



**INDIAN, HIMALAYAN &
SOUTHEAST ASIAN ART**

Monday March 13, 2017
New York

Bonhams

NEW YORK



INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Monday March 13, 2017 at 3pm
New York

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SALE NUMBER: 23739
Lots 3001 - 3150

CATALOG: \$45

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ILLUSTRATIONS

Front cover: Lot 3030
Inside front cover: Lot 3041
Inside back cover: Lot 3107
Back cover: Lot 3117

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HIMALAYAN JEWELRY

Lots 3001-3010



Lot 3001



3001^Y

**A SILVER, GOLD, AND INSET GAU WITH TARA AND MANJUSHRI
NEPAL, 19TH/20TH CENTURY**

Inset with turquoise, lapis, coral, and a small ruby at the center of Tara's crown.

Himalayan Art Resources item no.2420
3 x 2 1/2 in. (7.6 x 6.3 cm), irregular

US\$8,000 - 12,000

尼泊爾 十九／二十世紀 度母文殊金銀嘎烏盒

This is an exquisite example of amulets worn for prosperity and protection, and in some cases donated to beautify shrines. Stones have been carefully selected, carved, polished and inset; alternating green and orange clusters form a delightful side edge. The two deities are framed by fine silver and gold filigree, and it is remarkable that the delicate gold strands of their winding mantles remain intact. The effigies are both empowered by gold Kalachakra symbols applied to the lid's interior and the gau's back, enhancing the amulets religious efficacy.

Provenance

Grace Collection, US since mid-late 1990s

3002^Y

**A GOLD AND GEM-SET JANTAR WITH AMITAYUS
NEPAL, 19TH CENTURY**

With inset rubies, sapphires, emeralds, coral, turquoise, and possibly one moonstone to the center left.

Himalayan Art Resources item no.2423
2 1/2 x 2 1/4 in. (6.3 x 5.7 cm)

US\$4,000 - 6,000

尼泊爾 十九世紀 金鑲雜寶無量壽佛護身符盒

For another example of this type of amulet case in the Barbara and David Kipper Collection, see Ghose (ed.), *Vanishing Beauty*, Italy, 2016, p.79, no.77.

Provenance

Grace Collection, US since mid-late 1990s



3003^Y

**A PAIR OF COMPLEMENTARY GOLD AND
INSET GAUS WITH MANJUSHRI
NEPAL, 19TH/20TH CENTURY**

Inset with turquoise, coral, and lapis; one with a lid with Avalokiteshvara Shadakshari; the other with a *kirtimukha*; all deities empowered by *visvajras* on reverse sides.

Himalayan Art Resources item no.2422

2 7/8 x 2 7/8 in. (7.3 x 7.3 cm), irregular, each

US\$6,000 - 8,000

尼泊爾 十九／二十世紀 文殊菩薩金嘎烏盒一對

Another gau from the same workshop, with an inner red Manjushri, is held in the Los Angeles County Museum and published in Huntington & Bangdel, *The Circle of Bliss*, Columbus, 2003, p.207, no.54A

Provenance

Grace Collection, US since mid-late 1990s



3004

**A PAIR OF TURQUOISE, LAPIS, AND RUBY
INSET HAIR ORNAMENTS WITH KIRTIMUKHA
TIBET, 19TH CENTURY**

Himalayan Art Resources item no.2410

2 1/2 x 2 in. (6.3 x 5 cm), irregular, each

US\$6,000 - 8,000

西藏 十九世紀 鑲松石青金石紅寶石髮飾一對

Provenance

Grace Collection, US since mid-late 1990s



3005^Y
**A PAIR OF GOLD, TURQUOISE, AND
 CORAL EARRINGS**
 TIBET, 19TH CENTURY

Himalayan Art Resources item no.2365
 4 1/4 in. (10.9 cm) long, the larger

US\$3,000 - 5,000

西藏 十九世紀 松石珊瑚金飾耳墜一對

A similar earring is published in Beguin, *Dieux et Demons de l'Himalaya*, Paris, 1977, p.284, no.378.

Provenance

Private New York Collection, acquired in Europe before 1982



3006
**A PAIR OF SILVER AND TURQUOISE
 WOMAN'S TEMPLE PENDANTS (AKOR)**
 TIBET, CIRCA 1900

One with a coin minted in 1904 attached by string.

Himalayan Art Resources item no.2411
 3 1/2 in. (9 cm) long, each

US\$2,000 - 3,000

西藏 約1900年 嵌松石銀耳飾一對

Provenance

Annie Jernander Collection, Brussels
 Pierre Bergé & Associés, Brussels
 Private English Collection, acquired from the above, early 2000s



3007
**A GOLD, PEARL, AND TURQUOISE
 OFFICIAL'S EARRING**
 TIBET, 19TH CENTURY

Together with a wood earring case and a bell, clapper, and leather case.

Himalayan Art Resources item no.2363
 Earring: 5 1/2 in. (13.9 cm) long;
 Bell: 2 5/8 in. (6.7 cm) diam

US\$2,000 - 3,000

西藏 十九世紀 松石珍珠金飾俗官耳墜

Initially purchased together, the accompanying bell may have been used by an official to announce his presence when visiting homes to collect taxes. Compare two similar earrings from the same collection sold at Bonhams, New York, 14 September 2016, lot 48.

Provenance

Private New York Collection, acquired in Europe before 1982



3008



3008 reverse

3008

**A GOLD AND SILVER GAU
MONGOLIA, 18TH/19TH CENTURY**

With a red brocade wrapping cloth inside.
Himalayan Art Resources item no.2414
4 3/4 in. (12.1 cm) diam

US\$3,000 - 5,000

蒙古 十八／十九世紀 金芯銀身嘎烏盒

Provenance

Estate of Richard Bass (1929-2015), Texas
Private American Collection

3009

**A PAIR OF SILVER AND GOLD ORNAMENTAL CHATELAINES
EASTERN TIBET, 19TH/EARLY 20TH CENTURY**

Himalayan Art Resources item no.2418
10 3/4 in. (27.3 cm) long, each

US\$3,000 - 5,000

藏東 十九世紀／二十世紀初 飾金銀腰鏈一對

Compare with a chatelaine purchased for the Newark Museum in 1936, published in Reynolds (ed.), *From the Sacred Realm*, New York, 1999, p.64, pl.12.

Provenance

Private New York Collection since 1976





3010

**A LEATHER, WOOD, AND GILT COPPER ALLOY SADDLE
DERGE, EASTERN TIBET, CIRCA 18TH CENTURY**

Covered with a padded embroidered cloth with four applied gilt copper alloy roundels.

Himalayan Art Resources item no.2412

20 1/2 in. (52 cm) long

US\$3,000 - 5,000

德格 藏東 約十八世紀 銅鑲金馬鞍

Compare with an example in the Metropolitan Museum of Art
(acc.#36.25.583a,b).

Provenance

Private Texas Estate since 1957, by repute

Private Collection, Texas

BUDDHIST ART FROM THE ESTATE OF GARRY SHANDLING

Lots 3011-3013

Garry Shandling (1949-2016), the beloved late comedian, had practiced Buddhism since his twenties. He was a longtime follower of Thich Nhat Hanh's zen tradition and helped found Deer Park Monastery in Escondido, Southern California. In his comedy, he would often play with the teachings of mindfulness, impermanence, self, and ego.

Regarded within the entertainment community as a sincere and generous personality, he formed lasting friendships and touched many people's lives. Bonhams is grateful for the opportunity to present Garry Shandling's unassuming collection of Buddhist art which gave him pause and reflection throughout his years in show business.

3011

A PAIR OF DOUBLE-SIDED CARVED AND PAINTED MANUSCRIPT COVERS TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no.2349

8 5/8 X 28 in. (21.8 x 71 cm) each

US\$10,000 - 15,000

西藏 十四/十五世紀 木雕彩繪雙面護經板一對

A rare pairing of front and back sutra covers, a related set with similar painted undersides was sold at Sotheby's, London, 5 June 1989, lot 21.

Provenance

Estate of Garry Shandling (1949-2016) by early 2000s





3012

**A THANGKA OF SHAYKAMUNI AND THE LAMRIM LINEAGE
CENTRAL TIBET, 18TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.2240

32 1/2 x 21 1/4 in. (82.7 x 54 cm)

US\$10,000 - 15,000

藏中 十八世紀 釋迦牟尼與道次第傳承唐卡

Each identified by gold Tibetan inscriptions, the great host of the Gelug Lamrim lineage ('Graduated Path') take refuge in the Buddha. The teaching was developed by Tsongkhapa based on the *Bodhipataprādīpa sūtra* of Atiṣa. The order's fiercely compassionate protector deities guard the assembly below.

In the Lhasa court style, the painting has a very balanced and symmetrical composition as opposed to many related 'Refuge Field' thangkas. Contrast with others sold at Christie's, New York, 21 September 2007, lot 1878; and Bonhams, New York, 14 March 2015, lot 50. Bonhams is grateful to Himalayan Art Resources for their assistance in preparation of this lot.

Provenance

Estate of Garry Shandling (1949-2016) by early 2000s





3013

**A GILT COPPER ALLOY FIGURE OF BUDDHA
TIBET OR CHINA, 14TH CENTURY**

Himalayan Art Resources item no.2366

7 5/8 in. (19.2 cm) high

US\$20,000 - 30,000

西藏或中原 十四世紀 銅鑲金佛坐像

Its rose-tinted gilding indicates the bronze was once rescued from a fire. 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.10-1, fig.3, nos.1,2,7,17,19; and Sotheby's, New York, 17 March 2015, lot 1025.

Provenance

Estate of Garry Shandling (1949-2016) by early 2000s

HIMALAYAN ART

Lots 3014-3052





3014

**A THANGKA OF SHAKYAMUNI
EASTERN TIBET, 19TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.100603

Image: 27 1/2 x 17 1/4 in. (70 x 44 cm);

With silks: 58 x 32 in. (147 x 81.5 cm)

US\$20,000 - 30,000

藏東 十九世紀 釋迦牟尼唐卡

Blending softer pastels with vibrant colors, and surrounding the gold-skinned Tathagata with multi-colored rainbows that break through sumptuous clouds, this thangka is a visual celebration of the Buddha. The ornate throne teems with life and stands out with its yellow dragons and lavender *makaras*. Devotees of all kinds – monastic, regal, and divine – surround him.

Published

Armand Neven, *Lamaïstische Kunst*, Brussels, 1975, no.127.

Armand Neven, *Art Lamaïque*, Brussels, 1975, no.127.

Jean Eracle, *Om Mani Padme Hum*, Morlanwelz, 1980, no.23.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.18-20, fig.3.

Exhibited

Lamaïstische Kunst/Art Lamaïque, Société Général de Banque à Bruxelles, Brussels, 15 May - 30 June 1975.

Om Mani Padme Hum, Musée Royal de Mariemont, Morlanwelz, 25 April - 5 October 1980.

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

Provenance

The Van Der Wee Collection, Belgium, acquired in Dossenheim, 1970



3015

**A COPPER ALLOY FIGURE OF AVALOKITESHVARA
SWAT VALLEY, 7TH/8TH CENTURY**

Himalayan Art Resources item no.2413

5 1/4 in. (13.3 cm) high

US\$50,000 - 80,000

斯瓦特谷地 七／八世紀 觀音銅像

Enlivened by silver-inlaid eyes, this figure of Avalokiteshvara is particularly engaging and spry. Although cast in the 'pensive bodhisattva' pose, rather than sedentary and lost in thought, he appears attentive and ready to leap nimbly to answer the call of one in need. He is joined by a devotee raising his hands in obeisance in the bottom left corner, perhaps an effigy of this icon's ancient patron.

Seen in the art of the Swat Valley, Avalokiteshvara appears to adopt this pensive posture from Gandharan representations of Siddhartha caught in a prescient meditation on life's sorrows while still a young prince. The Swat style, with its handsome oval faces, thick tresses, and distinctive lotus petals, played a pivotal role in the perpetuity of Buddhist art in the Western Asiatic, gradually melting into the style of adjoining Kashmir.

