



INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Including Charitable Donations Sold to Benefit Earthquake Relief and Rebuilding in Nepal

Monday September 14, 2015 at 1pm New York

BONHAMS

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

PREVIEW

Friday September 11, 10am to 5pm Saturday September 12, 10am to 5pm Sunday September 13, 10am to 5pm Monday September 14 10am to 12pm

BIDS

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

To bid via the internet please visit www.bonhams.com/22463

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: 22463

Lots 1 - 123

CATALOG: \$35

INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 81 Inside front cover: Lot 7 First session page: Lot 50 Second session page: Lot 81 Third session page: Lot 95 Inside back cover: Lot 28 Back cover: Lot 26

GLOBAL SPECIALISTS AND REPRESENTATIVES

USA



Edward Wilkinson Director Southeast Asian, Indian & Himalayan Art



Mark Rasmussen Specialist / Head of Sale Southeast Asian, Indian & Himalayan Art



Doris Jin Huang Business Manager / Cataloger Southeast Asian, Indian & Himalayan Art



Dessa Goddard Vice President / Director Asian Art



Bruce Maclaren Senior Specialist Chinese Art



Daniel Herskee Specialist Asian Art



Andrew Lick Specialist Asian Art

UK



Oliver White Head of Department Islamic and Indian Art



Rukmani Kumari Rathore Specialist Islamic and Indian Art



Matthew Thomas Specialist Islamic and Indian Art



Tahmina Ghaffar Specialist Modern & Contemporary South Asian Art



Nima Sagharchi Specialist Modern & Contemporary Middle Eastern Art



Colin Sheaf Chairman Asian Art



Asaph Hyman Director Chinese Art

ASIA



Xibo Wang Specialist Chinese Works of Art, HK



John Chong Specialist Chinese Works of Art, HK



Gigi Yu Specialist Chinese Works of Art, HK



Hongyu Yu Representative China



Summer Fang Representative Taipei



Akiko Tsuchida Representative Tokyo



Bernadette Rankine Representative Singapore



Susie Quek Specialist Asian Art Singapore

EUROPE



Catherine Yaiche Representative Paris



Victoria Rey-De-Rudder Representative Geneva



Koen Samson Representative Amsterdam

CONDITIONS OF SALE

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

- 1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.
- 2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

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

- the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.
- 3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
- 4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.
- 5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.
- 6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
- 7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.
- 8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

- 9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.
- 10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.
- (c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:
- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

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

- (iii) discovery and the procedure for the arbitration shall be as follows:
- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law:
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

"Authorship" means only the identity of the creator, the

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

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

hv (100

\$50-200	Dy \$1US
\$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	oy \$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	oy \$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 Friday, September 18 without penalty. After September 18 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.

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

RUKNUDDIN

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

ATTRIBUTED TO RUKNUDDIN

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

SCHOOL OF RUKNUDDIN

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

AFTER RUKNUDDIN

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

"SIGNED"

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

"BEARING THE SIGNATURE OF" OR "INSCRIBED"

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

SCULPTURE AND OTHER WORKS OF ART

A GRAY SCHIST BODHISATTVA GANDHARA, 2ND/3RD CENTURY

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

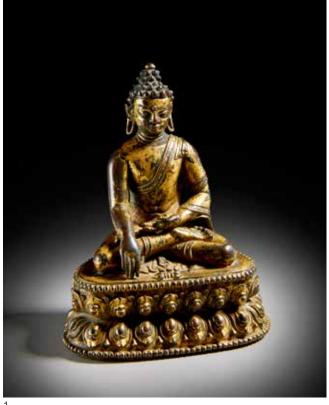
A GRAY SCHIST BODHISATTVA GANDHARAN STYLE, 20TH CENTURY

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

NOTICES TO ALL BUYERS

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in the front part of this catalog. Condition reports are available upon request from the Asian Department and are strongly recommended for all buyers who cannot view the property in person.







A GILT COPPER FIGURE OF SHAKYAMUNI Nepal, circa 15th century

Seated on a sharp-petaled lotus base with the *vajra* before him, his upturned hands and feet bearing the *chakra lakshana*, the hems of his robe chased with curlicue patterns.

4 3/8 in. (11.1 cm) high

\$3,000 - 5,000

尼泊爾 約十五世紀 銅鎏金釋迦牟尼坐像

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

Referenced

HAR - himalayanart.org/items/33031

Provenance

Private New York Collection

2

A GILT COPPER FIGURE OF VAJRASATTVA

Nepal, 15th century

Seated in *dhyanasana* holding the *vajra* and *ghanta*, his torso swaying to his left and encircled by a scarf.

7 1/8 in. (18.1 cm) high

\$10,000 - 15,000

尼泊爾 十五世紀 銅鎏金金剛薩埵像

Compare to an example sharing a similar encircling scarf, rectangular *urna*, and lotus base published in von Schroeder, *Indo-Tibetan Bronzes*, New Delhi, 2008, p. 430, no. 113B. Also compare Christie's, New York, 22 March 2011, lot 300.

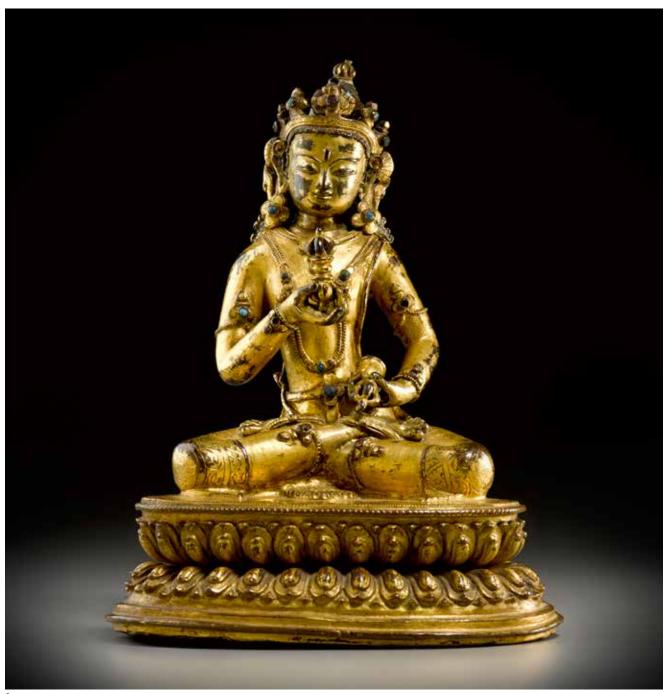
Referenced

HAR - himalayanart.org/items/33005

Provenance

Collection of Edith and Walter Simmons Acquired in Japan before 1953

Thence by inheritance to the Estate of Walter Simmons, Maryland



A GILT COPPER ALLOY FIGURE OF VAJRASATTVA

Tibet, Newar school, 15th century

His toes relaxed into padmasana resting on fine silks chased with foliate motifs about his knees, he holds the ghanta by his left side and vajra before his chest, his broad face with elegant eyebrows below a vajra-crown.

8 5/8 in. (21.9 cm) high

\$20,000 - 30,000

西藏 尼瓦爾派 十五世紀 銅鎏金金剛薩埵坐像

Compare the similar receding waist of the lotus base, incised textile patterns, and carefully modeled toes with a Newari-inspired Vajradhara bearing a distinctly more Tibetan face sold at Sotheby's, Paris, 12 December 2013, lot 218. Also compare Christie's, New York, 22 March 2011, lot 300.

Referenced

HAR - himalayanart.org/items/33016

Provenance

Dr. med. Gerd Wilhelm Krüger, by 1975 Thence by descent





A SILVER ALLOY FIGURE OF VAJRADHARA

Tibet, circa 16th century

Wearing elaborately chased silks, his mantle descends into foliate scrolls by his side.

4 3/4 in. (12.1 cm) high

\$5,000 - 8,000

西藏 約十六世紀 金剛總持銀像

Worked in meticulous detail, Vajradhara's lower garment silks are incised with fine foliate designs and fall in naturalistic pleats over his legs. His jewels and prominent crown would have been inset with precious stones.

In discussion of a closely related figure of Mahapratisara in the Nyingjei Lam Collection, Weldon and Casey note, 'Silver, a precious and expensive metal, was used only rarely and - apparently - for special commissions in Tibet' (*The Sculptural Heritage of Tibet*, London, 1999, p. 124, pl. 29).

Referenced

HAR - himalayanart.org/items/33002

Provenance

Private Collection, Canada

5

A COPPER ALLOY FIGURE OF VAJRADHARA Western Tibet, 14th/15th century

Wearing luxurious silks chased with lotus and cloud forms, his hands crossed in *vajrahumkara mudra* below his confident, blissful gaze. 6 5/8 in. (16.9 cm) high

\$4,000 - 6,000

西藏西部 十四/十五世紀 金剛總持銅像

Referenced

HAR - himalayanart.org/items/33015

Provenance

Private New York Collection Acquired from Emporium Antique Shop Ltd, 2008



A COPPER ALLOY FIGURE OF BHAISAJYAGURU Tibet, 15th/16th century

Finely cast, his toes relaxed into the meditation posture, he holds the myrobalan fruit and medicine bowl in elegant fingers below his peaceful expression, the patina rich and buttery from centuries of ritual handling.

6 in. (15.1 cm) high

\$10,000 - 15,000

西藏 十五/十六世紀 藥師佛銅坐像

A closely related example with a prominent double hemline is published in Adam, Hochasiatische Kunst, Stuttgart, 1923, p. 14. Also compare another gilded example sold at Christie's, Paris, 11 June 2014, lot 170.

Referenced

HAR - himalayanart.org/items/33010

Provenance

Private New York Collection Acquired from Nuri Fahardi, New York, 1987

A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI WITH PRABHAMANDALA Tibet, circa 15th century

Before an elaborate *prabhamandala* containing *kinnaras* with scrolling tails, rosettes and flaming edge, Shakyamuni Buddha is seated in the attitude of *bhumisparsa mudra*. *Figure:* 8 5/8 in. (21.9 cm) high; *Prabhamandala:* 15 in. (38.1 cm) high \$50,000 - 80,000

西藏 約十五世紀 銅鎏金釋迦牟尼背光坐像

The prabhamandala and Buddha appear to be original and the lower platform on which the Buddha would have been set is now lost.

The *prabhamandala* relates closely to a Yongle mark and period example with an openwork cast design held in the British Museum (OA 1908.4-20; see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 516-7, no. 144E). Their design, with bands of lotus stems, lotus scrolls, and flames, is preceded by a 14th-century Nepalese Lakshminarayan (ibid., p. 360-1, no. 96D).

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

Referenced

HAR - himalayanart.org/items/33011

Provenance

Dr. med. Gerd Wilhelm Krüger, by 1975 Thence by descent



A THANGKA FROM AN AVADANAKALPALATA SET

Central Tibet, 18th/19th century

Distemper on cloth; Shakyamuni gazes out from the center of a dynamic landscape filled with descriptive gold inscriptions and narratives.

Image: 36 x 22 5/8 in. (91.5 x 57.5 cm); With silks: 59 1/2 x 31 1/2 in. (151.1 x 80.1 cm) \$15,000 - 20,000

西藏中部 十八 / 十九世紀 譬喻集唐卡組畫之一

This thangka belongs to a set illustrating the 108 stories of the *Bodhisattvavadanakalpalata*. Stylistically, it exemplifies the Lhasa court style of Tsang province, which places a large primary subject at the center of a lively asymmetrical landscape filled with compartmentalized narratives.

Derived from woodblock prints produced at Narthong monastery, three near-identical compositions from similar sets are held in The Palace Museum in Beijing, the former collection of Baron von Stael-Holstein, Beijing, and Tibet House, New Delhi. (See *Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, p.70, no.61; Gordon, *The Iconography of Tibetan Lamaism*, New York, 1972, pl.5-R; and www. himalayanart.org/items/72018, respectively).

The Bodhisattvavadanakalpalata was composed by the 11th-century Kashmiri poet Kshemendra and his son. Drawing inspiration from the ancient Jataka Tales, the moralistic poem recounts the wise and compassionate deeds of Buddha throughout his many lives as a bodhisattva. Each episode is underscored by the practice of the 'six perfections': giving, moral practice, patience, effort, meditation, and wisdom.

This thangka depicts stories 13 to 16. Starting in the bottom right corner and working clockwise, we first see the story of the Yaskshini Haritaka. Here, the Holy One, by hiding her only child from her, teaches the child-eating ogress Hariti the pain she causes others, prompting her to repent. Within the thangka, we see related episodes such as the community of Rajagriha appealing to Buddha; Hariti and her son, Priyamkara, talking to Buddha holding the alms bowl in which he hides Priyamkara; Hariti frantically searching for her son amongst the oceans, mountains, continents, and heavens.

The bottom left corner depicts the Performance of Miracles, wherein Buddha multiplies his form, spreading his pure light for the good of all beings. Six bare-chested Indian religious masters, who tried to goad Buddha into a contest of miraculous powers, are seated on a wooden throne witnessing the Buddha's lotus-borne multiplication (See lot 80 for more information). Below this, Vajrapani chases the Indian masters away.

In the top left corner, we see the Descent from Heaven, where Shakyamuni, Brahma, and Shakra travel down a ladder made of gold, lapis lazuli, and silver from the heavens where Shakyamuni has preached the *dharma* to the gods. He is seen again seated amongst the people of Samkashya, recounting the merits of the nun Utpalavarna, who attends.

In the top right corner, we see the Destruction of the Boulder, in which Buddha picks up a boulder that the best athletes of Kusha could not lift, and blows it into dust, preaching the concept of 'emptiness' (sunyata). At the top, Buddha tosses the boulder to the heaven of Brahma. For a translation of the *Bodhisattvavadanakalpalata*, see Black (trans.), *Leaves of the Heaven Tree*, Berkeley, 1997, pp. 62-81.

The thangka's reverse bears mantras of blessing in Sanskrit using Tibetan script: *om sarv vidy svaha // om vajra ayushe svaha*. Additionally, the three letters "om, ah, hum," are placed vertically behind the central Buddha at the level of body, speech, and mind.

Referenced

HAR - himalayanart.org/items/31531

Provenance

Private Danish Collection, acquired in Nepal, 1966



a

A GILT COPPER ALLOY FIGURE OF CHAKRASAMVARA

Tibet, Densatil style, 14th/15th century

Embracing with slightly wrathful faces and lips touching, his arms wrapped around Vajravarahi crossing a lotus and *ghanta* in his primary hands, the others outstretched holding the feet of the elephant skin (now lost), a *damaru*, and *kapala*, their lissome bodies loaded with inset jewelry, beaded festoons, and garlands of severed heads.

7 1/2 in. (19 cm) high

\$30,000 - 50,000

西藏 丹薩替風格 十四/十五世紀 銅鎏金勝樂金剛像

This is a rare representation of Chakrasamvara, which would have likely been part of an ensemble of five Chakrasamvaras, each assigned to one of the Buddha families. Holding a lotus in his primary right hand, instead of the typical *vajra*, this figure thus pertains to the Amitabha Buddha family.

The heavy casting and rich gilding relate to works produced at the famed Densatil monastery and surrounding region of south central Tibet. Compare these, and similar treatments of the strands of pearls descending below the skull-crowns, the beaded bangles around their arms and ankles, the severed-head garlands, and the structural tang descending between his legs, to figures of Kalachakra associated with Densatil sold at Sotheby's, New York, 25 March 1999, lot 104; and 23 March 2000, lot 82 and a Samvara published in von Schroeder, *Indo-Tibetan Bronzes*, New Delhi, 2008, p. 434, 115C.

Also compare to a plaque with Saptadashashirshi Shri Devi and figures of Vajravarahi published in Czaja and Proser (ed.), *Golden Visions of Densatil*, New York, 2013, pp. 166-71, nos 42-4. Lastly, to a Chakrasamvara held in the Capital Museum, Beijing (www.himalayanart.org/items/59818).

Referenced

HAR - himalayanart.org/items/33026

Provenance

Collection of Fritz Levi, New York, acquired 1950s-1970s Thence by descent





10

A COPPER ALLOY FIGURE OF VISHNU

Northeastern India, Pala period, circa 11th century

Seated on a rising lotus base with a donor figure in front, holding the chakra, conch, and two lotuses, the raised edges rubbed and worn from centuries of ritual handling.

2 1/2 in. (6.4 cm) high

\$2,000 - 3,000

印度東北部 帕拉時期 約十一世紀 毗濕奴銅像

Given the unusual flattened circular lotus base, this figure likely appeared at the center of a sculptural lotus mandala, such as a closely related Vishnu mandala published in Kramrisch, *The Art of Nepal*, New York, 1964, p.64, no.14, or a Chakrasamvara mandala in *Zangchuan Fojiao Zaoxiang-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2008, pp. 122-3, no. 117. Also see Casey *Medieval Sculpture from Eastern India*, Livingston, 1985, pp. 44 and 71 nos. 19 and 43, and Sotheby's, New York, 6 October 1990, lot 300.

Referenced

HAR - himalayanart.org/items/33018

Provenance

Nagel Auktionen, 2000 Private New York Collection

11

A COPPER ALLOY FIGURE OF VAJRATARA

Northeastern India, Pala period, 11th century

In padmasana on a stepped lotus pedestal, her hands holding the bow and arrow, conch, lotus, and displaying tarjani mudra, her four heads surmounted by a vajra crown.

3 1/4 in. (8.2 cm) high

\$7,000 - 10,000

印度東北部 帕拉時期 十一世紀 金剛度母銅坐像

Vajratara is defined as being yellow in color with four faces and eight hands, peaceful in appearance. She is from the Vajrapanjara Tantra, an exclusive explanatory tantra in the Hevajra cycle of tantras. Vajratara is also included in the famous compendium of deity practices called the Vajravali compiled by Abhayakara Gupta.

Northeastern Indian images, such as this exquisite example, became an enormous influence on the development of Tibetan art with (See lots 16, 17, 18 in this sale.) The representation of Tara in this form is very rare. Another example is on the cover, spine, and title page of von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, 1981, nos. 73G&H and another sold at Sotheby's, New York, 26 March 2003, lot 41. For a discussion on the iconography of the deity, see Huntington and Huntington, *Leaves from the Bodhi Tree*, 1990, pp. 164-165.

Referenced

HAR - himalayanart.org/items/33017

Published

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 276-7, no. 66F

Provenance

Private Collection, Berlin by 1981 Nagel Auktionen Private New York Collection







13



12

A STONE STUPA DRUM

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

Cylindrical with a rounded dome and tiered foliate bands, Buddha repeated in various *mudras* within four ornate niches alternating between smaller arched niches referencing moments from his life. 15 1/2 in. (39.4 cm) high

\$6,000 - 8,000

印度東北部 帕拉時期 十一/十二世紀 石佛塔身

Compare to a closely related stupa drum sold at Christie's, New York, 18 September 2013, lot 241. Also compare Christie's, London, 19 February 1980, lot 140, and Sotheby's, London, 10/11 June 1985, lot 321.

Referenced

HAR - himalayanart.org/items/33051

Provenance

Private European Collection, acquired early 1980s to mid 1990s

13

A STONE STUPA DRUM

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

Cylindrical with a rounded dome and tiered foliate bands, Buddha repeated in various *mudras* within four ornate niches alternating between smaller arched niches with diminutive standing buddhas with further *mudras*.

16 1/2 in. (42 cm) high

\$6,000 - 8,000

印度東北部 帕拉時期 十一/十二世紀 石佛塔身

Referenced

HAR - himalayanart.org/items/33052

Provenance

Private European Collection, acquired early 1980s to mid 1990s

14

A STONE STUPA DRUM

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

Cylindrical with a rounded dome and tiered foliate bands, Buddha repeated in various *mudras* within four ornate niches. 11 in. (28 cm) high

\$4,000 - 6,000

印度東北部 帕拉時期 十一/十二世紀 石佛塔身

Referenced

HAR - himalayanart.org/items/33053

Provenance

Private European Collection, acquired early 1980s to mid 1990s

A BLACKSTONE MINIATURE **MAHABODHI TEMPLE**

Northeastern India, Pala period, circa 12th century

The rectangular chamber delicately carved with niches and repeating images of Buddha, the upper section fronted by a niche before the tower on the front, and the bodhi tree on the reverse.

5 in. (12.7 cm) high \$15,000 - 20,000

印度東北部 帕拉時期 約十二世紀 摩訶菩提 寺石雕模型

These rare models, pilgrim souvenirs of antiquity, remain as the only representation of the temple preserving the sanctity of the site of Buddha's enlightenment prior to extensive restoration in the late 19th century.

For a full discussion and numerous closely related examples see von Schroeder, Buddhist Sculpture in Tibet, Volume II, Hong Kong, 2001, pp. 334-351, nos. 111-115; and Guy, "The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India", The Burlington Magazine, June 1991, pp. 356-7.

For other published examples see Zwalf, Buddhism: Art and Faith, London, 1985, p. 115, no. 154; Zwalf, Heritage of Tibet, London, 1981, p.118; Malandra, The Mahabohi Temple, fig.2; and Christie's, New York, 17 September 1998, lot 33.

