Chandra L. Reedy, *Himalayan Bronzes: Technology, Style and Choices*, Newark, 1997, p. 181, no. W115.

#### Exhibited

The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes; Frederick S. Wight Art Gallery, University of California, Los Angeles, Nov. 7, 1982 - Jan. 2, 1983; Asia Society Gallery, Feb. 6 - Apr. 3, 1983; National Museum of Natural History, National Museum of Man, Smithsonian Institution, Apr. 28 - June 30, 1983.

#### Provenance

Private Californian Collection

8



#### 9 A COPPER ALLOY FIGURE OF AVALOKITESHVARA Swat valley, 8th/9th century

Wearing patterned silks, seated on a lotus plinth supported by benign lions, holding a lotus and displaying the gesture of charity, his eyes inlaid with silver below a *vajra*-crown. 5 *3/4 in. (14.6 cm) high* **\$20,000 - 30,000** 

The Swat Valley served as an important repository for Buddhism after the Huns swept through the Kushan Empire in the 6th century, destroying many monasteries within the ancient region of Gandhara. Spanning the 7th and 10th centuries, the small corpus of Swat bronzes demonstrates an adaptive artistic tradition responding to nearby regional styles, such as the Gandhara, Gupta, and Kashmir. With its rich copper alloy and long, slender eyes, the comparison with Kashmir bronzes is most noticeable in this example.

Compare with a closely related example of Maitreya in the Nelson-Atkins Museum ascribed to Kashmir, 9th century, and another Maitreya in the British Museum, attributed to Swat Valley, 8th-9th century, published in Pal, Bronzes of Kashmir, New Delhi, 1975, pp. 127 and 201, nos. 41 and 76.

Also compare the treatment of the lion-supported plinths to a number of examples held in The Palace Museum, Beijing and published in *Gugong bowuyuan cang: wenwu zhenpin quanji; 60: Zangchuan fojiao zaoxiang*, Hong Kong, 2008, pp. 10-6, nos. 9-15.

#### Referenced

HAR - himalayanart.org/image.cfm/41245.html

#### Provenance

Sotheby's, London, 11 October 1991, lot 535 Private Collection, New York

22 | BONHAMS





#### 10 A PARCEL-GILT COPPER ALLOY FIGURE OF GREEN TARA Tibet, 13th/14th century

Seated in royal ease, her gentle gaze rests on her left hand displaying the gesture of teaching while fecund lotuses spring up beside her.

5 1/8 in. (13 cm) high **\$10,000 - 15,000** 

The present lot is an elegant example of the early Pala-inspired sculpture of Tibet. The bolder lotus lappets around the figure's pedestal indicate a 13th-/14th-century copy by a Tibetan craftsman, rather than a 12th-century East-Indian prototype. An example of the latter in the National Palace Museum, Beijing is published in *Gugong bowuyuan cang: wenwu zhenpin quanji; 60: Zangchuan fojiao zaoxiang*, Hong Kong, 2008, pp. 118, no. 113.

A closely related example in the Museum Rietberg is published in Uhlig, *On the Path to Enlightenment*, Zurich, 1995, no. 89. Another, formerly in the Heeramaneck Collection sold at Sotheby's, New York, 20 & 21 September 1985, lot 122.

#### Referenced

HAR - himalayanart.org/image.cfm/41244.html

INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART | 25

-

#### 11 A LARGE THANGKA OF SHAKYAMUNI West Tibet, 14th century

Distemper on cloth; the Buddha in the act of teaching flanked by his acolytes and surrounded by registers of buddhas, siddhas and protector deities. 82 1/2 x 41 in. (209.5 x 104.1 cm) \$300,000 - 500,000

Extraordinary in its size and visual power, the painting presents the historical Buddha Shakyamuni flanked by his two closest disciples, Shariputra and Maudgalyayana.<sup>1</sup> These two friends converted to Buddhism after meeting Assaji, one of the Buddha's first five disciples. Leaving behind their lives as wandering ascetics, Shariputra and Maudgalyayana embraced the Buddha's teachings and became pivotal members of the early Buddhist order. Their spiritual stature was such that they were deemed arhats, "worthy ones" whose conduct and spiritual achievement made them leading exemplars of early Buddhist doctrine. In this work, they turn to the Buddha, offering their alms bowls.

Shakyamuni displays the gesture of teaching (*dharmacakra pravartana mudra*). His face imparts the powerful inward focus of deep contemplation. Two deer flank the wheel of the Buddhist law on the lower throne beneath his seat, recalling the Buddha's first sermon at the Deer Park in Sarnath. He wears the deep red saffron outer robe (*samghati*) of a Buddhist monk, a rectangular patchwork cloth that is hemmed with a border of floral scrolls. Florets in raised gold further enhance the beauty of the garment. The Buddha's patchwork robe is traditionally thought to have been fashioned from small pieces of fabric gathered from cast-off rags, a fitting garment for one who has renounced the world. A passage in the Vinaya Mahavagga Khandaka describes the Buddha instructing his disciple Ananda to design robes for his monks based on the squares, strips, borders and cross-lines of the rice fields in the Magadha countryside of northern India.<sup>2</sup> The robe is draped around the torso and covers both shoulders, its red hue further enhanced by a rich green fabric beneath, likely representing both the traditional upper and lower robes (*uttarasanga*, covering the upper body, and *antaravasa*, covering the lower body).

This painting is one of the largest surviving Tibetan paintings from any period. Comparable works include a c. 12th-century Buddha painting (201.4 x 114 cm.) in a private collection, and a c. 12th-century painting of Amitayus and Acolytes (259.1 x 175.3 cm.) in the Los Angeles County Museum of Art.<sup>3</sup> A c. 15th-century painting of Bhaisajyaguru (180 x 141 cm.) is noteworthy for its comparable size as well as its stylistic similarities to the present example, discussed below.<sup>4</sup> Also noteworthy is the c. late 14th-century painting of Vaishravana (160 x 99 cm.) in the Musee Guimet, Paris.<sup>5</sup>. Indeed, the style and composition of the painting indicate a c. 14th-15th-century date.

Registers of figures, including Buddhas, bodhisattvas and other deities, are arranged in borders around the central enthroned Buddha. This compositional device was particularly common in Tibetan paintings before the 15th century, seen for example in a c. 13th-century painting of Maitreya Buddha in a private collection.<sup>6</sup> The throne structure too has roots in early Tibetan painting, although here the crocodilian creatures (*makara*) on the throne bar face in towards the central figure rather than facing away, as is the norm.<sup>7</sup> The pattern of scroll above them finds parallels in a c. 14th-century painting.<sup>8</sup> Similarities can be found in the treatment of lotus petals in a Nepalese painting dated c. 1450-74, Portrait of Gaganshim Bharo and Wives.<sup>9</sup>



A c. mid-15th-century painting of Tsongkhapa in the Rubin Museum of Art resembles this work in the disposition of figures around the borders, the large central figure with two standing attendants, and the placement of Tibetan monks just above the standing attendants.<sup>10</sup> The Bonhams Buddha is likely to have been painted before the c. late 15th-century painting of Bhaisajyaguru noted above, as the garments and other elements of style are rendered naturalistically when compared with the more baroque treatment of the Bhaisajyaguru painting.<sup>11</sup> When compared with the murals of the Kumbum at Gyantse in Central Tibet (c. 1420s-1440s), this work appears roughly comparable and quite possibly earlier.<sup>12</sup> Similarities in style and composition can be seen in an undated mural at Saspol in Jammu and Kashmir (Ladakh, once within the west Tibetan cultural sphere), providing evidence for the possibility of a western Tibetan provenance for the painting.<sup>13</sup>

Tibetan Buddhists regard Shakyamuni as the single greatest authority on the Buddhist teachings, and all orders attempt to trace their spiritual lineage back to the historic founder of the faith. It is difficult, however, to ascertain the particular order or monastic center that commissioned this work. The Tibetan monks that are present do not indicate an obvious association with the Geluk, Kagyu, Sakya or Nyingma orders. And the deities represented do not likewise offer compelling evidence of a particular sectarian association. These anomalies could possibly be explained by a Sino-Tibetan provenance, as the iconographic conventions of a Tibetan Buddhist center in China may have differed from those in the more commonly known and better documented centers of Tibet. In any case, future research will likely yield a more specific provenance for this large and important work.

#### Jane Casey, January 2015

1. See the same theme represented in a c. 14th-century painting in a private collection: himalayanart.org, item number 89956; and in a c. 15th-century painting in the Rubin Museum of Art, himalayanart.org item number 445.

2. Cited in http://www.shastaabbey.org/about-vestments.html; see also "Kasaya (clothing)" in Wikipedia, http://en.wikipedia.org/wiki/Kasaya\_(clothing).

3. Published, respectively, in Kossak and Singer, Sacred Visions, pp. 73-75; and Pratapaditya Pal, Art of Tibet (Los Angeles, 1990, expanded edition), pl. 7 (P1), pp. 134-35. The dimensions of the LACMA painting differ in various publications, e.g., in Pratpaditya Pal, The Art of Tibet (New York, 1969), p. 131 as 8 ft. 6 in. x 59 in. (259.1 x 149.86 cm.) and in Auboyer et al, Dieux et Demons de l'Himalaya (Paris, 1977), pp. 74-75, it is recorded as 265.6 x 147 cm.

4. Published in Amy Heller, Tibetan Art (Milan, 1999), pls. 93, 94.

5. Published in Kossak and Singer, Sacred Visions (New York, 1998), pp. 182-85.

6. Published in Kossak and Singer, Sacred Visions, pp. 109-11.

7. Compare the throneback in Vairochana and Attendants, a c. first half 14th century painting in a private collection, published in Kossak and Singer, Sacred Visions, pp. 152-53. Note,

however, the inward-facing geese (hamsa) on the throneback of a sculpture in the Serkhang of Lhalung in Ladakh, published in Peter van Ham and Aglaja Stirn, The Forgotten Gods of Tibet: Early Buddhist Art in the Western Himalayas, (Paris, 1997), p. 127.

8. E.g., Vairochana and Attendants, a c. first half 14th century painting in a private collection, published in Kossak and Singer, Sacred Visions, pp. 152-53.

9. Published in Pratapaditya Pal, Himalayas: An Aesthetic Adventure (Chicago, 2003), pp. 68-69. 10. Published in David Jackson, Mirror of the Buddha (New York, 2011), fig 3.17.

11. Amy Heller, Tibetan Art, pls. 93, 94, p. 151. Dr Heller ascribes the painting to

approximately contemporary with Gyantse murals c 1420-40s.

12. See the images of Sakyamuni (Temple 1E), and Sadbhujasuklatara (Chapel 2Nb) in Franco Ricca and Erberto Lo Bue, The Great Stupa of Gyantse (London, 1993), pl. 36, p. 151; pl. 78, p. 193.

13. Published in Charles Genoud, Buddhist Wall-Painting of Ladakh, translated by Tom Tillemans (Geneva, 1982), pl. 11 and p. 60.

#### Provenance

Private American Collection, acquired in the 1993





#### 12 A COPPER ALLOY FIGURE OF A HERUKA Tibet, 13th century and associated base

Dynamically cast with six arms holding prescribed attributes, wearing an elephant skin behind his shoulders with its trunk hanging above his right thigh and its tail over his left shoulder, his flame-like hair with remains of pigment.

6 1/4 in. (15 7/8 cm) high \$10,000 - 15,000

This figure's animal skin patterns, alloy, and energy show the hallmarks of early Tibetan sculptures of wrathful deities. Compare with a 12th-century Kalajambhala in the Essen Collection (see Essen & Thingo, Die Götter des Himalaya, p. 239, no. 149). A thin garland of dried skulls encircles his limbs and drapes below his rotund belly. His three fierce faces bare fangs and glaring eyes below diadems of entwined snakes and jewels.

Although a heruka from the Nyingma tradition, and likely an esoteric terma deity, his precise identity is unknown. Unusually, he holds a vajra rather than a purbha to the skullcup before his chest. In his other hands he holds a human corpse, as well as a damaru, arrow, and the remains of another attribute.

#### Referenced

HAR - himalayanart.org/image.cfm/41229.html

#### Provenance

Private New York Collection Acquired in New York in 2007





13 (reverse)

#### 13

#### A GILT COPPER ALLOY DEITY FROM A ZVAJRABHAIRAVA SHRINE Tibeto-Chinese, Yongle period, early 15th century

In a prone position with his torso raised and looking to the left, he holds a mirror, club, and water pot, he is richly adorned with multiple necklaces and other beaded jewelry, his broad rounded face with a fierce expression and thickly knitted brow.

10 7/8 in. (27.5 cm) high; 13 3/4 in. (35.2cm) wide **\$250,000 - 350,000** 

This exceptional early 15th century sculpture belongs to a set of eight depicting Hindu deities that would have occupied the front edge of a throne beneath a monumental Yongle Vajrabhairava sculpture.