Published

Pratapaditya Pal, *The Elegant Image*, New Orleans, 2011, p.48, no.8.

Provenance

Christie's, New York, 23 March 1999, lot 13
Private Collection



3016
A COPPER ALLOY FIGURE OF MANJUSHRI
TIBET, PALA REVIVAL, 18TH CENTURY
 Himalayan Art Resources item no.2360
 4 1/8 in. (10.5 cm) high

US\$4,000 - 6,000

西藏 帕拉復興 十八世紀 文殊菩薩銅像

With reference to the base and fine details, this is a particularly faithful rendering of the Pala style.

Provenance
 Private New York Collection since late 1980s



3017
A BRASS ALLOY FIGURE OF VIGHNANTAKA
KASHMIR, 10TH/11TH CENTURY
 Himalayan Art Resources item no.2362
 5 5/8 in. (14.2 cm) high

US\$10,000 - 15,000

克什米爾 十／十一世紀 軍荼利明王銅像

Vighnantaka is one of the 'Ten Wrathful Ones' whose name literally means 'The Destroyer of Obstacles'. He balances above a subordinate Ganapati, who serves the same function in Hinduism, but as tantric Buddhism asserted itself, became a symbol for those very obstacles that Vighnantaka subjugates. Another Kashmir example of the deity is published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. I, Hong Kong, 2003, pp.202-3, no.63. Meanwhile, compare the stylistic features of the base and mandorla with a Kashmir figure of Sugastisandarshana Lokeshvara published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.126, no.20A.



3018

**A COPPER ALLOY FIGURE OF AVALOKITESHVARA
TIBET, PALA STYLE, CIRCA 12TH/13TH CENTURY**

Himalayan Art Resources item no.2404

4 3/5 in. (11.2 cm)

US\$40,000 - 60,000

西藏 帕拉風格 約十二/十三世紀 蓮華手菩薩銅像

The well-worn features of the face, projecting elements, and broad lotus leaves compare favorably with a closely related example in the Rietberg Museum, see Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.58, no.19 and von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.470, no.129A. Also compare with a figure of Tara sold at Christie's, New York, 22 March 2011, lot 344.

Provenance

Private Asian Collection

3019

**A STONE PLAQUE WITH SCENES FROM THE LIFE OF BUDDHA
NORTHEASTERN INDIA, PALA PERIOD, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.2369

4 3/4 in. (12.1 cm) high

US\$100,000 - 150,000

印度東北部 帕拉時期 約十二世紀 佛本生故事小型石碑

Portable, intricately carved, and packed with stories about the life of Buddha, this particularly fine pyrophyllite stone plaque belongs to a small group that occupy a pivotal place within Buddhist art history and the spread of Buddhism throughout Asia.

Originally carved during the Pala period in Northeast India (8th-12th centuries), these plaques have been discovered in remote repositories as far as Tibet, Myanmar, and Sri Lanka; some bearing inscriptions just as varied, including Newari, Tibetan, and Chinese (see British Museum, acc.#1945,1017.252).

Another plaque was recently sold at Sotheby's, New York, 16 March 2016, lot 754, and nine others located within Tibetan monasteries are published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 1, Hong Kong, 2001, pp.400-05, pls.129A-31C.

Provenance

Sotheby's, New York, 28 October 1991, lot 103





3020
A COPPER FIGURE OF BUDDHA
NEPAL, 13TH/14TH CENTURY
Himalayan Art Resources item no.2354
3 5/8 in. (9.2 cm) high

US\$4,000 - 6,000

尼泊爾 十三/十四世紀 銅佛坐像

Compare with an almost identical example in the Los Angeles County Museum of Art (see Pal, *The Art of Nepal*, Los Angeles, 1982, S28). Also see Gordon, *The Iconography of Tibetan Lamaism*, Tokyo, 1959, p.53; Sotheby's, New York, 5 December 1992, lot 224; and Bonhams, New York, 16 March 2015, lot 2.

Exhibited

USC Pacific Asia Museum, California, 1978 (affixed label)
Journey to Tibet, Lotusland, Montecito, California, 1998.

Provenance

Private Collection, acquired in Cape Town, South Africa, late 1960s



3021
A COPPER ALLOY FIGURE OF A KAGYU LAMA
TIBET, 14TH CENTURY
Himalayan Art Resources item no.2415
2 5/8 in. (6.7 cm) high

US\$4,000 - 6,000

西藏 十四世紀 噶舉喇嘛銅像

A closely related gilt and silver example identified as the founder of the Drigung Kagyu order, Jigten Sumgon Rinchenpel (1143-1217), is published in von Schroeder-Irmhof, *Schritte zur Erkenntnis*, Zurich, 2006, pp.93-4, no.28.

Provenance

Private New York Collection, acquired in 1999



3022

**A COPPER ALLOY FIGURE OF VAJRAVIDARANA
TIBET, 13TH/14TH CENTURY**

Himalayan Art Resources item no.2233

6 in. (15.2 cm) high

US\$15,000 - 20,000

西藏 十三/十四世紀 摧破金剛銅像

This enigmatic figure depicts the rarely found wrathful manifestation of Blue Vajra Vidarana. He is a meditational and purification deity, classed as one of the Five Cleansing Deities. Elements such as the garland of freshly cut heads and the ensemble's overall vitality relate to other 13th-century examples sold at Bonhams, New York, 16 March 2015, lot 12, and 14 March 2016, lot 8. A similar figure of Vajrapanai, likely from the same atelier, was sold at Sotheby's, London, 9 April 1984, lot 204.

Provenance

Private Asian Collection



3023

**A COPPER ALLOY FIGURE OF ELEVEN-HEADED
AVALOKITESHVARA**

TIBET, CIRCA 14TH/15TH CENTURY

Himalayan Art Resources item no.2416

10 1/4 in. (26 cm) high

US\$20,000 - 30,000

西藏 約十四／十五世紀 十一面觀音銅像

The eleven-headed Avalokiteshvara is an esoteric form of the Bodhisattva and became widely employed in tantric visualizations. According to the *Karandavyuha Sutra* and the *Flower Garland Sutra*, both compiled 5th-6th centuries CE, the eleven towering heads crowning the primary head of the deity represented the ten steps towards enlightenment. The fan of arms holding different attributes signified his measureless means to save all sentient souls from hell, see Neville, *Eleven-Headed Avalokitesvara: Chenresigs, Kuan-Yin or Kannon Bodhisattva; its Origin and Iconography*, New Delhi, 1999.

Provenance

Private Asian Collection



3024

**A COPPER ALLOY FIGURE OF VAJRASATTVA HERUKA
TIBET, 13TH/14TH CENTURY**

Himalayan Art Resources item no.2230

6 3/4 in. (17.1 cm) high

US\$20,000 - 30,000

西藏 十三/十四世紀 金剛薩埵嘿嚕嘎銅像

Rarely found, Vajrasattva Heruka is a purification deity of sins and defilements throughout the main tantric cycles. He is very similar in form to Vajradhara with Prajāparimata but has the slightly wrathful, piercing expression to distinguish him. The base's distinctive petals, derived from Licchavi models, and vaulted baseplate underneath are indicative of an early and unusual style shared by examples published by von Schroeder in *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2003, pp.1154-8, nos.304D-E, 305B, 305D-E & 306E.

Provenance

Koller Auktionen, Zurich, 1994

Private Swiss Collection



3025
**A SILVERED COPPER ALLOY FIGURE OF MILAREPA
 TIBET, 15TH CENTURY**

Himalayan Art Resources item no.2232
 4 in. (10.2 cm) high

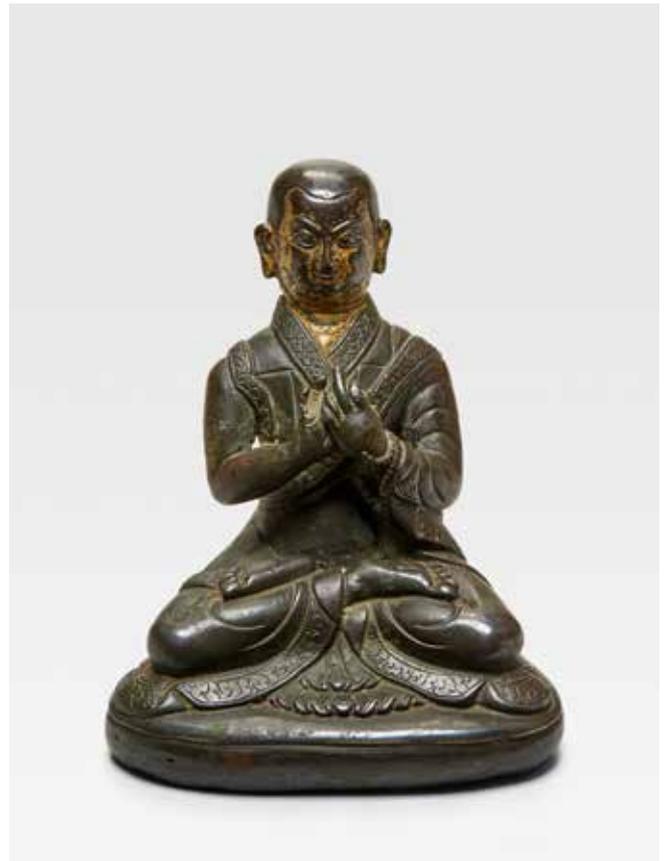
US\$15,000 - 20,000

西藏 十五世紀 銅鑲銀密勒日巴像

"Of Marpa's four main disciples, it was Milarepa (1040-1123) and the lineages that grew out of his teachings that have played the most significant role in the development of the Kagyu tradition. Milarepa is an important figure not simply within the Kagyu school, but throughout Tibetan society. He represents the romantic ideal of the search for enlightenment... He is a vivid example that no matter how hard the road to realization, it can be travelled, and within a single lifetime." (Dinwiddie (ed.), *Portraits of the Masters*, Chicago, 2003, p.144)

Provenance

Private Asian Collection



3026
**A COPPER ALLOY FIGURE OF A LAMA
 TIBET, 14TH/15TH CENTURY**

Himalayan Art Resources item no.2238
 3 1/2 in. (8.9 cm) high

US\$4,000 - 6,000

西藏 十四／十五世紀 喇嘛銅像

Exhibited

Journey to Tibet, Lotusland, Montecito, California, 1998.

Provenance

Private Collection, acquired in Hong Kong, early 1980s



3027
**A COPPER INLAID COPPER ALLOY FIGURE OF A
 KAGYU LAMA**
TIBET, 14TH CENTURY
 Himalayan Art Resources item no.2353
 3 3/4 in. (9.5 cm) high

US\$4,000 - 6,000

西藏 十四世紀 錯紅銅噶舉喇嘛銅像

Exhibited
 Journey to Tibet, Lotusland, Montecito, California, 1998.

Provenance
 Private Collection, acquired in La Jolla, circa 1975



3028^Y
A ZITAN FIGURE OF ARHAT PANTHAKA
TIBET, 18TH CENTURY
 Himalayan Art Resources item no.2231
 6 1/2 in. (16.5 cm) high

US\$6,000 - 8,000

西藏 十八世紀 紫檀半託迦尊者像

The arhat is identified by his corpulent body and one hand in the gesture of teaching, the other holding a wrapped sutra. An accomplished scholar, arhat Panthaka was drawn to Buddhism by the philosophy of interdependent origination, which teaches that all phenomena, both inner and outer, arise through the joint effect of their own particular causes and conditions. Through his study and meditation Panthaka attained the level of arhat, and taught the Dharma to a multitude of students.

Provenance
 Nagel Auktionen, Stuttgart, 1999
 Onno Janssens Collection, Netherlands
 Christie's, New York, 22 March 2011, lot 338
 Private New York Collection



3029

**A BLACKGROUND THANGKA OF PADMASAMBHAVA
AS A WEALTH DEITY
TIBET, DATED 1724**

Distemper on cloth; verso with a red ink seal, date, and three sections of Tibetan written in different styles, namely: Dakini, U-me, and handwriting scripts.