Referenced

HAR - himalayanart.org/items/33039

Provenance

Private Asian Collection since mid 1990s



TWO EARLY TIBETAN PALA STYLE TARAS





A COPPER ALLOY FIGURE OF TARA

Tibet, Pala style, circa 12th century

Standing elegantly between sinuous lotus stems in bloom by her shoulders, she gestures teaching and wish-granting, her diaphanous *dhoti* and *uttariya* clinging to her supple hips and breasts, and her face and hair with remains of cold gold and blue pigment. 8 1/8 in. (20.5 cm) high

\$150,000 - 250,000

西藏 帕拉風格 約十二世紀 度母銅像

Referenced

HAR - himalayanart.org/items/33013

Exhibited

Harvard University Art Museum, Cambridge, MA, 2002-2008 Fitchburg Art Museum, Fitchburg, MA, 2010-2015

Provenance

Collection FKH, USA

These standing and seated Taras (lots 16 and 17) are superior examples of early Tibetan sculpture drawing inspiration from Northeastern Indian Pala bronzes. They were created during a time of prolific cultural exchange between the monastic universities of Northeastern India and Central Tibet. Between the 10th-12th centuries, Tibetan pilgrims in search of the "pure" form of Buddhism in the land of Buddha's enlightenment were so moved by the philosophical teachings and material culture at monasteries like Nalanda and Vikramshila in Bihar that they sought to replicate it in their own culture. This transmission is known as the Chidar.

In this period, new monastic orders were created around the teachings of the Tibetan translator Marpa (1012-1096) and Indian masters, such as Atisha (982-1054), Padmasambhava (8th century), and Virupa (9th century) – namely the Kagyupa, Kadampa, Nyingmapa, and Sakya orders, respectively.¹ And just as Indian monastic structures and teachings composed much of the foundation of Tibetan Buddhism, so too Pala sculpture formed the crucible from which much of Tibetan art developed.

The Pala style, particularly of the latter 11th-12th centuries, is typified by an overall high technical execution broaching the precision of jewelry making. Seen for example in a fine Pala Manjushri sold at Sotheby's, New York, 24 March 2011, lot 26, slender yet shapely waists, sinuous lotus stems, beaded anklets, tall headdresses, and armlets, necklaces, and crowns inspired by foliate imagery characterize the style, exemplified in our two Taras as well.

The present bronzes echo the high aesthetic accomplishments of the late Pala style. The lotus pedestals are attempted in the round. The hands are carefully contoured and the fingers elegant. The *dhotis* are sumptuous and the lotus stems spirited. The bronzes communicate the grace, serenity, and reassurance of the deity.

While it is generally assumed that Tibetan renditions fail to exhibit the same quality in metal casting as Northeastern Indian prototypes, even a cursory glance through the corpus of Pala bronzes actually reveals that our two Tibetan Taras exceed the craftsmanship of many Pala originals. Compare the level of detail, for instance, on a Pala standing Manjushri and a seated Tara held in the Los Angeles County Museum.²



A COPPER ALLOY FIGURE OF SYAMATARA

Tibet, Pala style, circa 12th century

Seated in royal ease with a lotus rising to support her left foot, she displays the gesture of warding while two fecund lotuses mature by her shoulders, jewelry and diaphanous garments cover her supple body as she smiles reassuringly.

5 1/4 in. (13.2 cm) high

\$100,000 - 150,000

西藏 帕拉風格 約十二世紀 綠度母銅像

Referenced

HAR - himalayanart.org/items/33012

Exhibited

Harvard University Art Museum, Cambridge, MA 2002—2008 Fitchburg Art Museum, Fitchburg, MA 2008—2015

Provenance

Private West Coast Collection, acquired 1980s Collection FKH, USA

In fact, these two Tibetan Taras not only surpass many Northeastern Indian bronzes, but their faces and physiognomy - with their sumptuous waists and pert breasts - so closely adhere to the Pala emphasis on grace and femininity that at least one of the following extrapolations can be made. These figures were produced while the Pala monasteries were still active, thus preceding other copies that stray further from Pala idioms. These figures were produced under or after the close instruction of Northeastern Indian masters. These figures were produced by Northeastern Indian craftsmen working in Tibet – their divergence from Pala prototypes resulting from changes in patronage, material, and/or casting conditions. As such, these two sculptures are fine examples attesting to the transmission and survival of Buddhist sculptural traditions from India to Tibet.

Out of this phase of 'apprenticeship' of Northeastern India, Tibetan sculpture matured to develop its own distinct styles. Yet the Pala legacy lingered and reverberated throughout Tibetan history, the Indian arhats and mahasiddas remaining key figures in all lineages. In the 18th century, the Pala style was introduced and revitalized at the Chinese court. A devout Gelugpa Buddhist, the Qianlong emperor collected and reproduced Pala and Tibetan Palastyle bronzes. The Qing Palace Collection contains at least sixteen Pala 10th-12th century examples and sixteen Tibetan Pala-style 12th-13th century bronzes. From these prototypes, the emperor commissioned numerous copies, ushering in a sub-school of Qing Buddhist bronzes known as Pala Revival.

- 1. See Heller, Tibetan Art, Milan, 1999, pp. 124-6.
- 2. Pal, Indian Sculpture, Los Angeles, 1988, pp. 206 & 208-9, nos 102 & 104.
- 3. Contrast against the following 13th-century examples published in: Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p. 142, no. 89; Weldon, *The Sculptural Heritage of Tibet*, London, 1999, p. 56, fig. 19; *Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2008, p. 129, no. 123.
- 4. For Pala examples, see *Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji*, Hong Kong, 2008, pp. 43-59, nos 42-57; for Tibet Pala-style examples, see ibid., pp. 110-3, 115-23, 128-9, & 131-2, nos 105-8, 105-17, 122-3, & 125-6.
- 5. See examples, ibid., pp. 242, 245 & 253-7, nos 231, 234, & 242-6.





A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF TARA

Tibet, 13th/14th century

Elegantly cast, bestowing the gestures of teaching and charity issuing, lotuses blossoming by her shoulders, the head of Amitabha surmounting her headdress with inlaid copper, her eyes with inlaid silver, and her jewelry with inset stones.

4 in. (10.2 cm) high

\$8,000 - 12,000

西藏 十三/十四世紀 銅錯銀度母像

The modeling is compact, deliberate, and confident, clearly deriving from Pala idioms. So too does her more Indian face delicately embellished with silver inlay. Compare with an example sold at Christie's, 10 March 2012, lot 90.

The well-worn appearance of this sculpture, especially the face, indicates the Tara served as a special object of veneration. Through centuries of prolonged ritual rubbing the raised features are barely discernible and the surface has achieved a smooth buttery patina.

A curious element of this sculpture is the head of Buddha Amitabha projecting from the top of her coiffure. While it is common for him to appear at the apex of thangkas of Tara, sculptural examples are very rare.

Referenced

HAR - himalayanart.org/items/33037

Provenance

Private New York Collection Acquired from Emporium Antique Shop Ltd, 2000



A COPPER ALLOY MAHAPARINIRVANA **STUPA**

Tibet, 13th/14th century

Surmounted by a lotus bud, swirling ribbons, the crescent moon and sun, and lotus-borne chintamani.

16 1/2 in. (42 cm) high \$10,000 - 15,000

西藏 十三/十四世紀 銅涅磐塔

This type of stupa is associated with the Kadampa sect in Tibet. Grander than the majority, it bears the additional Mahaparinirvana sun-and-moon finial. Others are published in Leidy & Thurman, Mandala, New York, 1998, p. 56, no. 6; and *Tibet:* Tradition and Change, Albuquerque, 1997, p.158. Also see one sold at Sotheby's, New York, 25 March 1999, lot 7.

Exhibited

Le Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Dieu(x), Modes d'emploi', 25 October 2012 - 3 February 2013

Referenced

HAR - himalayanart.org/items/33042

Provenance

Private European Collection, acquired early 1980s to mid 1990s





20

A GILT COPPER ALLOY FIGURE OF AMITAYUS

Tibet or China, 14th century

Seated above an elegant lotus base, the elixir of immortality resting in his hands, his robust torso wrapped in a close-fitting robe with crisply defined hems.

5 3/8 in. (13.5 cm) high \$8,000 - 12,000

西藏或中國 十四世紀 銅鎏金無量壽佛坐像

The base, with its layered and rounded petals, relates to a corpus of material recently attributed to Yuan dynasty production in China within the 14th century. A bronze of Manjushri bearing a dedicatory inscription from the ninth year of the Dade reign (1305) forms the basis of this comparison and association. For further discussion and several examples, see Bigler, *Before Yongle*, New York, 2015, pp. 10-11, fig. 3, nos. 1, 2, 7, 17, 19; and Sotheby's, New York, 17 March 2015, lot 1025.

Referenced

HAR - himalayanart.org/items/33024

Provenance

Private Collection, Washington, acquired by 1955

21

A GILT COPPER ALLOY FIGURE OF HIERARCH Tibet, 14th/15th century

Seated on a *vajrasana* with fine lotus petals executed in the round, blissfully in *bhumisparsha mudra*, wearing an intricate patchwork robe. 3 3/4 in. (9.5 cm) high

\$7,000 - 10,000

西藏 十四/十五世紀 銅鎏金上師像

Compare to two lamas from the same period published in Rossi, *Homage to the Holy: Portraits of Tibet's Spiritual Teachers*, London, 2003, nos.17 & 27, and a portrait of Rinchenpel in Oliver Hoare Collection (*Portraits of the Masters*, London, 2003, p. 192, pl. 46).

Referenced

HAR - himalayanart.org/items/33029

Provenance

Sotheby's, London, 10/11 October 1991, lot 509 (part) Guest & Gray, London

The Collection of Ms. Kataneh Haydarzadeh, California since 2002



A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF GAYADHARA Tibet, circa 15th century

Seated in *dhyanasana* on a distinctive copper-inlaid lotus base with a thick beaded lower rim, his hands in *dharmachakrapavartina mudra*, his authoritative portrait inlaid with silver; inscribed on the reverse: *pan chen ga ya dha ra la na mo*; "homage to great Panditya Gayadhara." 8 3/8 in. (21.3 cm) high

\$100,000 - 150,000

西藏 約十五世紀 銅錯銀迦雅達拿坐像

Identified here by the beautifully incised Tibetan inscription, this is a rare and commanding portrait of the Indian master who brought the *Lamdre* teachings to Tibet.

The sculptor has given the portrait a powerful presence. Silver-inlaid eyes and facial hair, and a distinctive hooked nose evident in profile, enliven his visage. His pandita hat bears incised tuft-like markings evoking the textured red material used for monastic caps of the Shakya order. Gayadhara's robe is drawn tight around his powerful frame and falls in delicate folds at the back.

At the heart of the Shakya order is the *Lamdre* transmission lineage. First enunciated by Mahasiddah Virupa, Gayadhara (d. circa 1103) brought the teaching from India to Tibet - and transmitted the lineage to the industrious Tibetan translator Drogmi Shakya Yeshe (990-1074).

Also known as "The Path with the Result", the Lamdre teaching, "is a vast and complex system of theory and practice, said to contain everything necessary for the attainment of complete enlightenment in one lifetime...The tantric practices should only be attempted under the guidance of a qualified master of this system." (Stearn, *Taking the Result as the Path*, Somerville, 2006, p. 7.)

So prized are these teachings that at least two emperors of China were initiated into the practice, richly compensating their masters. The Northern Song Emperor Renzong was initiated in 1055. The Yuan Emperor Kublai Khan (r. 1260-94) was initiated by his imperial tutor Chogyel Pagpa, who was then rewarded with the thirteen districts of Tibet.

Bolstered by Yuan imperial sanction, the Shakya order rose to great prominence in subsequent centuries, developing grand complexes such as Ngor monastery and Pelchor Chode in Gyantse. The latter likely served as the place of production for the present lot.

Complemented by similar inscriptions and distinctive alternating copper inlaid lotus petals, there are two other sculptures from the same atelier: one of Shalupa Sangye Pelzang in the Oliver Hoare Collection (see *Portraits of the Masters*, London, 2003, p.266, no.74); the other of Lama Dampa Sonam Gyaltsen in the Rubin Museum of Art (HAR#203; Weldon & Casey, *Faces of Tibet*, Carlton Rochell, 2003, p. 70, no. 34). Discussing the latter, Rhie suggests it was made at Pelchor Chode because it bears so close a likeness to Shakya lama sculptures held there (Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, p. 20, fig. 5).

With only a handful known, sculptures of Gayadhara are extremely rare. One is preserved in Mindroling monastery (see von Schroeder, *Buddhist Sculptures in Tibet*, 2001, p. 979, no. 238C) and another is published in Chenbaizhong, *Sattva & Rajas: The Culture and Art of Tibetan Buddhism*, 2004 (HAR#32257). A contemporaneous portrait thangka sharing similar facial features is published in Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, pp. 206 and 207. no. 64.

Referenced

HAR - himalayanart.org/items/33036

Kapoor Galleries, New York, 2008

Provenance

William O. Thweatt, Nashville, acquired in Kathmandu between 1958-1962, during his time with the Ford Foundation and Aid Agency International, and while serving as an economic advisor to the King of Nepal E W Art, Pasadena, 2004

Collection FKH, USA



A GILT COPPER ALLOY FIGURE OF SHAKYA HIERARCH

Tibet, 15th/16th century

With hands in *vitarkamudra* holding lotus stems supporting the *khadga* and *prajnaparamita sutra*, he wears a flowing robe over the long skirt (*shemdap*), a delicately incised sleeveless jacket (*dhonka*) with floral and trellis patterns, and the red monastic cap with long lappets falling over the shoulders.

7 in. (17.7 cm) high

\$30,000 - 50,000

西藏 十五/十六世紀 銅鎏金薩迦派祖師坐像

Shakya lamas are commonly depicted with the implements of Manjushri. Without an inscription we cannot securely identify the patriarch, however, he closely resembles a portrait of Drogmi Lotsawa Shyaka Yeshe (c.992-1072) in the Oliver Hoare Collection. The treatment of the lotus petals and thin beading around the lower edge of the base are identical. As are the handling of the robes and size, suggesting that the two figures are from the same set (see Dinwidde, *Potraits of the Masters*, London, 2003, p. 229, pl. 55). Also compare with a portrait of Shakya Pandita Kunga Gyaltsen (1182-1251) in the Rubin Museum of Art: himalayanart.org/items/65460.

The chased textile patterns of the lama's jacket replicate Chinese brocades from which these patchwork jackets were traditionally made. The sculpture also follows the post-Yongle convention of draping the robe across the base in dense folds. Compare the treatment of the lotus base, also with a plain upper rim, on a 15th-century portrait bronze of the Tibetan translator Brogmi, published in von Schroeder, *Buddhist Sculptures in Tibet*, 2001, p. 1073, pl. 276C.

However, the more naturalistic modeling of the hands and feet, together with a lithe body, are indicative of Newari craftsmanship found in superior Tibetan sculptures. Compare with a closely related example sold at Nagel, 5/6 June 2015, lot 1538, and three Shakya lamas sold at Sotheby's, London, 19 March 2008, lots 304, 305 and especially 306 – of the fourth abbot of Ngor monastery, Gyaltshap Kunga Wangchuk. Also compare to another, formerly in the Onno Jansen Collection, sold at Christie's, New York, 22 March 2011, lot 336.

Referenced

HAR - himalayanart.org/items/33030

Provenance

Private American Collection Acquired in Kathmandu in the early 1960s





A COPPER ALLOY FIGURE OF PADMASAMBHAVA

Tibet, circa 16th century

His thick robes incised throughout with bold foliate designs, the left hand in *dhyana mudra* cradling a skull cup, with a trident at the elbow, the right hand raised in *tarjani mudra* gripping a *vajra*, the alert face with silver-accented eyes.

6 1/8 in. (15.6 cm) high

\$8,000 - 12,000

西藏 約十六世紀 蓮花生大士銅坐像

The partly legible inscription along the base refers to Padmasambhava as 'Great Mahāguru', indicating an origin for the bronze near the India/ Nepal border. An illegible name pays homage and 'the wish to purify all sins through the teaching of the three jewels.'

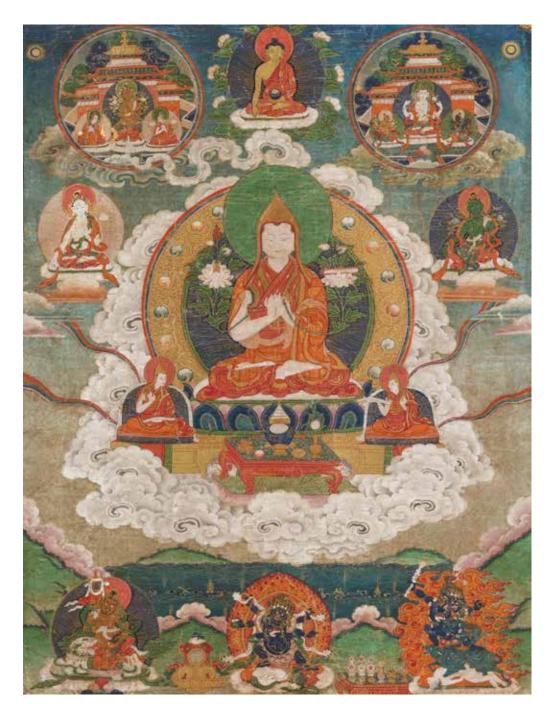
Compare with a closely related example with wives present, sold at Sotheby's, New York, 23 March 2007, lot 59 and another of the period, sold 17 September 2008, lot 306.

Referenced

HAR - himalayanart.org/items/33008

Provenance

Private Collection Acquired from Xanadu Gallery, SF



A THANGKA OF TSONGKHAPA

Central Tibet, 18th century

Distemper on cloth; enthroned before a brilliant golden aureole. Image: 20 x 15 in. (50.7 x 38 cm); With silks: 42 x 22 1/2 in. (106.6 x 57 cm) \$8,000 - 12,000

西藏中部 十八世紀 宗喀巴唐卡

This finely painted thangka depicts Tsongkhapa's descent from Tushita heaven on a thin scrolling cloud band that expands to enshroud the primary figure. He is flanked by his two spiritual sons, Gyaltsabje and Khedrubje.

Above him are Avalokiteshvara Chaturbhuja with Marichi and Ekajati, and a central Shakyamuni. White and Green Tara flank the primary aureole. In the landscape below are Vaishravana, Shadbhuja Mahakala, and Yamadharmaraja. Compare with a closely related example of the same subject held in the Rubin Museum of Art, www. himalayanart.org/items/65799.

Referenced

HAR - himalayanart.org/items/31521

Provenance

Robert and Frida Huttenback Collection Acquired in New Delhi, 1958 Private US Collection





A GILT COPPER ALLOY FIGURE OF CHAKRASAMVARA

Tibet, 15th century

Masterfully cast, the *yidam* with twelve arms holding various ritual implements and the elephant skin across his back, his primary arms embracing his consort Vajravarahi bedecked in the *panchamudra* representing the five Buddha Families.

10 in. (25.4 cm) high

\$400,000 - 600,000

西藏 十五世紀 銅鎏金勝樂金剛像

Through its beauty, complexity, and vigor, 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.

The sculpture wondrously unifies such dualities. Predominant diagonal registers extend from the outstretched elephant skin behind his shoulders to his feet, crossing the primary hands and further emphasizing the *vajrahumkara* imagery. The symmetry of his arms contrasts the sway of his bent knees and sweeping festoons. He is at once solid yet fluid, powerful yet graceful. With his arresting eyes piercing forward from the furrowed brow, the sculpture's overall effect is somehow hieratic yet enigmatic.

Its finer details are meticulously executed. Almost tucked out of view, his upper thighs are clad in intricate textiles. His attributes are inventive, such as the curved shaft of his axe, the twisted locks of Brahma's head, and the chased rim of his curved knife. The rich gilding is punctuated with inset turquoise – each jewelry element confidently chased. Vajravarahi wears the *panchamudra*, or 'five ornaments', worn by females of the highest yoga tantra. Her apron, in particular, mesmerizes with its complex interlaced floral medallions and *ghanta* pendants.

Compare the apron, long beaded festoons with circular pendants, crown types, broad faces, and knitted brows with two 15th-century Chinese silk images of the deity in private collections: www.himalayanart.org/items/101608 & www.himalayanart.org/items/90916. Also compare a 15th-century Nepalese *paubha* published in Huntington, *Leaves from the Bodhi Tree*, Dayton, 1990, no. 117. Lastly, compare related sculptural examples published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, nos. 264C & 270D, and a bronze of Hevajra from a Shakya monastery: www.himalayanart.org/items/31935.

Featuring prominently across all Tibetan Buddhist schools, gilt bronze figures of Chakrasamvara with Vajravarahi demanded the best craftsmen in order to produce complex meditational images that could both express and inspire the most exquisite state of mind.