Although six of the eight have been previously described as *naga* kings, Vajrapani, and attendants, a large embroidered silk thangka of Vajrabhairava in the Jokhang demonstrates the actual convention, showing the eight Hindu deities in supplication before the more common assembly of crushed figures and animals under Vajrabhairava's feet (see Henss, *The Cultural Monuments of Tibet*, Vol. 1, Munich, 2014, p. 130, fig. 201). According to the format of the Yongle textile our figure would be positioned second from the right. Within the Gelugpa tradition, which took hold at the Yongle court in 1407 after the arrival of Shakya Yeshe, the eight Hindu gods from left to right be Shiva, Vishnu, Indra, Brahma, Kartikeya, Chandra, Surya, and Ganesha. Therefore the present sculpture can be securely identified as the sun god Surya.

While these figures can appear on a level below the primary deity in 14th-/15th-century Nepalese sculpture, this exact convention of placing them on the front edge of the throne appears to be unique to the Yongle period. It is also exhibited in a Yongle six-charactermark-and-period bronze of Vajrabhairava, formerly of the Speelman Collection, illustrated in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.518, fig.145C and Sotheby's, Hong Kong, 7 October



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2006, lot 812. A small figure of Vajrabhairava in the Rubin Museum of Art also shows five diminutive figures similarly positioned (www. himalayanart.org/image.cfm/65486.html). However, the convention does not seem to be ubiquitous for the period, as another sculpture in the Sandor Fuss Collection (Rossi+Rossi, 2007, no. 10), and a large-scale example sold at Sotheby's, New York, 25 March 1998, lot 122, show the gods under Vajrabhairava's feet.

The other five known figures from this group of eight include Kartikeya, sold at Bonhams, London, 11 November 2010, lot 243; Indra, formerly in the Philip Goldman collection, sold at Sotheby's, New York, 21 March 2002, lot 152; Brahma and Chandra, in the Powerhouse Museum in Sydney, Australia (231A-1 & 2); and Vishnu, formerly with Marcel Nies and Sotheby's, New York, 24 September 1997, lot 112. The location of the figures of Shiva and Ganesh are presently unknown and yet to be published.

Exhibiting all the typical stylistic characteristics of the Yongle period – with the exquisite modeling, rich gilding, and jewelry arrangement

- the figure is impressive in its scale and unique poise. Unlike the classic representations of Buddhas and bodhisattvas produced in the imperial workshops of the Yongle period, this unique and, 'inspired composition reveals a great freedom of artistic imagination...The powerful posture of the deity is enhanced by striking movements, creating a sense of dynamic force, and is mesmerizing from all angles.' (Marcel Neis, asianart.com/exhibitions/nies02/9.html)

#### Referenced

HAR - himalayanart.org/image.cfm/41232.html

#### Provenance

Sotheby's, London, 11 June 1985, lot 218 Private English Collection, 1985-2014

#### A GILT COPPER ALLOY AND INLAID TURQUOISE FIGURE OF MANJUSHRI Tibet, 15th century

Holding the silver wire lotus stems supporting the sword (*khadga*) and turquoise-inset sutra (*pustaka*), wearing an incised lower garment and adorned with lavishly inlaid crown jewels. *11 1/2 in. (29.5cm) high* **\$60,000 - 80,000** 

This remarkable figure of Manjushri is an enigma within the oeuvre of Himalayan sculpture. While representing the finest sculptural qualities of the 15th century, the artist responsible went further to embellish the figure and base with turquoise to a level that has no precedent. Believed to house mana, turquoise is highly prized in Tibet and used to enhance sculptures and rituals. The recessed pockets and sutra element at the left shoulder are cast in anticipation of the inlay, demonstrating that the current form was clearly intended at the time of production.

A closely related sculpture of Vajrabhairava in the Museum Rietberg (see Uhlig, *On a Path to Enlightenment*, Zurich, 1995, p. 170, no. 114) enjoys a similar application to the crown and necklace, but stops short of the base. Other more restrained, but notable comparisons can be drawn from a 15th-century figure of Syamatara sold by Christie's, New York, 17 September 1999, lot 93, which also has a turquoise inset on the flowers and minor spots on the upper rim of the base, and another in the Potala Palace Collection published in Berger, et. al, *Tibet: Treasures from the Roof of the World*, Santa Ana, 2003, p. 186, no. 82.

The facial type and treatment of the hairline beneath the crown are almost identical to a figure of Syamatara, formerly in the Goldman Collection, sold by Sotheby's, New York, 21 March 2002, lot 158. A further indication of the importance of the casting is found in the gilded base plate finely incised with a *visvajra*, which remains undisturbed.

#### Referenced

14

HAR - himalayanart.org/image.cfm/41233.html

#### Provenance

Sotheby's, London, 9 July, 1979, lot 54 Private English Collection, 1979-2014

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# MASTERPIECES OF HIMALAYAN ART FROM A PRIVATE EUROPEAN COLLECTION Lots 15-20

36 | BONHAMS



# 15 A LINEAGE PORTRAIT THANGKA OF THE NINTH AND TENTH ABBOTS OF NGOR MONASTERY Southern Tibet, Ngor monastery, circa 1557

Distemper on cloth Image: 33 3/4 x 30 3/4 in. (85.7 x 76.3 cm); With later silks: 51 x 32 1/2 in. (129.5 x 82.6 cm) \$800,000 - 1,200,000

This magnificent thangka records the lineage of the abbots of Ngor monastery and the lineage associated with the initiation teachings of the tantric deity, Rakta Yamari. With a bold primary palette and lavish use of gold outlining, this thangka is a stunning example of 16th century painting from central Tibet.

The dedication prayer written in elegant gold calligraphy along the bottom edge identifies the two central figures. The Ninth abbot of Ngor monastery, Lachok Sengge (IHa mchog seng ge, 1468–1535), sits on the left. He served as abbot between 1516/24–1534. The Tenth abbot of Ngor monastery, Konchok Lhundrub (dKon mchog lhun grub, 1497–1557), sits on the right. He served as abbot between 1534–1557.

This dedicatory inscription also requests blessings for Sanggye Sengge (sangs rgyas senge, 1504-1569), who served as the Eleventh Abbot of Ngor between 1557-1569. The inscription's content and tone lead us to conclude that this beautiful thangka was made to commemorate the ascendency of the Eleventh Abbot of Ngor in 1557.

'Veneration to Manjushri who upholds the treasury of the numerous teachings and tantra which are greatly revered by the best faith of the assembly of special deities and lamas. Praise to the virtuous teacher, intelligent and capable, this teacher and protector who personifies the values of the triple jewel (dkon mchog gsum) with the treasures of meditation, thought and understanding, who enhances the spontaneous manifestation (lhun grub) of the Buddha and his teachings in all directions. May the lineage of all the lamas make praise and benediction to Sangs rgyas Seng ge who upholds the knowledge of the Buddha's teachings.'

By adding a register of three deities right above the principal figures, this thangka's composition differs from other Ngor portraits. The central position of Rakta Yamari, directly above and between the Ninth and Tenth abbots, indicates that the thangka also celebrates the initiation lineage of the meditation deity. This suggests, that while the majority of Ngor portraits were part of a set, this dual-purpose thangka was likely a unique commission.

Along with Yama, Rakta Yamari is a wrathful manifestation of the bodhisattva Manjushri. The teachings associated with Rakta ("Red") form of Yamari is said to have arrived in the Himalayas by the 13th century. Jeff Watt's discussion of the spectacular embroidered Yongle thangka of Rakta Yamari, sold at Christies, 26 November 2014, provides a comprehensive analysis of this important deity within Tibetan ritual practice and meditation.

Pictured in the top register, the Indian mahasiddhas Virupa and Dombi Heruka are the most important Indian teachers associated with the Rakta Yamari tantra. The lineage then follows with early transmitters and translators of Sanskrit texts on Yamari into Tibetan, living between the 10th–14th centuries. Among them are Buston (1290-1364), the great abbot of Shalu monastery, and his students. The line of Ngor abbots then begins with Ngorchen, leading up to the principal figures. After the Tenth abbot, the last three monks in the lineage were teachers or contemporaries of the Eleventh.

The breathtaking composition was probably inspired by a mid-15thcentury double portrait of Norchen and Muchen held in the Sharon and Stephen Davies Collection (see Jackson, The Nepalese Legacy on Tibetan Painting, New York, 2010, p. 193, fig. 8.9). Among the common features, both depict two central figures, whereas the majority of Ngor lineage sets contain a single abbot. They also feature jewels above the elaborate pillars dividing the central figures, and place three primary lineage deities between the scrolling arches above them.

The similarities here are far greater than between the present lot and a more baroque double portrait in the Los Angeles County Museum of Art that was produced closer to present lot's creation, bolstering the hypothesis that the Davies double portrait is closely related, even referenced, by the present lot (cf. ibid., p. 195, fig. 8.11).

This thangka precedes, but is also closely related to the famed Ngor Lamdre set, dated 1600. The set has been the subject of continuous study since its dispersal in the West in the 1960s. It comprises approximately 30 thangkas depicting single portraits of the Lamdre lineage, a core teaching for the Ngor order.

A compiled list of known Ngor Lamdre thangkas can be found at: www.himalayanart.org/search/set.cfm?setid=385. They are held in some of the most prestigious public and private collections, including: The Metropolitan Museum of Art; The Brooklyn Museum of Art; The Rubin Museum of Art; The Los Angeles County Museum of Art; The Museum of Ethnology, Leiden; The Museum of Culture, Basel; The Museum of Ethnography, Zurich; The Zimmerman Family Collection; The Collection of Navin Kumar; The Collection of John and Berthe Ford; The Collection of Michael Henss; The Collection of Gerd-Wolfgang Essen; The Collection of Lionel Fournier.

Many consider the portrait thangkas of Ngor to embody the Later Beri style of Nepalese painting in Tibet par excellence. The immaculate scrollwork within the bold background colors forming the elaborate mandorlas derive from Newari traditions – here, heightened so lavishly with gold. Meanwhile, the scalloped edges of the throne base, inspired by Ming furniture, show a new awareness of Chinese art.

So striking and detailed, this painting's impact is both immediate and long lasting. It stands as one of the finest examples of 16th-century Tibetan painting and a masterpiece of Buddhist art.

Bonhams is grateful to Amy Heller, Jeff Watt, and Ulrich von Schroeder for their assistance and collaboration in the preparation of this essay.

# Referenced

HAR - himalayanart.org/image.cfm/41215.html

# Provenance





### 16 A GILT COPPER ALLOY FIGURE OF VIRUPA Tibet or Nepal, 14th century

Wearing a floral garland marked by inset turquoise and a crown securing his finely detailed coiffure, the paunchy mahasiddha sits on a plump, beaded lotus throne. *4 7/8 in. (12.5 cm) high* **\$80,000 - 120,000** 

Virupa was the first mortal master of the 'Path with the Result', a refined tantric practice which can provide enlightenment in a single lifetime. Formerly an abbot of Nalanda, Virupa received the 'Path' from the deity Vajra Nairatmya after giving up on decades of unsuccessful attempts at the Chakrasamvara tantra. His subsequent rituals cost him his affiliation, as other members of the monastic hierarchy frowned upon his use of meat and alcohol. Banished from Nalanda, he wandered as a *yogin*, performing a number of miracles.

This ebullient sculpture recalls the most beloved episode of Virupa's life. One day he stumbled into a tavern and began feasting. When the hostess enquired as to payment, he assured her that he would settle his tab once the sun had crossed a line he drew on the floor. Once she agreed, however, he mischievously pointed to the sun and trapped it in its course so he could keep gorging for days. Meanwhile, the kingdom plunged into cosmic disarray. Eventually the king, fearing widespread crop failures, rushed to empty his coffers to pay Virupa's bill.



16 (reverse)

There are a number of small Virupa bronzes in museums, but few are as sweet as this one. Its high copper content and fine modeling indicate the superior craftsmanship of Newari sculptors commissioned by Tibetan patrons. His left leg leans into the *yogapatana* while his toes press against the antelope skin spread underneath. Resting his weight on his right hand, he is relaxed but robust. More than pleasing to the eye, the sculpture's numerous bumps and swells also create various textures that are delight on the fingertips, attested to by the gilding's wearpattern produced from centuries of ritual handling.

This bronze has a 'brother' from the same workshop held in The Rietberg Museum. Both sit on gilded bases with distinctive beaded rims that harken back to the Pala style. The Rietberg Virupa has been attributed to the Khasa Malla kingdom, which controlled much of West Nepal and West Tibet between the 12th and 14th centuries. It uses a silver alloy, possibly to emphasize Virupa's dark skin, as he is sometimes portrayed. Meanwhile, the present sculpture has a more majestic presence, depicting him with a crown in a more commanding posture.

### Referenced

HAR - himalayanart.org/image.cfm/41260.html

### Provenance

# 17 A GILT COPPER ALLOY FIGURE OF VAJRADHARA AND PRAJNAPARAMITA Nepal or Tibet, 14th/15th century

The Adi Buddha depicted in sexual union with his consort, both adorned with semi-precious gems inset sparingly over their richly gilded bodies and crowns. 9 in. (22.8 cm) high

\$300,000 - 500,000

From the 11th century onward, the New (Sarma) Schools identify Vajradhara as the primordial Buddha (*Adi Buddha*): the inner form of Shakyamuni, and progenitor of the Vajrayana Buddhist system. He occupies the first rank in the Buddhist pantheon, and typically features as the first teacher of a tantric lineage. From him emanate the five Dhyani Buddhas, the purification deity Vajrasattva, and meditation deities including Chakrasamvara.