Himalayan Art Resources item no.2241

Image: 32 x 18 1/2 in. (81.3 x 47 cm);

With silks: 57 x 29 1/2 in. (145 x 75 cm)

US\$6,000 - 8,000

西藏 1724年 蓮花生大士黑唐

According to the Nyingmapa, who developed this form of Padmasambhava as a Treasure Guardian, the 8th-century guru left 'treasure teachings' (*terma*) throughout Tibet, stashed away until the land was ready to discover them. He assumes the appearance of a king, holding a vase decorated with a branch of red coral in his right hand, and a wish-fulfilling jewel in his left. He is flanked by Mandarava and Yeshe Tsogyal, and accompanied by three hierarchs and a dancing retinue. The elaborate inscription on the reverse begins with a section of Dakini script developed by the Nyingma Tertons (Treasure Finders). It follows:

*"By various peaceful and skillful subjugation,
The powerful king Treasure Guardian god,
Without fixation to the pure realm beyond samsara and nirvana,
Is the great lord who surpasses all."*

*"The Tathagatas and Bodhisattvas possess the power of control.
You also, great powerful one, possess great attainments.
Unwavering in space, the body peacefully remaining,
Great being, kind being, I bow to you."*

*"This newly improved form [composition] is beautiful like a miracle. In
the Year 697 rab lo [1724CE], this auspicious and beneficial painting
appeared."*

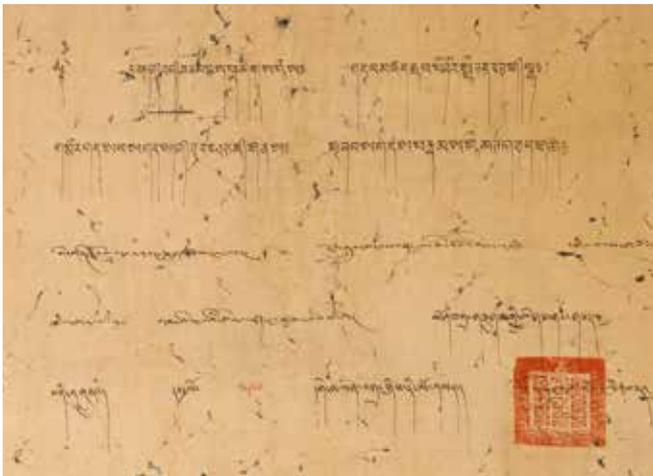
"Even this beautiful signature shines!"

The *rabjung* calendar was instituted by Lotsawa Dawa'i Ozer commencing in 1027CE. Bonhams is grateful to Himalayan Art Resources for their assistance with the translation.

Provenance

Christie's, New York, 22 March 2000, lot 131

Edwin C. Cohen Collection, New York





3030

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

Himalayan Art Resources item no.2126

8 in. (20.3 cm) high

US\$80,000 - 120,000

西藏 約十五世紀 銅鑲金度母像

This is certainly one of the most attractive sculptures of the goddess Tara made in the Himalayas or China. The composition is perfectly integrated and balanced, as if nature were sentient, swaying in tandem with the goddess. The rich inset turquoise is exquisite too. Its placement is sparing and precise, subtly framing her golden body and face. With a quiet, yet enduring confidence, she looks beyond her right hand outstretched in the gesture of charity, gazing calmly towards the recipient.

Few examples of the Pala style as it was reproduced in Tibet remain as faithful to the spirit of sensuality in Indian art as this. A particularly fine Pala original would have served as the model from which the present lot drew inspiration. One such of Green Tara, published by von Schroder, is safeguarded within the Potala Palace (*Buddhist Sculptures in Tibet*, Vol. 1, Hong Kong, 2003, pp.318-9, no.110C). The copious stylistic similarities are too numerous to list individually, but particularly telling is the arrangement of her hair into a bun behind large loop earrings and upturned side ribbons, as well as how the distinctive wide bangles around her wrists are executed with similar precision.

She is different, however, with the inclusion of inset turquoise, a noted Tibetan proclivity. The treatment of her lower garment, and the lotus base also pertain more closely to Tibetan styles of the c.15th century. Instead of repeated pleats, the present lot shows a more uniform treatment of the skirt, with hems of lotus blossoms similar to the large floral designs of Yuan and early Ming dynasty textiles, cloisonné, and porcelain. The lotus base has broad leaves with upturned curlicue tips, which suggest the influence of the early Ming imperial style, and a wide foot rim to accommodate the inscription. These features, and the size and script of the dedicatory verse, are similar to those of an example of Shakyamuni in the Museum Rietberg attributed to Guge, but likely from Gyantse, where Sakya enclaves formed strong political ties with the Ming imperial court (cf. Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.70-3, nos.71-2).

In this White form, Tara (Sitatara) appears for the specific purpose of bestowing longevity. The dedicatory inscription indicates that it was composed by a devotee well-versed in White Tara meditation.

*“Om svasti,
Striving in practice and an increase of knowledge in the Holy Doctrine,
Constantly performing the sadhana to you and seeing your supreme face,
Comprehending the meaning of emptiness and the precious Enlightenment Thought;
May it increase and expand like the waxing moon. Mangalam”*

Published

Heather Stoddard, *Early Sino-Tibetan Art*, 2nd edition, Bangkok, 2008, p.93, no.69 (misattributed as having a Xuande reign mark).

Provenance

Christie's, New York, 21 March 2001, lot 118
Edwin C. Cohen Collection, New York





3031

**A GILT COPPER ALLOY FIGURE OF AMITAYUS
TIBET, 16TH CENTURY**

Himalayan Art Resources item no.2355

5 3/4 in. (14.5 cm) high

US\$15,000 - 20,000

西藏 十六世紀 銅鑲金無量壽佛坐像

The bronze is cast and chased with consummate precision. Beautiful floral roundels across his knees convey the sense of lavish silks covering his legs. Surviving with remains of silver wire among certain jeweled bands, he compares favorably to a closely related example in the British Museum, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.440, no.118B.

Provenance

Private New York Collection



**A THANGKA OF YUTHOG YONTAN GONPO
TIBET, 18TH CENTURY**

Distemper on cloth; recto with gold Tibetan inscriptions identifying each figure; with original silk brocade mount and silk veil.

HAR - himalayanart.org/items/100623

Image: 28 3/4 x 19 in. (73 x 48 cm);

With silks: 52 x 28 in. (132.1 x 71.1 cm)

US\$50,000 - 80,000

西藏 十八世紀 宇妥雲丹貢布唐卡

This much published and exhibited painting has been lauded for its intricacy and rare subject. At the center sits the peaceful, lotus-borne 12th-century scholar, Yuthog Yontan Gonpo the Younger (circa 1126-1202): 'The Father of Tibetan Medicine'. Revered as the most influential physician in Tibetan medical history, the ruins of an old house in the village where he was born remain a site of pilgrimage in Gyantse province today.

Yuthog Yontan Gonpo the Younger is the author of 'The Four Tantras' (*Gyushi*), which form the basis of the Tibetan medical tradition (*Sowa Rigpa*). The doctrine draws on Indian, Chinese, and Greco-Arab medical systems, attesting to Yuthog's travels as far as Sri Lanka and Persia in pursuit of medical knowledge.

The artist has positioned him at a cross-section between celestial teachers and gatekeepers. Above and below sit the Medicine Buddha as the progenitor of the medical tradition, and Yeshe Khandro Tsomo Palden Treng, a female wisdom dakini that taught Yuthog another of his seminal doctrines, the *Heart Essence* (*Yuthog Nyingtig*). On either side of him appear red Hayagriva, the principal meditational deity of the *Heart Essence*, and Kutagara Vajrapani, from Yuthog's retinue of protector deities.

Four diminutive medicinal goddesses form a square around Yuthog. In the bottom right corner, Yuthog's primary protector, Shanglon Dorje Dudul, appears with his entourage in the form of a five-pointed star. In the bottom left, a form of Mahakala designed to protect Yuthog's teachings appears within a triangle consisting of his eight retinue deities.

Above Yuthog is an arc of antecedent lineage holders; the left side divine with Shakyamuni and Amitayus; the right mortal with Padmasambhava and an ash-covered *maharishi*, ('great sage'). (*Rishis* appear throughout Ayurvedic and Tibetan medical traditions as repositories of ancient wisdom.)

The best among a handful of known thangkas of the subject, this finely executed painting employs an intriguing variety of formations to create an enjoyable composition of Tibetan medicine's founding father and the spiritual forces at hand to support it.

T1 Yuthog Yontan Gonpo the Younger
T2 Bhaisajyaguru
T3 Shakyamuni Buddha
T4 Amitayus
T5 Padmasambhava
T6 Maharishi
T7 Yeshe Khandro Tsomo Palden Treng
P1 Hayagriva
P2 Kutagara Vajrapani
P3 Yuthong Nyiting Mahakala with retinue
P4 Shanglon Dorje Dudul with retinue
M Medicine Goddess
N Narrative Scenes

Published

Detlef Ingo Lauf, *Tibetische Kunst*, Bern, 1969, no.82.

Pia Van der Wee, "A Tibetan Thangka in Private Collection", in *Journal of the Oriental Institute*, Baroda, March 1970, Volume XIX, no.3.

Detlef Ingo Lauf, "gYu-thog-pa und Medizingottheiten in Tibet", in *Sandoz Bulletin*, 1971, no.23.

Detlef Ingo Lauf, *Das Erbe Tibets*, Bern, 1972, p.188.

Armand Neven, *Lamaïstische Kunst*, Brussels, 1975, no.129.

Armand Neven, *Art Lamaïque*, Brussels, 1975, no.129.

Detlef Ingo Lauf, *Tibetan Sacred Art: The Heritage of Tantra*, London, 1976, no.76.

Giles Béguin, *Dieux et démons de l'Himâlaya: art du bouddhisme lamaïque*, Paris, 1977, no.255.

Fernand Meyer, *Contribution à l'étude des médecines traditionnelles: la médecine tibétaine* (Doctoral dissertation), Université Louis Pasteur, Strasbourg, 1979, p.97-9.

Fernand Meyer, *Gso-ba rig-pa, le système médical tibétain*, Paris, 1981, p.102.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, p.71, fig.29.

Jan van Alphen and Anthony Aris (eds), *Oriental Medicine*, Antwerp, 1995, p.113.

Theresia Hofer (ed.), *Bodies in Balance: The Art of Tibetan Medicine*, New York, 2014, p.152, no.7.15.

Exhibited

Tibetische Kunst, Zurich, 8 - 30 March 1969; Luzern, 17 April - 11 May 1969; Geneva, 31 May - 22 June 1969.

Lamaïstische Kunst/Art Lamaïque, Société Général de Banque à Bruxelles, Brussels, 15 May - 30 June 1975.

Dieux et démons de l'Himâlaya: art du bouddhisme lamaïque, Galeries Nationales du Grand-Palais, Paris, 25 March - 27 June 1977.

Kunst des Buddhismus, Haus der Kunst, Munich, 6 August - 16 October 1977.

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

The Art of Tibetan Medicine: Bodies in Balance, Rubin Museum of Art, New York, 15 March - 8 September 2014.

Provenance

The Van Der Wee Collection, Belgium, acquired in Brussels, July 1964







3033
**A GILT COPPER ALLOY FIGURE OF AKSHOBYA
NEPAL, 14TH CENTURY**

Himalayan Art Resources item no.2356
5 1/4 in. (13.3 cm) high

US\$6,000 - 8,000

尼泊爾 十四世紀 銅鑲金阿閼佛像

The present lot compares favorably to a small Khasa Malla bronze in the Ashmolean Museum, Oxford, published in Heller, *Early Himalayan Art*, New Delhi, 2008, pp.68-9, no.12. Another related example is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.423, no.109C. A larger bronze with similar lotus base was sold at Sotheby's, London, 28 June 1982, lot 15.