Referenced

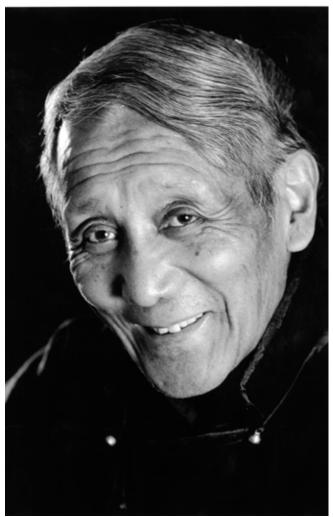
HAR - himalayanart.org/items/33006

Provenance

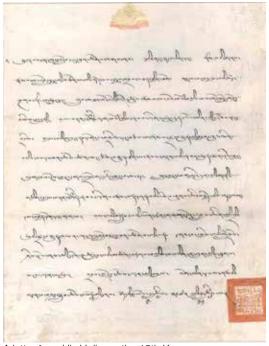
Christie's, London, 6 May 1975, lot 50 Phillip Goldman Collection, 1975-2002 Sotheby's, New York, 21 March 2002, lot 161 Private Wisconsin Collection



THANGKAS FROM THE COLLECTION OF LOBSANG P. LHALUNGPA



Lobsang P. Lhalungpa (1926-2008)



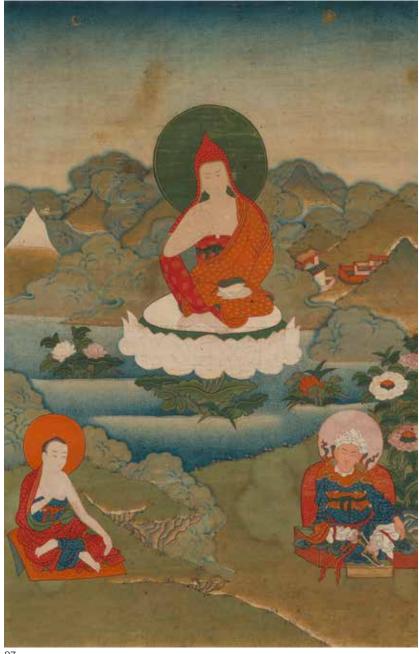
A letter from His Holiness the 16th Karmapa praising and encouraging Lhalungpa's work

Lobsang P. Lhalungpa was born in Lhasa, Tibet. From 1940 to 1952, he was a monk-official in the service of the Tibetan government. Brought up in an intensely religious home – the son of a one-time State Oracle of Tibet – Lhalungpa took Buddhist teachings from several adepts including a female reincarnate. Having been a star pupil, he was sent to India by the Government of Tibet in 1947 to oversee the Tibetan language & Buddhist instruction of the many young Tibetans from nobility sent to study at North Point, a well-established Jesuit school in Darjeeling. In 1956, the External Services of All India Radio recruited him to establish the first Tibetan-language program from New Delhi, which he managed until 1971.

In 1959, Lhalungpha announced His Holiness the Fourteenth Dalai Lama's exile from Tibet, which inspired the exodus of Tibetan refugees to India. He then threw himself into relief work. He was one of a three-person team to develop the first modern Tibetan language primers for the newly established schools for Tibetan refugees. Greatly influenced by Mahatma Gandhi, he authored one of the first books on the Life of Gandhi in Tibetan.

Lhalungpha dedicated his life to the promotion and preservation of Tibet's rich spiritual and cultural traditions. In 1948, with George Roerich, he co-authored one of the first books on Tibetan grammar. Later, he went on to translate *The Life of Milarepa*, and was requested by His Holiness the Sixteenth Karmapa to translate *Mahamudra: The Moonlight*. He also authored *Tibet: The Sacred Realm* and many articles for Buddhist journals, and contributed to the landmark Tibetan Art publication, *Tibet: Tradition and Change*. In his later years, he lived in New Mexico – where he was nominated a Santa Fe Living Treasure before his death in 2008.

Lhalungpa collected his thangkas as part of his lifelong Buddhist practice. A few came from his home in Lhasa before 1947. The rest were acquired in India between 1956 and 1971, often as gifts, as part of his ongoing work to preserve Tibetan culture.



A THANGKA FROM A MAHASIDDHA SET: PADMASAMBHAVA, ARYA NAGARJUNA, AND KING INDRABHUTI

Eastern Tibet, Palpung style, 19th century

Distemper on cloth; set within a refined, clouded landscape.

Image: 18 3/8 x 12 in. (46.7 x 30.5 cm); With silks: 37 x 18 1/8 in. (94.1 x 46.2 cm)

\$10,000 - 15,000

西藏東部 八蚌風格 十九世紀 大悉達唐卡組畫之一: 蓮花生大士, 龍 樹菩薩及因陀羅部底王

This refined thangka is the central painting of a set of three depicting the Eight Great Siddhas according to the system of Situ Panchen Chokyi Jungne (1700-1774). Situ Panchen produced two such sets, one of which was presented to the King of Derge while requesting permission to build Palpung monastery (see Jackson, Patron and Painter, New York, 2009, pp. 10-1, 137-8 & 152).

Derived from Situ's originals, the present thangka includes hallmarks of 19th-century Kham painting under Jamgon Kongtrul (1813–1899), particularly the grey monochrome clouds with thumbnail-shaped indentations and the boldly colored nimbi. These characteristics are shared with two closely related examples held in the Rubin Museum of Art (ibid., pp. 149 & 153, figs 7.18 & 7.21).

Referenced

HAR - himalayanart.org/items/31513

Provenance

Collection of Lobsang P. Lhalungpa (1926-2008) Acquired either in Tibet before 1947 or India before 1971

A THANGKA FROM AN ARHAT SET: PINDOLA BHARADVAJA

Eastern Tibet, Palpung style, 18th century

Distemper on cloth; with Tibetan inscriptions identifying the subject in gold recto, in ink verso. Image: $33\ 1/4\ x\ 24\ 5/8\ in$. ($84.5\ x\ 62.6\ cm$); With silks: $60\ x\ 31\ 1/2\ in$. ($152.4\ x\ 80\ cm$) \$20,000 - 30,000

西藏東部 八蚌風格 十八世紀 羅漢唐卡組畫之一: 賓頭盧頗羅墮

This exquisite thangka is the twelfth of a known Sixteen-Arhat set. Twelve are published on Himalayan Art Resources: www.himalayanart.org/search/set.cfm?setID=3005. Each is photographed with its silk mounting, confirming the present lot survives with its original orange and silver brocade.

The painting's style and composition are derived from the refined 'Encampment style' developed by Situ Panchen at Palpung monastery. The composition, with its controlled brushstrokes, grassy knolls, gold-outlined blue and green rock formations, and light tonal gradients, is similar to an Avadanakalpalata set held at Palpung monastery, commissioned by Situ Panchen in 1737 (see Jackson, *Patron and Painter*, New York, 2009, pp. 12 & 124, fig 6.11).

Identified by the alms bowl and book in his hands, Arhat Pindola Bharadvaja sits on a Chinese-style throne near the center of the painting. The surrounding landscape illustrates important moments in his life. Starting from the bottom right corner and moving clockwise: Pindola Bharadvaja, in his mother's arms, grew up in palatial settings. The son of a regent of Rajagriha, he had a privileged birth, but grew dissatisfied with his lot after being exposed to Shakyamuni's teachings. Seen leaving the palace, he renounced his noble life and became an initiate of Shakyamuni.

Holding an alms bowl and staff near a village in the bottom left corner, Bharadvaja achieved arhat consciousness through perfecting the twelve forms of asceticism – particularly that overcoming gluttony and living solely off of one's daily alms round. The name 'Pindola', in fact, translates into Tibetan as 'seeker of alms'.

Shakyamuni gave Pindola Bharadvaja the epithet, 'greatest of the lion roarers' because he excelled at discourse, championing Shakyamuni's teachings to disciples and laity. Above the bottom left corner, we see the arhat teaching to the population of Kaushambi. From the right comes King Charka of Badsa with an entourage of three attendants and the elephant of ignorance in their wake. The king had heard of the sage and wanted to pay him a visit on his way to a hunt. When Pindola Bharadvaja neglected to rise from his seat to greet the king, the king left feeling insulted. He plotted to return later that day and, if he were not afforded due courtesies, planned to chop off Bharadvaja's head.

But the arhat heard about King Charka's plans. In the scene near the top left corner, as the king approached, Bharadvaja arose from meditation and took six steps to welcome him. As he did, an earthquake struck, terrifying the king, now confronted with the limits of his own power.

Seen near the top center, the king prostrated himself at the latter's feet, confessed his evil intentions, and begged for forgiveness. Pindola Bharadvaja responded explaining, "I can endure your evil intention. It is your mind that you must teach to be forbearing."

Finally, near the top right corner, a nimbate Pindola Bharadvaja is seen residing among his thousand *dgra-bcom-pa* (arhats) on the Eastern [continent] of Purva-Videha, where, like the other sixteen arhats, he protects Buddhism and awaits to assist the Future Buddha Maitreya. For more information on Pindola Bharadvaja, see Loden Sherab Dagyab, *Tibetan Religious Art* (2 vols), Wiesbaden, 1977, pp. 102-5.

Referenced

HAR - himalayanart.org/items/31511

Provenance

Collection of Lobsang P. Lhalungpa (1926-2008) Acquired either in Tibet before 1947 or India before 1971







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29

A THANGKA OF VAIROCHANA

Eastern Tibet, 19th century

Distemper on cloth; enthroned before a glorious aureole of elephants, snow lions, *makara-*riders, mythical geese and surmounting Garuda; surrounded by 202 repeated Buddhas.

Image: 36 x 22 5/8 in. (91.5 x 57.5 cm); With silks: 59 1/2 x 28 in. (151.1 x 71.2 cm)

\$3,000 - 5,000

西藏東部 十九世紀 大日如來唐卡

This thangka is from a set depicting the five Symbolic Buddhas and one thousand repeated Shakyamuni Buddhas. The heavy outlined aureole with 'thumbnail-indented' monochrome clouds is emphatic of the 19th-century Eastern Tibetan Khamri style. Compare the similar format and color scheme with an example sold at Christie's, New York, 13 September 2011, lot 407. Two other examples of this format were sold at Sotheby's, New York, 22 September 2000, lots 33 & 34.

Referenced

HAR - himalayanart.org/items/31517

Provenance

Collection of Lobsang P. Lhalungpa (1926-2008) Acquired either in Tibet before 1947 or India before 1971

30

A BLACKGROUND THANGKA OF VAJRABHAIRAVA Tibet, 18th/19th century

Distemper on cloth; dark blue and ablaze, with nine faces, standing in pratyalidhasana on humans and animals.

Image: 20 7/8 x 15 1/4 in. (53.2 x 38.7 cm); With silks: 34 1/2 x 25 in. (87.7 x 63.6 cm)

\$3,000 - 5,000

西藏 十八/十九世紀 金剛大威德黑唐卡

Tsongkhapa, Manjushri and a Dalai Lama feature in the top register with Shadbuja Mahakala and White Mahakala below them. A worldly protector, Yama Dharmaraja, and Shri Devi Magzorma across the bottom.

Referenced

HAR - himalayanart.org/items/31510

Provenance

Collection of Lobsang P. Lhalungpa (1926-2008) Acquired either in Tibet before 1947 or India before 1971

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GIUSEPPE TUCCI

Tibetan Painted Scrolls, 3 volumes

La Libreria dello Stato, Rome, 1949; three volumes, hardcover, red cloth binding. Volumes I and II containing the text, with annotations from the previous owner; volume III a fold-out portfolio bound containing 235 plates (22 missing).

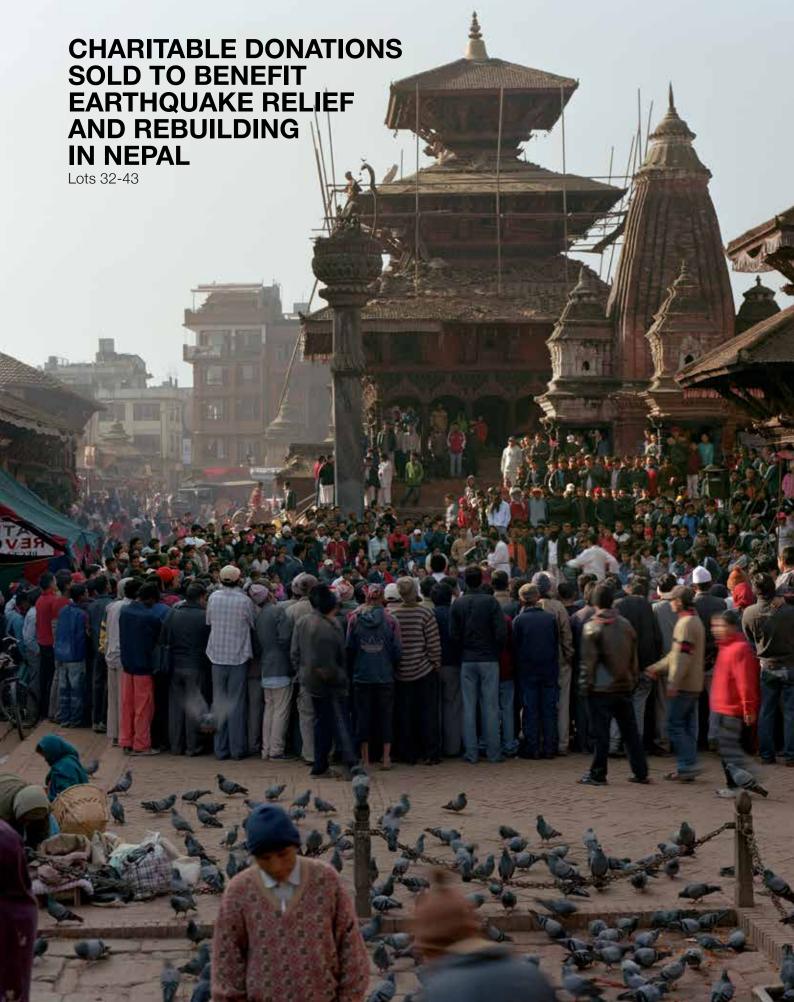
Volume I & II folio: 16 1/2 x 12 in. (41.9 x 30.5 cm); Volume III folio: 19 3/8 x 13 in. (49.3 x 33 cm)

\$1,500 - 2,500

朱塞佩·杜齊《西藏畫卷》,共三卷

Provenance

Collection of Lobsang P. Lhalungpa (1926-2008)





KATHMANDU VALLEY PRESERVATION TRUST



THE DAMAGE TO NEPAL'S HERITAGE

Art connoisseurs and architects have long appreciated the architectural treasures of the Kathmandu Valley, whose 20-mile-square area is home to seven UNESCO World Heritage Sites. Following Niels Gutschow's 2011 encyclopedic work, "Architecture of the Newars", Newar building styles and typologies finally took their rightful place among the great world schools of architecture.

But the Valley's historic architecture is more than just an artistic wonder: it is an integral part of living traditions and a vital economic engine for the nation.

In addition to traumatic humanitarian losses, the extent of the damage to monuments throughout the Valley is so vast that it is still being surveyed months later. As Niels Gutschow noted a few days after the earthquake, "The Nepalese people have lost a piece of their soul, and the destruction of so many temples and shrines left even the gods homeless"

A further concern is that many traditional buildings that withstood the tremors will either be torn down out of fear they are too weak, or disfigured by well-intentioned structural reinforcement. The Trust will repair damaged buildings, in addition to advocating for and developing techniques to reduce the threat of future damage.



ABOUT KVPT

The Kathmandu Valley Preservation Trust, founded in 1991, was the first private INGO to carry out architectural restoration as a 501(c)(3) US-based charity with full tax-deductible status. KVPT remains the only international charity in Nepal registered in this field and dedicated to the safeguarding of the country's extraordinary architectural heritage.

The Trust is notable for a fundraising base which brings together private and public funding, as well as local Nepalese and international donors. Matching schemes have been a key tool in the funding of more than 45 architectural restoration projects. The Patan Darbar Square

World Heritage Site and environs have been a focus of restoration work and historical research, as well as advocacy efforts. Since 1991, the architectural restoration projects of the Trust have provided long-term employment for more than 50 Nepalese laborers, craftsmen, project managers, engineers and architects.

KVPT has been recognized as a leader in developing appropriate conservation technology for the Kathmandu Valley's monuments, including the development of carefully tailored seismic reinforcement techniques.

SAVE THE CHILDREN'S RESPONSE IN NEPAL

Four months after Nepal's massive earthquake on April 25, Save the Children continues to work nonstop to alleviate urgent needs created by the country's worst disaster in 80 years. It's estimated that 2.8 million people require humanitarian assistance. The government of Nepal has reported 602,257 houses destroyed and 285,099 damaged. Some 36,000 school classrooms were also destroyed or damaged, as were 1,085 health facilities.

The arrival of Nepal's annual monsoon season has made access to the most remote and isolated communities extremely difficult. Many children are at a heightened vulnerability to diseases. There are reports of landslides, and floods are also expected. Families will need additional non-food relief items and improved shelters for the winter conditions that follow the rain.

Compassionate support has driven our rapid lifesaving relief and, as conditions allow, our introduction of longer-term recovery programs for children and their families. As of today, Save the Children has directly reached over 427,900 people with assistance, of whom 264,000 are children.

SHELTERING FAMILIES

We have distributed over 60,000 waterproof tarps and shelter kits to families without homes and made cash disbursements so 2,300 families could improve temporary shelters. We are also providing families with corrugated metal sheets, nails and wire to make more permanent shelters



ADDRESSING HEALTH NEEDS

We are operating mobile health clinics, providing medical supplies to health posts, and have received approval from the Ministry of Health to help construct more permanent facilities at numerous health posts. We will also be constructing water and sanitation facilities at these places.

A FOCUS ON NUTRITION

We have screened over 38,900 children for acute malnutrition. We have opened outpatient therapeutic nutrition programs and have trained over 600 staff. At our mother-baby areas, 31,900 mothers and child caretakers have learned about infant and young child feeding practices. In total, over 42,300 children have received ready-to-eat nutritious food, micronutrients, vitamin A and deworming medication.

PRIORITIZING WATER, SANITATION AND HYGIENE

We are building latrines at schools and in communities to help protect water supplies, and have provided materials so communities can repair water systems. We have also distributed over 25,000 hygiene kits to families.

RESTORING EDUCATION

Our 270 temporary learning spaces are providing 48,230 children with access to education during the new school year in Nepal. We have trained teachers on coping with these new teaching conditions and how to support children emotionally as they recover.

PROTECTING CHILDREN

At our 61 child-friendly spaces, over 4,800 girls and boys have taken part in play and recreational activities that provided them with a break from their stress.

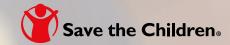
RESTORING LIVELIHOODS

To support farmers' livelihoods, we distributed over 144,000 tons of rice seeds. Some 23,000 families who lost their belongings received cash grants from us to meet urgent needs.

SAVE THE CHILDREN LONG-TERM RECOVERY PLANS

Save the Children is initiating a three-year, integrated recovery plan that will keep us by the side of earthquake-affected Nepalese children and their families through April 2018. Our strategy is to focus on children's health and nutrition, their access to clean water and sanitation, access to education and child protection services and families' transition to improved shelters, livelihoods and food security. We anticipate working in 16 districts and, in total, serving 600,000 children and adults.













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A THANGKA OF SHAKYAMUNI

Eastern Tibet, late 19th/20th century

Distemper on silk; his left hand in *vitarka mudra*, his right *varada mudra*, surrounded by celestial attendants, monks, patrons, and mahasiddhas. *Image: 33 x 19 1/4 in. (83.9 x 48.9 cm);*

With silks: 53 1/2 x 27 1/4 in. (135.9 x 69.2 cm)

\$800 - 1,200

西藏東部 十九世紀晚期 / 二十世紀 釋迦牟尼唐卡

From a set depicting the life story of Shakyamuni, the style conforms to Drugpa Kagyu aesthetics from the Khampa Gar region of Lhatog, Kham. Compare to two related thangkas: www.himalayanart.org/items/30013 & www.himalayanart.org/items/61232.

Referenced

HAR - himalayanart.org/items/31516

Provenance

Collection of Lobsang P. Lhalungpa (1926-2008) Acquired either in Tibet before 1947 or India before 1971 33[¤]

A DHARANI MANUSCRIPT: THE HEART SUTRA

Tibet, 18th century

Seven double-sided leaves inscribed in gold ink against black background; opening sheet illustrated with nimbate Shakyamuni. *Folios: 3 x 9 1/2 in. (7.1 X 24.2 cm)*

\$2,000 - 3,000

西藏 十八世紀 陀羅尼經手稿: 心經

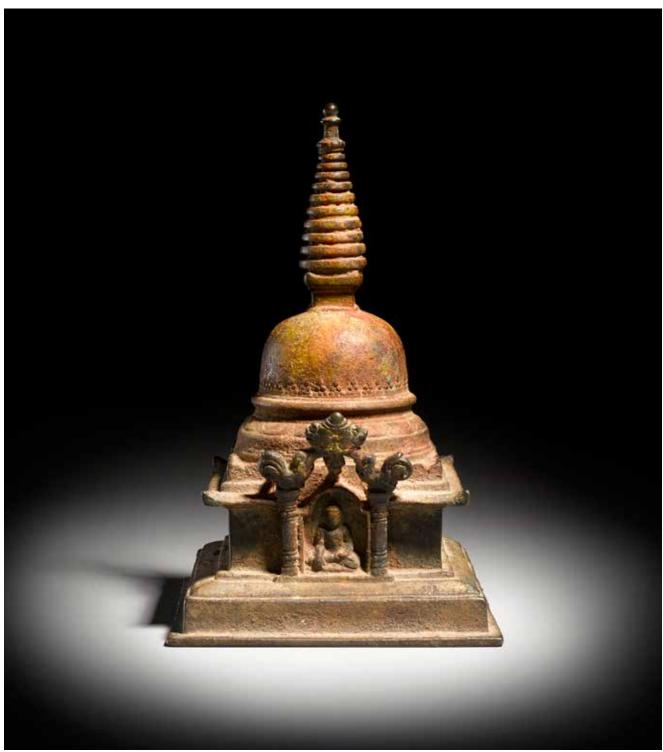
The *Heart Sutra*, extracted from the *Prajnaparamita Sutra*, is one of the most important devotional texts in Mahayana Buddhism.