He represents the highest state of enlightenment, its abstract perfection, the sum of all Buddhist teachings. Sculptures of Vajradhara therefore serve as secondary representations, reminding practitioners of the deity's otherwise formless essence, which is beyond human comprehension. The present sculpture portrays him in union with Prajnaparamita, considered to be mother of all Buddhas, thus enhancing the imagery of enlightenment expressed (and experienced) through the perfect union of male and female principles (compassion and wisdom, respectively).

He is shown rooted in the meditation posture, his toes relaxed and curling upwards while pressing against the inside of his broad thighs. He supports his consort with his resolute, arched posture. Her girdle deftly conceals her rear, clasped below the swath of her loose hair. Throughout, there is stillness and serenity in their embrace. Their faces reflect the highest harmony, touching noses, lips, and chins.

Originally, the sculpture would have been set on a separately cast base. Examples showing the shallow cushion-like apron below the legs can be found in Nepalese and Tibetan sculpture. Compare with a Tibetan Vajrasattva in the AI Farahnick Collection published in Beguin, *Dieux et Démons de l'Himalaya*, Paris, 1979, p.151, no. 148, and a Nepalese Vajradhara published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 358, no. 95a.

For a very closely related example in the Jokhang, Lhasa, see von Schroeder, *Buddhist Sculptures In Tibet*, Vol. II, Hong Kong, 2001, pp. 1056-7, pls. 268E-F. Also, compare with an example in the Rubin Museum of Art sold at Sotheby's, New York, 25 March 1999, lot 103. Another is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 365, no. 98E. A later but closely related example of Sitasamvara is held in the Museum Rietberg; see Uhlig, *On The Path to Enlightenment*, Zurich, 1995, p. 167, no. 11.

### Referenced

HAR - himalayanart.org/image.cfm/41261.html

### Published

Franziska Rüttimann, ed., *Liebeskunst: Liebeslust und Liebesleid in der Weltkunst*, Museum Rietberg, Zurich, 2002, p. 129, no. 91.

# Exhibited

Liebeskunst: Liebeslust und Liebesleid in der Weltkunst, Museum Rietberg, Zurich, 2002-2003

# Provenance

Sotheby's, New York, 5 December 1992, lot 56 Private Collection of Ulrich von Schroeder Private European Collection



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

The deities in *yab-yum* with twelve-armed Chakrasamvara wearing a tiger skin around his waist and a garland of severed heads descending between his legs, Vajravarahi wraps her limbs around him, gazing into the first of his four wrathful faces. *9 in. (22.8 cm) high* **\$500,000 - 700,000** 

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

The male deity, Chakrasamvara, represents Buddha-like compassion. The female deity, Vajravarahi, embodies Buddha-like wisdom. They are depicted here in ecstatic embrace. He cradles her in his primary arms, producing vajrahumkara mudra by crossing the vajra and ghanta in his hands, symbolizing that wisdom and compassion have dissolved into one perfect interpenetrative union.

Modeled by a master craftsmen, Vajravarahi is fully extended in the union. She would almost slip through Chakrasamvara's grasp but for her left arm contouring around his right shoulder. Her right arm surges upward holding the ritual knife, which signifies the power of her transcendental wisdom. She presses herself against him fully, her legs suspended above her pelvis, her toes curling upwards. She vigorously surveys his face, reading the effects of her position; his tongue is pressed to the roof of his mouth and his eyes pierce forward in a state of heightened awareness. Meanwhile, his back face shows a more tender expression – almost wincing at the ecstasy.

Chakrasamvara's legs are slender and nimble with pendant jewels gracing across his feet. He and Vajravarahi are youthful and beautifully adorned with opulent gilding and detailed jewelry, reinforcing the perfection of their bodies and minds. His two-tiered crown is rendered seamlessly across his four heads. Turquoise-embedded foliate leaves rise above five driedskulls, symbolizing that he has flawlessly developed the five transcendent insights of the Dhyani Buddhas. His crown rests upon his tight curls which converge into a tall jatamukata of interwoven locks nesting a crisp visvajra, denoting that he acts to serve all sentient beings.

Held between elegant fingers, his attributes are consummately detailed as well. His axe, which cuts off birth and death, has a serrated face, crosshatched ear, and a vajra-poll. The head of Brahma swings by his hair in dynamic movement, suggesting the forward arc of Chakrasamvara's radiating arms. Even the dome of the ghanta in his primary left hand has small-pitted marks that replicate the beaded swags that typically embellish these ritual objects.

Chakrasamvara (lit. 'wheel of bliss') is the transformative deity (yiddam) at the heart of the Chakrasamvara tantra – one of the most important Tantric wisdom traditions (a 'Mother root' tantra). This sculpture serves to inspire the practitioner to complete his practice and achieve that same blissful state of mind. Until then, every symbolic nuance of the deity's iconography will help him to fully comprehend the deity's consciousness. The sculptor has therefore rendered every detail with expert clarity.

### Referenced

HAR - himalayanart.org/image.cfm/41262.html

### Published

Franziska Rüttimann, ed., *Liebeskunst: Liebeslust und Liebesleid in der Weltkunst*, Museum Rietberg, Zurich, 2002, p. 131, no. 93.

# Exhibited

Liebeskunst: Liebeslust und Liebesleid in der Weltkunst, Museum Rietberg, Zurich, 2002-2003

### Provenance







# 19 A PARCEL-GILT COPPER ALLOY FIGURE OF SHAKYAMUNI Qing, 18th century Seated in *dhyanasana* on an oval base in the attitude of *bhumisparsha mudra*, his face and hair with remains of cold gold and pigments. 7 3/8 *in.* (18.6 cm) high \$50,000 - 70,000

The Qianlong Emperor took great interest in Buddhist art across Asia, commissioning various stylistic copies of sculptures that reached his court before or during his reign. His project then influenced workshops throughout the empire. As Patricia Berger suggests:

'For Qianlong, copying was a way of harnessing the careers of charismatic objects, of possessing them, of channeling their energy in unexpected, powerful ways... For this emperor, the image was a profound and mysterious thing that by its very nature could survive long past its creation and outlast its creator to witness history, to forge a career and life of its own, and even to spawn a family of derivative works.' -- (Berger, *Empire of Emptiness*, Honolulu, 2003, p. 127)

The present sculpture is one such 'descendent', recreating a 12th-century Nepalese style, which in turn is derived from more ancient Licchavi-period Buddhas (5th-8th centuries). The models used in Qing workshops would have been similar to a bronze formerly of the Heeramaneck Collection (see Pal, *Art of Nepal*, Berkeley, 1985, no. 528) and another sold at Sotheby's, New York, 19 September 1996, lot 83.

Four Confessional Buddhas sold at Sotheby's, New York, 5 December 1992, lot 48, and 19 September 1996, lot 79, represent similar examples of this Nepalese-revival style. However, they are clearly not as refined. This gentle yet commanding sculpture is a superlative work of the type; the contours of his hands and feet are carefully modeled and incised below a glossy copper patina, and the hems of his monastic robe fan out in heart-shaped pleats before his ankles. It is likely from the same set or workshop as a bronze of a Buddha published in Kazi, *Tibet House Museum: Inaugural Exhibition*, New Delhi, 1965, pl. 16.

### Referenced

HAR - himalayanart.org/image.cfm/41259.html

# Provenance



# 20 **A THANGKA OF RATNASAMBHAVA Tibet, 14th century** Distemper on cloth; the enthroned Tathagata surrounded by two-hundred repeated forms of Shakyamuni. *Image: 25 1/4 x 17 1/2 in. (64.3 x 44.5 cm)* **\$120,000 - 150,000**

This painting originates from a set of five depicting the Five Wisdom Buddhas of Vajrayana Buddhism: Vairochana, Akshobhya, Ratnasambhava, Amitabha, and Amoghasiddhi. Each embodies Shakyamuni's purification of one of the five poisons, being Ignorance, Envy, Pride, Desire, and Greed, respectively. Occupying a central role in Vajrayana Buddhism, Ratnasambhava is found throughout Tantric Buddhism, most notably in the Anuttarayoga (Wisdom) tantra.

The treatment of the central figure is exquisite, with confident and fluid lines, such as those marking the strands of hair across his forehead. He has a slender torso following the tradition of Pala-style manuscripts brought to Tibet by pilgrims and refugees in the 12th and 13th centuries. His right hand extends across the knee with the palm facing outward in *varada mudra*, the gesture of supreme generosity – Ratnasambhava's designated mudra.

Crowned and bejeweled, the Tathagata sits within an elaborate structure protected by mythical beasts. Most prominent are the *vyalas*, leonine creatures ridden by small boys clad in white, striding on the backs of elephants. The upper section of the throne is surmounted by a winged *garuda*, while *makaras* emerge from golden scrolls around the green nimbus. As prescribed, galloping horses protect the throne base, which seats the final two-hundredth Shakyamuni Buddha. When combined with the four others from this set, the number of repeated Shakyamunis would total one thousand, enhancing the merit and efficacy of each thangka.

While the four other paintings are unknown in published records, the present thangka compares to an example of Amoghasiddhi held in a private collection of a similar format and with a comparable treatment of the primary figure's hair (www.himalayanart.org/image. cfm/30651.html). Also compare with another 14th-century thangka of Ratnasambhava in the Newark Museum of Art (www.himalayanart.org/image.cfm/76002.html).

### Referenced

HAR - himalayanart.org/image.cfm/77113.html

### Published

Wisdom Publications, Wisdom Calendar, August, 1994

### Provenance







# 21 A THANGKA OF CHAKRASAMVARA Tibet, 15th century

Distemper on cloth, laid on mylar board; standing in *alidhasana* before a skull-lined gold ring of fire, the blue yidam has four heads and twelve arms, his primary hands cross the *vajra* and bell and embrace the consort Vajrayogini, they are surrounded by protector deities and lineage figures of the Krishnacharin tradition.

27 3/4 x 21 5/8 in. (70.5 x 55 cm) **\$15,000 - 20,000** 

An impressive pantheon of important Vajrayana deities surround Chakrasamvara. Manjushri appears at the apex, flanked by Maha Maya and Samvara. Hevajra and Kalachakra appear in the top corners. The left register includes Guhyasamaja, Yogini Naro, and Mahakala. The right register includes Buddha Kapala, Achala, and Krishna Yamari. The treatment of the throne, the distinct raised disc platform, the bold scrollwork, palette, and heavy black outlining are all consistent with work associated with Guge in Western Tibet. Compare the throne supports in a 14th-century Shakyamuni thangka in a private collection (www.himalayanart.org/image.cfm/89956.html). Also compare the format with an early-15th-century thangka of a Bon Deity held in the Metropolitan Museum of Att (1994.527), and a Sakya lineage Chakrasamvara thangka published in Rhie & Thurman, *Wisdom and Compassion*, New York, 1991, p. 221, no. 70.

# Referenced

HAR - himalayanart.org/image.cfm/41211.html

# Provenance

Private English Collection, 1970s/80s-present

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# 22 A THANGKA OF AVALOKITESHVARA SHADAKSHARI Tibet, mid-14th century

Distemper on cloth; seated on a lotus throne rising from aquatic vines, holding the lotus and *mala* and displaying the gesture of greeting with his four hands, surrounded by a divine entourage, lineage masters, and lay patrons. *Image: 17 3/8 x 15 1/4 in. (44.1 x 38.7 cm)* **\$100,000 - 150,000** 

The thangka depicts Avalokiteshvara as the personification of the mantra *om mani padme hum* ('hail to the jewel in the lotus'). This ubiquitous Tibetan mantra is thought to contain the essence of the bodhisattva, the Lord of Compassion. He is flanked by the goddess Shadakshari, who reflects him in female form on the right, and Manidhara ('Jewel Holder') on the left.

They sit within a grotto-like pavilion joined by Manjushri and Vajrapani. The grotto's rainbow border evokes the emanating brilliance of the deities. Above, in multi-colored stylized rocky outcrops, sit the five Dhyani Buddhas and two *rishis*, with the chief of the lotus family, Buddha Amitabha, at the apex.

David Jackson discusses this painting at length in the context of lineage thangkas and the development of the Nepalese painting tradition in Tibet. A Kadampa lineage begins in the top left corner with Shakyamuni and Vajradhara and continues on the right, featuring Tilopa and Atisha. The second tier begins with Droton Kunga Gyaltshen, who flourished in the early to mid-fourteenth century, and continues with other lineage masters. Three more gurus populate the bottom left corner, while three lay patrons, possibly a father and two sons, appear in the bottom right corner.