3034
**A SILVER INLAID GILT COPPER FIGURE OF SYAMATARA
NEPAL, 13TH/14TH CENTURY**

Himalayan Art Resources item no.2359
5 in. (12.7 cm) high

US\$3,000 - 5,000

尼泊爾 十三/十四世紀 銅鑲金錯銀綠度母像

Green Tara is highly revered in Tibet and Nepal with the power to help overcome fears and grant wishes. Embellished with silver inlaid neck and diadem, this effigy has been worn smooth through centuries of ritual touching as a revered treasure in a personal shrine. A related example of Vajrasattva was sold at Sotheby's, London, 10 December 1974, lot 38.

Provenance

Sotheby's, London, 27/28 February 1967, lot 76
Private European Collection
Thence by descent



3035

**A GILT COPPER ALLOY FIGURE OF VAJRAVARAHI
DENSATIL, 14TH CENTURY**

Himalayan Art Resources item no.2403

16 1/4 in. (41.3 cm) high

US\$200,000 - 300,000

丹薩替 十四世紀 銅鑲金金剛亥母像

The goddess' grace and poise belie the density of this solidly cast masterpiece of Newari production in Tibet. She centers her weight effortlessly on flexed toes pressed into the chest of a prone human below. From its vajra pommel, her staff rises with dangling miniature drum, bell, and silk tassels flailing in the wind. Her diminutive sow's head, which identifies her as the consort of the great transformative deity Chakrasamvara, juts out from behind her tiara at an angle matching the raised ritual knife in her right hand. She is bedecked with bangles characteristic of the Densatil style, formed of stacked beaded chains clasped by a setting of semi-precious stones. Her silk mantle cascades at her sides with thin hems cast with consummate precision – a detail for which the present example excels compared to others sold in recent years. Below her, an ornate lotus rises from leafy stems that extend from an unglilded tang, which would have fixed her to one of Tibet's most glorious monuments.

Few outsiders were able to glimpse Densatil Monastery in all its glory before it was destroyed during the Cultural Revolution (1966-76). Thankfully, Giuseppe Tucci invited the photographer P.F. Mele on an expedition in 1948, during which he captured its splendor in black and white film. Tucci describes Densatil's famous eight *tashi gomang* stupas – a type created by the Kagyu order:

"Those chortens [stupas]...were smothered with a wealth of carvings and reliefs that knew no limits. The whole Olympus of Mahayana seemed to have assembled on those monuments. As I cast the light of my torch on the chortens, the several figures sprang into life, glittering with gold, outlined and set off by darker hues and deep shadows...The hard, rugged images [of protector deities], like mail-clad warriors, sharply contrasted with the buoyancy of some female images gamboling festoon-like around the upper part of some of the oldest chortens."

Densatil was built on the final resting place of the great master Phagmodrupa (1110-70). The sects that subsequently formed around him became among the most powerful in Central Tibet up until the 16th century, conferring their patronage on the monastery of their beloved guru. It was one of his foremost pupils, Jigten Gonpo Richen Pel (1143-1217), who conceived of the prototype for the Densatil stupas, inviting Newari artists to realize his vision of Chakrasamvara's heavenly realm populated by a retinue of 2,800 deities at his own Drigung Monastery.

Mele's photographs show numerous examples of 'gamboling' Vajravarahis almost identical to the present lot (see Czaja & Poser, *Golden Visions of Densatil*, New York, 2014, pp.158-9 & 164-5, figs.34 & 35). As Chakrasamvara's consort, it is a fitting place for the goddess, worshiped in her own right as a protector of esoteric practices. Dispersed examples are held in museums and private collections, though few appear to match those photographed by Mele so closely. These include examples published in *ibid.*, pp.166-71, nos.42-4, and sold at Christie's, New York, 17 September 2006, lot 1723; Sotheby's, New York, 16 September 1999, lot 46A; and 21 March 2002, lot 78. A further example is on display at the Capital Museum, Beijing.

Provenance

Private Asian Collection





3036
**A GILT COPPER ALLOY DOUBLE-SIDED STUPA COLUMN
 WITH CHAKRASAMVARA RETINUE DEITIES**
DENSATIL, 14TH/15TH CENTURY
 Himalayan Art Resources item no.2417
 11 3/4 in. (29.8 cm) high

US\$12,000 - 16,000

丹薩替 十四／十五世紀 銅鑲金雙面塔柱

Photographs taken of Densatil monastery, before it was destroyed in the 20th century, show the original setting for this ornamental pillar on a Kagyu *tashi gomang* stupa (Czaja & Poser, *Golden Visions of Densatil*, New York, 2014). Such stupas represented the celestial abode of the great transformative deity Chakrasamvara. On either side is a four-armed male and female retinue deity - with their attributes intact - standing above a pot of life and supporting a lotus capital. The figures compare favorably and are proportionally larger than most other surviving examples. They are perhaps closest stylistically to one sold at Christies, New York, 27 March 2003, lot 105.

Provenance

Christie's, London, 11 December 1973, lot 178
 Aalderink Oriental Art, Amsterdam
 Private Dutch Collection, acquired from the above, mid 1970s
 Thence by descent



3037
A GILT COPPER ALLOY REPOUSSÉ PLAQUE OF GARUDA
TIBET, 16TH CENTURY
 Himalayan Art Resources item no.2229
 18 1/4 in. (46.5 cm) high

US\$7,000 - 10,000

西藏 十六世紀 銅鑲金錘疊大鵬金翅鳥飾牌

The upper arch displays the five Tathagatas. Immediately above Garuda are two Sakya lamas and a deity holding a padma stem. Two further Sakya lamas are positioned above Garuda's shoulders, and another applied to the chest. Garuda's outstretched arms are backed by dense feathers and his knees flank his swollen belly. Compare with a closely related form of the Garuda sold by Christie's, New York, 21 September 2007, lot 157.

Provenance

Boris Lisanevich and Inger Pheiffer Collection, by 1955
 Thence by descent

In 1951 Lisanevich opened Nepal's first hotel, The Hotel Royal, in a converted Rana Palace. He went on to open the famous restaurant, The Chimney, which later expanded into what is now the Yak & Yeti Hotel.



3038

**A GILT COPPER ALLOY FIGURE OF TARA
TIBET, 16TH CENTURY**

Himalayan Art Resources item no.2237

6 3/4 in. (17.2 cm) high

US\$15,000 - 20,000

西藏 十六世紀 銅鑲金度母像

Her face has an inviting and cheerful expression, while the caster has paid careful attention to the finer details, such as the musculature of the Buddha in her headdress, the ring on her left hand, and the lotus petals supporting her right foot. Affixed to the lotus base, Vaishravana, the wealth deity, enhances the bronze's efficacy. For another example with small Vaishravana, see HAR item no.23398. Meanwhile, compare the distinctive broad facial features and slender waist with a related example published in Grewenig & Rist (eds), *Buddha*, Germany, 2016, pp.470-1, no.208.

Provenance

Private Ohio Collection, since 1950s, by repute
Private Canadian Collection



3039

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

Himalayan Art Resources item no.2405

10 1/8 in. (25.8 cm) high

US\$50,000 - 80,000

西藏 十五世紀 度母銅像

Tara, the savior and liberator from this mundane trap of birth and rebirth - with her face 'embodying the delicacy of a million lotus blossoms' - appeared from within a lotus bud on a lake of tears shed for the suffering of sentient beings. See Mullin, *Mystical Verses of a Dalai Lama*, New Delhi, 2003, p.57, for the translation of this exegesis on Tara by the First Dalai Lama.

This heavy and bold casting dresses the goddess in garments of angular pleats and deeply incised flower heads and cloud bands. Following suit, her blossoms have thick stems, and her jewelry is confidently arranged in high relief. Continued almost seamless in the round, the lotus show the pervasive influence of the early Ming imperial style on casting in 15th- and 16th-century Tibet, prompted by diplomatic relations and gift exchange. See a Buddha sold at Bonhams, Hong Kong, 29 November 2016, lot 124 for more information. A related bronze of Tara, of the period and style, was sold at Sotheby's, London, 14 June 1988, lot 63. Also compare the present bronze to a Yongle period example in the Art Institute of Chicago, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl.144D.

Published

Heather Karmay, *Early Sino-Tibetan Art*, London, 1975, p. 89, no. 58.

Provenance

Christie's, London, 11 December 1973, lot 94
Private Collection, London





3040

**A THANGKA OF SHABDRUNG NGAGWANG NAMGYAL
BHUTAN, 18TH CENTURY**

Distemper on cloth; verso inscribed 'om, ah, hum' invocations, auspicious mantras, and the Buddhist creed.

Himalayan Art Resources item no.2226

Image: 27 1/2 x 18 1/2 in. (70 x 47 cm);

With silks: 51 x 30 in. (129.5 x 76 cm)

US\$20,000 - 30,000

不丹 十八世紀 夏仲阿旺朗傑唐卡

Following a schism over leadership in the Drukpa Kagyu school, Shabdrung Ngagwang Namgyal (1594-1651) established the sovereign state of Bhutan in the mid 17th century. In one of the finer examples of Bhutanese painting, he is flanked by two recipients of his Shabdrung Kagyu tradition, and a host of deities, beginning with Chaturbhuja Lokeshvara, Amitabha, and Padmasmbhava in the top tier. Immediately below them are Guru Dragpo with a *kila* lower body, Prajnaparamita, and Heruka Chakrasamvara. Either side of him are Shakyamuni and Chaturbhuja Lokeshvara again. And below him is Chakrasamvara above Kakamukha Mahakala, Chaturbhuja Mahakala, and Shri Devi Dudsolma. Another Bhutanese thangka of Shabdrung was sold at Sotheby's, London, 23 July 1984, lot 119.

Provenance

Private Asian Collection



3041

**A THANGKYA OF A NYINGMA DORJE LINPA LINEAGE HOLDER
BHUTAN, 18TH CENTURY**

Distemper on cloth;

Himalayan Art Resources item no.2225

Image: 26 1/2 x 17 3/4 in. (67.5 x 45 cm);

With silks: 51 x 30 in. (129.5 x 76 cm)

US\$30,000 - 50,000

不丹 十八世紀 寧瑪多傑林巴傳承法嗣唐卡

At the center of this Bhutanese masterwork is a hierarch of the Nyingma Dorje Lingpa lineage. The tradition's founder is in the upper left, wearing a blue hat, and raising a drum and bell. At top center is Samantabhadra Buddha surrounded by exquisite white clouds. To his left, white Vajrasattva and a Treasure Revealer; to his right Vairocana Pandita and Padmasambhava. Surrounding the hierarch's inspired throne, with its multicolored throneback, are members of the hereditary Dorje Lingpa lineage dressed in fine lay garment. Bonhams is grateful to Himalayan Art Resources for their assistance in preparation of this lot.

Provenance

Private Asian Collection



3042

**A THANGKA OF THE SEVENTH DALAI LAMA
KALSANG GYATSO
EASTERN TIBET, 18TH CENTURY**

Distemper on cloth;
Himalayan Art Resources item no.100627
Image: 26 x 17 1/4 in. (66 x 44 cm);
With silks: 48 x 28 in. (122 x 71 cm)

US\$30,000 - 50,000

藏東 十八世紀 七世達賴格桑嘉措唐卡

Born in Eastern Tibet, Kalsang Gyatso inherited the office of the Dalai Lama amid a complicated nexus of domestic and foreign relations that forestalled any real opportunity to command substantive political power.

Instead, whilst simultaneously endorsed and exiled for a time by the Yongzheng emperor (1723-35), he plunged into tantric study, earning a legacy as one of the Gelug's most prolific literary contributors and yogins.

Published

Ulrich von Schroeder in *Oriental Art*, Winter 1972, p.327.
Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.18-20, fig.3.

Exhibited

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

Provenance

Ulrich von Schroeder, by 1972
The Van Der Wee Collection, Belgium, acquired in Cologne, December 1977

3043

**A LARGE BRASS ALLOY SHRINE TO
VAJRABHAIKAVA**

QING DYNASTY, 18TH CENTURY

Cast in multiple parts.

Himalayan Art Resources item no.2357

16 1/8 in. (41.5 cm) high

US\$20,000 - 30,000

清朝 十八世紀 大威德金剛銅像

For another closely related example in a private collection see himalayanart.org/items/23577.