Referenced

HAR - himalayanart.org/items/33048

Provenance

Christie's, New York, 19 September 2002, lot 216 Private Wisconsin Collection



34[¤]

A COPPER ALLOY STUPA

Nepal, circa 14th/15th century

Its four-sided base with vajras and Shakyamuni at front center seated in bhumisparsha mudra beneath an arch of makara and kirtimukha; the patina encrusted with puja.

7 5/8 in. (19.2 cm) high

\$6,000 - 8,000

尼泊爾 約十四/十五世紀 銅佛塔

Referenced

HAR - himalayanart.org/items/33043

Provenance

Private US Collection Acquired from Peaceful Wind, Santa Fe





36



35[¤]

A COPPER ALLOY PERFUME CONTAINER

Ancient Region of Gandhara, 1st/2nd century

2 3/4 in. (7 cm) high

\$3,000 - 5,000

健陀羅 一/二世紀 銅香水瓶

Provenance

Private Collection, California

36

A COPPER ALLOY EQUESTRIAN FIGURE

Ancient Region of Gandhara, circa 4th/5th century

The rider wearing a *dhoti*, jewelry, and a conical hat, the horse with stylized mane and sturdy legs.

3 1/4 in. (8.3 cm) high

\$2,000 - 3,000

健陀羅 約四/五世紀 騎士銅像

Provenance

Private US Collection, acquired London, 1980s

37[¤]

A PARCEL GILT SILVER-INLAID IRON BRUSH POT

China, possibly Qianlong period

Depicting three tantric deities bordered by auspicious characters and symbols; an inlaid Qianlong six-character mark underneath. 5 3/4 in. (14.6 cm) high

\$1,000 - 1,500

中國 可能為乾隆時期 鐵錯金銀筆筒

Compare to a similar brush pot with figural scenes offered at Bonhams, San Francisco, 18 Jun 2007, lot 6202.

Referenced

HAR - himalayanart.org/items/33049

Provenance

Private Californian Collection, acquired South Africa, 1960s



38[¤]

A GILT COPPER ALLOY FIGURE OF A BODHISATTVA

China, 18th century

Seated in royal ease on a single row of plump lotus leaves, he raises his left hand in *vitarka mudra* as the right rests against his thigh in *varadha mudra*, wearing a incised pleated garment and elaborate jewelry.

11 in. (28 cm) high

\$4,000 - 6,000

Referenced

HAR - himalayanart.org/items/33025

Provenance

Collection of Mr Alfred Choi, California



39ⁿ

A GILT COPPER ALLOY REPOUSSÉ DOOR ROSE WITH LION'S FACE

Mongolia, Ulaanbaatar, 18th century

The horned lion in high relief with bared grin and tightly curled mane, surrounded by a foliate border.

11 3/4 in. (29.9 cm) diam

\$3,000 - 5,000

蒙古 烏蘭巴托 十八世紀 銅鎏金錘疊獅面門鎖飾

Referenced

HAR - himalayanart.org/items/33035

Provenance

Professor Avril V. Somlyo Acquired from Asian Art Antique Gallery, Ulaanbaatar, 24 July 2014 40[¤]

MAUREEN DRDAK (B. 1953)

Burning World 3, 2013

Acrylic, mineral particles, 24K gold and copper repoussé elements on wood panel.

16 in. (40.6 cm) diam

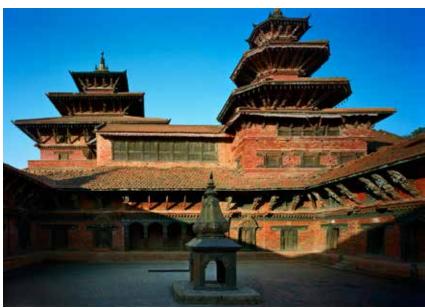
\$3,000 - 5,000

Awarded a Fulbright Fellowship to train under Newar repoussé masters—the famed grandsons of Kuber Singh Shakya—Drdak's work represents the first synthesis of repoussé and painting, "an inspired coupling....without antecedents." ~ Dr. Mary Slusser, 2012

Preserving ancient techniques within contemporary frameworks, her *Burning World* series explores East and Western conceptual paradigms and myth. Materials function as a sensorial threshold evoking psycho-emotional states.

Burning World 1 and 2 are held in the Collection of Berthe and John G. Ford and the Collection of Shelley and Donald Rubin, respectively.





42

41[¤]

ROBERT POLIDORI (B. 1951)

Untitled (Krishna Mandir, Patan), 2008 Offset color lithograph, printed later, edition 1/4, accompanied by signed letter of authentication from the artist. 16×22 in. $(40.6 \times 55.9 \text{ cm})$

\$5,000 - 7,000

Provenance

Previously donated by the artist to the Kathmandhu Valley Preservation Trust; sold to benefit the earthquake relief

Robert Polidori is one of the world's most acclaimed photographers of human habitats and environments. Well-known for his interior scenes, Polidori produced an extensive and poetic survey of the restoration of Versailles. In 2006, The Metropolitan Museum of Art produced a solo exhibition of his work documenting the aftermath of Hurricane Katrina, entitled: New Orleans After the Flood: Photographs by Robert Polidori.

42[¤]

ROBERT POLIDORI (B. 1951)

Untitled (Mul Chowk, Patan), 2008 Offset color lithograph, printed later, edition 1/4, accompanied by signed letter of authentication from the artist. 16×22 in. $(40.6 \times 55.9 \text{ cm})$

10 X 22 III. (40.0 X 33.9 CII

\$5,000 - 7,000

Provenance

Previously donated by the artist to the Kathmandhu Valley Preservation Trust; sold to benefit the earthquake relief

In 2008, Polidori accompanied The Kathmandu Valley Preservation Trust to Nepal to survey their preservation of Patan's historic buildings. The rich body of work captures these historic buildings set in modern contexts – or suspended in silence.



43[¤]

GABRIEL PALMER THOMPSON (B. 1981)

Carrying oil, Yangon, Myanmar, 2013 Selenium toned gelatin silver print, signed verso and affixed signed label with edition 1/3. 40×49 in. $(101.5 \times 124.3 \text{ cm})$

\$6,000 - 8,000

This arresting image comes from Thompson's 2013 photographic survey, *Myanmar in Bloom*, documenting everyday life within a society on the brink of a sea change with irreversible technological development. Thompson remarked, "There's a beauty stemming from a lack of exposure to the vast expanse of digital media and the hyper-attentiveness to self-image... residents were not worried about what they looked like – they were not watching themselves being watched."

Self-trained and working solely in analog, Thompson's prints evoke the inner poetry of daily life. He is represented by Corkin Gallery, Toronto. His work is placed in numerous international private collections including the Nordstrom Family Collection, Seattle.







A COPPER ALLOY FIGURE OF AMITAYUS

Qing, 18th century

Clad in silks with patterned hems, his face with rounded features framed by long tresses falling across his shoulders and pulled into a high chignon secured with a five-petal crown; with traces of cold gold throughout.

6 3/4 in. (17.1 cm) high

\$4,000 - 6,000

清十八世紀 無量壽佛銅坐像

Pieces of similar style and period were sold at Bonhams, New York, 16 March 2015, lot 41; 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; and another in Art Lamaïque, Brussels, 1975, pl.80.

Referenced

HAR - himalayanart.org/items/33004

Provenance

Collection of Edith and Walter Simmons Acquired in Japan before 1953 Thence by inheritance to the Estate of Walter Simmons, Maryland 45

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

Abundantly adorned with royal trappings jewelry, his hair with two locks draped across his shoulders and the rest arranged in a twotiered chignon surmounted by a flaming jewel.

6 7/8 in. (17.4 cm) high

\$4,000 - 6,000

清十八世紀 銅鎏金無量壽佛坐像

Refer to lot 44 for more information.

Referenced

HAR - himalayanart.org/items/33003

Provenance

Collection of Edith and Walter Simmons Acquired in Japan before 1953

Thence by inheritance to the Estate of Walter Simmons, Maryland





46

A COPPER ALLOY FIGURE OF AVALOKITESHVARA SHADAKSHARI

Nepal, 18th century

Seated in padmasana on a lotus base and plinth, his hands in namaskar mudra and holding a lotus, his confident expression surmounted by an ornate crown with kirtimukha screening Amitabha seated in his headdress below an enflamed jewel. 8 1/4 in. (21 cm) high

\$4,000 - 6,000

尼泊爾 十八世紀 四臂觀音銅像

Compare with closely related examples in von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, no. 170D and Christie's, London, 16 June 1987, lot 350.

Referenced

HAR - himalayanart.org/items/33009

Provenance

Private New York Collection since 2000

47

A GILT COPPER ALLOY FIGURE OF SITATAPATRA Qing, 18th century

The patterned hems of her dhoti pooling before her legs, her right hand holding a parasol, and her peaceful face surmounted by an ornate crown.

6 5/8 in. (16.9 cm) high

\$6,000 - 8,000

清十八世紀 銅鎏金白傘蓋佛母像

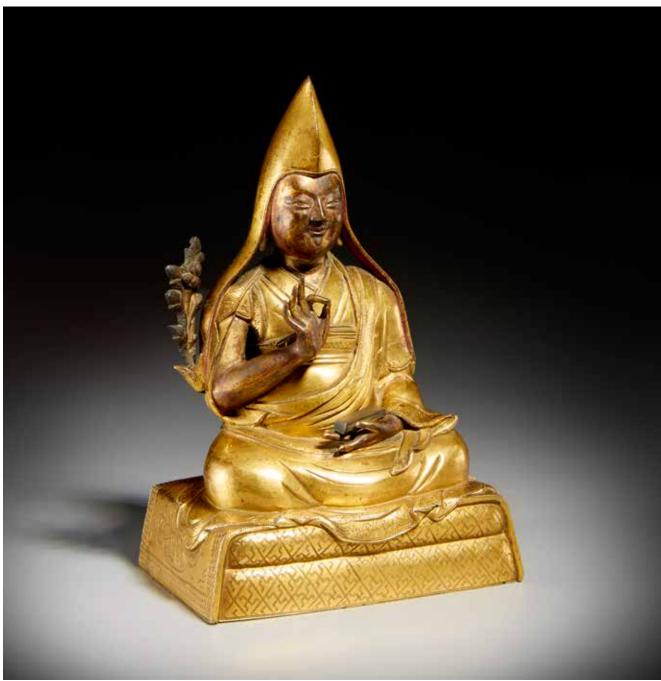
This figure was possibly part of a mandala, such as one of Bhaisajyaguru held in The Hermitage (Rhie & Thurman, Wisdom and Compassion, New York, 1996, p.338). Compare the bronze to two similar examples published in Art Lamaïque, Brussels, 1975, pl.62; and Pal & Tseng, Lamaist Art, Boston, 1969(?), p.47.

Referenced

HAR - himalayanart.org/items/33021

Provenance

Private New York Collection, acquired in Europe before 1983



48

A GILT COPPER ALLOY FIGURE OF A GELUGPA LAMA

Tibeto-Chinese, 18th century

Seated on a double-cushion platform, enveloped in his robes and wearing a tall *pandita* hat, the hierarch holds a sutra and gestures in the manner of explication.

6 5/8 in. (16.8 cm) high

\$10,000 - 15,000

藏漢 十八世紀 銅鎏金格魯派喇嘛像

A similar 18th-century portrait identified by inscription as the Great Fifth Dalai Lama is published in Gordon, *Tibetan Religious Art*, New York, 1952, p. 68, no. 66. Another closely related portrait with similar robes, hat, and patch of hair under the bottom lip is in the Hwajeong Museum (Hahn, *Art of Tibet*, Seoul, 1999, p. 132, no. 103). See another in the Taido Kitamura Collection (*Tibetan Sacred Art*, Kyoto, 1992 p. 138, S-123).

Referenced

HAR - himalayanart.org/items/33007

Provenance

Private Californian Collection, acquired before 1960



ИC

A GILT COPPER ALLOY FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

Qing, 18th century

Clad in a richly gilt two-layered *dhoti* and antelope skin, his primary hands in *anjali mudra* while others hold the *kundika* and lotus among prescribed attributes, his crowned faces with serene expressions rising to the penultimate wrathful head below that of Amitabha. 8 1/2 in. (21.6 cm) high

\$8,000 - 12,000

清十八世紀 銅鎏金十一面觀世音菩薩像

For a similar example in the Palace Museum Collection, see *Zangchuan Fojiao Zaoxiang-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2008, p. 216, no. 206. Others were sold at Koller Auctions, Zurich, 2 June 2015, lot 126; Christie's, New York, 21 March 2012, lot 811; and Sotheby's, New York, 21/22 March 1990, lot 610 and 21 September 2007, lot 60.

Referenced

HAR - himalayanart.org/items/33027

Provenance

Private New York Collection, acquired in Europe before 1983

A LARGE GILT COPPER ALLOY FIGURE OF SHARIPUTRA

Tibeto-Chinese, 18th century

With a kind expression, his supple body draped in the ripples of a sumptuous patchwork robe with incised hems.

16 1/2 in. (42 cm) high

\$30,000 - 50,000

藏漢 十八世紀 銅鎏金舍利子羅漢像

Shariputra is one of Buddha's two primary disciples. In thangkas, he and Maudgalyayana are often depicted holding staffs and alms bowls flanking a primary image of Buddha (see lot 60). With his hands raised as if to hold those same attributes, this is the likely original context for the present bronze as well.

The consecration panel at the back, administered after casting, possibly indicates that the sculpture was cast in China before being empowered under worship in Tibet.

Compare with another, formerly in the Goldman Collection, sold at Sotheby's, New York, 20 March 2002, lot 154, and a pair of standing arhats sold at Poly Auction, Hong Kong, 31 May 2015, lot 3403.

Referenced

HAR - himalayanart.org/items/33032

Provenance

Private American Collection Acquired in Kathmandu in the early 1960s



A STEEL AND GILT COPPER ALLOY ORACLE MIRROR

Tibet, 17th / 18th century

With original cloth backing; The convex disc overlaid with a thickly cast *visvavajra*, at the center a roundel with Vajrapani. 7 1/4 in. (18.4 cm) diam \$20,000 - 30,000

西藏 十七/十八世紀 銅鎏金鐵嵌法鏡

In Tibetan culture, an oracle wears an elaborate costume, including a mirror on his chest. In deep trance, he looks into the mirror, not directly, but through another mirror held by an assistant in front of him. Through this doubly distant vision he foretells the future and gives advice.



A LARGE GILT COPPER KAPALA

Nepal, 17th century

Resting on an outward flared circular base, the rim of the bowl-shaped vessel rises to a head of a bodhisattva, flanked by two skulls, the three heads interconnected by a beaded garland. 10 1/4 in. (26 cm) high

\$10,000 - 15,000

尼泊爾 十七世紀 銅鎏金供碗

This monumental altarpiece takes inspiration from ritual *kapalas* that incorporate the skulls of esteemed monks. Compare to a related example in Tingley, *Celestial Realms: The Art of Nepal*, Sacramento, 2012, pp. 98-9.

Referenced

HAR - himalayanart.org/items/33050

Published

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

Provenance





A COPPER ALLOY VAJRA AND GHANTA WITH CASE Tibet, 16th century

The bell of the *ghanta* with rings of *vajras* and festoons, the handle with crisp head of a Bodhisattva and vajra-poll; the vajra in matching style; the papier mache case with brocaded interior. 8 1/4 in. (21 cm) high

\$3,000 - 5,000

西藏 十六世紀 成套銅金剛杵金剛鈴配收納匣

Compare with another pair surviving with their original case held in the Jacques Marchais Museum of Tibetan Art published in Ragnubs, Treasures of Tibetan Art, New York, 1996, pp. 211-4, no. 112.

Referenced

HAR - himalayanart.org/items/33041

Provenance

Private European Collection, acquired in London, mid 1980s

54[¤]

A COPPER ALLOY VISVAVAJRA

Tibet, circa 1900

With each prong issuing from makara heads. $3 \frac{3}{4} \times 3 \frac{5}{8}$ in. $(9.5 \times 9.2 \text{ cm})$

\$1,000 - 1,500

西藏 約一九零零年 銅十字金剛杵

Referenced

HAR - himalayanart.org/items/33044

Provenance

George Sheriden (1923-2008) Private Collection, Europe

55

A PAIR OF CONCH TRUMPETS

Tibet, 18th century

Each conch shell finely polished and mounted with a gilt copper flange worked in relief with lotus blossoms inset with beads.

10 in. (25.5 cm), the larger

\$3,000 - 5,000

西藏 十八世紀 梵貝一對

In Tibetan Buddhism, the conch symbolizes the Voice of the Buddha and the transmission of Buddhist teachings. They are auspicious and prized gifts. Conch trumpets are used to call together religious assemblies. During the actual practice of rituals, they are also used as a musical instrument, and as a container for holy water.

Referenced

HAR - himalayanart.org/items/33057

Provenance

Private European Collection, acquired in London, mid 1980s

56

TWO OFFICIAL'S PENDANT EARRINGS

Tibet, 19th/20th century

With rows of turquoise panels alternating between granulated gold beads, terminating with blue glass pendant and a pearl at the midsection. 7 3/8 in. (19.3 cm) and 6 1/8 in. (15.5 cm) long

\$2,000 - 3,000

西藏 十九/二十世紀 俗官耳墜兩只

Earrings of this kind were worn singularly in the left ear by lay government officials for ceremonial and day-to-day activities. Compare with a similar example in The Newark Museum (Reynolds, *From the Sacred Realm*, New Jersey, 1999, pp. 85 & 99); and another in Musée Guimet (Begiun, *Dieux et Démons de L'Himâlaya*, Paris, 1977, pp. 281 & 284).

Referenced

HAR - himalayanart.org/items/33055

Provenance

Private Massachusetts Collection, acquired in 1960s, by repute



54



55



56





A THANGKA OF A GELUGPA REFUGE FIELD Qing, 18th century

Distemper on cloth; at the center of a paradisiacal landscape, Shakyamuni is flanked by Maitreya and Manjushri, and surrounded by groups of Gelugpa hierarchs.

Image: 23 x 18 1/4 in. (58.3 x 46.2 cm)

\$2,000 - 3,000

清十八世紀 格魯派皈依境唐卡

While others can be overcrowded, this is a very accessible composition of a refuge field thangka (also called a "Field of the Accumulation of Merit" thangka). Tsongkhapa and his lineage are grouped symmetrically on separate cloud banks. Contrast with others sold at Chrisite's, New York, 21 September 2007, lot 1878; and Bonhams, New York, 14 March 2015, lot 50.

Referenced

HAR - himalayanart.org/items/33001

Provenance

Private New York Collection, acquired in Europe before 1983

58

A THANGKA OF WHITE TARA

Eastern Tibet, Palpung style, 19th century

Her body bearing seven eyes, her hands in *varada mudra* and holding a limber lotus, her luxurious silks draped in rhythmic folds, her hair bound within an intricate tiara, she sits within a delicately washed pureland setting with Amitabha seated above.

Image: 13 3/8 x 8 1/2 in. (34 x 21.7 cm); With silks: 23 1/2 x 12 5/8 in. (59.7 x 32.1 cm)

\$2,000 - 3,000

西藏東部 八蚌風格 十九世紀 白度母唐卡

This elegant thangka bears the hallmarks of the Palpung style developed by Situ Panchen Chokyi Jungne (1700-1774). Compare the minimalist treatment in a thangka of Padmasambhava in Essen & Thingo, *Die Götter des Himalaya*, Basel, 1989, no. I-64. Also compare a sublime White Tara featured: www.himalayanart.org/items/59633. White Tara was of special significance to Situ, who is recorded to have painted her many times.

Thangkas like the present lot formed the inspiration for a group studied by Linrothe, which were composed by the Fourteenth Karmapa Thegchuk Dorje (1798–1868) in Ladakh, on the other side of Tibet (see Jackson, *The Place of Provenance*, New York, pp. 181-211, figs. 9.18-9.29).

Referenced

HAR - himalayanart.org/items/31522

Provenance

Private Collection, Washington, D.C. since 1991





A THANGKA OF SYAMATARA PROTECTING FROM THE EIGHT FEARS

Eastern Tibet, 19th century

Rising from the prayers of a monk kneeling by the water's edge below, Green Tara sits on an unfurling lotus, under the shade of flowering trees with an attendant watering the potted plants beside her. Image: 30 3/4 x 21 in. (78.1 x 53.4 cm);

With silks: 52 x 27 3/4 in. (132.1 x 70.5 cm)

\$5,000 - 8,000

西藏東部 十九世紀 綠度母救八難唐卡

Counterclockwise from the top left corner, Tara manifests herself protecting against the fear of lions, fire, snakes, ghosts, water, false imprisonment, bandits & invasion, and elephants.

The composition blends elements of the Karma Gardri and New Menri styles seen in later Eastern Tibetan painting, the asymmetrical grassy landscapes and tall trees belonging to the former, the darker palette, glacial mountaintops, and rainbow ribbons typifying the latter. For thangkas of the same subject that more closely adhere to these converging styles, see Jackson, The Place of Provenance, New York, 2012, pp. 95-6, fig 5.7 & 5.8.