The painting belongs to what Jackson terms the Sakya/Yuan period of the early Beri style of Nepalese painting in Tibet (circa 1260s-1350s). Chief among the style's characteristics exhibited in this painting is the intricate red and indigo scrollwork behind the central figures. Avalokiteshvara's *dhoti* is also longer, and his crown-leaves are more prominent, when compared to a related composition in the Pala-style held in the Walters Art Museum (ibid., p. 114, fig. 6.21).

The thangka is closely related to the later Yuan-period murals of Shalu monastery (1320s-30, cf. ibid. fig 6.16, p. 107) and an early-14th century thangka of Shadakshari held in a private collection (ibid., p. 110, fig. 6.19), conferring a slightly later date of the mid-14th century.

### Referenced

HAR - himalayanart.org/image.cfm/41209.html

# Published

David P. Jackson, The Nepalese Legacy in Tibetan Painting, New York, 2010, p. 112, fig. 6.20

### Provenance

Private Collection, New York

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### 23 A THIRTY-TWO-DEITY GUHYASAMAJA MANDALA Central Tibet, 14th century

Distemper on cloth, backed onto mylar; above a scrollwork ground, the central deities in yabyum at the center of the celestial palace surrounded by meditation deities, lineage teachers, and a donor in the bottom right corner; inscribed in Tibetan on the reverse. 23 x 19 1/4 in. (58.4 x 48.7 cm) \$40,000 - 60,000

The Guhyasamaja tantra is the primary Highest Yoga Tantra because its mastery leads to the study of other tantras. The central deities are flanked by attendants underneath an elaborate torana that suggests a 14th-century date, before the great proliferation of mandalas during the 15th and 16th centuries. Compare, for example, to a 14th-century mandala of Hevajra in a private collection: www.himalayanart.org/image.cfm/68899.html.

The appearance of Vaishravana next to the patron in the bottom right corner may connect the mandala to Shalu monastery. Shalu saw an artistic resurgence in the early 14th century under the patron Kunzang Dragpa Gyaltsen, who was thought to be an emanation of Vaishravana (cf Henss, The Cultural Monuments of Tibet, vol. II, Munich, 2014, p. 595). The mandalas lining the walls of the north Amitayus Lhakhang at Shalu published by Henss show similar stylistic features (see ibid., pp. 618-20, figs 894-8, and p. 584, fig. 828). Vaishravana also appears in the bottom right register in thangkas of Vajrapani and Mahakala associated with Shalu monastery (see http://www.himalayanart.org/image.cfm/90135.html & http://www. himalayanart.org/image.cfm/65165.html)

# Referenced

HAR - himalayanart.org/image.cfm/41210.htm



- Akshobhyavajra 1.
- 2. Guhyasamaja
- З. Amitabha
- Amoghasiddhi 4.
- 5. Vairochana
- 6 Ratnasambhava
- Gauri
- 7. Tara
- 8.
- 9. Lochana
- 10. Mamaki
- 11. Gandhavajra
- 12. Rasavajra
- 13. Rupavajra
- 14. Shabdavajra
- 15. Hayagriva
- 16. Maniushri
- 17. Niladanda
- 18. Nivarana Vishkambhin
- 19. Vignantaka
- 20. Samantabhadra
- 21. Mahabala
- 22. Maitreva
- 23. Yamanataka
- 24. Kshitigarbha
- 25. Achala
- 26. Vajrapani

- 27. Prajnanraka
- 28. Akashagarbha
- 29. Takkiraja
- 30. Lokeshvara
- 31. Shumbha
- 32. Ushnisha Chakravarim
- 33-45. Lineage Teachers
- 46-49. Lineage Teachers
- 50. Yogambara
- 51. Buddhakapala
- 52. Mahamaya
- 53. Unidentified
- 54. Unidentified
- 55. Red Tara
- 56. Six-armed Mahakala
- 57. Vaishravana
- 58. Donor
- A. Forms of Guhyasamaja B. Forms of Krishna Yamari
- C. Hevaira
- D. Chakrasamvara
- E. Forms of Vairabhairava
- Forms of Rakta Yamari
- F.
- G. Forms of Manjushri
- H. Offering Goddesses





# 24 A GILT ZITAN FIGURE OF AVALOKITESHVARA Tibet, circa 15th century

With three heads and the primary hands in *anjali mudra*, his robes with traces of finely detailed floral gilt decoration. *11 1/4 in. (28.5 cm) high* **\$20,000 - 30,000** 

The tradition of carving statues from sandalwood originates in India, the prototype being the famous image purportedly commissioned during Buddha's lifetime by King Uddayana of Swat Valley.

In the Tibetan context, the famous Nepalese sandalwood image of Arya-Avalokiteshvara at the Potala, tentatively dated 7th/8th century, served as the inspiration for numerous copies, establishing a tradition of sandalwood carvings in Tibet. See von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp. 820-5, nos. 195 & 196. Two other zitan figures of Avalokitesvara were sold Sotheby's, London 13 June 1979, lot 52, and Sotheby's, London, 11 October, 1995, lot 544.

# Referenced

HAR - himalayanart.org/image.cfm/41222.html

# 25

# A COPPER ALLOY FIGURE OF NAIRATMYA Tibet, circa 15th century

Seated in *yogasana* with the toes of her left foot resting on the encircling sashes incised around her, she places the curved knife to the *kapala*, focusing her gaze intently on the ritual action. 8 3/8 in. (21.2cm) high \$15,000 - 20,000

The enigmatic sculpture emits a serene but assertive presence. Nairatyma is the consort of Hevajra and second in the lineage of the 'Path with the Result', which she transmitted to Virupa, the first human master. A closely related example of the latter, possibly from the same set was sold at Sotheby's, New York, 24 September 1997, lot 98.

The Tibetan inscription around the base reads:

'The fully ordained monk Sonam Yeshe pays homage to Nairatmya. This image has been created for the welfare of my mother.'

# Referenced

HAR - himalayanart.org/image.cfm/41239.html

# Published

Pratapaditya Pal, Tibet: Tradition and Change, Italy, 1997, p. 132, no. 66.

# Exhibited

*Tibet: Tradition and Change*, The Albuquerque Museum, 18 October 1997 - 18 January 1998, no. 132.

# Provenance

Navin Kumar, New York, 1985 Private US Collection







# 26

# A VAJRAKILA MANDALA

# Tibet, 19th century

Distemper on cloth; Vajrakila within a six-petal lotus at the center of a palace occupied by associated protectors and animal-headed deities; the upper section with various Buddhas, deities, and teachers; the bottom corners with two protector deities above patrons and officiating monks, and an entourage of offering goddesses. *Image: 43 1/4 x 33 3/4 in. (109.8 x 85.7 cm)* **\$4,000 - 6,000** 

Vajrakila Heruka (also known as Vajra Kumara) represents the activity aspect within the set of Eight Herukas of the Mahayoga tantras of the Nyingma tradition. He is a principal meditational deity for both the Nyingmapa and Sakyapa, later taken up by the Jonang and a number of Kagyu traditions. For further discussion see Boord, 'The Cult of the Deity Vajrakīla according to the Texts of the Northern Treasures Tradition of Tibet (Byang-gter phur-ba)', in the *Journal of the Royal Asiatic Society*, Third Series, Vol. 5, No. 2 (Jul., 1995), pp. 320-3.

# Referenced

HAR - himalayanart.org/image.cfm/41213.html

# Provenance

Private English Collection, 1970s/80s-present

# 27 A DOUBLE PORTRAIT THANGKA OF THE EIGHTH AND NINTH NGOR ABBOTS

# Tibet, 16th century

Distemper on cloth; depicting Sanggye Rinchen and Lhachog Sengge, surrounded by Shakyamuni, White Tara, Vajrasattva, and various teachers in the upper section; in the bottom section appear Vasudhara, Black Mahakala, Yellow Jambhala, Red Takkiraja, Red Ganapati, Red Kurukulla, and a scene with donor figures and monks. *26 5/8 x 19 1/2 in. (67.8 x 49.5 cm)* **\$6,000 - 8,000** 

This dual portrait depicts important historical figures associated with Margapala, the 'Path Together with the Result' (lam dre bu tang che pa) initially transmitted by the mahasiddha Virupa.

Compare with closely related compositions in the Shelley & Donald Rubin Collection and the Rubin Museum of Art: www.himalayanart. org/image.cfm/162.html, www.himalayanart.org/image.cfm/65048. html. Also compare: www.himalayanart.org/image.cfm/59885.html

# Referenced

HAR - himalayanart.org/image.cfm/41212.html

# Provenance

Acquired from Peaceful Wind Gallery, Santa Fe, 2000 Private Collection, Colorado

# 28 A GILT COPPER ALLOY FIGURE OF MAITREYA Tibet, 16th/17th century

Seated in *bhadrasana* on a trapezoidal throne, displaying *dharmachakrapavartina mudra* giving rise to lotus stems that blossom the *chakra* and water pot by his shoulders. 8 5/8 *in.* (21.8 cm) *high* **\$20,000 - 30,000** 

Maitreya's prescribed posture and hand gesture correspond to the belief that he will perpetually teach at his residence in Tushita heaven until it is time for him to descend into this world as the next Buddha.

Compare a similar non-gilt example sold at Christie's, Amsterdam, 26 April 1993, lot 91, and another published in von Schroeder, *Indo-Tibetan Bronzes*, vol. II, Hong Kong, 2002, p. 1062, no. 271A. Also see Spink Ltd., *The Mirror of the Mind*, London, 1995, p. 32, no. 21.

Referenced

HAR – himalayanart.org/image.cfm/41238.html

**Provenance** Private US Collection since 1980s









# A THANGKA OF NYINGMA HIERARCH Tibet, 18th century

Distemper on cloth; seated before an altar table on an elaborate throne with mythical creatures and celestial beings, holding a *ghanta* and *bumpa*, and wearing a Nyingma lineage hat; hierarchs, deities, herukas, and protector deities abound. *Image: 39 3/4 x 26 in. (101 x 66 cm)* 

\$5,000 - 8,000

# Referenced

HAR - himalayanart.org/image.cfm/41205.html

# Provenance

Private English Collection, 1970s/80s-present

# 30

# 30 A THANGKA OF YUNGTON DORJEPEL Tibet, 19th century

Distemper on cloth; before an audience of three disciples, the Panchen Lama offers a fermented skull cup to the wrathful deity billowing from the clouds of smoke invoked by the ritual offerings; with a partial Tibetan inscription in the bottom border. *Image: 27 3/8 x 16 in. (70 x 41 cm)* **\$3,000 - 5,000** 

This painting originally belonged to a set depicting the previous lives of the Panchen Lama, deriving its composition from a set of woodblock prints associated with Narthang monastery. Earlier examples can be found the Musee Guimet, see Beguin, *Art ésotérique de l'Himâlaya*, Paris, 1990, p. 111, no. 60 and another sold at Christie's, New York, 16 September 2014, lot 292

In the surrounding mountainous landscape, Rakta Yamari and Vajra Vetali appear at top left, a teacher holding a sutra at top right, and Mahakala Gonpo Legpen appears at the bottom.

# Referenced

HAR - himalayanart.org/image.cfm/41206.html

# Provenance

Private English Collection, 1979-present



### 31

# A THANGKA OF THE FIRST DALAI LAMA, GEDUN TRUPPA Central Tibet, 19th century

Distemper on cloth; Gedun Truppa seated before Tashilumpo monastery, holding an alms bowl and displaying the gesture of instruction. Image: 25 x 15 1/4 in. (63.5 x 38.7 cm) \$15,000 - 20,000

Gedun Truppa (Gendun Drub, 1391-1474) was the chief disciple of the Gelugpa founder Tsongkhapa, who appears in the top left corner. Green Tara appears above Tashilumpo monastery, which Gedun Truppa founded in Tsang province in 1447. He is heralded for his contribution to monasticism in Tibet, and over the course of his fifty years of teaching he trained many Gelug, Kham, and even Sakya abbots. 'Inner' Yama Dharmaraja appears below his ornate, Chinesestyle wood and lacquer throne.

# Published

Hugo E. Kreigger, Tibetan Painting: The Jucker Collection, Boston, 2001, p.86, no. 28.

# Referenced

HAR - himalayanart.org/image.cfm/89152.html

# Provenance

The Jucker Collection Sotheby's, New York, 26 March 2006, lot 139 Private Collection, New York



# 32 A THANGKA OF A GELUGPA LAMA Tibet, 18th century

Seated at the center of a paradisaical landscape, holding a *kila* and a skull-cup-vase-of-life with Amitayus; Je Tsongkhapa, and Green Tara appear above, Yama Dharmaraja and Begtse Chen flank the altar below. *Image: 37 x 25 3/4 in. (94 x 65.5 cm); With silks: 72 x 46 in. (183 x 116.8 cm)* **\$20,000 - 30,000** 

# Referenced

HAR - himalayanart.org/image.cfm/41204.html

# 33 A COPPER ALLOY FIGURE OF A GELUGPA LAMA

Qing, Pala Revival, 18th century On a stepped and waisted lotus pedestal of rotund petals, his hands display *dharmachakrapavartina mudra* giving forth lotus stems from which blossom a sword and sutra by his shoulders, his charming face with a meditative expression surmounted by the peaked cap of the Gelug order. 7 *in.* (17 3/4 cm) high \$6,000 - 8,000

Tibetan historical figures in Pala revival sculpture of the Qing period are unusual. While gilded examples in the pure Tibeto-Chinese style are common, the Pala revival style is dominated by bodhisattvas and deities. The iconography of the sword and sutra supported at the shoulders is most commonly associated with Tsongkhapa, the founder of the Gelugpa order which was afforded great prominence at the Qing court.