Provenance

Private European Collection, acquired in 1960s,
by repute

Thence by descent





3044
A THANGKA OF THE TWENTY-ONE TARAS
TIBET, 18TH CENTURY

Distemper on cloth.
 Himalayan Art Resources item no.2344
Image: 24 1/2 x 16 3/4 in. (62.3 x 42.5 cm);
With silks: 45 x 25 1/4 in. (114.3 x 64.2 cm)

US\$8,000 - 12,000

西藏 十八世紀 二十一度母唐卡

Such colorful arrangements of the goddess developed from the *Twenty-One Praises of Tara* said to have been uttered by the Buddha Samantabhadra. Each form of the savior accomplishes a specific activity, such as repelling blame, protecting from epidemics, or magnetizing charisma and wealth. The popular practice developed into numerous off-shoot traditions, with slight variations on the iconography.

Provenance

The Hundred Antiques Gallery, Toronto
 Private Canadian Collection, acquired from the above, 1980s



3045
A THANGKA OF MAITREYA
QING DYNASTY, YONGHEGONG STYLE, 18TH CENTURY

Distemper on cloth.
 Himalayan Art Resources item no.2348
Image: 24 3/4 x 16 3/4 in. (63 x 42.6 cm);
With silks: 28 1/2 x 20 1/4 in. (72.5 x 51.5 cm)

US\$8,000 - 12,000

清朝 雍和宮風格 十八世紀 彌勒菩薩唐卡

Compare the architectural features, gold textile patterns, illuminating rays, and 'wish-fulfilling trees' with other examples from the Beijing school sold at Bonhams, New York, 20 March 2014, lot 28; 14 September 2015, lot 62; 14 March 2016, lot 40; and Bonhams, San Francisco, 10 December 2015, lot 8011.

Provenance

Collection of Josephine Field, Statesboro, GA
 Private Collection, Canada



3046

**A GILT COPPER ALLOY FIGURE OF MANJUSHRI
QING DYNASTY, 18TH CENTURY**

With a later replaced sword.

Himalayan Art Resources item no.2408

6 1/2 in. (16.5 cm) high

US\$15,000 - 20,000

清朝 十八世紀 銅鑲金文殊菩薩像

Compare with a closely related example sold at Sotheby's, Paris, 10 June 2015, lot 5.

Provenance

Private Ohio Collection, since 1950s, by repute
Private Canadian Collection



3047

**A GILT COPPER ALLOY FIGURE DHARMATALA
TIBET, 17TH/18TH CENTURY**

Himalayan Art Resources item no.2370

6 1/2 in. (16.5 cm) high

US\$20,000 - 30,000

西藏 十七/十八世紀 銅鑲金達摩多羅尊者像

Identified by the book bag around his back, Dharmatala is an attendant to the arhats within the system of Sixteen Arhats formulated in the Tang Dynasty. He is of Central Asian or Chinese origin. Carrying the scriptures, he ensures the continuance of the dharma as set forth by Shakyamuni. Another example was sold Christie's, New York, 23 March 2010, lot 230.

Provenance

Spink & Son Ltd., London,
Private Collection, acquired from the above, 27 June 1986



3048

**A GILT COPPER MASK OF BHAIRAVA
NEPAL, 16TH/17TH CENTURY**

Himalayan Art Resources item no.2352
36 in. (91.4 cm) high

US\$20,000 - 30,000

尼泊爾 十六／十七世紀 銅鑲金陪臚面具

Depicting a wrathful manifestation of Shiva, embellished with fangs, snakes, and flaming hair, these large and powerful masks form the centerpiece of Nepal's largest street festival, the Indrajata (or Yanya). During it, alcohol is released through a funnel inserted into the mask's mouth for joyous celebrants to collect and consume – a gift from the god.

Compare related examples in Musée Guimet, see Alsop, "The Masks of the Newars," in *Orientalia*, September 1993, p. 57, fig. 14; in the Zimmerman Family Collection, see Pal et. al., *Art of the Himalayas*, 1991, no. 22.; and one sold at Christie's, New York, 22 March 2000, lot 115. Also compare with Sotheby's New York, 16 September 1998, lot 74 and Sotheby's New York, 24 March 2004, lot 91.

Provenance

Private London Collection
Sotheby's, New York, 24 September 2004, lot 75
Collection of Dr. Helga Wall-Apelt, Florida
James D. Julia Auctioneers, Maine, 23 March 2015, lot 240

3049

**A GILT COPPER FIGURE OF PANCHAMUKHI HANUMAN
NEPAL, LATE MALLA PERIOD, CIRCA 1702**

The shaft with a Nepali inscription translated, "On the 9th of the bright half of the month of Jyestha Nepal Samvat 822 [1702CE] King Bhupatindra Malla had [this sculpture] made for the occasion of the Siddhagni kotyahuti yagya."

Himalayan Art Resources item no.2351

21 in. (53.3 cm.) high

US\$15,000 - 20,000

尼泊爾 馬拉晚期 約1702年 銅鑲金五面哈奴曼像

Standing on a prone human and bearing the four additional faces of Narisimha, Garuda, Varaha, and Hayagriva, this tantric form of the monkey god Hanuman appears to conflate the five most popular animal deities associated with Vishnu into one supreme cosmic being. The Malla kings of Nepal (1201-1796) chose Hanuman as their tutelary deity, featuring him on their banners and standards, which might explain the cylindrical pole fitting on which the figure stands. A closely related example, also commissioned by King Bhupatindra Malla of Bhaktapur (r.1696-1722), records its dedication to a temple in Bhatgaon in 1706 (see Sotheby's, London, 24 April 1990, lot 57). Another example commissioned by the king, dated 1708, was sold at Sotheby's, New York, 18 December 1981, lot 209.

Provenance

Collection of William O Thweatt, acquired in Kathmandu between 1958-1962

Sotheby's, New York, 24 September 2004, lot 74

Collection of Dr. Helga Wall-Apelt, Florida

James D. Julia Auctioneers, Maine, 23 March 2015, lot 184







3050

**A GILT COPPER REPOUSSÉ PANEL OF DURGA MAHISHASURA
NEPAL, 17TH CENTURY**

Himalayan Art Resources item no.2368

16 in. (40.7 cm) high

US\$10,000 - 15,000

尼泊爾 十七世紀 銅鑲金錘疊杜爾迦摩醯濕飾牌

Within a ring of fire that seems to extend from her radiating eighteen arms, the goddess Durga slays the buffalo demon Mahishasura. Her face and protruding elements are worn smooth from constant ritual touching and prolonged veneration. Compare with the torana of the main entrance to the Taleju temple, Bhaktapur, published in Pal (ed.), *Goddess Durga*, Mumbai, 2009, p.101, no.7.

Provenance

Boris Lisanevich and Inger Pfeiffer Collection, by 1955
Thence by descent

In 1951 Lisanevich opened Nepal's first hotel, The Hotel Royal, in a converted Rana Palace. He went on to open the famous restaurant, The Chimney, which later expanded into what is now the Yak & Yeti Hotel.



3051

**A PAUBHA OF SWAYAMBUNATH STUPA
NEPAL, DATED 1816/1817**

Distemper on cloth, with applied *puja* material; dated within a two-line Nepali donor inscription, 'Samvat 937' (1816-17CE).
Himalayan Art Resources item no.2227
31 1/2 x 20 in. (80.1 x 51 cm)

US\$5,000 - 7,000

尼泊爾 1816/1817年 斯瓦揚布納特佛塔博巴

Founded in the 5th/6th century, Swayambunath stupa and temple in Kathmandu is one of the oldest and most sacred pilgrimage sites in Nepal, particularly among the Newars. Here, the Five Cosmic Buddhas are positioned above it, while white Avalokiteshvara and blue Mahakala populate the landscape below.

Provenance

Private San Francisco Estate, acquired in India, 1924-8
Thence by descent



3052

**TWO TANTRIC DEVI RITUAL PAUBHAS
NEPAL, 18TH CENTURY**

Distemper on cloth.
Himalayan Art Resources item no.2346-7
Image: 12 1/2 x 9 3/8 in. (31.8 x 23.8 cm), each
Folio: 14 x 11 in. (35.5 x 28 cm), each

US\$4,000 - 6,000

尼泊爾 十八世紀 密宗佛母博巴兩幅

Each represents a tantric goddess, with one standing on a prostrate figure of Shiva, the other supported by Brahma seated on a prostrate figure of Mahakala. Compare with a similar panel of Ugratara in Pal, *Art of Nepal*, Los Angeles, 1985, p.226, no.P33.

Provenance

Private German Collection, since 1980s

TIBETAN RITUAL OBJECTS

Lots 3053-3060





3053

**A COPPER ALLOY PURBHA
TIBET, 12TH/13TH CENTURY**

Himalayan Art Resources item no.2239

8 3/4 in. (22.3 cm) long

US\$20,000 - 30,000

西藏 十二／十三世紀 銅普巴杵

This exquisitely cast purbha is most distinctive. Firstly, it is one of few known examples to feature coiled snakes on either side of the vajra-grip, where threaded knots typically appear. Secondly, there is the suggestion of a small cobra hood above the central face and below the vajra finial; while plentiful Hayagriva purbhas depict the deity's horsehead here, the suggestion of the snake may indicate the purbha is associated with the practice of Mahakala instead.

Thirdly, beyond the attractive green patina and its raised edges smoothed from ritual handling, the purbha's modeling is remarkable, with faces that convey the subtle contours of high cheekbones and small fangs, secured together by a counterclockwise wrap of the hair into the vajra-finial.

These eccentric details align the purbha with an equally unusual 13th-century sculpture of Vajrapani, formerly of the Nyingjei Lam Collection, sold at Bonhams, Hong Kong, 29 November 2016, lot 115, which similarly embodies the spirited creativity of early Tibetan art as it matured beyond its mere apprenticeship of Pala and Kashmir styles. Particularly telling are the similar treatment of the fangs and the coiling snakes that abound with little finials above their heads - perhaps little crowned nagas, or a naive take on textual references to a cobra hood by one who has never seen the creature.

Provenance

Spink & Sons, Ltd., London

Private New York Collection, acquired from the above, 1981



3054

3054
A GOLD DAMASCENED IRON VAJRA
TIBET OR CHINA, CIRCA 12TH CENTURY
Himalayan Art Resources item no.2409
9 7/8 in. (25 cm) long

US\$10,000 - 15,000

西藏或中原 約十二世紀 鐵鍍金金剛杵

This well-preserved example compares favorably to others sold at Sotheby's, New York, 20 March 2013, lot 220; and 19 March 2014, lots 55, 58 & 59. Also see HAR set no.563.



3055

3055
A BRASS ALLOY PURBHA
TIBET, CIRCA 13TH/14TH CENTURY
Himalayan Art Resources item no.2406
8 1/2 in. (21.5 cm) long

US\$6,000 - 8,000

西藏 約十三/十四世紀 銅普巴杵

Provenance
Private Canadian Collection, acquired in San Francisco, 1980s



3056

3056
FOUR COPPER ALLOY THOGCHAKS
TIBET, CIRCA 9TH-13TH CENTURIES
Displaying a variety of styles and subjects comprised of Vajrapani, Avalokiteshvara, a *khyung*, and a horse and rider.
Himalayan Art Resources item no.2407
2 1/2 in. (6.3 cm) long, the larger

US\$4,000 - 6,000

西藏 約九至十三世紀 銅托甲四枚

Thogchaks are found objects, treasured by Tibetans for their talismanic powers, always metal and usually of great age and ware. Originally they may have served as fastenings for chests or belts. Heller has written extensively on the subject, drawing on examples with similar motifs. See Reynolds (ed.), *From the Sacred Realm*, New York, 1999, pp.60 & 79, pl.35; and Heller, *Early Himalayan Art*, New Delhi, 2008, pp.112-3 & 130, nos.34 & 43.