Referenced

HAR - himalayanart.org/items/31530

Provenance

Private Northern Californian Estate, acquired before 1970

60

A THANGKA OF THE LIFE OF SHAKYAMUNI Eastern Tibet, circa 1856

Distemper on cloth; with primary Shakyamuni flanked by arhats Shariputra and Maudgalyayana, surrounded by lively narratives, and with Vaishravana and Shri Devi Magzorma in the bottom corners. Image: 33 1/2 x 20 3/4 in. (85.1 x 52.7 cm); With silks: 66 x 36 1/2 in. (167.6 x 92.7 cm)

\$4,000 - 6,000

西藏東部 約一八五六年 釋迦牟尼佛陀之一生唐卡

Derived from woodblock prints, the thangka couples a Central Tibetan composition with an Eastern Tibetan palette and heavy outlined central aureole. Thangkas such as these served as popular souvenirs for pilgrims. Accompanied by didactic Nepalese inscriptions, it depicts key episodes in Shakyamuni's life. Starting in top right corner and moving clockwise, among others, we see his birth, childhood, renunciation of palace life, enlightenment, and nirvana. The dedicatory Nepalese inscription at the bottom dates production to around Nepal Samvat 974 (1856).

Referenced

HAR - himalayanart.org/items/31523

Provenance

Private European Collection, acquired in Hong Kong, 1956



61

A GILT COPPER ALLOY FIGURE OF AMITABHA

Tibet, circa 18th century

Clad in a simple robe with a fish-tail pleat over the left shoulder, his hands resting in his lap supporting a begging bowl brimming with a swirl of nectar; complete with removable Chinese brocaded clothes. 16 3/4 in. (42.5 cm) high

\$50,000 - 80,000

西藏 約十八世紀 銅鎏金阿彌陀佛像

There are many different Buddhas represented in Buddhist art. Amitabha is the most common behind images of the historical Buddha Shakyamuni. His popularity stems from the proliferation of Mahayana sutras of which many are devoted to him.

Of impressive scale and volume, Amitabha is rendered in his simplest form without ornamentation, donning the nirmanakaya ('body form') of Buddha in the most basic representation of his robe.

Its fish-tail pleat, but otherwise invisible hemline, echoes the Tibetan

13th/14th-century interpretation of the classic Pala style. See a 12th-century Tibetan Shakyamuni, in the Tsug Lakhang in Lhasa, published in von Schroeder, Buddhist Bronzes in Tibet, Vol. II, Hong Kong, 2001, p. 1095, no. 282D.

He is raised on a single row of plump lotus petals, suggesting he would have been set on a separately cast throne or a niche representing a large tree or palace within the Sukhavati Heaven.

For a closely related contemporaneous Shakyamuni with similar proportions, face, and lotus base, see von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p. 457, no. 126B.

Referenced

HAR - himalayanart.org/items/33023

Provenance

Private Collection, USA Acquired in Kathmandu, early 1960s



A THANGKA OF AMITABHA

Qing, 18th century

Resplendent in robes of red and orange draped over each shoulder, Amitabha sits in pure contemplation holding a dark blue begging bowl swirling with *amrita*. Image: 28 x 17 in. (71.2 x 43.2 cm); With silks: 33 x 22 3/8 in. (83.9 x 56.9 cm) \$20,000 - 30,000

清十八世紀 阿彌陀佛唐卡

This Luxurious well-balanced composition suggests the hand of a master painter. Creating a pureland Sukhavati for Amitabha, the gilt-edged landscape with stylized rock-work in the foreground is enveloped by a dense forest of wish-fulfilling tress laden with gold swags. Ducks and fowl in idyllic water swim around the walled pavilion with gold-lined roofs. A diminutive monk, almost hidden in the oversized blossoms, raises his hands in obeisance before Amitabha's lotus throne. Meanwhile, three mischievous boys line up behind a monk offering a golden *chakra* before a vessel swollen with precious jewels and auspicious elements. The smaller details of soft smoky clouds and floating blossoms with gilt-lined stems are meticulously rendered.

On either side of Amitabha, sit Avalokitshevara and Vajrasattva gazing upon him. They are accompanied by monks and royal patrons offering massive blossoms. Ushnishavijaya and Shri Devi inhabit in the bottom corners. The upper section is populated by an apsara and flying mystics flanking the Panchen and Dalai Lamas and central Shakyamuni.

A thangka of Avalokitesvara of a similar high quality, crown-types, textile motifs, and radiating aureoles was sold at Bonhams, New York, 20 March 2014, lot 28. Also compare to a similar composition in the Palace Museum, Beijing, published in *Zangchuan Fojiao Tangka-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2006, p. 127, no. 116.

Further comparisons can be drawn between the facial types, textiles, and landscape elements in an example in the Rubin Museum of Art (see Thurman & Rhie, *Wisdom and Compassion*, 1999, New York, no. 131, p. 362). Also compare www.himalayanart.org/items/476, www. himalayanart.org/items/1104, a thangka of Shri Devi sold at Bonhams, New York, 11 September 2012, lot 167, and another in the Yale University Beinecke Rare Book & Manuscript Library: www.himalayanart.org/items/31709.

Referenced

HAR - himalayanart.org/items/31529

Provenance

Estate of Dr. Paul Dumas, Montreal, before 1997 Private Quebec Collection







63

A GILT COPPER ALLOY FIGURE OF HAYAGRIVA WITH CONSORT

Qing, 18th century

Trampling two prone figures, he embraces his consort holding the lotus and scented *kapala*, the horse head rises out of his flame-like hair.

5 1/2 in. (14 cm) high \$5,000 - 8,000

清十八世紀 銅鎏金馬頭明王像

A refined example with energetically modeled and chased hair and facial features accentuating the sculpture's vitality and ferocity. Keenly detailed, the tongue from his right mouth extends towards the ambrosia spilling towards it from the *kapala* in his consort's left hand. Compare the hair, the facial expression and the lotus base to an example published in *Art Lamaïque*, Brussels, 1975, pl.98.

Referenced

HAR - himalayanart.org/items/33028

Provenance

Private Collection, Canada

64

A GILT COPPER ALLOY FIGURE OF VAJRAPANI Qing, 18th century

Trampling two snakes, his raised right hand holding a *vajra*, his left in *tarjani mudra*, his torso wrapped with a tiger skin, a snake, and the Wheel of Dharma below his ferocious face.

4 3/4 in. (12.1 cm) high

\$3,000 - 5,000

清十八世紀 銅鎏金金剛手菩薩像

Compare to similar figures of Vajrapani sold at Christie's, New York, 17 September 1998, lot 124, and 16 September 2014, lot 267.

Referenced

HAR - himalayanart.org/items/33033

Provenance

Estate of Naomi Lindstrom, San Francisco, acquired 1950-1970



A GILT COPPER ALLOY FIGURE OF VAJRAPANI **BHUTADAMARA**

Tibet, 18th century

The repoussé base with Bhuta Aparajita holding the trisula, kapala, flaying knife and damaru trampled face down below his feet; cast Vajrapani clutches the lasso and vajra and displays the gesture of subduing demons before his ferocious expression.

8 1/8 in. (20.6 cm) high

\$10,000 - 15,000

西藏 十八世紀 銅鎏金金剛手菩薩像

As caretaker and guardian of all the Tantras, Vajrapani ameliorates problems that can arise during intensive practice. Within the Lamdre Tradition, Vajrapani Bhutadamara is the foremost practice for removing obstructions on a practitioner's path.

Sculptural representations of this aspect of Vajrapani are rare and the treatment of the repoussé lotus base is unusual with its long thin leaves. Compare the style, proportions, and affect to a figure of Vajrapani published in Spink, The Mirror of Mind, London, 1995, p. 51, fig. 33 and sold at Christie's, New York, 20 March 2009, lot 1382. Also compare the proportions of the figure with an 18th-century thangka in the Rubin Museum of Art: www.himalayanart.org/items/64.

Referenced

HAR - himalayanart.org/items/33034

Provenance

Private US Collection Acquired in Kathmandu, early 1960s





66

A COPPER REPOUSSÉ FIGURE OF VAJRAPANI Nepal, 17th century

Standing in *pratyalidhasana* with one hand holding a *vajra* and another holding a snake, wearing a tiger skin around his hips, his wrathful face surmounted by a crown of human skulls. 20 3/8 in. (51.8 cm) high

\$4,000 - 6,000

尼泊爾 十七世紀 金剛手菩薩銅像

Compare with a Vatuka Bhairava in the Bharat Kala Bhavan. See Pal, *Arts of Nepal*, Leiden, 1974, pl. 152.

Referenced

HAR - himalayanart.org/items/33019

Provenance

Collection of Dr and Mrs Robert Dickes Acquired from William H. Wolff, Inc., New York, 13 May 1985 Thence by descent 67

67

A COPPER REPOUSSÉ LINGAM COVER

Nepal, 16th century

With inscriptions in the corners. 12 3/4 in. (32.4 cm) high \$2,000 - 3,000

尼泊爾 十六世紀 銅錘疊林伽護蓋

Compare the face to a repoussé copper mask sold at Christie's, New York, 18 September 2013, lot 347.

Referenced

HAR - himalayanart.org/items/33020

Provenance

Frederick Baekeland, New York Collection of Dr and Mrs Robert Dickes, acquired before 1990 Thence by descent



A COPPER ALLOY FIGURE OF VAJRABHAIRAVA WITH **COPPER AND PARCEL GILT SILVER GAU**

Tibet, 19th century

The figure complete with separately cast radiating arms and attached elephant skin on the reverse; the gau with elaborate silver filigree veneer.

Figure: 3 3/4 in. (9.6 cm) high; Gau: 4 1/2 in. (11.5 cm) high \$2,000 - 3,000

西藏 十九世紀 金剛大威德銅像配以銅鎏金銀佛龕

Referenced

HAR - himalayanart.org/items/33014

Provenance

Private New York Collection, acquired in Europe before 1983

69

A GILT COPPER ALLOY HEAD OF A DEITY

Tibeto-Chinese, 18th century

The wrathful face rich in polychromy, baring fangs and outstretched tongue, his three eyes big and piercing, surmounted by a flame-like mane stylized into an oval.

5 5/8 in. (14.3 cm) high

\$2,000 - 3,000

藏漢 十八世紀 銅鎏金神首

Referenced

HAR - himalayanart.org/items/33022

Provenance

Private New York Collection, acquired in Europe before 1983





A NECROMANCER'S BONE ENSEMBLE Nepal, 18th/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 necklace, two armlets, a leg band, a 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)

\$10,000 - 15,000

尼泊爾 十八/十九世紀 骨雕纓絡法師裙並 纓絡配飾

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

Compare with 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, 2000, p. 117, no. 55.

Referenced

HAR - himalayanart.org/items/41254

Provenance

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

7-

A GROUP OF SIX BONE APRON ORNAMENTS

Tibet, 16th/17th century

Two depicting Chakrasamvara Sahaja Heruka amongst retinues, and four superbly carved with dakinis.

6 7/8 in. (17.4 cm), the largest **\$2,000 - 3,000**

西藏 十六/十七世紀 骨雕纓絡裙飾片六件

Referenced

HAR - himalayanart.org/items/33046

Provenance

Sotheby's, London, 11 October 1990, lot 11 (first and fifth from the left)
Sotheby's, London, 24 April 1990, lot 10 (second from the left)
George Sheriden (1923-2008)
Private European Collection



A GROUP OF SIX BONE APRON ORNAMENTS

Tibet, 16th/17th century

Among them, two featuring Mahakala, two with Chakrasamvara Sahaja Heruka. 6 1/2 in. (16.5 cm), the largest \$2,000 - 3,000

西藏 十六/十七世紀 骨雕纓絡裙飾片六件

Referenced

HAR - himalayanart.org/items/33047

Provenance

Sotheby's, London, 11 October 1990, lot 11 (third from the right) George Sheriden (1923-2008) Private European Collection

73

A WOOD PRAJNAPARAMITA SUTRA COVER

Tibet, 14th century

With primary figures Vairochana, Prajnaparamita, and Shakyamuni enthroned among floral sprays; traces of pigment and gilding; the left edge with foliate motif. 11 1/4 x 29 in. (28.5 x 73.7 cm) \$2,000 - 3,000

西藏 十四世紀 木雕般若波羅蜜多經板

This large cover is notable for its free and inventive highly stylized floral sprays.

Referenced

HAR - himalayanart.org/items/33040

Provenance

Private European Collection, acquired in London, mid 1980s







73





75 (recto)



75 (verso)

A WOOD PRAJNAPARAMITA SUTRA COVER Tibet, 15th century

With Vairochana, Prajnaparamita, and Shakyamuni seated within glorious areoles: the end section with a kirtimukha mask. 11 3/8 x 29 3/8 in. (28.9 x 74.6 cm)

\$4,000 - 6,000

西藏 十五世紀 木雕般若波羅蜜多經板

Superbly carved with diminutive deities and lamas including Phagmo Drupa Dorje Gyalpo (1110-1170), the founder of the Shakya Dagpo Kagyu school associated with Densatil monastery. Appearing with his hands in dharmachakrapavartina mudra and wearing his encompassing robe in the distinctive style.

Of a high quality elicited in the undercut snakes held above Vairochana. Compare to an example on the front cover of Selig Brown, Protecting Wisdom, New York, 2012 (also pp. 156-7, no. 34). Also see Fashen Fanxiang-Xizhang Fojiao Yishu Zhan, Taipei, 2012, pp. 137 & 165, nos. 93 & 117.

Referenced

HAR - himalayanart.org/items/33056

Private New York Collection, acquired in Europe before 1983

A DOUBLE-SIDED RAKSHA YANTRA WOODBLOCK Tibet, 19th century

Recto with script circling a lotus mandala; verso with horse caparisoned with vase of plenty.

24 3/4 x 26 1/2 in. (62.8 x 67.3 cm)

\$2,000 - 3,000

西藏 十九世紀 雙面羅剎護符紋木雕板

For another block printing panel of the same scale and possibly the same series of a mandala of Samantabhadra is in the Collection of Juan Li, see Pal, Tibet: Tradition and Change, Albuquerque, 1997, p. 156, pl. 78. A silk astrological chart imprinted by a similar woodblock was sold by Bonhams, New York, 17 Mar 2014, lot 47.

Referenced

HAR - himalayanart.org/items/33045

Provenance

Private US Collection Acquired in Kathmandu in the early 1960s

INDIAN AND SOUTHEAST ASIAN SCULPTURE Lots 76-94





76

TWO SCHIST HEADS OF BUDDHA AND A BODHISATTVA Ancient region of Gandhara, 3rd/4th century

Showing a variance in style; the larger more abstract and hieratic, the smaller more naturalistic and expressive.

8 in. (20.3 cm) and 4 3/4 in. (12cm) high **\$2,500 - 3,500**

健陀羅 三/四世紀 片巖佛陀並菩薩頭像兩尊

Provenance

Christie's, South Kensington, 8 April 2011, lot 278 (part)

77

A SCHIST HEAD OF BUDDHA

Ancient region of Gandhara, 3rd/4th century

Finely carved with soft contours and confident wavy locks finished with a smooth polish.

8 in. (20.3 cm) high

\$15,000 - 25,000

健陀羅 三/四世紀 片巖佛首

For a closely related head with a shallow and broad *ushnisha* from a sculpture of Preaching Buddha formerly in the C.T. Loo Collection, see Saunders, *Mudra*, Princeton, 1985, pl. XII. For similar dark polished heads of Buddha, see Simon Ray, London, September 2014, no.1 and Pal, *Asian Art at the Norton Simon Museum*, Volume I, 2003, p. 52, no. 20.

Provenance

Private Collection
Acquired From Hartman Rare Art, NY, 1984







78

A SCHIST PANEL WITH CELESTIAL ATTENDANTS

Ancient region of Gandhara, 2nd/3rd century

Carved in high relief with a row of voluminous acanthus blossoms and two figures, holding a wreath with another bowing in homage. 7 $1/2 \times 19$ in. $(19 \times 48.3 \text{ cm})$

\$2,000 - 3,000

健陀羅 二/三世紀 天朝侍者紋片巖浮雕

This section would have formed the top part of a narrative panel depicting the Adoration of Buddha. Another closely related example is in the British Museum (Zwalf, *Gandharan Art*, London, 1996, p. 71, no. 112). Also compare ibid., no. 255; Sotheby's, New York, 30 November 1994, lot 59; and Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no. 366.

Provenance

Private Collection, Washington, D.C. since early 1970s

79

A STUCCO HEAD OF BUDDHA

Ancient region of Gandhara, 4th/5th century

Modeled with rounded features, the serene face with heavy-lidded downcast eyes and bow-shaped lips, his crescent-form rippling curls pulled over the domed *ushnisha*.

10 1/2 in. (26.7 cm) high

\$6,000 - 8,000

健陀羅 四/五世紀 灰泥佛首

Provenance

Private Collection, Washington, D.C. since early 1970s

80

A STUCCO FIGURE OF BUDDHA

Ancient region of Gandhara, 4th/5th century

With remains of polychromy and an amiable face, flames rise above his shoulders.

29 1/2 in.(75 cm) high

\$8.000 - 12.000

健陀羅 四/五世紀 灰泥佛坐像

His flame-licked shoulders suggest the figure initially featured as part of a depiction of Buddha's first miracle at Sravasti. The Kasyapas, leaders of India's six prevailing philosophical schools, invited him to a contest of miraculous powers believing they could demonstrate his inferiority. Instead, Buddha's miracles (the first of which had flames and water issuing from his shoulders and feet) resulted in the conversion of the Kasyapas' ninety-thousand followers. Stone examples bearing these same markings were sold at Christie's, New York, 21 March 2012, lot 720 & 12 September 2012, lot 507, and another published in Luczanits, *Gandhara: Das Buddhistische Erbe Pakistans*, 2008, p. 358, cat. no. 279.

Referenced

HAR - himalayanart.org/items/33038

Provenance

Private European Collection, Acquired from Beagle Gallery, London, 1 June 1993



A SCHIST HEAD OF A BODHISATTVA

Ancient region of Gandhara, 3rd/4th century

His coiffure immaculately arranged in a butterfly topknot and ringlets falling across his forehead in high relief.

12 1/2 in. (31.8 cm) high

\$100,000 - 150,000

健陀羅 三/四世紀 片巖菩薩頭像

The luxurious treatment of the voluminous curls across his broad forehead and the tops of his ears presents the lingering influence of Greco-Roman sculpture on early Buddhist art. Each terminates with exquisite tail-like twists. This style of topknot is generally assigned to Maitreya, as in an example from the Avery Brundage Collection ((B60S597), see *The Asian Art Museum of San Francisco: Selected Works*, 1994, p. 23).

Gandharan sculptors transformed the Greco-Roman ideal of perfect divine bodies to evoke the perfection of the divine mind. Compare the head with another superb example in the Norton Simon Museum of Art (Pal, Asian Art at the Norton Simon Museum, Vol. 1: Art from the Indian Subcontinent, Pasadena, 2003, p. 63, no. 30). The rare level of quality is also comparable to one sold at Bonhams, New York, 16 March 2015, lot 57, and another at Christie's, New York, 19 March 2013, lot 201.

The eyebrow's sharp ridges also nod to Gandharan sculpture's evolution towards an abstracted ideal. In discussion of a 4th-5th century example in The Metropolitan Museum of Art, Behrendt explains that with later works, 'The face, which is not naturalistic and registers no emotion, reflects the northern Indian conception of an enlightened being, with abstract intersecting planes combining to define the forehead...' (Behrendt, *The Art of Gandhara*, New York, 2013, p. 68). He refers to a later example exhibiting a vastly more abstracted nose with sloped sidewalls (p. 70, no. 53). Also, the topknot does not rest with the same sense of gravity as the present lot.

Our example also compares favorably to another in The Metropolitan Museum of Art (Lener & Kossak, *The Lotus Transcendent*, New York, 1991, p. 83, no. 49). There, the proportions are narrower, and the hair curls are more tightly bunched and not as crisply defined. Also contrast with a head in the British Museum (Zwalf, *Gandhara Sculpture*, Vol. II, 1996, pp. 39-41, nos. 53-8).

Its 1968 exhibition catalog entry attributed the present lot to Takhi-i-Bahi. Compare to a similarly superior standing figure from Takhi-i-Bahi with painstaking curls published in Luczanits (ed.), *Gandhara – Das Buddhistische Erbe Pakistans*, Mainz - Bonn, 2008, p. 224, abb. 3.

Published

LeRoy Davidson, Art from the Indian Subcontinent from Los Angeles Collections, UCLA, Los Angeles, 1968, p. 18, no. 15.

Exhibited

Art from the Indian Subcontinent from Los Angeles Collections, University of California, Los Angeles Art Galleries, March 1968.

Provenance

Estate of Patrick Doheny (1923-2014), acquired before 1968





A SANDSTONE HEAD OF BUDDHA

Mathura, Kushan period, 2nd/3rd century

His amiable face with a strong chin, ample cheeks, and a raised *urna* below tight curls; the mottled stone displaying a broad variance.

13 in. (33 cm) high

\$2,000 - 3,000

馬圖拉 貴霜王朝 二/三世紀 砂巖佛首

Compare to another head of Buddha with similar curls in Czuma, *Kushan Sculpture*, Cleveland, 1985, pp. 31-2, fig. 8.

Provenance

Collection of Dr and Mrs Robert Dickes Acquired from Doris Wiener Gallery, New York, 31 January 1973 Thence by descent

83

A SANDSTONE LOWER TORSO OF A DIVINITY

Mathura, Kushan dynasty, 2nd/3rd century

Wearing a thin *dhoti* revealing powerfully modeled thighs, with the hem skimming the shins and the folds falling between.