For a related gilded Tsongkhapa of similar heavy proportions, see Sotheby's, Paris, 11 December 2014, lot 192. For a 15th-/16thcentury example in gilt bronze see *Buddhist Art from Rehol*, Kaohsiung, 1999, p. 83, no. 21. Also see Sotheby's, New York, 19 & 20 March 2013, lot 353.

# Referenced

HAR - himalayanart.org/image.cfm/41228.html

# Provenance

Nagel Auctions, 2008 Private New York Collection







34

# A GILT COPPER ALLOY FIGURE OF YAMADHARMARAJA Tibet, 18th century

The protector deity astride his buffalo crushing a prone man, he holds a *danda* in his outstretched right hand, framed by a scarf, his buffalo face intricately detailed with fiery eyebrows, a crown of dried skulls, and flame-like hair.

5 1/2 in. (14 cm) high **\$4,000 - 6,000** 

# Referenced

HAR - himalayanart.org/image.cfm/41230.html

# Provenance

Charles Moore Auctions, New York 1996 Private New York Collection



35

# 35

# A COPPER ALLOY FIGURE OF SHADBHUJA MAHAKALA Mongolia, 19th century

With six hands holding the curved knife and skullcup before his chest and the lasso and *damaru* in his right hands, wearing an elephant skin across his back and a tiger skin marked with the Chinese character *wang* ('king') around his hips, his fierce expression surmounted by a crown of dried skulls and a snake coiled amongst his blazing hair. *4 1/2 in. (11.4 cm) high* **\$4,000 - 6,000** 

Shadbhuja Mahakala is the principle protector of the Gelugpa school, which was popularized in Mongolia following the support of the Qing Empire. While others emanate from Vajradhara Buddha, he is the only form of Mahakala which emanates from Avalokiteshvara.

For an example likely from the same workshop held in the Zanabazar Museum of Fine Arts, see www.himalayanart.org/image.cfm/50276.html

# Referenced

HAR - himalayanart.org/image.cfm/41225.html

# Provenance

Private Canadian Collection

# 36 A GILT COPPER ALLOY FIGURE OF BEGTSE CHEN Mongolia, 18th century

Wearing armor and animal skins, he crushes a prone human and horse below his boots while gripping a human heart before his chest. 8 *in.* (20.3 cm) high

\$8,000 - 12,000

By the 11th century, Begste Chen entered the Tibetan Buddhist pantheon as one of the Eight Great Dharma Protectors. Later in the 17th century, he rose to great prominence in Mongolia, following the spread of Tsongkapa's Gelug tradition throughout that region.

A similar figure was sold at Christie's, London, 12 November 2002, lot 22. Also compare with a figure of Vaishravana in the State Hermitage Museum, published in Rhie & Thurman, eds, *Wisdom and Compassion*, New York, 2000, p. 305, no. 118. See also another Begtse in the same collection (ibid., p. 307, no. 120).

# Referenced

HAR - himalayanart.org/image.cfm/41220.html

### **Provenance** Private Canadian Estate



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# 37 A LARGE THANGKA OF USHNISHAVIJAYA Mongolia, 18th century

Distemper on cloth; with three wrathful faces and eight arms, she sits in lavish silks holding the prescribed attributes and displaying the gestures of assurance and generosity, repeated diminutive forms surround her. 48 x 31 in. (121.92 x 78.8 cm) \$20,000 - 30,000

Ushnishavijaya is a long-life deity. Repeating the primary figure multiplies the merit and efficacy of the thangka. Here, the green, pink, and blue aureoles behind each of the diminutive Ushnishavijayas are ordered into diagonal registers to give the mosaic of mountain peaks.

For two further examples of repeated-figure Ushnishavijaya thangkas see www.himalayanart.org/image.cfm/89815.html and www. himalayanart.org/image.cfm/51609.html

# Referenced

HAR - himalayanart.org/image.cfm/41203.html

# 38

# 38 A THANGKA OF USHNISHAVIJAYA, Eastern Tibet, Palpung, 18th century

Seated on a lotus blossom rising up from the muddy waters, holding a visvajra before her chest and a medicine bowl in her lap, a tantric form of Amitayus appears above her and three Karma Kaqyu hierarchs appear below.

Image: 17 7/8 x 11 7/8 in. (45.2 x 30 cm); With silks: 36 x 21 3/8 in. (91.4 x 54.2 cm)

\$6,000 - 8,000

Her brilliant red and gold light illuminates the restrained, tranquil landscape rendered in the Palpung style of Southeastern Tibet. Cranes, ducks, and auspicious low-horizon ruyi cloud forms populate the scenery, drawing on Chinese painting traditions. The figure at the bottom center is likely either the 10th Shamarpa (1742-1793) or the 8th Tai Situpa (1700-1774), who founded Palpung monastery.

For related examples of the style and period, see http://www. himalayanart.org/image.cfm/90401.html and http://www. himalayanart.org/image.cfm/127.html.

# Referenced

HAR - himalayanart.org/image.cfm/41202.html

# Provenance

Acquired in India, circa 1959. Thence by descent, Private Collection, AZ

# A GILT COPPER ALLOY FIGURE OF MANJUSHRI Mongolia, 18th/19th century

Seated in *dhyanasana* with the foliate-patterned hems of his *dhoti* pooling before his legs, adorned with abundant jewelry, inset stones, cold gold, and blue pigment over his chest and hair; his crown, earrings, sash, and lotus stem cast separately. *11 1/8 in (28 .3 cm)* 

\$20,000 - 30,000

Compare the treatment of the richly gilded base and painted lotus stem with an example of a Mongolian figure of Khalkha Jetsun Dampa held in the Jacques Marchais Museum of Tibetan Art (see Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, p. 87, no. 32).

# Referenced

HAR - himalayanart.org/image.cfm/41227.html

# Provenance

Collection of Phil Rudko before 2000 Private New York Collection





# 40 A GILT COPPER ALLOY FIGURE OF VAISHBAVANA

# Mongolia, 18th century

Wearing a suit of armor, the protector and benefactor sits on a buoyant lion and grasps a mongoose disgorging a pearl in his left hand, his face has a slightly fierce expression framed by royal trappings. 6 1/2 in. (16.5 cm) high \$8,000 - 12,000

Referenced

HAR - himalayanart.org/image.cfm/41235.html

# Provenance

Private New York Collection, acquired in Europe before 1983

# 41

# A GILT COPPER ALLOY FIGURE OF AMITAYUS Qing, 18th century

Seated on a lotus throne with his hands resting in his lap, abundantly adorned with jewelry and a five-leafed crown with inset stones, his shoulders covered with an undulating scarf and swirling tresses; together with an associated Tibetan prayer and leather box. *7 in. (17.8 cm) high* 

# \$6,000 - 8,000

Pieces of similar style and period were sold at Bonhams, New York, 17 March 2014, lot 31; 18 September 2013, lots 19 & 20; and 18 March 2013, lot 159. Also compare to a bronze published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 153b.

# Referenced

HAR - himalayanart.org/image.cfm/41237.html

# Provenance

Private New York Collection, acquired in Europe before 1971

# 42

# A THANGKA OF RED VASUDHARA, Eastern Tibet, Palpung, 19th century

The peaceful deity sits relaxed before a brilliant aureole, holding the ritual hook in her right hand and a stem of the utpala flower blossoming by her left shoulder. Image:  $19 \ 1/2 \ x \ 12 \ 1/2 \ in. \ (49.4 \ x \ 31.6 \ cm);$  With silks:  $35 \ 1/2 \ x \ 18 \ 3/4 \ in. \ (90.2 \ x \ 47.6 \ cm)$ \$15,000 - 20,000

The thangka depicts Red Tara according to the tradition of Dzigar Terton Dragpo Tsal (1740-1798), the 4th Dzigar incarnation. He appears in the top right corner wearing a distinctive lotus hat. For a related example of the Dzigar Tradtion Red Tara in the Palpung style see www.himalayanart.org/image.cfm/43791.html

A slightly wrathful Padmasambhava appears at top left, while Amitabha Buddha occupies the apex. Flanking a pile of gems and auspicious symbols in the bottom register, stand Mahadeva (Lha Chenpo) and Black Jambhala.

Referenced: HAR - himalayanart.org/image.cfm/41201.html




# TWO BONE APRON ORNAMENTS OF VISHVARUPA AND VAJRAYOGINI

#### Nepal and Tibet, 19th century

Both superbly carved, the Tibetan leaf of Vajrayogini with an attendant dakini below and Vajrasattva above; The Nepalese leaf of Vishvarupa with Devi (possibly) kneeling between his legs, his faces framed by a fantastic aureole, Shadakshari above, and Varaha with Bhudevi below; with attached associated bone mala.

6 1/4 in. (16 cm), the larger \$3,000 - 5,000

Provenance Private English Collection, 1970s/80s-present

#### 44

# FIVE BONE APRON ORNAMENTS

# Tibet, 19th century

Of various styles and signs of ritual use, featuring Ganapati, three dakinis, and Vajrasattva. 6 *in.* (15.2 cm), the largest **\$2,000 - 3,000** 

#### Provenance

Private English Collection, 1970s/80s-present

72 | BONHAMS

#### 45

# FOUR BONE APRON ORNAMENTS OF CHITIPATI

Tibet, 19th century

4 1/2 in. (11.4 cm), the largest \$1,000 - 1,500

#### Provenance

Private English Collection, 1970s/80s-present

# 46

### FOUR BONE APRON ORNAMENTS Tibet, 19th century

Three with dakinis, one of Chakrasamvara Sahaja Heruka intricately carved with the divine couple standing on two prone figures splayed across a lotus throne supported by Vajrayogini, above sits Buddha framed by *kinnaras*, *nagadakinis*, and Garuda. 6 *1/2 in. (16.5 cm), the largest* **\$2,000 - 3,000** 

#### Provenance

Private English Collection, 1970s/80s-present

#### A NECROMANCER'S BONE ENSEMBLE Tibet, 19th century

The girdle with seven large and six small leaves finely carved with various tantric divinities, above a lattice of beads and auspicious symbols, and *makara* panels along the bottom; together with a crown, a necklaces, two armlets, a leg band, an extra finial, and two extra roundels. *Various Irregular: Girdle: 29 x 30 1/4 in. (73.7 x 76.8 cm); Largest leaf: 6 1/4 in. (16 cm) long; Armlets: 4 x 5 1/4 in. (10 x 13.3 cm); Roundels: 2 x 1/2 in. (5 x 3.7 cm) \$15,000 - 25,000* 

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

Male and female Buddhas of the Highest Yoga Tantras, the most advanced meditations within Vajrayana Buddhism, typically wear a set of six bone ornaments, which include skull crowns. The ornaments represent the enlightened qualities of six Buddhas (Akshobhya, Ratnasambhava, Amitabha, Amoghasiddhi, Vairochana, and Vajrasattva) and symbolize the six *paramitas* or 'perfections' (charity, patience, discipline, perseverance, meditation, and insight) that form the core of Tantric Buddhist methodology (Huntington and Bangdel, *Circle of Bliss*, Los Angeles, 2003, p. 362, no. 105).

Compare with a very closely related examples in the National Museum, Scotland acquired by Major William John Ottley (A.1905.352), in the Museum Volkenkunde, Leiden (see Goidsenhoven, Art Lamaïque, Arts des Dieux, Brussels, 1970, p. 237, X4), and published in *Monasterios y lamas del Tibet*, Madrid, Fundación 'La Caixa,' 2000, p. 117, no. 55. Also compare with other aprons sold at Christie's, New York, 25 March 2004, lot 98 and Bonhams, New York, 17 September 2014, lot 71.

#### Referenced

HAR - himalayanart.org/image.cfm/41254.html

#### Provenance

Sotheby's, New York, 28 March 1996, lot 238



47









# TWO LARGE GILT COPPER ALLOY REPOUSSÉ FIGURES OF ARHATS

# Tibet, 18th/19th century

Seated on double-layered cushions, wearing monastic robes with molded and chased folds, the facial features of their attached heads delineated by cold gold and pigment.

15 1/2 in. (39 1/2 cm) high **\$10,000 - 15,000** 

These two figures initially belonged to a set of eighteen arhats. One is Rahula, identified by the crown in his hands. The other represents one of two arhats with bare heads that sit in meditation posture, either Kanaka Bharadvaja or Chudpapantaka.