Provenance
Private Canadian Collection, acquired circa 1985



3057

**A LARGE COPPER ALLOY MAHAPARINIRVANA STUPA
TIBET, 13TH/14TH CENTURY**

Himalayan Art Resources item no.2361

22 in. (55.8 cm) high

US\$30,000 - 50,000

西藏 十三／十四世紀 銅噶當佛塔

This type of stupa is associated with the age-old Kadampa sect which the Gelug claimed to revive in the 15th century. Grander than the majority, the stupa is surmounted by swirling ribbons, a lotus-borne wish-fulfilling gem, and the Mahaparinirvana sun-and-moon finial. Other examples are published in Leidy & Thurman, *Mandala*, New York, 1998, p.56, no.6; and Dawn Hall (ed.), *Tibet: Tradition and Change*, Albuquerque, 1997, pp.158-9, pl.79a; and were sold at Sotheby's, New York, 25 March 1999, lot 7, and Bonhams, New York, 14 September 2015, lot 19.

Provenance

Private New York Collection, acquired in New York, late 2000s

3058

A COPPER ALLOY MAHAPARINIRVANA STUPA
TIBET, 13TH/14TH CENTURY

Himalayan Art Resources item no.2371

16 3/4 in. (42.5 cm) high

US\$20,000 - 30,000

西藏 十三／十四世紀 銅噶當佛塔

The Kagyu order adopted the form of the Kadam stupa placing reliquaries of important leaders at the apex of their *tashi gomang* stupas, like those at Densatil. Compare this more lustrous, brassy version with a closely related example published in Dawn Hall (ed.), *Tibet: Tradition and Change*, Albuquerque, 1997, pp.158-9, pl.79b. Also see Czaja & Proser (eds), *Golden Visions of Densatil*, New York, 2014, pp.172-3, no.45; and Huang, *Xizhang Dansatsi Lishi Yanjiu*, Beijing, 2016, p.349.

Provenance

Dragon House, San Francisco, 1980s, by repute
Southern Californian Collection





3059

**A GROUP OF THREE GILT COPPER ALLOY AND SILVER RITUAL VESSELS
TIBET, 19TH CENTURY**

Comprising a ewer, stem cup, and offering bowl.

Himalayan Art Resources item no.2358

Bowl: 9 1/2 in. (24.1 cm) diam;

Ewer: 12 1/4 in. (31.2 cm) high;

Cup: 4 1/8 in. (10.5 cm) high

US\$15,000 - 20,000

西藏 十九世紀 銅鑲金飾銀祭壇把壺碗杯一套

The offering bowl has an inscribed underside in English:
E de R o/s/ No 13, 3 pieces; Libation set used in the service of the Eucharist. Altar piece from the Teng-gye-ling Monastery

Provenance

Private European Collection, acquired 1960s, by repute Thence by descent



3060

**A COPPER ALLOY VAJRA AND GHANTA SET
TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.2367

Ghanta: 7 in. (17.8 cm) high;

Vajra: 5 in. (12.8 cm) long

US\$4,000 - 6,000

西藏 約十五世紀 金剛鈴杵一套

Provenance

Estate of Barbara Dupes, California
Private Californian Collection since late 1990s

COLLECTION OF PHILLIP ADAMS

PART 1

Lots 3061-3097

Native to Australia, Phillip Adams was exposed to Tibetan art and culture in primary school. Reading Heinrich Harrer's, *Seven Years in Tibet*, as a teenager peaked his interest. In 1969 he made his first trip to India, and from that point his spare time and energy were spent studying and collecting Himalayan art, concentrating on bronze sculpture.

His approach has been to trace the continuum of Tibetan art and how neighboring cultures have informed it through the careful study of distinctive objects. Adams' March 2008 article in *Orientalism*, "Imperial Yuan Gilt-Metal Buddhist Sculptures: Stepping Stones to the Early Ming", is an example of his devoted study to unanswered questions in our field, and many of his objects challenge simplistic surveys of Tibetan art history. His keen investigation has led to a diverse collection of rare and unusual sculptures that Bonhams is honored to present for sale.



EARLY TIBETAN SCULPTURE

3061

A BRASS ALLOY FIGURE OF AVALOKITESHVARA KASHMIR, CIRCA 1000

The single line Tibetan inscription on the base, “*lha btsun ba na ga*”, translated, “*Latsun [Royal Monk] Naga[raja]*”.

Himalayan Art Resources item no.2374

10 1/4 in. (26.1 cm) high

US\$60,000 - 80,000

克什米爾 約1000年 觀音銅像

The inscription places the bronze once in the royal collection of the son of King Yeshe-O (c.959-1040) of the Guge Kingdom in Western Tibet. Prince Nagaraja (c.988–1026) was an agent of the *chidar*, otherwise known as the Later Transmission of Buddhism to Tibet, taking place between the 10th-12th centuries. His father famously invited the Indian monk Atisha (982-1054) to revive and reform Buddhism in Tibet, marked as the *chidar*'s inceptive incident. Had Tibetans not sought a 'purer' form of Buddhism from the monasteries of Northern India, like those in Kashmir, the vast tantric systems of Indian Buddhism might have been destroyed along with their edifices during the conquest of Muhammad Ghur in 1175-1206.

In 2003, von Schroeder published a list of bronzes that had been identified as part of Nagaraja's collection. Grand, meter-high examples of Buddha in the Cleveland Museum of Art (acc.#1966.30) and the Potala Palace bear longer inscriptions stating more explicitly that they once belonged to Latsun Nagaraja, underpinning the scholarship of this 11th-century collector of Kashmir and Western Tibetan sculpture. (For the list and latter example, see von Schroeder *Buddhist Sculptures in Tibet*, Vol.I, Hong Kong, 2003, p.84 & pp.126-7, no.28A-D.)

In his study of historic Western Tibetan 'collectors' of Buddhist sculpture, Linrothe explains that Kashmir bronzes, like the present lot, were perceived to, “positively affect the prosperity and religiosity of the monastery, its inhabitants and supporters...” (Linrothe (ed.), *Collecting Paradise*, Hong Kong, 2014, p.7).

In discussing Nagaraja's particular collection, Luczanits concludes, “Judging from the bronzes he had in his possession, among them very early and extremely sophisticated works from Gilgit and Kashmir, Nagaraja was a true connoisseur of Western Himalayan bronzes.” (ibid., p.115.)

It is a fitting statement for the present bronze, depicting an elegant and lithe Avalokiteshvara Padmapani, identified by the silhouette of Akshobya in his crown and the plucky lotus in bloom above his shoulder. Particularly when observed from the side, the caster has commanded the metal into a convex forward lean between the feet and shoulders, accentuating the figure's graceful 'thrice-bent' pose (*tribhanga*). The surface of his thighs have a lustrous, glossy patina from devotional handling. The variance between the smooth right leg and the ridged left, caused by the ripples of his sash, creates a pleasing sensory contrast for the thumbs.

Among numerous examples of the 10th/11th-century Kashmir style, those that most closely relate to the present Avalokiteshvara can be found in the Potala Palace, the Museum Rietberg, and the Lahiri collection (respectively: von Schroeder, *Buddhist Sculptures in Tibet*, Vol. I, Hong Kong, 2003, p.146, nos.37A-B; Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp.88-9, no.43; and Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p.140, no.89).

The uniformity of these figures' facial features, garb, and svelte bodies led Dr. Pal to propose that they are likely descendants modeled after a large and very important regional cult image, which has yet to be identified (ibid.). Certainly the phenomenon of cult images and copies in India, China, and the Himalayas is most apparent in examples such as the Phakpa Lokeshvara, Uddiyana Buddha, and Mahabodhi Buddha.

Exhibited

Pathway to Enlightenment: Art of Tibet from Australian Collections, Perc Tucker Regional Gallery, Townsville, Australia, 5 September-2 November 2002.

Provenance

Sotheby's Parke-Bernet, 28/29 June 1984, New York, lot 421
Sotheby's, London, 23 November 1987, lot 44
Gerry Virtue Collection, Sydney
Parkham Place Gallery, Sydney
Phillip Adams Collection, Australia





3062

**A COPPER ALLOY FIGURE OF MANJUSHRI
WESTERN TIBET, KASHMIR STYLE, CIRCA 11TH CENTURY**

Himalayan Art Resources item no.2373

7 1/2 in. (19 cm) high

US\$15,000 - 20,000

藏西 克什米爾風格 約十一世紀 文殊菩薩銅像

With this bronze, Adams traces the borrowings of the Kashmir style in early Western Tibetan sculpture. Guge patrons, such as Prince Nagaraja mentioned in the previous lot, were just as supportive of local production as they were keen to import bronzes from India. Within the context of Tibet's apprenticeship of Indian Buddhism, the bronzes of Northwestern India had a more immediate influence on the development of the Western Tibetan style than those of the Pala regions, given its geographical proximity.

Specific elements indicate that this bronze is a Western Tibetan copy of a Kashmir model, such as differences in alloy, and the incised, rather than raised, patterns delineating the folds of his lower garment. One can quite imagine a sculptor taking notes from the previous lot (or a similar Manjushri) when producing this bronze. Another Western Tibetan bronze that exemplifies these differences is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, p.173, 30H.

Provenance

Carlo Cristi, Milan

Phillip Adams Collection, Australia, acquired from the above, June 2008



3063

**A COPPER ALLOY FIGURE OF A BODHISATTVA
TIBET, 12TH CENTURY**

With copper inlaid lips.

Himalayan Art Resources item no.2372

11 3/4 in. (29.9 cm) high

US\$20,000 - 30,000

西藏 十二世紀 菩薩銅像

Whereas most appear quite ungainly and provincial, this is a superior and attractive example of a distinctive early Tibetan style, which rarely achieves a contrapposto. Exaggerated limbs and an impossibly tall chignon appear to elicit the benign deity's otherworldliness. It seems as if the group were cast by sculptors who had an awareness of the Pala style, but were not under the apprenticeship of Indian metalworkers, nor possessed any Pala models to copy firsthand.

In terms of quality, the best example to compare is published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, pp.1142, no.298B-C. For lesser examples, see *ibid.*, pp.1139-43 and Sotheby's, New York, 21 March 2012, lot 330.

Provenance

Sotheby's, London, 17 October 1996, lot 84

Phillip Adams Collection, Australia



3064

**A COPPER INLAID COPPER ALLOY FIGURE OF VAJRAPANI
NORTHEASTERN INDIA, PALA PERIOD, CIRCA 11TH CENTURY**

Himalayan Art Resources item no.2375

3 1/2 in. (8.9 cm) high

US\$15,000 - 20,000

印度東北部 帕拉時期 約十一世紀 錯紅銅金鋼手銅像

This diminutive yet powerful figure with copper inlaid eyes stands over a pool of figures representing the eight Maras. Within the grasp of his left hand and clenched teeth he stretches out a snake while holding the vajra aloft in his right hand. The act of biting or devouring the snake is commonly found in representations of Mahachakra Vajrapani, although he is usually shown with four or six arms and three heads.

Early representations of Vajrapani vary greatly, with additional elements as well as composite figures. No other examples of this representation of Vajrapani are known. Unusual to the present sculpture is the composition of the Garuda perched on his left shoulder and the figure of Akshobhya surmounting his coiled topknot.

It is likely that this figure would have occupied the center of a reticulated lotus or flanked a central figure set on a prominent lotus stem. For similar figures see von Schroeder, *Buddhist Sculpture in Tibet*, Vol. 1, 2001, p. 294, no. 98A-B; and a Hevajra standing on a flat disc in the Philadelphia Museum of Art, see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 276, no. 66A.

Provenance

Josef Neumann Collection, Australia
Lawson's, Sydney, 28 April 1999, Lot 323
Phillip Adams Collection, Australia



3065

**A SILVER AND COPPER INLAID COPPER ALLOY
FIGURE OF MANJUSHRI
NORTHEASTERN INDIA, PALA PERIOD, 10TH/11TH CENTURY**

Himalayan Art Resources item no.2376

5 1/4 in. (13.3 cm) high

US\$30,000 - 50,000

印度東北部 帕拉時期 十／十一世紀 錯銀錯紅銅文殊菩薩銅像

The bronze has a pacifying seraphic face enhanced by silver inlaid eyes, copper lips, and copper sacred thread. The deity's supple body survives with a glossy, buttery patina that suggests the bronze's preservation in Tibet, as does the remains of blue pigment in his headdress. Meanwhile, distinctive features, such as the tall chignon and the raised platform above the lotus pedestal, evoke the extraordinary variations within the Pala style as the bronze casters of Northeastern India catered to an influx of foreign and domestic pilgrims visiting the kingdom's great sites and monasteries.