16 1/2 in. (42 cm) high

\$4,000 - 6,000

馬圖拉 貴霜王朝 二/三世紀 砂巖半身神像

The remnants of his left hand likely grips a lotus, suggesting the figure may be a bodhisattva or nagaraja. A similar twisted sash can be found on an image of Kumara in the Norton Simon Museum of Art, see Pal, Asian Art at the Norton Simon Museum of Art, Vol I, Pasadena, 2003, p. 85, no. 48. A similar lower torso was sold at Christie's, New York, 18 September 2013, lot 209; for another figure with comparable lower torso and hand position, see Sotheby's, New York, 21/22 March 1990, lot 234.

Provenance

Collection of Dr and Mrs Robert Dickes Acquired from Doris Wiener Gallery, New York, 6 March 1976 Thence by descent

82



83





A SANDSTONE HEAD OF A FEMALE FIGURE

Northern India, Bharhut, 2nd century B.C.

With large earrings and delicately carved coiffure with patterned cloth. 4 3/4 in. (12 cm) high

\$1,000 - 1,500

印度北部 毘盧 公元前二世紀 砂巖女神首

Provenance

Collection of Dr and Mrs Robert Dickes Acquired from Kapoor Galleries, Inc., New York, 12 May 1980 Thence by descent

85

A SANDSTONE HEAD OF A FEMALE FIGURE

Central India, circa 11th century

Finely carved with heavy-lidded eyes, full lips and youthful cheeks, flanked by two large horseshoe-shaped earrings, the headdress with beaded jewelry.

6 1/4 in. (15.8 cm) high

\$4,000 - 6,000

印度中部 約十一世紀 砂巖女性頭像

Provenance

Christie's, New York, 3 October 1990, lot 232





A COPPER ALLOY FIGURE OF SHIVA BHIKSHATANA South India, Vijayanagara period, 15th century

Standing naked on a lotus plinth, holding the snake, *trisula*, rope, and *damaru*, his alert face framed by flamelike hair, the svelte dog behind him. 4 in. (10.2 cm) high

\$3,000 - 5,000

印度南部 毗奢耶那伽羅王朝 十五世紀 行乞的濕婆銅像

This accomplished statuette depicts Shiva as Supreme Beggar, the Lord of Ascetics, accompanied by his stray, greyhound-like dog, which he is often depicted feeding, such as at the Annamalaiyar Temple in Tamil Nadu. Shiva assumes this form of Bhairava to atone for severing Brahma's fifth head. Compare to a similar Chola figure sold at Christie's, New York, 17 September 1999, lot 32.

Provenance

Private UK Collection Acquired from Simon Digby, 1990s 87

A COPPER ALLOY FIGURE OF KRISHNA South India, Nayak period, 17th century

The healthy young deity holding two butterballs, adorned with hanging bells and meticulous coiffure.

8 3/4 in. (22.3 cm) high

\$3,000 - 5,000

印度南部 那亞克時期 十七世紀 黑天神銅像

A superior example from the period, compare with similar bronzes of Krishna sold at Sotheby's, New York, 19 September 1996, lot 366, and Christie's, New York, 21 March 2008, lot 763.

Provenance

Private New York Collection



A LARGE BRASS FIGURE OF A HORSE

India, Maharashtra or Karnataka, circa 1600

Finely cast with elongated legs, the horse caparisoned in a saddle with broad side flaps secured by a belled tail strap, his face attentive with his ears pricked; inscriptions on the left foreleg and chest.

16 in. (40.8 cm) high

\$10,000 - 15,000

印度 馬哈拉施特拉邦或卡納塔克邦 約一六零零年 銅馬像

The inscriptions can be deciphered as follows: right side of chest, name of guru, Shree Adam Prabha; left side of chest, name of donor Vasgorda Lingoda Pahl (?) Mann; left leg, Krisna Otan Kagalkar Yaanekela, made by Krishna Kagalkar.

The saddle design is characteristic for the late Akbar period. For another example, see M. Zebrowski, Gold, Silver and Bronze from Mughal India, 1997, fig. 119, p. 106.

Provenance

Christie's, New York, 21 March 2007, Lot 267





A BLACK MARBLE HEAD OF A JINA

Western India, circa 12th century

His charming face with a prominent chin, rounded cheeks, almondshaped eyes, and high arched brows. 6 1/2 in. (16.5 cm) high

\$4,000 - 6,000

印度西部 約十二世紀 黑大理巖耆那首

Provenance

Private Collection, Washington, D.C. since mid 1970s

90

A BRASS JAIN SHRINE

Western India, circa 15th century

The principal Tirthankara seated on a throne supported by patrons, lions, and an elephant, framed by an aureole of celestial attendants and lustrating elephants, and surrounded by twenty-three jinas in the openwork stele; a three-line inscription on the reverse.

7 1/4 in. (18.4 cm) high

\$4,000 - 6,000

印度西部 約十五世紀 耆那銅神龕

The patina is rich and buttery with worn details from centuries of ritual worship. Similar pieces were offered at Sotheby's, New York, 21/22 March 1990, lot 290 and Bonhams, London, 24 April 2012, lot 194.

Provenance

Private Canadian Collection, acquired in 1990s





A STONE FIGURE OF SHANTINATH Western India, circa 18th century

The charming figure seated on a plinth with an antelope resting below, holding the water pot, mala, and lotuses, with a crescent moon behind his shoulders.

4 1/4 in. (10.5 cm) high \$2,000 - 3,000

印度西部 約十八世紀 沙恩提納西石像

Identified by the antelope below, Shantinath is the 16th Jain Tirthankara.

Provenance

Private New York Collection since 2006

92

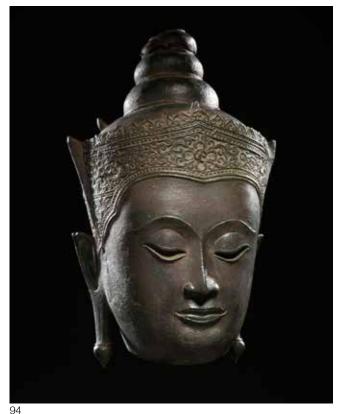
A KOFTGARI TABLE BOX India, late 19th century

The hinged lid surmounted by a pierced crown finial, flanked by scroll handles, on outstepped base and scroll feet, overall decorated with entwined foliate ornament.

6 3/4 in. (17 cm) high; 10 3/4 in. (27.5 cm) wide across handles \$1,500 - 2,000

印度 十九世紀晚期 鑲金花卉紋四腳盒





A STUCCO HEAD OF CROWNED BUDDHA

Northern Thailand, Hariphunchai region, 13th century

His confident face with a square jaw and broad features, surmounted by an elaborately tiered leaf-crown.

12 1/2 in. (31.8 cm) high

\$2,000 - 3,000

泰國北部 駭黎朋猜地區 十三世紀 灰泥戴冠佛首

Compare to another Hariphunchai stucco head with broad features and incised lines around the lips and eyebrows published in Stratton, Buddhist Sculpture of Northern Thailand, Chiang Mai, 2004, p.121. Also compare the crown leaves to an architectural panel from Hariphunchai in The Metropolitan Museum of Art (1986.506.14).

Provenance

Collection of Dr and Mrs Robert Dickes, acquired in 1975 Thence by descent

94

A COPPER ALLOY HEAD OF CROWNED BUDDHA

Thailand, Ayutthaya period, late Sukhothai style, 17th century

The peaceful face with downcast eyes and pendant earlobes, adorned with earrings and an intricately patterned diadem surmounted by his conical ushnisha.

9 1/4 in. (23.5 cm) high

\$6,000 - 8,000

泰國 大城時代 素可泰晚期風格 十七世紀 戴冠銅佛首

Compare with similar heads of crowned Buddha offered at Bonhams, New York, 17 September 2014, lot 177; Sotheby's, New York, 28 October 1991, lot 121; 16/17 March 1988, lot 137; and Sotheby's, London, 13 June 1988, lot 190.

Provenance

Private Californian Collection





95 (verso)

A FOLIO FROM YUSUF U-ZULAIKHA BY JAMI (D.1492)

Text: attributed to Mahmud b. Ishaq al-Shihabi, Safavid period, Qazvin, 1557; Borders: Mughal, circa 1590-1610

Double-sided on gold-sprinkled paper, 14 lines in two columns of elegant *nasta'liq* in black ink, double intercolumnar rules in gold, inner margins ruled in green and gold, the outer pale mauve borders exquisitely decorated; recto with birds in flight, goat killing a snake, and cheetah hunting deer; verso with leaf and flower scrolls.

10 3/8 x 6 in. (26.3 x 15.3 cm)

\$40,000 - 60,000

The border design and execution are of superb quality, worked in gold with subtle shading. The animation of the cheetah hunting the deer and the delicate scrollwork of the foliate designs are the work of a master. Close comparison can be drawn to the borders of the Sadi Gulistan album of 1525–30 (see *The Stuart Carey Welch Collection*, Sotheby's, London, 6 April 2011, lots 74-6).

Jens Kröger has extensively researched the manuscript from which this folio belongs (Kröger, "On Mahmud b. Ishaq al-Shihabi's Manuscript of Yüsuf va Zulaykhā of 964 (1557)", *Muqarnas*, Volume 21, 2004, p. 249):

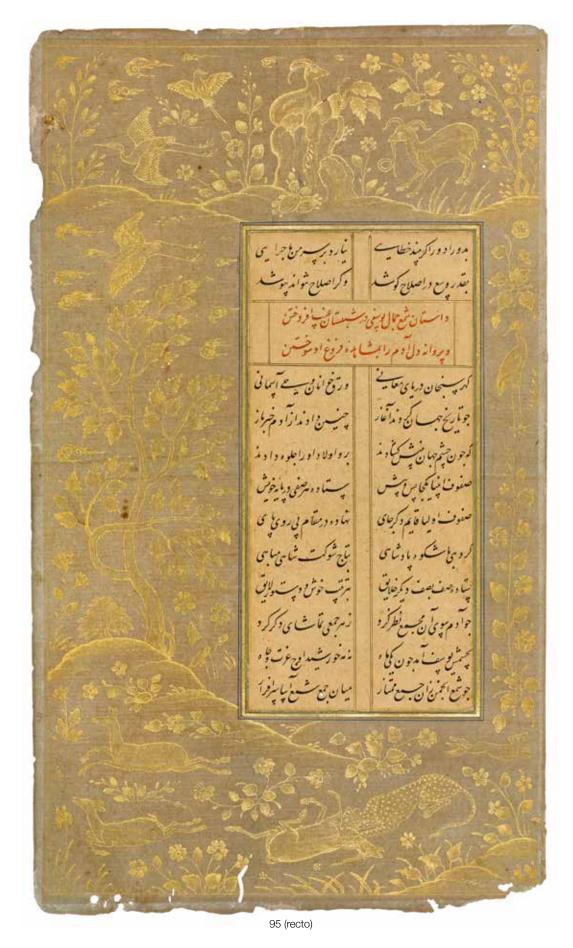
"All aspects of this manuscript so far described would seem to indicate that the text written by Mahmud b. Ishaq al-Shihabi was transferred from Bukhara sometime after its completion in 1557 and remargined somewhere in Mughal India—probably in the last quarter of the sixteenth century, during the late years of Akbar's reign, or in the first decade of the seventeenth century, during the early reign of Jahangir. At the same time a binding was also made, now in the Metropolitan Museum of Art (49.140a,b). Since the state of the manuscript before it reached Mughal India is not known, one can only speculate that it had margins that were not accepted by the new patron. According to the seals and inscriptions on the colophon folio verso, re-margination and binding must have been completed before 1642.

"The artist who painted the margins is presently unknown, but he must have belonged to a generation trained by Iranian artists at the Mughal court or by the pupils of this generation. The margin paintings suggest that the manuscript, highly esteemed due to the calligraphy of the famous Mahmud b. Ishaq al-Shihabi, was re-margined for a high-ranking patron in Mughal India in the fascinating period when Safavid artists had already laid the foundation of the Mughal school and the work of Iranian artists was newly appreciated and blended into the Mughal style. Due to the numerous parallels of these margin paintings, not only with manuscript painting but also with Mughal carpets of this period, one wonders whether there was not a kit,b-kh,na in which designers worked in the arts of the book and other media as well."

Friedrich Sarre acquired the manuscript in July 1906. It is believed to have contained 139 folios, which were dispersed in the 1940s. 55 folios entered the Museum of Islamic Art in Berlin, including both title pages. Other folios are held in at least 6 premier Western museums and 3 landmark private collections. See the condition report for a comprehensive list of locations and publications.

Provenance

Rudolf Haupt, Halle/Saale, Germany, until 1906 Friedrich Sarre, Berlin, 1906-1945 Maria Sarre, Ascona, Switzerland D.K. Kelikian, 1960s Private Collection, USA, acquired from the above



A FOLIO FROM THE EARLIEST KSHEMAKARNA RAGAMALA: FOLIO 47, GURJARI RAGINI OF RAGA DIPAK

Popular Mughal, circa 1610

Opaque watercolor, ink and gold on paper; two heroines converse on a couch attended by *chauri* bearers and an audience seated on a carpet to the right.

Image: 5 1/4 x 8 1/8 in. (13.4 x 20.7 cm); Folio: 8 5/8 x 11 3/4 in. (21.9 x 30 cm)

\$10,000 - 15,000

Out with bimba fruit red lips, with wrist rings of ivory, gold rings on the ear, a red translucent exquisite bodice, beaded chains on the chest; as Saurashtra language, Dakshini and Dravadini it is, 'oh ha!', the leading and most heavenly dressed Gurjari fourfold by the wise Maharajikas familiar. Gurjari, the Dipaka fourth Ragini.

Previously attributed to the Deccan, this ragamala series is now thought to be popular Mughal. It appears to be the earliest surviving example of Kshemakarna's text. For an illustrated article on this set, see Bautze, "Iconographic Remarks on Some Folios of the oldest Illustrated Kshemakarna Ragamala", *Exploration in the History of South Asia: Essays in Honour of Dietmar Rothermund*, New Delhi, 1999, pp. 155-62.

Another page from this series is held in the Cleveland Museum of Art (2001.112). Two are held in the Claudio Moscatelli Collection, (Glynn et al., *Ragamala*, London, 2011, pp. 66-9, nos. 14 & 15; and Aitken, "The Laud Ragamala Album, Bikaner, and the Sociability of Sub-imperial Painting", *Archives Asian Art*, Vol. 63, No.1, 2013, p. 44). Others from the series sold at Christie's, New York, 31 March 2005, lot 226 and Bonhams, New York, 17 March 2014, lot 104.

Published

Ludwig Habighorst, Moghul Ragamala, Ragaputra Edition, Koblenz, 2006, p. 91, folio 47.

Provenance

Private Collection, Germany

97

A FOLIO FROM THE EARLIEST KSHEMAKARNA RAGAMALA: FOLIO 70, KALYANA PUTRA OF RAGA SHRI

Popular Mughal, circa 1610

Opaque watercolor, ink and gold on paper; the enthroned ruler entertained by maidens by a bedchamber.

Image: 4 3/4 x 7 5/8 in. (12.1 x 19.4 cm); Folio: 8 1/2 x 11 5/8 in. (21.6 x 29.6 cm)

\$10,000 - 15,000

Inlaid with beads, jewels, gold and diamond throne with a magnificent umbrella over his head, attended by servants with waving Yak tail, with a betel preparation in the mouth, with fragrant body with beads around his neck, holding a lotus while entertained. Kalyana kings prosperity of Sri Raga seventh son.

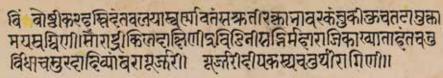
For further discussion on this series, see the previous lot.

Published

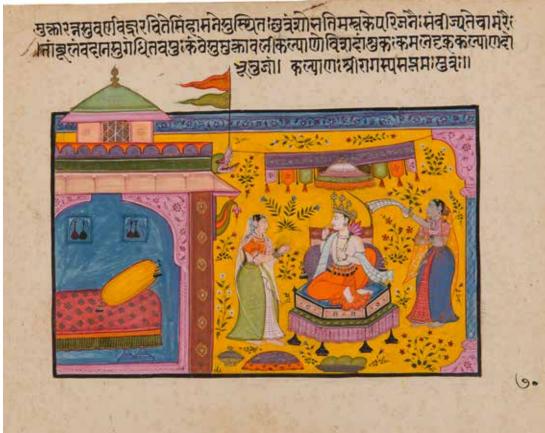
Ludwig Habighorst, Moghul Ragamala, Ragaputra Edition, Koblenz, 2006, p. 104, folio 70.

Provenance

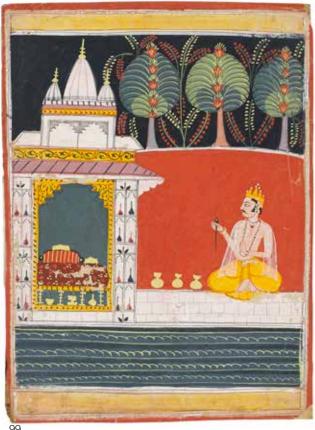
Private Collection, Germany











98

CHANDRA RIDING HIS CHARIOT

Rajasthan or Deccan, mid-18th century

Opaque watercolor, gold, and silver on paper; against a rich blue background with silver vines, antelopes pull his chariot across an abbreviated mountain landscape; "Chandra" written in devanagari below. 7 $1/2 \times 5 \ 7/8 \ in. (19.1 \times 15 \ cm)$

\$1,500 - 2,500

Provenance

Collection of Dr and Mrs Robert Dickes Acquired from Doris Wiener Gallery, New York, 31 January 1973 Thence by descent 99

AN ILLUSTRATION FROM AN UNIDENTIFIED SERIES Malwa, 17th century

Opaque watercolor on paper; a ruler seated outside an empty bed chamber; the reverse with collection stamp and single line devanagari inscription.

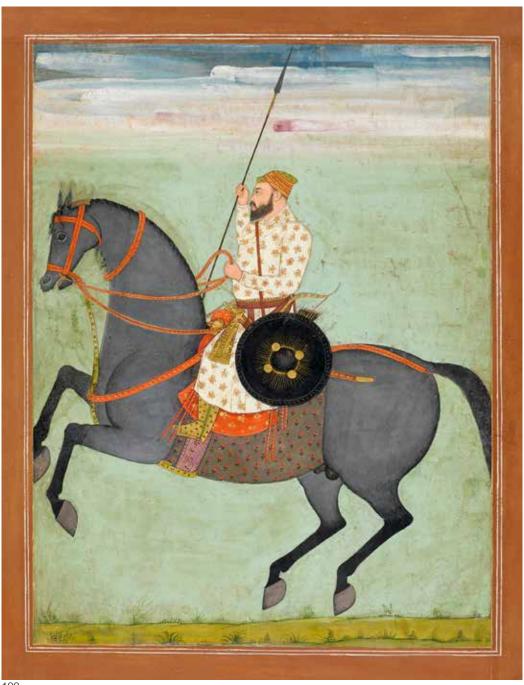
8 x 5 3/4 in. (20.3 x 14.6 cm)

\$2,000 - 3,000

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

Provenance

Tasvir Khan, Datia Sotheby's, New York, 17 June 1993, lot 399



100

AN EQUESTRIAN PORTRAIT OF A RULER

Golconda, late 17th century

Opaque watercolor and gold on paper; mounted on a powerful gray stallion, the heavily bearded ruler holding a lance in his right hand, and bearing a bow, a shield, and a sword to his left. Image: 12 5/8 x 9 5/8 in. (32.1 x 24.5 cm); Folio: 16 1/4 x 13 1/4 in. (41.3 x 33.6 cm) \$3,000 - 5,000

Compare the treatment of the sky and composition to the portrait of a young Golconda prince in the Musée Guimet (see Haidar, Sultans of the Deccan, p. 238, cat. no. 132). Also compare the portraiture within that of Abdul Ghaffar Khan Bahadur in Zebrowski, Deccani Painting, London, 1983, p. 210, no. 181.