#### Referenced

HAR - himalayanart.org/image.cfm/41236.html

#### Provenance

Sotheby's, New York, 22 March 1990, lot 569 Private New York Collection

## 49

# TWO GILT COPPER ALLOY REPOUSSÉ PANELS OF RETINUE FIGURES

#### Tibeto-Chinese, 18th/19th century

Nagaraja supporting a sword of inset turquoise, and a retinue deity holding a sword with his right hand and a *ghanta* with his left. *16 in. (40.6 cm) high, the larger* **\$1,500 - 2,500** 

#### Referenced

HAR - himalayanart.org/image.cfm/41221.html

#### Provenance

Private Canadian Estate





### A THANGKA OF A GELUGPA REFUGE FIELD Tibet, 18th century

Distemper on cloth; with Shakyamuni Buddha and Tsongkapa at the center surrounded by a tightly packed group of Gelugpa lineage teachers, and 'Secret Accomplishment' Hayagriva in the bottom center. *Image:*  $26 \ 1/4 \times 17 \ 3/4 \ in.$  ( $66.8 \times 45 \ cm$ ); *With silks:*  $53 \times 29 \ in.$  ( $134.7 \times 73.7 \ cm$ )

# \$10,000 - 15,000

Also known as a 'Field of Accumulation' painting, this is a rare composition where the viewer sees a vertical hierarchy of figures, but is expected to understand that what is depicted is actually a square throne with a giant lotus blossom on top. Compare with another lineage mandala in the Musee Guimet published in Begiun *Les Peintures de Bouddhisme Tibétian*, Paris, 1995, p. 450, no. 373. Other similar compositions are held in the National Gallery of Prague (HAR #57633), Rubin Museum of Art (HAR #65800), and the American Museum of Natural History (HAR #94328).

#### Referenced

HAR - himalayanart.org/image.cfm/41214.html

#### Provenance

Private New England Collection, acquired in the 1970s



#### A GILT COPPER ALLOY FIGURE OF AMITAYUS ENTHRONED Qing, 18th century

Cast in three parts, the Buddha of long life seated on a double lotus pedestal above a stepped base, his hands supporting the elixir of immortality issuing a jewel, ribbons flail beside him while he meditates before an elaborate throne back entwined by vines blooming lotuses and jewels.

8 3/8 in. (22.5 cm) high \$5,000 - 7,000

#### Referenced

HAR - himalayanart.org/image.cfm/41231.html

#### Provenance

Private New York Collection Acquired in New York in 2009

# 52

#### A SILVER FIGURE OF MAHAKALA AND YAMARI Tibet, circa 18th century

In *pratyalidhasana* on an ovoid lotus pedestal, each with two legs, six hands holding the ritual knife, fermented skullcup, sword, chakra, lotus, and *triratna*, and three wrathful faces enlivened by gold paste. *4 1/4 in. (10.7 cm) high* **\$20,000 - 30,000** 

The sculpture is brilliantly cast, adorning the deities' with bangles linked by *vajras* and coiling snakes. The wrathful *dharmapala* and his consort gaze at each other in heated embrace; their hair adorned with fire-like pigments while the flames of pristine awareness encircle them.

Compare with a silver figure of Lhamo, formerly in the Pan-Asian Collection, sold at Christie's, New York, 20 March 2002, lot 123, and a silver Vajrabhairava from the same collection sold at Sotheby's 16 & 17 March 1992, lot 97. Also see a silver figure of Mahapratisara in the Nyingjei Lam Collection (Weldon & Singer, *The Sculptural Heritage of Tibet*, London, 1999, p. 125, pl.29).

#### Referenced

HAR - himalayanart.org/image.cfm/41240.html

#### Provenance

Private American Collection, acquired in 1980s



#### 53 A PARCEL-GILT SILVER CHAKRASAMVARA SHRINE Tibet or Mongolia, circa 18th century

Chakrasamvara in union with his consort and holding his prescribed attributes; the shrine box with hinged doors and embossed panels depicting paired *kinnaras*. *Figure: 5 in. (15 cm) high; Shrine box: 7 1/8 in. (18 cm) high* **\$40,000 - 60,000** 

The diminutive figure of Chakrasamvara is finely cast with four heads and twelve arms, Samvara embraces his consort Vajravarahi with his two primary hands crossed at the wrists, holding a the vajra and ghanta. The outer arms hold various attributes including the long *khatvanga* staff. The figure stands on two prostrated Hindu deities, set on a plain rectangular base.

The use of *gaus* (shrine boxes) is common throughout the Himalayas. Whereas those used for travel typically have a window to reveal the figure inside, the present lot would have likely occupied a private altar, storing the deity until the appropriate practice. The base is covered by a sliding copper plate that reveals a small brocaded cushion on which to display the figure.

Its pointed arch form is superbly detailed and proportioned. Compare the quality with a ritual chakra at Rehol published in Wang, *Qinggong Micang: Chengde Bishushanzhuang Zangchuan Fojiao Wenwu Tezhan Tulu*, Taipei, 1999, p. 150, no. 63. A related shrine box formerly in Sartin Collection was sold at Bonhams, New York, 13 September 2011, lot 1031.

#### Referenced

HAR - himalayanart.org/image.cfm/41241.html

#### Provenance

Sotheby's New York, September 20, 1985, lot 32 Private US Collection





# 54 A LARGE SET OF RITUAL OBJECTS

#### Eastern Tibet, 19th century

In various media including wood, silver and gold overlay, turquoise, coral, peacock feathers, and silk brocade skirts, comprising: a *torma (lha gya tor chig)*, a long-life vase (*Tshe-bum*); pair of Oboes (*Gyaling*); pair of Long Horns (*Dung Chen*); three skull cup-*kapalas* (*Tod-pa*); pair of Peacock Vases (*Bumpa*); covered container (*Dru po*); cylindrical container (*dug drab dze sum gyi nod*); spouted pot and five silver dishes (*lan chags torma*); two Spoons (*men-ra tur*) and ritual peg (*Purbha*). (22)

Telescopic horns: 83 in. (210.9 cm) long; Oboes: 24 1/2 in. (62.2 cm) long; Kapalas; 7 1/2 in. (19 cm) high; Spouted pot: 7 in. (17.8 cm) diameter; Purbha: 10 3/4 in. (27.3 cm) long \$40,000 - 60,000

This grouping contains implements that would cater to various teachings and rituals throughout the year. The fine craftsmanship and lavish use of silver and gold indicate an important commission typically associated with the craftsmen of Eastern Tibet in Derge. Full sets of ritual implements were often offered to teachers from wealthy patrons and disciples, and the carefully crafted objects depicted here are clearly from such a set.

Compare with ritual implements held in the Qing Palace Collection (see *Cultural Relics of Tibetan Buddhism*, Beijing, 1992, pp. 184-191, nos 140-147) and examples in Potala Palace Collection (Berger, et. al, *Tibet: Treasures from the Roof of the World*, Santa Ana, 2003, pp. 86-91, 112-9, nos. 30, 31 & 46-9). Also see Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, pp. 50, 96, 196, 238-64, nos. VI-6 - VII-9.

#### Referenced

HAR - himalayanart.org/image.cfm/41253.html

#### Provenance

Private American Collection, acquired in the 1990s





#### 55 A VAJRABHAIRAVA MANDALA Mongolia, 19th century

Distemper on cloth; with lineage masters and hierarchs in the upper registers and an elaborate

arrangement of sense *torma* offerings in the lower section. *Image:* 24 3/4 x 18 3/8 *in.* (60.4 x 46.7 cm); With silks: 47 1/2 x 23 3/4 *in.* (120.7 x 60.3 cm) **\$20,000 - 30,000** 

Compare the vibrant palette and the treatment of figures in a large thangka of Meditations of the Bogdo Gegen in the Bogdo Khan Palace Museum, published in Berger & Bartholomew, *Mongolia: The Legacy of Chinggis Khan*, San Francisco, 1995, p. 126, no. 18. Also compare with a Shambala Mandala in the Museum of Fine Arts, Boston (ibid., p. 180, no. 45).

The lotus platforms and clouds are similarly rendered in a Vajrabhairava thangka held in the Rubin Museum of Art: www.himalayanart.org/image.cfm/900.html

#### Referenced

HAR - himalayanart.org/image.cfm/41208.html

# INDIAN SCULPTURE





# 56 A SCHIST FIGURE OF A BODHISATTVA

Ancient region of Gandhara, 3rd/4th century
With a charming face and curly locks, seated on a lavish cushion above a lotus pedestal, holding a lotus flower in his left hand.
11 1/4 in. (28.5 cm) high
\$25,000 - 35,000

In its original context, this figure would have appeared amongst the retinue of a grand stele comparable to the Mohammad Nari Stele of Preaching Buddha. Compare to Luczanits, *Gandhara: Das Buddhistische erbe Pakistans*, Mainz, 2008, p. 276, no. 204.

#### Provenance

Sotheby's, New York, December 5, 1992, lot 61 Private New York Collection



#### 57 A CARVED SCHIST HEAD OF BUDDHA Ancient region of Gandhara, 3rd/4th century

With smooth stylized features and thick rippling locks over the *ushnisha* secured by a chain and disc pendant. *11 3/4 in. (29.7 cm) high* **\$50,000 - 80,000** 

Capturing a sense of serene interiority, the present lot is a superior example of its kind. Gandharan sculpture's Greco-Roman legacy and its evolution towards abstraction are seamlessly juxtaposed with the naturalistic curves of his nasal sidewall, nostrils, dimples, and chin, and the crisp ridges defining his lips, philtrum, eyelids, and eyebrows.

His locks emanate like rays of a resplendent light, secured by a fine beaded chain with a semi-circular central medallion that appears across a number of seated images of Preaching Buddha held in The British Museum (see Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, vol. II, London, 1996, pp. 19, 22 & 23, nos 20, 24 & 26).

A letter dated January 2nd, 1971 from Carl Winberg to the current owner's parents notes the bestowal of the head and explains the history of Taxila. Winberg was an America diplomat, Foreign Service officer, and agricultural attaché. He served in India, Indonesia, Burma, Pakistan, The Congo, Australia and Bangladesh, before retiring in 1977.

#### Provenance

Carl O. Winberg, before 1971 Gift to the current owner's parents by the above Private Collection





#### 58

#### A BLACKSTONE STELE OF AVALOKITESHVARA SHADAKSHARI Bihar, Pala period, 11th/12th century

Seated with Manidharin on the left and Shadakshari on the right, above two devotees kneeling on the swirling lotus vines, and below the five Dhyani Buddhas; an inscription in Brahmi along the base. *12 in. (30.5 cm) high* 

\$8,000 - 12,000

The superior rendering of the principal figure is comparable to the level of precision that can be achieved through bronze casting. A foliate gem drapes over the crisp lotus pedestal. His youthful face is depicted with pronounced cheekbones below slender eyes and undulating eyebrows. Matched in quality are the series of interwoven locks comprising his tall *jatamukata*.

When comparing the retinue figures, lotus-stem swirls, and jewelry elements between this Pala stele and a 12th-century Tibetan thangka of Avalokiteshvara Shadakshari in the Walters Art Museum, we see the Pala legacy in early Tibetan art. (For the latter, see Jackson, *The Nepalese Legacy in Tibetan Painting*, New York, 2010, p. 114, fig. 6.21)

#### Referenced

HAR - himalayanart.org/image.cfm/41226.html

#### Provenance

Private Californian Collection since 1967



#### 59

#### A BLACKSTONE STELE OF VISHNU Northeast India, Pala period, 11th century

Holding the mace and *chakra*, and displaying the gesture of charity, with Lakshmi to the right with the fly whisk, a Saravasti to the left with the *vina*, the deities adorned with lavish silks, swags, garlands, and necklaces. *31 1/2 in. (80 cm) high* 

\$20,000 - 30,000

The stele has been richly carved to form an ornate *mandorla* of elephants, *vyalas, makaras, kinnaras, apsaras*, topped by a *kirtimukha* mask. At the base, devotees offer their hands in prayer, kneeling amongst swirling lotus vines, one of which reaches up beside Laskhmi and blooms to provide a rest for Vishnu's right hand in *varada mudra*.

For a very closely related example attributed to Bangladesh in the Asian Art Museum, San Francisco, see Huntington, *Leaves from the Bodhi Tree*, Dayton, 1989, no. 36. Comparable examples were also sold at Christie's, New York, 12 September 2009, lot 579 and Sotheby's, New York, 20 March 2013, lot 273.

#### Referenced

HAR - himalayanart.org/image.cfm/41250.html

#### Provenance

Private Massachusetts Collection since 1968



#### 60

#### A SILVER AND COPPER INLAID COPPER ALLOY SHRINE OF VISHNU Northeast India, Pala period, 11th century

Vishnu holds the chakra, conch, mace, and lotus, flanked by Lakshmi with a fly whisk and Sarasvati playing the *vina*; a Brahmi inscription on the reverse. 6 *3/4 in. (17 cm) high* **\$15,000 - 20,000** 

Metal shrines to Vishnu survive in fewer numbers than stone steles from the Pala Period. Those in good condition and with lavish use of copper and silver inlay are rarer still.