Provenance

Sotheby's, London, 24 April 1990, lot 40

Gerry Virtue Collection, Sydney

Parkham Place Gallery, Sydney

Phillip Adams Collection, Australia, acquired 8 February 2000



3066

**A BRASS ALLOY FIGURE OF BUDDHA
NORTHEASTERN INDIA OR TIBET, PALA STYLE,
CIRCA 12TH CENTURY**

Himalayan Art Resources item no.2377

5 1/2 in. (14 cm) high

US\$15,000 - 20,000

印度東北部或西藏 帕拉風格 約十二世紀 銅佛坐像

Given the great presence of Pala bronzes within Tibetan monastic repositories introduced during the *chidar* (10th-12th centuries), and early Tibetan sculpture's close apprenticeship of the Pala style, asserting one point of origin over the other can be challenging, as evinced in the two Pala-style Buddhas in the Adams collection. However, the present lot arguably has a more Indian face, while its companion (lot 3067) exhibits Tibetan traits.

Further examples that inspire similar differences of opinion are published in Essen & Thingo, *Die Gotter des Himalaya*, Munich, 1989, p.19, nos.II-20-1, and Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.68, no.27. See also, von Schroeder, *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2003, p.1095, 282C-E.

Provenance

Julian Sterling Collection, Melbourne
Mossgreen Auctions, Sydney, 26/27 February 2007, lot 163
Cito Cessna Collection, Sydney
Phillip Adams Collection, Australia

3067

**A COPPER ALLOY FIGURE OF BUDDHA
TIBET, PALA STYLE, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.2378

6 1/2 in. (16.5 cm) high

US\$8,000 - 12,000

西藏 帕拉風格 約十二世紀 銅佛坐像

See lot 3066 for discussion. In addition, compare the base and robe to a related example published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.179, no.33G.

Provenance

Waddingtons, Toronto, 2 December 2013, lot 66.
Phillip Adams Collection, Australia



3068

**A LACQUERED WOOD PRAJNAPARAMITA
MANUSCRIPT COVER
TIBET, CIRCA 12TH CENTURY**

Exquisitely carved with figures of Prajnaparamita, Shakyamuni, and Manjushri in the Pala style; remains of gilding in recessed areas.

Himalayan Art Resources item no.2419

7 7/8 x 22 5/8 in. (20 x 57.5 cm)

US\$6,000 - 8,000

西藏 約十二世紀 木雕彩漆般若波羅蜜多經板

In addition to Buddhist bronzes, illuminated manuscripts (and the wood covers that protected them) were another way in which the portable products of Indian Buddhist monasteries had a profound effect on the development of early Tibetan art. The figures in this splendid example closely adhere to the Pala style, suggesting the cover is among early examples that survive from the time of, or shortly after, the chidar (10th-12th centuries). A related example is published in Pal, *Buddhist Book Illuminations*, Hong Kong, 1988 p. 146, no. 39, and a further was sold at Sotheby's, London, 12 October 1989, lot 51.

Provenance

Sotheby's, Melbourne, 2/3 May 2005, lot 585

Phillip Adams Collection, Australia



NEPALESE SCULPTURE





3069

**A GILT COPPER FIGURE OF MANJUSHRI
NEPAL, 12TH/13TH CENTURY**

Himalayan Art Resources item no.2380

4 1/8 in. (10.5 cm) high

US\$15,000 - 20,000

尼泊爾 十二／十三世紀 銅鑲金文殊菩薩像

This exquisite little bronze exhibits the refined skills of Newari casting. The sinuous lotus that blooms from its base forms a nexus of overlapping leafy stems, at one point wrapping around his elbow. Though of small stature, the bronze is densely cast and heavy in hand. Compare a related figure of Vajrasattva was sold at Sotheby's, London, 23 July 1984, lot 35. Also see a later example within the Nyingjei Lam Collection, published in Weldon & Casey Singer, *The Sculptural Heritage of Tibet*, Hong Kong, 1991, no.44, p.72.

Provenance

Raymond Mitchell Collection, Sydney
Mossgreen Auctions, Sydney, 26/27 February 2007, lot 196
Phillip Adams Collection, Australia



3070

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

Himalayan Art Resources item no.2386

7 1/2 in. (19 cm) high

US\$20,000 - 30,000

卡薩瑪拉 十三／十四世紀 銅鑲金佛坐像

The broad face, stocky proportions, defined knuckles, and robe design are attributes of sculptures from the Khasa Malla kingdom, which extended across Western Tibet and Western Nepal between the 10th and 14th centuries. Compare with a larger example in the Rubin Museum of Art (see Debreczeny, *Collection Highlights*, New York, 2014, p.13) and one sold at Bonhams, New York, 14 March 2016, lot 24.

Exhibited

Smile of the Buddha: Image of Enlightenment, Australian National University, Canberra, 1 November-16 December 2007.

Provenance

Lindsay Phillips Collection, New South Wales

Phillip Adams Collection, Australia, acquired from the above, circa 1989



3071
A GILT COPPER FIGURE OF SARVAVID VAIROCANA
NEPAL, CIRCA 14TH CENTURY

Himalayan Art Resources item no.2381
 4 5/8 in. (11.8 cm) high

US\$10,000 - 15,000

尼泊爾 約十四世紀 銅鑲金大日如來坐像

Along with Akshobhya and Amitayus, Vairocana is one of the most important Buddhas in Tantric Buddhism, particularly popular in early Tibetan Buddhism. A statue of three-headed Sarvavid Vairocana was erected at the center of Tabo Monastery in Spiti Valley, founded by the Guge king Yeshe-O in 966 CE. Here, at the center of a 37-deity mandala, the entire cosmos emanated from his pure light.

Another example of a four-faced Vairocana is published in Amy Heller, *Early Himalayan Art*, New Delhi, 2008, pp.124-5, no.40. Also compare with a Tibetan sculpture of the same period sold at Christie's, New York, 14 September 2010, lot 85.

Provenance

Arts of Asia Ltd, Melbourne
 Phillip Adams Collection, Australia



3072
A GILT COPPER FIGURE OF VASUDHARA
NEPAL, 16TH CENTURY

Himalayan Art Resources item no.2383
 6 1/4 in. (16 cm) high

US\$15,000 - 20,000

尼泊爾 十六世紀 銅鑲金財源天母像

As a purveyor of wealth and prosperity, Vasudhara is represented as a young girl, fertile and generous, according to the prescriptions of the *sadhanamala*. She is popular amongst worshipers seeking auspiciousness. In addition, Vasudhara is closely associated with Prajnaparamita, the goddess of Wisdom, alluded to within the manuscript the present sculpture holds.

Compare a slightly earlier gilt figure of Tara from a private collection published in Casey, et al., *Divine Presence*, 2003, p.110. pl.30; and another with Christie's, New York, 15 September 2015, lot 41.

Provenance

SooTze Oriental Antiques, Melbourne
 New England Regional Art Museum, New South Wales,
 deaccessioned in 2007
 Sotheby's, Melbourne, 2nd May 2007, lot 181
 Phillip Adams Collection, Australia



3073

**A GILT COPPER FIGURE OF AVALOKITESHVARA
NEPAL, 15TH CENTURY**

Himalayan Art Resources item no.2382

5 5/8 in. (14.4 cm) high

US\$20,000 - 30,000

尼泊爾 十五世紀 銅鑲金觀音像

Most elegant, in the aspect of Padmapani, he holds the stem of a heavy lotus that blooms at his left shoulder, while his right hand is in the boon-granting *varada mudra* position. Both hands are worn smooth from repeated supplication.

His mitre crown type is more commonly associated with Indra, but is also found in images of Avalokiteshvara (c.f. Kramrisch, *The Art of Nepal*, New York, 1964, p.132, no.24). Also compare with a seated Indra in the Cleveland Museum of Art with a similar non-gilded base, *ibid*, p.134, no.32.

Provenance

Sotheby's, London, 14 July 1970, lot 38

The Heeramaneck Collection

Sotheby's, New York, 2 November 1988, lot 84

Philip Adams, Australia

BUDDHAS AND BODHISATTVAS





3074

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

Himalayan Art Resources item no.2384

8 1/4 in. (21 cm) high

US\$20,000 - 30,000

西藏 約十四世紀 銅鑲金阿閼佛像

This very unique bronze appears to illustrate a point of transition between the brassy bronzes typically attributed to 12th- to 14th-century Western Tibet, with their broad lotus leaves and high chignons, and the 14th- to 16th-century Newari bronzes produced for Tibetan patrons with rich copper alloys underneath gilded surfaces layered with inset stones. A particularly ornate 14th-century example of the former in the British Museum (acc.#OA 1984.1-26.1) is published in Zwalf (ed.), *Buddhism*, New York, 1985, p.134, no.184. A related Vajrasattva exemplifying the latter is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.430, no.113B.

Provenance

Private Melbourne Collection
Mossgreen Auctions, Melbourne, 2 June 2008, lot 37
Phillip Adams Collection, Australia



3075
**A GILT COPPER ALLOY FIGURE OF AKSHOBHYA
 TIBET, CIRCA 14TH CENTURY**

With a later replaced mandorla.
 Himalayan Art Resources item no.2389
 9 in. (23 cm) high

US\$8,000 - 12,000

西藏 約十四世紀 銅鑲金阿閼佛像

He is joined by Yellow Jambhala, Chaturbhujā Mahakala, and Black Jambhala below. Seated on a plinth instead of a lotus base, the composition is typical of production favored by the Kagyu from the 12th century leading up to the 14th-/15th-century style of Densatil. For instance, compare the base to that of a closely related c.1350 portrait bronze of the First Sharmapa published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2003, pp.1036-7, 258C. Also see Sotheby's, New York, 20 March 1997, lot 110.

Meanwhile, the iconography also draws on a much longer tradition in Nepal, as evinced by examples dated to the 10th and 11th centuries, published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol.I, Hong Kong, 2003, p.470, no.146A-B; and von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, p.326, no.85A-B. This convergence becomes all the more interesting considering that Newari artists were employed by the Kagyu to build their *tashi gomang* stupas.



Provenance

Sotheby's, Melbourne, 15 May 1995, lot 440
 Bonhams & Goodman, Sydney, 10 November 2008, lot 306
 Phillip Adams Collection, Australia

3076
**A GILT COPPER ALLOY FIGURE OF BUDDHA
 TIBET, 14TH CENTURY**

Himalayan Art Resources item no.2388
 9 1/2 in. (24.1 cm)

US\$20,000 - 30,000

西藏 十四世紀 銅鑲金佛坐像

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 on 12 September 2012, lot 551. Also compare with Bonhams, New York, 14 September 2015, lot 7.

Provenance

Clars Auctions, Berkley, 4 November 2007, lot 6019
 Phillip Adams Collection, Australia



3077

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

Himalayan Art Resources item no.2387

8 3/8 in. (21.3 cm)

US\$15,000 - 20,000

西藏 約十四世紀 銅鑲金剛總持像

Vajradhara represents the highest state of enlightenment, its abstract perfection, and the sum of all Buddhist teachings. Sculptures of the deity therefore serve as secondary representations, reminding practitioners of the deity's otherwise formless essence, which is beyond human comprehension.

Here the simple treatment of the crown and flat *padma flowers* tight to the shoulders are typical of the period, see von Schroeder, *Indo-Tibetan Sculpture*, Hong Kong, 1981, p.430, no.113C. Also compare with another example of the period sold at Bonhams, London, 12 November 2015, lot 79.