Provenance

Sotheby's, New York, 4 June 1994, lot 350

A ZENANA SCENE

Lucknow, late 18th century

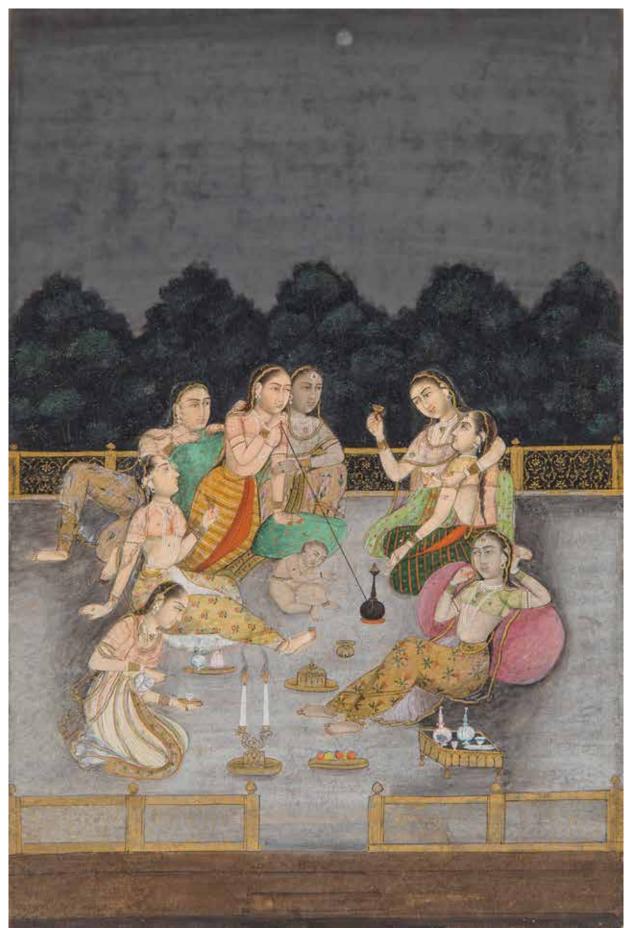
Opaque watercolor and gold on paper; under a moonlit sky, ladies of the harem encircling a young prince, enjoy royal pleasures on the pavilion with gold openwork railings. Image: 8 1/4 x 5 1/2 in. (21 x 14 cm) Folio: 17 1/2 x 11 1/2 in. (44.5 x 29.3 cm) \$10,000 - 15,000

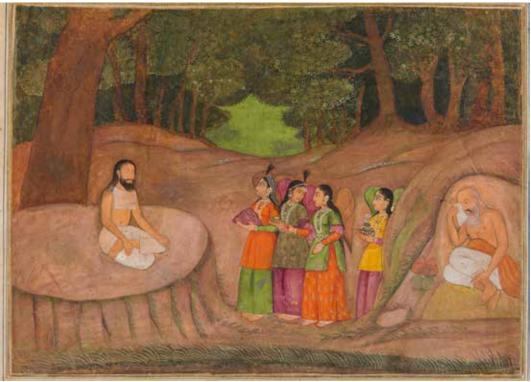
The present page compares favorably with a scene, 'Celebrating with Fireworks', in the San Diego Museum of Art (1990:374), and another sold at Bonhams, New York, 19 March 2012, lot 1172. The faces, proportions, and clothing are almost identical, which suggests they may be from the same atelier.

It would seem likely that the artists responsible for these pages were among the exodus from Delhi to Oudh (Lucknow) in around 1775. For further discussion on the artists and their new European patrons, see Falk & Archer, *Indian Miniatures*, 1981, p. 136, and Markel & Gude, *India's fabled city*, Los Angeles, 2010, p. 171-5.

Provenance

Private Collection, Oregon







102

SULTAN IBRAHIM ADHAM OF BALKH VISITED BY ANGELS Provincial Mughal, mid 18th century

Opaque watercolor and gold on paper; Sultan Ibrahim seated crosslegged on a tree stump, with his eyes closed in contemplation, four angels standing before him in colorful robes bearing gifts, another ascetic leaning against a small mound on the opposite side. Image: 7 5/8 x 10 3/8 in. (19.4 x 26.4 cm)

\$5,000 - 8,000

A popular subject in 18th-century Mughal paintings, echoing that of Siddhartha, Sultan Ibrahim ibn Adham (d.776-77) gave up the royal Kingdom of Balkh to become a wandering dervish. Here, we see him visited by angels who favor him over a more seasoned dervish, serving him ten bowls of food and the other only one. When the other grumbles in envy, a voice from the sky explains that whereas he was poor to begin with, Sultan Ibrahim ibn Adham gave up a lot more for the love of God.

Another example of this scene is published in Topsfield (ed.), *In the Realm of Gods and Kings: Arts of India*, London, 2004, pp.196-7; also see Christie's, London, 10 October 2013, lot 179.

Provenance

Private New York Collection

Acquired from The Arcade Gallery Ltd, London, October 1972

103

AN ILLUSTRATION FROM A RAGAMALA SERIES: BHAIRAVI RAGINI

Jaipur, early 18th century

With the city in the background, the maiden worships at the *lingam* shrine beside a lush lotus pond.

Image: 6 1/2 x 4 1/4 in. (16.5 x 10.8 cm); Folio: 12 1/2 x 9 3/8 in. (31.7 x 23.9 cm)

\$3,000 - 5,000

Provenance

Private New York Collection Acquired from Natesans Antigarts Ltd., Bangalore, 22 February 1988



104

AN EQUESTRIAN PORTRAIT OF A PRINCESS

North India, possibly Murshidabad, late 18th/early 19th century

Opaque watercolor and gold on paper; treasuring the flower in her hand, the luxuriously-clad princess travels on her spirited stallion attended by handmaidens before a brilliant gold ground. $9\ 1/2\ x\ 7\ 1/4\ in.\ (24.2\ x\ 18.4\ cm)$

\$7,000 - 10,000

The solid golden field with shaded green banks, lake, and stylized purple mountains are features more commonly associated with Murshidabad (see Falk & Archer, *Indian Miniatures*, London, 1981, pp. 477-9, nos. 370xv-xvi). However the female faces are more Kishangarh.

Provenance

Lieutenant Colonel R. K. Tandan, Akbarpur Collection of Dr and Mrs Robert Dickes, acquired before 1980 Thence by descent

AN ILLUSTRATION FROM A RAGAMALA SERIES: MALAVI RAGINI

Attributed to Ruknuddin, Bikaner, 1694

Opaque watercolor and gold on paper; under swelling clouds, the entwined royal couple wander towards the prepared bedchamber; verso with various single-line inscriptions and collection stamps.

Image: 6 x 4 5/8 in. (15.2 x 11.8 cm); Folio: 10 1/4 x 7 5/8 in. (26 x 19.4 cm) \$8,000 - 12,000

The Malavi Ragini is evoked in a verse by the poet Narada:

"The fair-hipped one has kissed his lotus-face. His brightness is as the parrot's...At eventide, intoxicated, he enters the house of the tryst with a garland in his hand. [He is] the Malava Raga King."

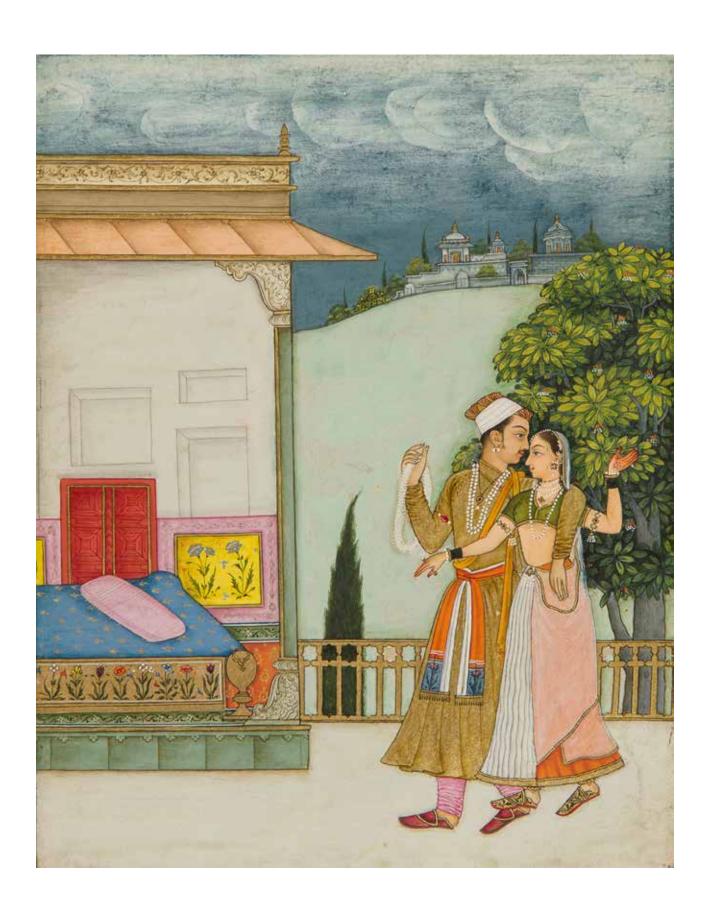
Another page from this series, with faint gilt floral decoration in the salmon border, is in the Museum of Fine Arts, Boston (see Cummins, *Indian Painting*, Boston, 2006, 146, plate 80). Both of these pages have the same format of inscriptions.

As noted by Cummins, "There are two inscriptions on the reverse, one identifying the artist, and another (in a different hand) identifying the subject and date. The date is probably more reliable than the artist attribution, which may have been added later by a state librarian. There were many artists working under Ruknuddin by the late 17th century, some emulating his style, others working in very distinct modes. Even if this painting cannot be accepted as the work of the master, it at least reflects his personal style far more than many other Bikaner paintings." (ibid., p. 229.)

Compare with a ragamala page attributed to Ruknuddin possibly from the same set, bearing the same size, margins, and similar border decoration, held in the Metropolitan Museum of Art (Kossak, *Indian Court Paintings*, New York, 1997, 65, no. 33). Also see Sotheby's, London, 20 November 1986, lots 132-7, and Ebeling, *Ragamala Paintings*, Basel, 1973, pp. 50-1 & 240, cat. no. 184.

Provenance

The Maharaja of Bikaner Colnaghi Oriental, London, before 1980 Collection of Dr and Mrs Robert Dickes, 1980-2013 Thence by descent





106 (recto)



106 (verso)

A DOUBLE-SIDED FOLIO FROM AN ILLUSTRATED BHAGAVATA PURANA SERIES

Mewar, circa 1630-40

Opaque watercolor, ink, and silver on paper; Book Ten, Folio 56, with illustrations accompanying mentioned verses 43 & 44 on the recto, and 49 & 54 on the verso.

Folio: 8 3/4 x 15 3/4 in. (22.2 x 40 cm)

\$4,000 - 6,000

Each side has a verse in red Braj identifying the scenes. Recto: The city of Hastinapura starts shaking when an enraged Balarama threatens to pull the city into the river Ganga. We see the Kauravas and their wives in the upper register asking for Balarama's forgiveness. Verso: The Kauravas ask for forgiveness and agree to send Lakshmana in a palanquin accompanied by elephants and horses to Dwarka with Krishna and Balarama.

As background, the oldest Kaurava brother, Duryodhana, had arranged a marriage ceremony in Hastinapura for his daughter Lakshmana, where the bride to be picks her husband from a selection of suitors (swayamvara). However, Samba (Krishna's son) coveting her beauty, abducted her during the ceremony. The Kauravas finally caught and imprisoned him, but Balarama (Samba's uncle) came to his rescue.

For other leaves from this manuscript see: Ehnbom, *Indian Miniatures*, New York, 1985, no. 49; Poster, *Realms of Heroism*, New York, 1994, nos 154-5; the Metropolitan Museum of Art (1980.530.1a, b); Sotheby's, New York, 22 March 2002, lot 13 and 26 March 2003, lot 120; and Christie's, New York, 22 March 2000, lot 163.

Provenance

Collection of Dr and Mrs Robert Dickes, acquired before 1980 Thence by descent

TWO FOLIOS FROM A BIHARI SATSAI SERIES

Mewar, cica 1719

Opaque watercolor, ink and gold on paper; two lines of Devanagari in the top register and numbered '51' and '158'; '51' shows Krishna pleads with Radha to join him in his bed chamber below all prepared with pan, perfumes and wine for their tryst; '158' shows Krishna in his leafy bower negotiating with the sati over the details of the wedding, priests consult the texts on the roof and one venerates Vishnu in the upper corner. Image: 7 5/8 x 7 1/4 in. (19.4 x 18.5 cm), the larger; Folio: 10 x 8 5/8 in. (25.4 x 22 cm), the larger

\$10,000 - 15,000

The Sat Sai follows in the tradition of religious texts exploring the romance of Krishna and Radha. It contains couplets on *neeit* (moral lessons), *shringara* (love), and *bhakti* (devotion). Bihari Lal was a poet at the court of Mughal Emperor Shah Jahan. He later moved to the court of Raja Jai Singh of Amber.

For comparative examples, see Topsfield, Court Painting at Udaipur, Zurich 2001, pp. 143-4, no. 144. A closely related composition to '59' sold, Artcurial, Paris, 12 May 2015, lot 269. Others sold at Bonhams, London, 6 October 2008, lot 390, Sotheby's, New York, 28 October 1991, lot 229 and Pundoles, Mumbai, 12 March 2014, lot 31.

Published

Ludwig Habighorst, *Blumen, Baeume, Goettergaerten in indischen Miniaturen*, Ragaputra Edition Koblenz 2011, p. 75, fig. 45. ('59')

Ludwig Habighorst, et al., Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures, Ragaputra Edition, Auflage, 2007, p. 37, fig. 17 ('51')

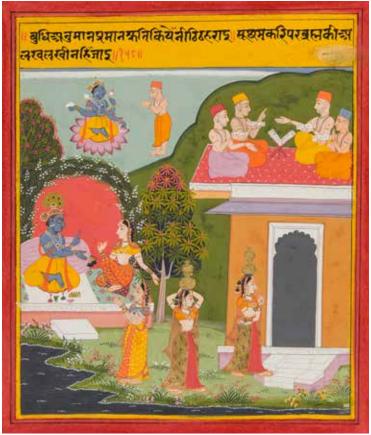
Harsha Dehejia, *Festival of Krishna*, New Delhi, 2008, p.140 ('158')

Provenance

Private Collection, Germany



107



107



AN ILLUSTRATION TO A RAMAYANA SERIES

Mewar, circa 1710

Opaque watercolor and gold on paper; at dusk, the young princes follow their father back to the palace where he gives instruction and they receive teachings from a sage; a single line inscription above in devanagari: Bala/ Rama/ 247/ pache rath tatha ghoda hathi utrey pala chalya/ jaani vase aaya;

Balakanda/ Ramayana/ folio no. 247/ "And then the procession moved on with elephants, horse-drawn chariots and palanquins/ they had come from the land of Jaana". Image: $8\ 1/4\ x\ 14\ 3/8\ in.\ (21\ x\ 36.5\ cm);$ Folio: $10\ 1/2\ x\ 15\ 3/4\ in.\ (26.7\ x\ 40\ cm)$

\$8,000 - 12,000

Coming from the land of 'Jaana', this charming familial scene likely depicts King Dasharatha returning with his four sons, Rama, Lakshmana, Bharata and Shatrughana, from the wedding ceremony in Mithila where the four boys were married to King Janaka's daughters and nieces. The interior scenes, therefore, possibly depict King Dasharatha meeting with King Janaka, and the young princes receiving blessings from the sage Vishvamitra.

This page comes, in close sequence, from the same chapter and manuscript as another depicting the four boys and their father meeting Parasurama on their way back from Mithila, sold at Sotheby's, New York, 16/17 March 1988, lot 435. Pages from the same series were also sold at Christie's, New York, 19 March 2014, lot 1099, and 16 September 2014, lot 311.

Provenance

Private Canadian Collection since 1990s

A FOLIO FROM THE MEWARI SAKUNAVALI (BOOK OF OMENS) Mewar, circa 1720

Opaque watercolor, ink and gold on paper; two lines in Devanagari in the upper register and numbered '33'; depicting a tula (scale) of white marble and red bowls suspended from chains decorated with gold foliate designs.

Image: 7 5/8 x 7 in. (19.4 x 17.8 cm); Folio: 10 1/8 x 8 3/8 in. (25.7 x 21.3 cm)

\$8,000 - 12,000

Arthanashmanirvana/ virodhavyadhisambhava/ shokasantayahaanishva/ tularupamvinirdishotu/33/ neshta/ gaon 4' (keemat 9)

"Destruction and negative events possible, grief and danger to offspring, [all these] a pair of scales indicate/33/ an undesirable omen ([in a different hand] value 9)"

According to Andrew Topsfield, this Sakunavali series was a unique commission in Udaipur. It consisted of almost a hundred pages, graded in progressive categories from evil (asubham; e.g. a burgled house or families of dogs and monkeys) and undesirable (neshta; e.g. a poor man), to good (subham; e.g. cows in a byre), excellent (srestha; e.g. a yogi in a hermitage or a king enthroned) and the best of all (uttaram; e.g. winged gaja-simhas or a pride of lions).

Most subjects of this series are drawn from everyday experiences and rendered with an unaffected directness of experience. Irrespective of connotations of loss, ill health or bad fortune, bad omens are realized as sensitively as the good ones. (Court Painting at Udaipur, Zurich, 2001, p. 144.)

For others from the same series see Bautze, *Indian Miniature Painting*, Amsterdam, 1987.no. 23: Goswamv and Smith, Domains of Wonder. 2005, no. 31. Also see Sotheby's, London, 1966, lot 100. Bonhams, London, 6 October 2008, lot 391; Christie's, London, 10 October 2013, lot 196, and Christie's, South Kensington, 11 October 2013, lot 507, and Simon Ray, November 2014, no. 53.

Provenance

Private Collection, Germany

A FOLIO FROM THE MEWARI SAKUNAVALI (BOOK OF OMENS) Mewar, circa 1720

Opaque watercolor, ink and gold on paper; inscribed in the upper register in two lines of Devanagari and numbered '24', showing a black buck walking.

Image: 7 3/4 x 7 in. (19.7 x 17.8 cm) Folio: 9 7/8 x 8 3/8 in. (25.1 x 21.3 cm)

\$8,000 - 12,000

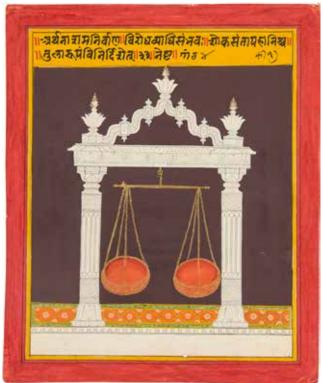
'Dhanvriddhi sumikshrena/ kshatravastuthevach/ dharmakaamarthlabhanch/ mrig/bhedvinirdishotu/ 24/ shreshtha/ gaon 4' (keemat 2)

"The attainment of increased wealth, wordly goods and the benefits of good deeds, [all these] a deer indicates/24/ an excellent omen ([in a different hand] value 2)"

As with many large series produced in the Mewar court of Udaipur in the early 18th century, the attention to detail in the execution of animals surpassed that of humans. The present page follows this trend with a delicate portrait of a buck, his head, horns, and coat finely worked in a naturalistic manner. For further discussion on this series see the previous lot.

Provenance

Private Collection, Germany



109



110

11-

AN EQUESTRIAN PORTRAIT OF MAHARANA FATEH SINGH (R. 1884-1930) ON KHAGRAJ By Liladhar, Mewar (Udaipur), dated 1895

Opaque watercolor and gold on paper; on his rearing white stallion, the ruler is sparingly adorned with a simple diamond turban ornament, double strand of pearls, and a bird-head hilted sword at his left side.

Three line inscription verso in two hands:

'Maharaj adhiraj maharana ji shri shri 108 shri Fateh Singh ji ghode Khagraj savar sel karva padharta

ro pano samvat 1952 ka paus sud 4 kalmi chataro Leeladhar (in another hand) keemat 24/1973 ra jamo ...'

'Maharaj adhiraj Shri (108 times) Fateh Singh ji astride horse Khagraj out for a ride/ painted Samvat 1952 [AD 1895] month of Paus day 4 by the artist Liladhar. (In another hand) price 24/ submitted 1973 ...'

Image: 21 x 15 1/2 in. (53.3 x 39.3 cm)

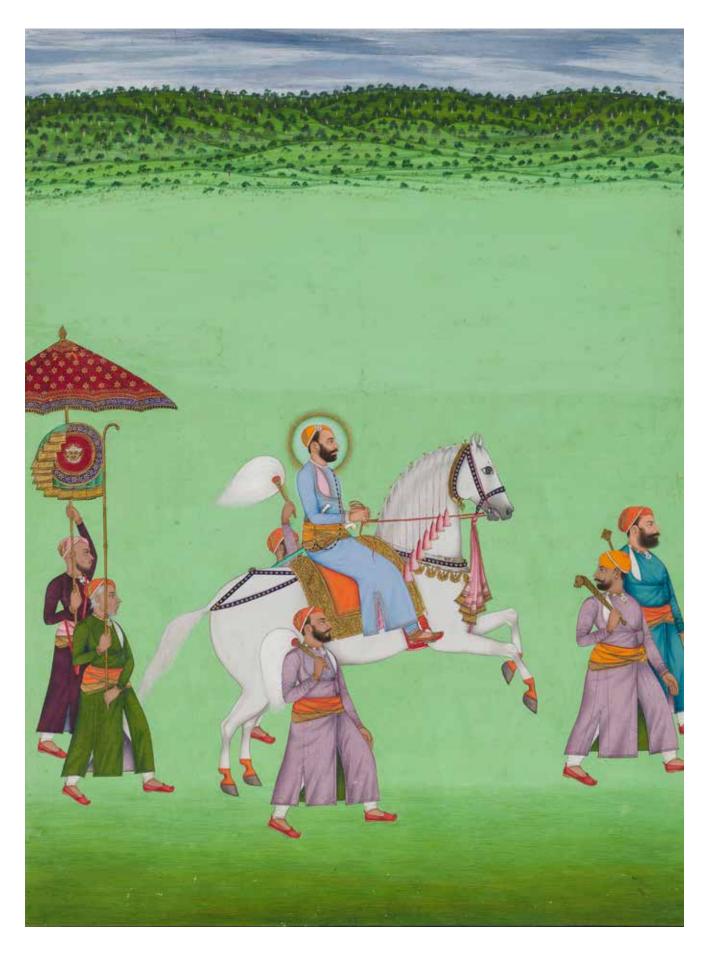
\$25,000 - 35,000

With the advent of photography and the ruler's embrace of the new media to record their pomp and circumstance, the court artists had to innovate where they could; A broader palette is employed and the landscapes became minimalistic. Like his father Shivalal, Liladhar employed a radiant lurid green background.