The flaming mandorla and proportions of the figures compare favorably with a Surya dated 1075 in the Los Angeles County Museum of Art (see Pal, *Indian Sculpture*, Los Angeles, 1988, p. 101, no. 101). Also see Huntington, *Pala Sena Schools of Sculpture*, Leiden, 1984, p. 151, no. 192. Compare with another of similar size sold at Sotheby's, New York, 28 March 1996, lot 94.

#### Referenced

HAR - himalayanart.org/image.cfm/41252.html

#### Provenance

Private US Collection since 1980s



#### 61

#### A COPPER ALLOY FIGURE OF A DIGAMBARA JINA Karnataka or Tamil Nadu, 9th century

Solidly cast, standing 'sky clad' in the body-abandoning pose (*kayotsarga*), his slender arms extending from broad shoulders below a fleshy waist, his face with a prominent lower lip, a nose like a garuda's beak, high arched brows, and wide eyes. 17 1/2 in. (44.4 cm) high

#### \$60,000 - 80,000

This rare figure may originate from Karnataka, where Jain communities flourished under continuous royal patronage, but more likely it was cast in Tamil Nadu, where Jainism experienced a revival in the 8th and 9th centuries following an influx of Jain migrants from Karnataka. The placement of the auspicious *shrivatsa* mark above his right breast is suggested to be unique to images from Tamil Nadu (Granoff, ed., *The Victorious Ones: Jain Images of Perfection*, 2009, p. 208).

The Los Angeles County Museum of Art holds a closely related example which appears on the front cover of Pal, *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994. The two share similar ovoid faces, high arching brows, and v-shaped lips – the combination of which distinguishes them from other examples of the region and period that become more abstracted over time.

#### Provenance

Estate of Mrs. Julian B. Hermann, before 1960s by repute Thence by descent since 1978

#### 62 A COPPER OF FIGURE OF SHIVA SUKHASANAMUTRI South India, Chola period, 11th century

Resplendent, seated in *sukhasana* (royal ease) with his right leg pendant in front of the lotus throne, adorned with abundant regalia including the ornate crown with *sirischakra* on the reverse and a five-pronged *keyura* medallion at the center of his tall headdress. 17 3/8 *in.* (44 cm) high \$300,000 - 500,000

Shiva is depicted here with youth and vigor. His arched back and broad shoulders manifest a powerful frame resembling the head of a bull – a Tamil Nadu aesthetic prescription that traces back to the 11th century (*cf.*, Nagaswamy, *Timeless Delight*, Ahmedabad, 2006, p. 60). With his four hands, he holds the antelope, symbolizing the soul longing to reach Shivahood, and displays *abhaya mudra*, granting it divine protection. With *varada mudra*, he gently invites the soul to seek release from ignorance, while his axe embodies his power to cut through its fetters.

Initially coupled on a larger pedestal with an image of Parvati sold at Sotheby's, New York, March 27, 1991, lot 54, this regal figure depicts Shiva at his most benign – the giver of knowledge.

The pair are closely related to a large and important bronze of Shiva in the form of Kalyanasundara held in the Sarabhai Foundation, Ahmedabad (ibid., pp. 140-9, no. 10). The rings around their thumbs and forefingers consist of similar tapered bands (*cf.* ibid., p. 147), and they wear a cluster of three bangles graduating in diameter around their wrists. Their waist cloths depict a central lion-face clasp with loops on either side, while each sports a *bahuvalaya* (shoulder ornament) that drapes over the right shoulder and flails outwards towards the bicep.

The three examples are modeled with a degree of naturalism (particularly noticeable around the knees), situating them before later Chola bronzes that were given over to rigid textual prescriptions. Nagaswamy confidently attributes the Kalyana-sundara to the school of Rajaraja the Great (r. 985-1014), suggesting a similar date for the present sculpture. The illustrious martial king was an ardent devotee of Shiva who built the grand Brihadisvara temple of Thanjavur. This Shiva, brimming with strength and assurance, displays a confident Lord produced at the height of the Chola Empire.

#### Provenance

Sotheby's, New York, 28 October 1991, lot 95 Private US Collection









# A COPPER ALLOY FIGURE OF SKANDA

South India, Nayak period, 17th century The youthful deity standing alert on a footed base in front of an elaborate back plate, holding lotuses in each hands, wearing nothing but jewelry gracing his generous form and a headdress securing his royal chignon, the *sirischakra* behind. *11 in. (28 cm) high* 

\$7,000 - 10,000

Skanda, the second son of Siva, and the younger brother of Ganesha, is also known as Kumara, Karttikeya, Shanmukha, Subrahmanya. As Shanmukha, he is worshiped throughout Southern India in dedicated temples. In this aspect he is typically associated grouped with his parents in Somaskanda representations. Compare with a more conventional example from a Somaskanda shrine formerly in the Pal Family Collection sold at Christie's, New York, 20 March 2008, lot 346.

### Provenance

Private California Collection, acquired in Tokyo in 1971

#### 64

# A COPPER ALLOY FIGURE OF BUDDHA Burma, circa 17th century

Seated in *padmasana* on a pierced openwork base with two attendants in supplication on either side, Buddha's hands in meditation supporting a covered vase. *23 12 in. (56.7 cm) high* **\$30,000 - 50,000** 

Its narrow face and attenuated body is typical of the Burmese later Arakan style of the 17th century. Compare with a closely related example in the British Museum (1880.4070), published in Zwalf & Oddy, *Aspect of Tibetan Metallurgy*, London, 1981, no. 14.

Although these images are usually recognized as Amitayus, Gutman argues that in the absence of other indications of Mahayana Buddhism at Arakan, we are lead to conclude that the form was adopted in the kingdom whilst the figure was still worshipped as Buddha (*Burma's Lost Kingdoms: Splendours of Arakan*, Bangkok, 2001, pp. 149-150). Compare with another figure in Gutman and Stadtner (ed.), *The Art of Burma*, 1999, p. 63, fig. 11. For an earlier example of the type, see Sotheby's, New York, 5 December 1992, lot 138.

# Provenance

Private German Collection, before 1980 Acquired in London 2002 Private European Collection



# INDIAN PAINTINGS

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# AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: KRISHNA, BALRAMA AND THE SAGES IN THE FOREST

Delhi, circa 1520-30

Opaque watercolor on paper; the upper registers with men and women in discourse, the lower register with Krishna and Balarama attending an *agni hotra* with wild-haired rishis; three lines of Sanskrit on recto.

Folio: 6 3/4 x 9 in. (17 x 22.9 cm) **\$20,000 - 30,000** 

This painting comes from the most important pre-Mughal Hindu manuscript: the earliest known version of an illustrated Bhagavata Purana.

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

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

The 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...that divinity of godly doings...sported in Braja like a country boy with his country companions.' - J. M. Sanyal (trans.), The Srimad-Bhagavatam of the 'Palam' Bhagavata Purana series, after M.C. Beach, op. cit., pp. 46-55.

#### Provenance

Sotheby's, London, 24 April 1996, lot 17 Private Collection, London Bonhams, New York, 18 March 2013, lot 68



#### KRISHNA AS THE BUTTER THIEF Sirohi school, circa 1780

Opaque watercolor and gold on paper; while Yashoda is distracted inside, mischievous Krishna steals butter from the pot. *Folio: 9 1/8 x 10 3/8 in. (23.2 x 26.4 cm)* **\$2,000 - 3,000** 

*\$2,000 0,000* 

In discussion of another page in the Polsky collection, Topsfield notes: 'Characteristic of the Sirohi School, the faces of the figures are rather large, with prominent noses [...] The picture is provided with a wide floral border that adds a decorative touch.' (Topsfield, ed., *In the Realm of Gods and Kings*, New York, 2004, p. 28)

#### Provenance

Cynthia Hazen Polsky Collection Acquired from Hamsa Gallery, New York, 14 December 1976

#### 67

#### A DOUBLE-SIDED FOLIO FROM A DEVIMAHATMYA SERIES Sirohi, 1675-1700

Opaque watercolor and ink on paper; both sides with 11 lines of text and scenes of Devi subduing demons.

Images: 4 5/8 x 4 in. (11.6 x 10 cm); Folio: 4 3/4 x 10 5/8 in. (12 x 27 cm)

# \$1,000 - 1,500

For another folio from this series see Pal, *The Classical Tradition in Rajput Painting*, New York, 1978, p. XX, no. XX.

#### Provenance

Cynthia Hazen Polsky Collection Acquired from Hamsa Gallery, New York, 14 December 1976



68

#### AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: KRISHNA BATTLES KALIYA AND SWALLOWS THE FIRE Malwa, circa 1680-90

Opaque watercolor on paper; the vignettes showing Krishna comforting the villages after saving them from Kaliya; verso with two lines of Braj text. *Image:* 8  $1/8 \times 13 \ 1/4$  *in.* (20.6 x 33.7 cm); Folio 9  $1/8 \times 14 \ 1/4$  *in.* (23.2 x 36.2 cm) **\$4,000 - 6,000** 

'The total disregard for time and space, and the bold, even capricious portrayal of a variety of incidents makes this Malwa Bhagavata Purana a remarkable manuscript' - Dehjia, p. 211.

A page from the same series depicting Krishna killing Aghasura is held in The Walters Art Museum and published in Cummins, *Vishnu*, Brooklyn, 2011, p. 188, no. 100. For other pages see Dye, *Arts of India*, 2001, p. 320, no. 133; Poster, *Realms of Heroism*, Brooklyn, 1994, p. 206, nos 159 & 160; and Archer & Binney, *Rajput Paintings*, Boston, 1968, p. 58, no. 42. One page from this series also sold at Sotheby's, New York, 14 November 2002, lot 5.

#### Published

Vidya Dehejia, American Collectors of Asian Art, Bombay, 1986, p. 213, no. 7.

# Provenance

Kapoor Gallery, 1984 Paul F. Walter Collection Sotheby's, New York, 14 November 2002, lot 6 Private Collection, Canada

#### 69

#### AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: KRISHNA BATTLES THE HORSE DEMON KESHA Malwa, circa 1680-90

Opaque watercolor on paper; verso with two lines of Braj text; the central panel showing Krishna defeating the demon horse Kesha, flanked by registers of villages and Krishna in discourse. Image: 8 1/8 by 13 1/4 in. (20.6 x 33.7 cm); Folio 9 1/8 x 14 1/4 in. (23.2 x 36.2 cm) \$4,000 - 6,000

# Provenance

Kapoor Gallery, 1984 Paul F. Walter Collection Sotheby's, New York, 14 November 2002, lot 6 Private Collection, Canada



#### 70 THE LIBERATION OF GAJENDRA Bikaner, circa 1625

Opaque watercolor, ink, gold, and silver on paper; Krishna and Garuda fly to the rescue of Gajendra as the great elephant is attacked by a mythical crocodile, *makara*. *Image:* 9 1/4 x 7 1/8 *in.* (23.5 x 18.7 cm); Folio: 12 7/8 x 10 *in.* (32.7 x 25.4 cm) **\$25,000 - 35,000** 

Gajendra was caught in the grip of a *makara* for 1,000 years. In discussion of this painting, Topsfield notes, 'Gajendramoksha became a popular theme of Vaishnava devotee literature, the elephant's plight symbolizing the inexorable entrapment of the human soul by worldly illusion, from which the invocation of Vishnu brings release.'

A later elephant hunt with Maharaja Anup Singh of Bikaner, circa 1695, held in the Cincinnati Art Museum (1979.129) shows a similar palette and treatment of the elephants. Also compare with the dynamic composition of Demons Fighting Over the Animal Limb in the Metropolitan Museum of Art (1989.236.3).

#### Published and Exhibited

Andrew Topsfield, ed., *In the Realm of Gods and Kings: Art of India - Selections from the Polsky Collections and The Metropolitan Museum of Art*, Asia Society and Museum, New York, 2004 p. 117, no. 43.

#### Provenance

Cynthia Hazen Polsky Collection since 1996





#### A GROUP OF SEVEN FOLIOS FROM A RAGAMALA SERIES Amber, early 18th century

Ink, opaque watercolor, and gold on paper; comprising Bhairava raga, Bhopali ragini, Patmanjari ragini, Megha Malar raga, Saindhavi ragini, Todi ragini, Gauri ragini.
Images: 8 1/4 x 6 in. (20.9 x 15.1 cm) approx.; Folios: irregular, 13 5/8 x 10 in. (34.5 x 25.4 cm), the largest
\$15,000 - 20,000

Several *ragamala* sets were commissioned under Sawai Jai Singh (r. 1699-1743). The most distinguished of the group, dated 1709, is held in the Kankroli Collection. Three folios from a less refined version, also dated 1709, are in the Metropolitan Museum of Art (58.1.6-8). For a full discussion, see Asok Kumar Das, 'Court Painting For The Amber Rulers, Circa 1590-1727', in Topsfield, *Court Painting of Rajasthan*, Mumbai, 2000, p. 50, nos. 9, 10 & 12.

Compare with folios in the Brooklyn Museum of Art (Poster, *Realms of Heroism*, 1994, cat. 102, p. 142) and Ebeling, *Ragamala Painting*, *1973*, cat. nos 43-7, pp. 185-8; also Christie's, New York, September 21, 2007, lot 10.

#### Provenance

Acquired in the 1960 through Arthur Lall Private New York Estate



#### 72 KRISHNA AND RADHA MEET Raghogarh, late 17th century

Opaque watercolor and gold on paper; the two lovers greet each other with the intimate red chamber and lotus bed nearby, Radha's closest handmaiden looks away so as not be allured by Krishna's *darshan* as well.

Image: 10 3/4 x 7 1/4 in. (27.2 x 18.3 cm) \$15,000 - 20,000

The couple's charged interaction is expressed in the elements. The lightning pent-up within the tumescent cloud above Krishna evokes his yearning. The ripples of blue, green, red, and black above Radha convey her adrenaline. The peacocks gesture in tandem.

Compare with another Raghogarh painting in the San Diego Museum of Art (1990.675). Stylistically, the intense sky is in keeping with Bundi pages of 1660. An example of *Shuddha Majhara* in the San Diego Museum of Art shows swirling clouds redolent of the figures below (see Goswamy, *Domains of Wonder*, San Diego, 2005, p. 85, no. 27).

#### Provenance

Acquired in the 1960s through Arthur Lall Private New York Estate


#### 73 AN ILLUSTRATION TO A RAMAYANA SERIES: THE CHATURANGA ARRIVING IN AYODHYA

#### Mewar, circa 1710

Opaque watercolor and gold on paper; '*Tulsi Ramayana* 151,' showing the *chaturanga* (the four divisions of the army, comprising elephants, chariots, cavalry, and infantry) arriving from Shavanpuri watched by the princess of Ayodhya from the palace windows. *Image:* 7 7/8 x 15 3/8 *in.* (20 x 39.1 cm); *Folio:* 10 1/4 x 16 1/2 *in.* (26 x 41.8 cm) **\$10,000 - 15,000** 

Together with lot 74, these pages are from a dispersed series that can be found in the Cincinnati Art Museum (see Walker & 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, pp. 100-1, no. 27). Ten pages are in the Norton Simon Museum of Art, Pasadena. Eleven more are in the Ducrot collection (see Ducrot, *Four Centuries of Rajput Painting*, Torino, 2009, pp. 43-8, nos ME 18-ME 28).

A further page from this series is published in Hussein-Okada, *Ramayana by Valmiki: illustrated with Indian painting from the 16th to the 19th century*, Edition Diane de Selliers, 2011, p. 29. Also see two pages that sold at Bonhams, New York, 19 March 2012, lots 1205 & 1206, and 17 March 2014, lots 118-21.

#### Provenance

Private Collection, California

#### 74

#### AN ILLUSTRATION TO A RAMAYANA SERIES: BHARAT AND SHATRUGHA'S DILEMMA Mewar. circa 1710

Opaque watercolor and gold on paper; '*Tulsi Ramayana 10.*' Bharata's maternal uncle sends an emissary to Ayodhya to encourage Bharat and Shatrughna to reconsider their decision not to take over control after Rama's departure.

Image: 7 3/8 x 14 7/8 in. (18.7 x 37.7 cm); Folio: 10 3/8 x 16 3/8 in. (26.3 x 41.6 cm) \$10,000 - 15,000

The chained elephant evokes a disenfranchised Ayodhya after Rama's departure. For more information regarding the series, see lot 73.

#### Provenance

Private Collection, California







#### 75

#### AN ILLUSTRATION FROM A RASIKAPRIYA SERIES Mewar, circa 1720

Opaque watercolor and gold on paper; Krishna sits alone in frustration as Radha remains defiant in the upper chamber counseled by her *sakti*; four lines of devanagari in the top register. *11 3/8 x 6 5/8 in. (28.8 x 16.7 cm)* 

\$1,500 - 2,500

#### Provenance

Acquired in the 1960s through Arthur Lall Private New York Estate

#### 76

#### AN ILLUSTRATION FROM THE RASIKAPRIYA OF KESHAV DAS Udaipur 1720-30

Opaque watercolor and gold on paper; within the palace complex, an attendant spots Krishna spying on Radha as she prepares for the tryst; below, Radha then appears in her bower arranging her jewelry in a mirror as Krishna approaches.

Folio: 12 1/8 x 7 1/2 in. (30.8 x 19.1 cm) \$10,000 - 15,000

See lot 77 for discussion about this series.

#### Provenance

Cynthia Hazen Polsky Collection since 1986



76

#### 77

#### AN ILLUSTRATION FROM THE RASIKAPRIYA OF KESHAV DAS Udaipur 1720-30

Opaque watercolor on paper; Radha has sent her *sakti* to entreat Krishna while she waits for him in the forest. *12 1/8 x 7 1/2 in. (30.8 x 19.1 cm)* **\$15,000 - 20,000** 

As Topsfield notes, 'This page, no. 120, is from an unidentified verse from the 5th chapter of the Rasikapriya, describing the ways in which lovers meet. Radha may perhaps be playing the role of an inexperienced unmarried woman who is too shy to try and meet her lover, so her companion must act as a go-between for her:

Her friend to him somehow conveys The passion that burns through her frame'

Twenty pages from this series are known. Seven are in the National Gallery of Victoria, see Topsfield, *Paintings from Rajasthan*, 1980, p. 88, nos 100-5.

#### Published and Exhibited

Andrew Topsfield, *In the Realm of Gods and Kings: Art of India: Selections from the Polsky Collections and The Metropolitan Museum of Art*, Asia Society and Museum, New York, 2004, p. 339, no. 178.

#### Provenance

Cynthia Hazen Polsky Collection since 1986







#### 78 A PORTRAIT OF MAHARAJA JAGAT SINGH II

Udaipur, 1740-45

Ink, wash, opaque watercolor, gesso, and gold on paper; lavished with royal trappings, the nimbate maharaja smokes a hookah at dusk under a moonlit sky; a single line of takri above identifying the ruler. *Image:* 6  $1/8 \times 4$  *in.* (15.5  $\times$  10 cm); *Folio:* 10  $1/4 \times 8$  1/8 *in.* (26  $\times$  20.5 cm)

#### \$6,000 - 8,000

Maharaja Jagat Singh II (r. 1734-51) was the last ruler of an independent Mewar before the state ceded to British rule. He was a generous patron of traditional miniature painting, attested to here by the quality of line and delicate shading around the pleats of his robe and his profile.

Despite his opulent jewelry, this painting also bears witness to the decline in court grandeur by the time of his reign; the gold hookah ornament harks back to a time when real attendants once stood waiting on their masters while they enjoyed the hookah on a cool autumn night like this.

#### Provenance

Collection of Cynthia Hazen Polsky before 2005

#### 79 PORTRAIT OF A COURTESAN Bundi or Kotah, 18th century

Ink, gold, and wash on paper; her delicately shaded face peering beyond the transparent shawl. Image:  $4 \ 3/4 \ x \ 3 \ 5/8 \ in. \ (12 \ x \ 9.2 \ cm)$ \$4,000 - 6,000

Compare to an another portrait in the National Museum, New Delhi, described as 'the Vamp' by Carey Welch in *Indian Drawings and Painted Sketches*, New York, 1976, p. 85, no. 42. Both are rendered by a confident hand in three-quarters pose with alluring expressions. Each treats the hair with fine strands, slightly disheveled and falling past the girls' cheeks.

Also compare with the 'Bust portrait of a Sloe-eyed Beauty' attributed to Kotah, circa 1760, in the Mittal Museum (see Mittal & Seyller, *Mughal Paintings, Drawings, and Islamic Calligraphy*, 2013, fig. 2).

#### Provenance

Private Virginia Collection since 2000



#### 80 ARI SINGH WITH A COURTIER Mewar, circa 1760

Opaque watercolor and gold on paper; the plump ruler drinking wine with a courtesan and four women in attendance. Image: 12 3/4 x 8 in. (32.5 x 20.3 cm) \$10,000 - 15,000

The San Diego Museum of Art holds two closely related horizontal format paintings. One of Raj Singh entertained by dancers and musicians, dated 1774 (1990.638), the other of Maharana Pratap Singh II with his *rani*, circa 1753 (Acc #: 1990.633).

#### Provenance

Acquired in the 1960s through Arthur Lall Private New York Estate



#### 81 AN ILLUSTRATION FROM A NAYIKA SERIES Kangra, circa 1820-30

Opaque watercolor and gold on paper; under a dazzling star-filled sky, the *nayika* forges a path through the absolute darkness to her lover waiting in the lighted window of the far-off palace. *Image:* 8  $1/4 \times 6$  *in.* (20.9 x 15.2 cm); *Folio:* 10  $1/2 \times 8$  *in.* (26.5 x 20.2 cm) **\$5,000 - 8,000** 

This composition is a variation on the story of *Abhisarika Nayika* that shows the heroine enduring the terrors of the night, snakes, and evil spirits.

For a classic example of this type in the Fine Arts Museum, Boston (17.2612), see Cummins, *Indian Paintings: From Cave Temples to the Colonial Period*, 2006 p. 103, pl. 53.

#### Provenance

Cynthia Hazen Polsky Collection Acquired from William H. Wolff, Inc., 3 April 1973



#### 82 AN ILLUSTRATION TO A RAGAMALA SERIES: SHRI RAGA Jaipur, mid-18th century

Opaque watercolor and gold on paper; seated within an ornate pavilion, the ruler listens to musicians while holding two flower stalks, a mule-headed figure in attendance at his feet and a *chauri*-bearer behind.

*Image:* 9 1/4 x 6 in. (23.5 x 15.2 cm); *Folio:* 14 3/4 x 11 1/4 in. (37.5 x 28.5 cm) **\$20,000 - 30,000** 

Traditionally, each raga is associated with a particular emotion, time of day, and season of the year. For centuries, the moods of these ragas have been expressed in Indian music and painting. This raga is meant to be heard on a late afternoon in winter and conveys a mood of love.

#### Provenance

Private Collection, New York



#### 83 LADIES ON A TERRACE Deccan, Hyderabad school, circa 1760

Opaque watercolor and gold on paper; as the light begins to fade on the zenana, the women quarrel amongst themselves while the young girl motions towards the bedchamber; the last line of a devanagari inscription on the margin above. *Image:* 6  $1/2 \times 5 3/4$  *in.* (16.6 x 14.5 cm) \$3,000 - 4,000

#### Provenance

Cynthia Hazen Polsky Collection Acquired from Galerie Marco Polo, 28 May 1985

#### 84

#### AN ILLUSTRATION FROM A RAMAYANA SERIES: RAMA EMBRACES HANUMAN

#### Datia, 1775-1800

Opaque watercolor and gold on paper; the hero and his devotee embrace while a figure leaps towards them with a trident. *Image:*  $6 \ 1/2 \times 10 \times in. \ (16.4 \times 25.4 \text{ cm})$ **\$4,000 - 6,000** 

Another page from this series was offered at Sotheby's New York, 20 March 2013, lot 306.

#### Provenance

Cynthia Hazen Polsky Collection before 1995

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#### 85

#### AN ILLUSTRATION FROM A RAMAYANA SERIES: RAVANA AND SITA IN LANKA Datia, 1775-1800

Opaque watercolor and gold on paper; while demons dance and

gesticulate within the palace walls, a demure Sita sits before the demon king being consoled by his attendant. *Image: 6 3/4 \times 10 in. (17 x 25.4 cm)* **\$3,000 - 5,000** 

Ravana's court is in pandemonium following Sita's renewed refusal of his marriage proposal. Two severed arms lay before the couple - likely another trick presented to Sita to convince her that she will never be rescued by Rama or Lakshmana.

#### Provenance

Cynthia Hazen Polsky Collection Acquired from Spink and Son, Ltd., 9 January 1981







#### 86

JAMINI ROY (INDIA, 1887-1972) Untitled (Sita, Ravana and Jatayu), circa 1960s Signed lower right Opaque watercolor on board 13 1/2 x 20 in. (34.1 x 50.7 cm) \$6,000 - 8,000

Beneath a shower of white arrows, the king of vultures, Jatayu, tries to save Sita from Ravana.

Another version dated early 1940s is held in the Victoria and Albert Museum (IS.48-1979). Also see a later version where the position of the figures is reversed is in the Harn Museum of Art (PA.71.27), see *Jamini Roy: Bengali Artist of Modern India* (huntingtonarchive.osu.edu/ Exhibitions/JaminiRoy.html). Also compare to another version sold Christie's, London, 11 June 2008, lot 7.

#### Provenance

Private Collection, NY

87 JAMINI ROY (INDIA, 1887-1972) Untitled (Krisha) Gouache on card Singed lower right 20 7/8 x 12 in. (53 x 30.4 cm) \$7,000 - 10,000

With fine calligraphic control, Roy creates the powerful image in bold sweeping lines against a subtle descending gradation from dark grey to white. Another monochrome example depicting a seated woman sold in our London rooms, 21 May 2007, lot 31. For further discussion of Jamini Roy's works see: Sona Datta, *Urban Patua, The Art of Jamini Roy*, Mumbai, 2010.

#### Provenance

Gifted to the present owner in 1964 by a European diplomat living in Kolkota

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