Two later 1899 portraits by Liladhar are in the Los Angeles County Museum of Art (collections. lacma.org/node/209368) and the Isabella and Vicki Ducrot Collection, Italy, (see Ducrot, Four Centuries of Rajput Paintings, p. 81, no. ME 65). Two other portraits Maharana Fateh Singh by Sivalal, dated 1890 and 1893 are published in Andrew Topsfield, *The City Palace Museum, Udaipur*, Middletown, 1990, nos. 45 & 47. Another closely related work by Sivalal, dated 1883 sold at Bonhams, New York, 11 September 2012, lot 130.

Provenance

Spink & Sons, Ltd., London, 1980s Estate of Judith Wright, Wisconsin Private Collection, Chicago







112

A JAIN INVITATION SCROLL (VIJNAPTIPATRA)

Udaipur, circa 1800

Opaque watercolor, ink and gold on paper; the long sheet with illustrations, including auspicious symbols, palace scenes with kings and gurus, and text at the bottom and verso. 605 x 10 3/4 in. (1536.7 x 27.3 cm) approx.

\$15,000 - 20,000

Vijnaptipatra invite monks to local Jain communities. They are generally written in both Sanskrit and vernacular languages and are often lavishly illustrated. This example depicts the life of Udaipur, where the monk is invited to stay during the rainy season. The text is full of different styles, including poems describing Mewar, the towns of Udaipur and Bhavnagar. Some parts are written in Sanskrit, others in old Gujarati/Rajasthani. An extensive translation accompanies the lot.

For a closely related example, with a similar sequence of paintings, see Pal et al., *Dancing to the Flute*, Sydney, 1997, p. 127 & 138-9, no. 86. Also see Sam Fogg Ltd., *The Coloured Cosmos: Jain Painting 1450-1850*, London, 2005.

Exhibited

Museum fuer Voelkerkunde, Hamburg, 2013

Published

Jain Spirit Magazine, 2003, p.38f Ludwig Habighorst, *Blumen, Baeume, Goettergaerten*, Ragaputra Edition, Koblenz, 2011, fig. 6 & 46

Provenance

Private Collection, Germany



AN ILLUSTRATION TO THE 'THIRD' RASAMANJARI OF BHANU DUTTA: THE INTOXICATED COURTESAN

Attributed to Devidasa, Basohli, circa 1695

Opaque watercolor, gold, silver, and beetle wing cases on paper; the *nayika* pines against a red bolster on a silver platform, consoling attendants who offer her more wine. Inregular 8 1/4 x 11 1/2 in. (21 x 29.2 cm)

\$60,000 - 80,000

The illustrated text of the Rasamanjari is centered upon the many aspects of love: longing, separation, rejection... Here the mature heroine (*nayika*) drowns her longing in wine. Sensitive to the pangs, her consumption is excessive contrasted with the accompanying maiden who practices moderation, raising her hand to refuse another glass.

In discussion of the poem's themes, Archer writes:

"The text in question is a treatise on poetics illustrating how romantic situations should best be treated in Sanskrit poetry—the conduct of mature mistresses, experienced lovers, sly go-betweens, clowns or jokers being all subjected to analysis..." (The Loves of Krishna in Indian Painting and Poetry, London, 1960, p. 106.)

Stylistically, Basolhi Rasamanjaris are noted for their contrasting fields of solid color, lyrical figures, and applied lustrous green beetle wings, and the jewel-like raised dots of shell-lime. Archer, again:

"...This series of illustrations is in some ways a turning point in Indian painting for not only was it to serve as a model and inspiration to later artists, but its production brings to a close the most creative phase in Basohli art". (ibid., p. 105)

Four other pages, all bearing a similar distressed condition, are in the Lahore Museum (see Aijazuddin, *Pahari Paintings and Sikh Portraits*, London, 1977, nos. 3(i-iv). Also see, Archer, *Indian Paintings From The Punjab Hills*, Delhi, 1973, nos. 15(i-v).

Provenance

Doris Wiener, New York, before 1981 Bonhams, New York, 11 Sep 2012, lot 83 Private Collection, USA





GANESHA ENTHRONED

Kangra, circa 1820

Opaque watercolor and gold on paper; attended to by Riddhi, Buddhi and his vahana; two-line devanagari inscription verso: 'sorta vidhyan haran ganrai moosh kavahin gaj badan/Ganpati charan manayatve kaam kachu ki jiyo'; 'Sorta Vidhyan Haran Ganra/...Make offerings at the feet of Ganesh before starting any work'.

Image: 8 1/2 x 11 1/2 in. (21.5 x 29.3 cm)

\$15,000 - 20,000

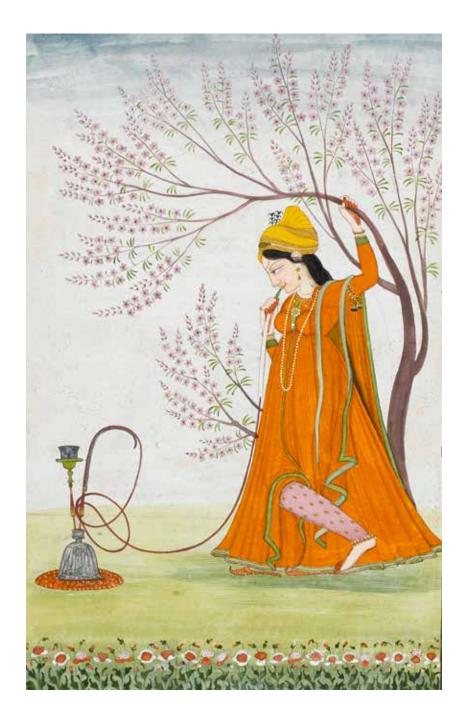
Always a charming and humorous image, Riddhi and Buddhi, who personify prosperity and success, work a flywhisk above Lord Ganesha's and offer him a large platter of sweets. He reaches greedily for them despite already possessing a tray. They are so abundant, in fact, that his little rat *vahana* happily gobbles up those knocked onto the floor.

In discussion of an identical scene, Poster suggests this is an 'invocational fontispiece', corroborated by the designation of page number one inscribed reverse of her example, see *Realms of Heroism*, Brooklyn, p. 255, no. 207. Being the opening page to a series may account for the page's abraded top edge.

Similar paintings were sold at Bonhams, London, 7 Oct 2010, lot 366 and Sotheby's, New York, 23 March 2000, lot 222 and 20 March 2001, lot 13.

Provenance

Private Collection, USA



AN ILLUSTRATION FROM A NAYIKA SERIES: VIRAHINI NAYIKA Kangra or Guler, circa 1800

Opaque watercolor and gold on paper; encircled by pink blossoms and wearing a yellow turban, the princess enjoys the *huqqa*. *Image:* 7 1/8 x 4 1/2 in. (18.1 x 11.5 cm); Folio: 10 x 7 1/4 in. (25.4 x 18.4 cm)

\$10,000 - 15,000

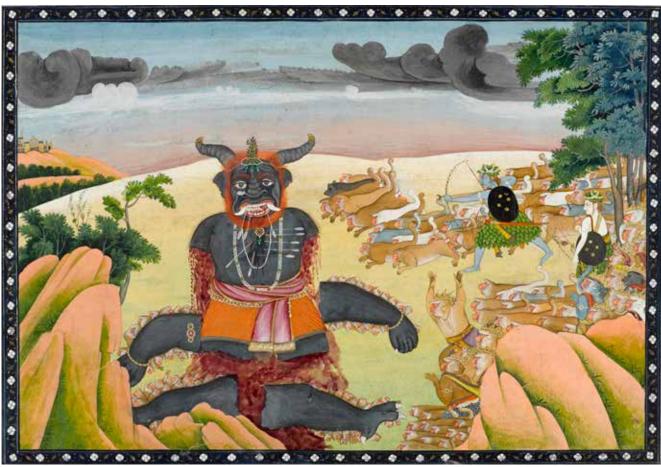
She is *virahini nayika*: separated from her lover, suffering from anxiety and longing. The artist beautifully composes her within the curling branches of a sympathetic prunus tree to emphasize her forlorn emotions.

The painting formerly belonged in the collection amassed by Percival Chater Manuk (1873-1946), who bequeathed a large number of paintings and objects to the British Museum, the Victoria & Albert Museum, the Fitzwilliam Museum, and the Bristol Museum & Art Gallery. The remainder of his collection was sold in 1948-9.

Another page from this nayika series, also formerly in the Manuk Collection, was sold at Sotheby's, London, 8 October 2014, lot 261. And a similar composition was sold at Sotheby's, New York, 16/17 March 1988, lot 478.

Provenance

Percival Chater Manuk of Bankipore, Patna, Bihar Charles F. Ramus Collection (R.C.38.844.R.14.(3951.I.)) Butterfields & Butterfields, San Francisco, 25/26 May 1998, lot 4692 Private Collection, Los Angeles



116

AN ILLUSTRATION FROM A RAMAYANA SERIES: RAMA SLAYS KUMBHAKARNA Guler, circa 1830-50

Opaque watercolor and gold on paper; with Lanka in the background, Rama draws his final crescent arrow to decapitate Kumbhakarna, whose severed limbs crush teams of monkeys below, while yet more led by Hunuman and Sugriva heroically dash to subdue the great demon drawing his last exhausted breath.

 $Image: 11\ 1/8\ x\ 16\ 1/4\ in.\ (28.2\ x\ 41.3\ cm);$ Folio: 12 1/2 x 17 3/4 in. (31.7 x 45.2 cm)

\$15,000 - 20,000

From Book 6, Canto 67. Kumbhakarna was one of the younger brothers of Ravana who used to stay awake for six months and then sleep for six months. He was awoken prematurely by Ravana

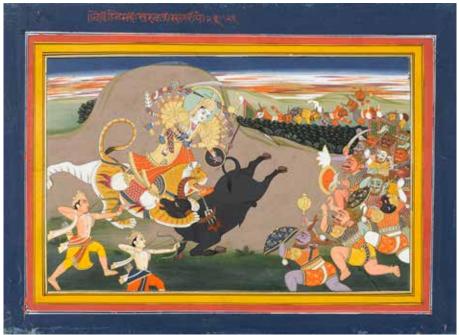
to kill the invading army of Rama and Laskmana who had come to rescue abducted Sita. After Kumbhakarna decimated the monkey army of Surgriva and Hanuman, Rama joined the battle. He fired countless arrows with curved crescent points that dismembered each limb.

For another page from this series now in the Los Angeles Museum of Art, see Pal in Craven (ed.), *Ramayana Paintings from the Pahari Tradition*, p. 100, no. 9.

Provenance

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





117

117

TWO ILLUSTRATIONS FROM A MARKENDEYA PURANA SERIES: **DURGA MAHISHASURA**

Jaipur, circa 1830

Opaque watercolor and gold on paper; surrounded by a frantic rakshasas, Durga on her lion slays the buffalo and extracts the demon king; Sanskrit verses in top border. Each image: 6 7/8 x 10 5/8 in. (17.5 x 27 cm); Each folio: 10 1/4 x 14 in. (26.1 x 35.6 cm)

\$3,000 - 5,000

For another page from the series see Christie's, South Kensington, 1 October 2012, lot 253 and Sotheby's, New York, 17 June 1993, lot 403.

Provenance

Sotheby's, New York, 23 March 1995, lot 314



118



118

AN ILLUSTRATION TO A KALPASUTRA SERIES

Gujarat, 15th century

Opaque watercolor, ink, and gold on paper; a reclining goddess with offerings before her, and a kalasa, a four-armed goddess, and various animals above; a panel at right with seven lines of nagari script; the reverse with full page nagari script.

4 3/8 x 10 1/4 in. (11.1 x 26 cm)

\$1,000 - 1,500

Another example of this composition was sold at Sotheby's, New York, 21/22 March 1990, lot 193A.

Provenance

Collection of Dr and Mrs Robert Dickes, acquired before 1980 Thence by descent

119

AN ILLUSTRATION FROM A MAHABHARATA SERIES

Paithan, 19th century

Opaque watercolor on paper; showing two warriors on horseback being received by two figures holding clubs.

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

\$800 - 1,200

Provenance

Sotheby's, New York, 17 June 1994, lot 395

120[¤]

A ROLLER-PRINTED COTTON HANDKERCHIEF WITH SCENES FROM THE MAHABHARATA

Manchester, UK, circa 1880

Backed onto a cloth-mounted frame. *Irregular: 17 x 23 in. (43.3 x 58.5 cm)* **\$1,000 - 1,500**

Provenance

Private Collection Acquired from Joss Graham Oriental Textiles, London, 2005

120



121

THE DARBAR OF AKBAR SHAH II

Delhi, mid-to-late 19th century

Opaque watercolor and gold on paper; Akbar Shah seated on the peacock throne with his sons and courtiers in brightly colored garments in attendance; inscribed top border in nastaliq: "Sultan ibn Sultan, Provider of Virtues, [our] Real Benefactor [and] Virtual Lord, Abu Nasr Mo'in al-Din Mohammad Akbar Shah, the Warrior of the Faith". 6 1/2 x 5 1/8 in. (16.6 x 13.1)

\$3,000 - 5,000

Among those in attendance on the left are Shadi Rama, Raja Ram, Qalandar Ali Khan, Shah Haji, Bakhshi Mahmud Khan, Mirza Abul Muzaffar Muhammad Bahadur, Mirza Salim Bahadur, Mustaufi Allah Yar Khan, Nawab Muhammad Mir Jahan, Khwajah Farid ud-daula, and Sir David Ochterlony. On the right, Mirza Darab Khan, Shahzadeh Mirza Jahan Khusrow, Shahzadeh Mirza Bulokhi, Nawab Mamad Mir Khan, Nawab Hisamudin Khan, and Nawab Mir Haidar Ali Khan.

A popular scene for British patrons, three other examples are in the British Library, the National Museum in New Delhi, and the City Palace Museum in Alwar. (See Losty & Roy, Mughal India: Art, Culture and Empire, London, 2012, pp.210-211; Fragrance in Colour, New Delhi, 2003, p.67; and Singh, Museums of Rajasthan, Jaipur, 2009, pp. 44-5.) Also see Sotheby's, New York, 16/17 March 1988, lot 500.

Provenance

Private Collection, California since 1960s













122

SIX BOTANICAL STUDIES

Company School, Calcutta, 19th century

Opaque watercolor on paper.

Irregular: 19 x 15 in. (48.3 x 38.1 cm) approx.

\$10,000 - 15,000

For related examples and discussion of the type, see, Hobhouse & Colnaghi, *Fifty-one flowers: Botanical Watercolours from Bengal*, May 2006, nos. 5, 6, 16, 18, 21, 25, 31, 34.

Provenance

Christie's, South Kensington, 29 April 2005, lot 616 Private Collection, Texas 123

THE INTERIOR OF THE TAJ MAHAL

Company School, Delhi or Agra, circa 1805

Watercolour on paper; embellished with panels of calligraphy in *thuluth* and *naskh* scripts in black ink; English and *nasta'liq* inscriptions at bottom. 27 x 19 in. (68.6 x 48.4 cm)

\$8,000 - 12,000

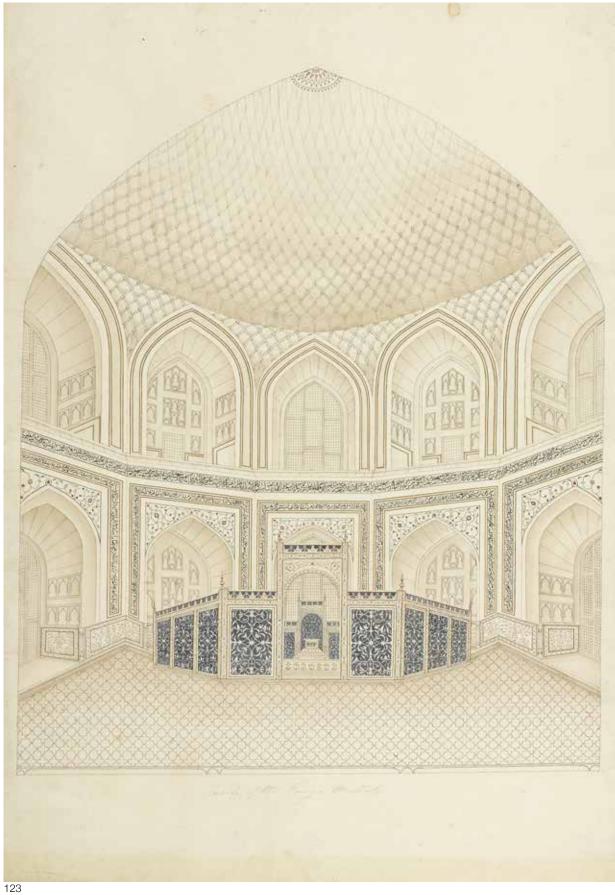
A faint pencil inscription in English erroneously identifies the scene as the *Inside of the Feranghi Mahal*. The *nasta liq* inscription along the bottom reads *Plan of the interior of the holy tomb*.

Compare with another version formerly in the Crawford Collection published in Pal et al. (eds.), *Romance of the Taj Mahal*, Los Angeles, 1989, p.64, no.52; and another sold Sotheby's, London, 6 April 2011, lot 253.

Provenance

Bonhams, London, 12 Oct 2006, lot 310 Private Collection, Texas

END OF SALE



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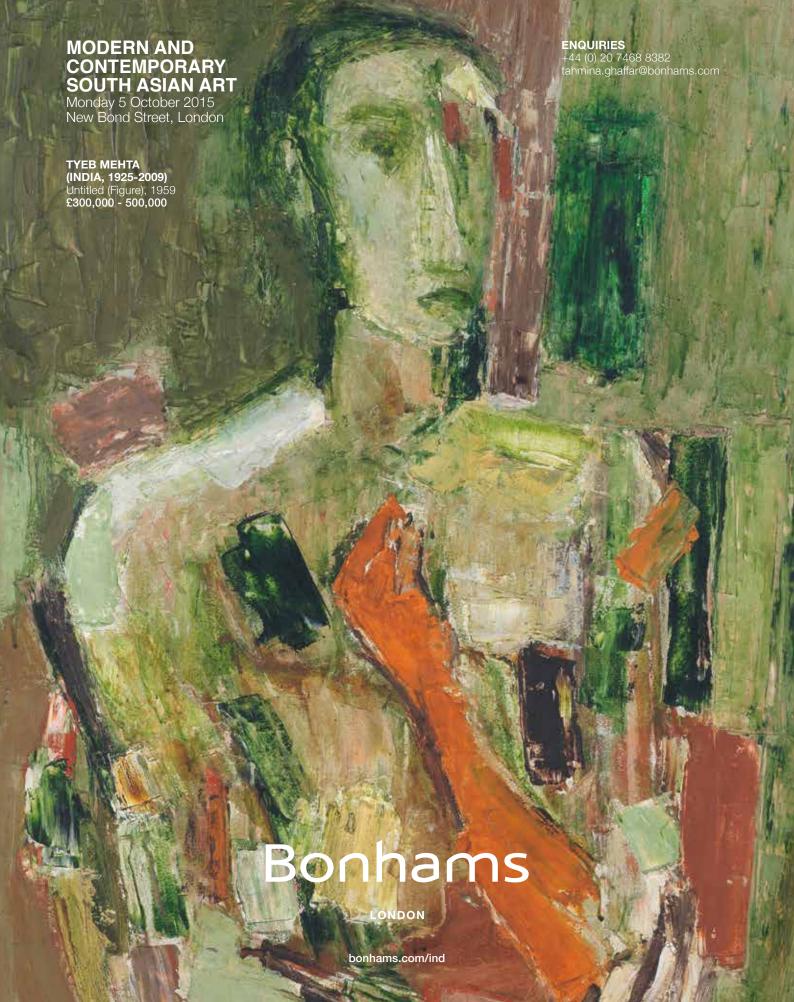
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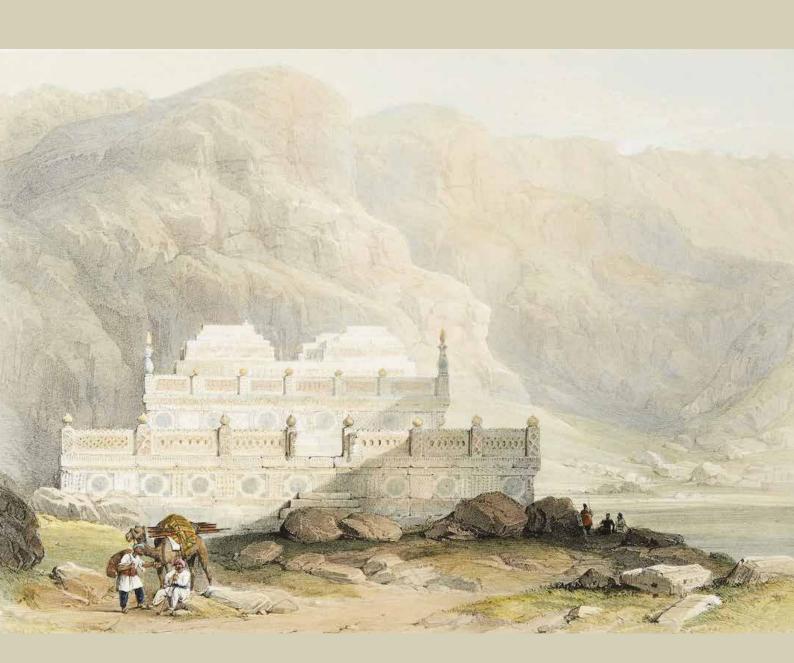
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