Provenance

Josef Neumann Collection, Sydney
Lawsons, Sydney, 28 April 1999, lot 314
Phillip Adams Collection, Australia



3078

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

Himalayan Art Resources item no.2391

9 1/4 in. (23.5 cm) high

US\$15,000 - 20,000

藏中 十五/十六世紀 錯銀錯紅銅無量壽佛銅像

This is an accomplished example of the brassy Tsangri style, with a handsome hourglass waist and a contemplative expression, heightened by silver and copper inlaid eyes. An example of Shadakshari from the same workshop is published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.478-9, no.133D.

Published

David Weldon, *Faces of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochell Asian Art, New York, 2003, no.18.

Exhibited

Smile of the Buddha: Image of Enlightenment, Australian National University, Canberra, 1 November-16 December 2007.

Provenance

Wesley and Carolyn Halpert Collection, New York
Carlton Rochell Asian Art, 2003
Sotheby's, New York, 24 March 2004, lot 71
Phillip Adams Collection, Sydney

3079

**A GILT LACQUERED COPPER ALLOY
FIGURE OF BHAISHAJYAGURU
MING DYNASTY, 15TH CENTURY**

Himalayan Art Resources item no.2385

13 7/8 in. (35.8 cm) high

US\$40,000 - 60,000

明朝 十五世紀 銅漆金藥師佛像

The Medicine Buddha is worshipped in Mahayana and Vajrayana Buddhism to overcome physical, mental, and spiritual sickness, and to purify karmic debt. Various dedicated sutras describe his origins differently: as an excelled bodhisattva, as Shakyamuni transformed, or as a primordial Buddha.

The bronze's rounded conical *ushnisha* with lotus bud finial, cherubic face, and treatment of the robes – with dramatic pleats above the left elbow, tight ruffles around the waist, and rounded folds across the legs – follow the conventions of the imperial Ming style established under the Yongle emperor (r.1402-1424). Compare these features to a closely related bronze of the same figure, dated to the first year of the Jingtai emperor (1450), published in *Gems of Beijing Cultural Relics Series: Buddhist Statues (I)*, Beijing, 1999, p.153, no.115.

Ming patronage and gift exchange with Tibet's most prominent monasteries had a noted effect on production in the Himalayas, as evinced by a 15th-century bronze produced at the Sakya Peldor Chode in Gyantse emulating the imperial style, sold at Bonhams, Hong Kong, 29 November 2016, lot 124.

Provenance

Andreas Hansen Eriksen, acquired in China between 1896-98 or 1901-27

Thence by descent

Mellors and Kirk, Nottingham, England, 2011

Phillip Adams Collection, Australia





3080
A GILT COPPER ALLOY FIGURE OF BHAIHAJYAGURU
TIBET, 15TH CENTURY
Himalayan Art Resources item no.2402
7 3/8 in. (18.7 cm) high

US\$6,000 - 8,000

西藏 十五世紀 銅鑲金藥師佛像

The distinctive larger ears suggest a return to scriptural references to the Buddha's *mahalakshanas*, the physical traits of a great being. Compare to another gilded example sold at Christie's, Paris, 11 June 2014, lot 170.

Exhibited

Smile of the Buddha: Image of Enlightenment, Australian National University, Canberra, 1 November-16 December 2007.

Provenance

Peter Lane Gallery, Sydney
Phillip Adams Collection, acquired from the above, 1994



3081
A BRASS ALLOY FIGURE OF BUDDHA
TIBET, CIRCA 15TH CENTURY
Himalayan Art Resources item no.2390
5 in. (12.8 cm) high

US\$6,000 - 8,000

西藏 約十五世紀 銅佛坐像

The bronze has a charming, serene expression and finely articulated fingers. A related figure of Bhaishajyaguru was sold at Bonhams, New York, 14 September 2015, lot 6.

Provenance

Precious Treasure Gallery
Phillip Adams, Australia, acquired from the above, 23 August 2012



3082

**A GILT COPPER ALLOY FIGURE OF GUANYIN
QING DYNASTY, 18TH/19TH CENTURY**

Himalayan Art Resources item no.2392

7 in. (18.3 cm) high

US\$8,000 - 12,000

清朝 十八／十九世紀 銅鑲金觀音像

The tradition in China of casting bronze figures of Avalokiteshvara in this posture dates back to at least the early Ming, as evinced by a well-known example in the British Museum (see Beguin, *Dieux et Démons de l'Himalaya*, Paris, 1977, p.194, no.207). A similar Qing-dynasty example is published in the same volume (*ibid.*, no.211), and an almost identical example from the Estate of Charles H. Schwab, Chicago, was sold at Parke-Bernet Galleries, New York, 2-3 February 1944, lot 71. Further examples were recently sold at Sotheby's, Hong Kong, 1&2 June 2015, lot 819, and Sotheby's, New York, 16 March 2016, lot 375.

Provenance

Sotheby's, London, 24 November 1986, lot 27
Phillip Adams, Australia



3083

**A GILT COPPER ALLOY FIGURE OF HAYAGRIVA
QING DYNASTY, 18TH CENTURY**

Himalayan Art Resources item no.2394

7 in. (17.8 cm) high

US\$10,000 - 15,000

清朝 十八世紀 銅鑲金馬頭明王像

Skillfully modeled and richly adorned with colorful stones, this commanding bronze depicts Hayagriva in his wrathful form. Heightened by a wide-opened bloody mouth and fierce stare, his terrifying appearance serves to expel evil and suffering. While Hayagriva is one of the Eight Pronouncement Herukas in the Nyingma system, the "Secret Accomplishment Hayagriva" is practiced in all schools of Tibetan Buddhism. It was the Shangpa Kagyu Lama Kyergangpa (1154-1217) who received full transmission of the teaching from Padmasambhava in his dreams, and subsequently made it famous throughout Tibet.

Compare with a closely related, smaller example sold at Bonhams, London, 15 May 2014, lot 401. Also see Christie's, New York, 21 March 2012, lot 805, and 12 September 2012, lot 554.

Exhibited

Pathway to Enlightenment: Art of Tibet from Australian Collections, Perc Tucker Regional Gallery, Townsville, Australia, 5 September-2 November 2002.

Provenance

Breitbart Collection
Sotheby's, New York, 6 October 1990, lot 311
Phillip Adams Collection, Australia



3084

**A GILT COPPER ALLOY FIGURE OF VAJRABHAIRAVA
QING DYNASTY, 18TH CENTURY**

Himalayan Art Resources item no.2393
6 5/8 in. (16.8 cm) high

US\$30,000 - 50,000

清朝 十八世紀 銅鑲金大威德金剛像

Exquisitely cast with even the feathers of prostrate birds meticulously rendered, this figure of Vajrabhairava is a superior example of the 18th-century style. The popularity of Vajrabhairava in China at the time was underpinned by religious and political considerations. A wrathful form of Manjushri, Vajrabhairava is one of the principal meditational deities of the Gelug school, which became a dominant religious power in Tibet beginning in the 17th century, receiving significant patronage from the Qing court.

The Qianlong emperor (1736-1796) also promoted himself as a manifestation of Manjushri, adding to the proliferation of images of Vajrabhairava.

Compare with a closely related gilt bronze Vajrabhairava sold at Sotheby's, New York, 22 March 1989, lot 316 and Sotheby's, Paris, 16 December 2015, lot 71.

Provenance

Sotheby's, Hong Kong, by repute
Phillip Adams Collection, Australia

BUDDHIST HIERARCHS





3085

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

Himalayan Art Resources item no.2395

8 5/8 in. (22 cm) high

US\$30,000 - 50,000

西藏 約十四世紀 銅鑲金蓮花生大士像

Whereas many depictions of Padmasambhava appear quite standardized, this delightful example is highly eccentric. Of note is the addition of a five-leaf crown to the conventional lotus hat. The remains of his painted face imbue the sculpture with life and energy, as he sits erect with a long slender figure.

A very closely related base that combines dual inner rims of the lotus petals with the plinth underneath Vajradhara is published in Beguin, *Dieux et Démons de l'Himalaya*, Paris, 1977, pp.155-7, no.165. Also see von Schroeder, *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2003, pp.1036-7, 258C.

Provenance

Lempertz, Cologne, 17 December 2008, lot 179
Phillip Adams Collection, Australia



3086
**A SILVER INLAID COPPER ALLOY FIGURE OF VIRUPA
 TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.2398
 3 7/8 in. (10 cm) high

US\$8,000 - 12,000

西藏 約十五世紀 錯銀毘魯巴銅像

The powerful squat figure of Virupa is enhanced by silver inset eyes with hollowed pupils, subtle and neatly defined teeth, and broad bands defining the back of his robe. His swirling earrings, garland of flowers, and heavy jewelry adorn a plump torso and limbs, two tassels tucked behind his knees. A curious convention applied to this rare sculpture is the double row of incised lotus leaves defining the upper band of the seat.

An unglilded example of Virupa, also with silver inlaid eyes and teeth, is in the Los Angeles County Museum of Art, see Pal, *Art of Tibet*, p. 233, no. S34. Another inscribed gilded Virupa facing frontally with hands in the gesture of *vitarka mudra* sold at Christie's, Paris, 21-22 June 2016, lot 64.

Exhibited

Pathway to Enlightenment: Art of Tibet from Australian Collections, Perc Tucker Regional Gallery, Townsville, Australia, 5 September-2 November 2002.

Provenance

Pan Asian Collection
 Christie's, New York, 1 December 1982, lot 14
 Galerie Koller, 11/12 November 1988, lot 168
 Spink & Sons Ltd, London, 20 November 1989
 Phillip Adams Collection, Australia



3087
**A COPPER INLAID COPPER ALLOY FIGURE OF
 TSANGNYON HERUKA
 TIBET, 16TH CENTURY**

With a copper inlaid human skin around his shoulders.
 Himalayan Art Resources item no.2397
 5 1/4 in. (13.3 cm) high

US\$8,000 - 12,000

西藏 十六世紀 錯紅銅藏紐赫魯嘎銅像

Known as 'The Madman of Tsang', Tsangnyon Heruka (1452-1507) turned his back on monasticism to pursue tantra, emulating the early Tibetan masters and their Indian forbearers. Like a *mahasiddha*, he would inhabit cemeteries wearing, even eating, what he found there. At the same time, he is one of Tibet's most celebrated authors, having composed the popular biographies of Marpa and Milarepa.

Published

Jean and Marcel Nies, *Himalayan Art*, Gallery de Ruimte, 1982

Provenance

Marcel Nies, by 1982
 Spink & Son Ltd., London, 20 November 1989
 Phillip Adams Collection, Australia



3088

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

With a later silver baseplate wrapped around the footrim.

Himalayan Art Resources item no.2396

4 1/2 in. (11.4 cm) high

US\$15,000 - 20,000

西藏 十六世紀 密勒日巴銅像

Milarepa is immortalized in the popular biography written by Tsangyon Heruka (lot 3087), arguably Tibet's greatest literary work. He is renowned for being a gifted poet who compiled numerous songs that encapsulate and impart Buddhist teachings, and is therefore most commonly depicted in the act of singing, with his right hand cupping his ear to assess his pitch. Another example of his signature pose is published in Reynolds, *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum*, Newark, 1999, p.192, pl.108.

Provenance

Parkham Place Gallery, Sydney

Phillip Adams Collection, Australia, acquired from the above, 23 April 2004



3089
**A SILVER INLAID BRASS ALLOY FIGURE OF A KAGYU LAMA
 CENTRAL TIBET, 15TH/16TH CENTURY**

Effaced inscription on the lower rim of the base.
 Himalayan Art Resources item no.2234
 7 in. (17.8 cm) high

US\$8,000 - 12,000

藏中 十五／十六世紀 錯銀竹巴噶舉喇嘛銅像

With penetrating silver inlaid eyes with hollowed pupils, the lama is dressed in the conventional robes and hat commonly worn by the various orders of the Kagyu.

Provenance

Nagel Auktionen, Stuttgart, 19 May 2006, lot 1540
 Phillip Adams Collection, Australia



3090
**A COPPER ALLOY FIGURE OF A DRUGPA KAGYU LAMA
 TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no. 2235
 7 3/8 in. (18.7 cm) high

US\$8,000 - 12,000

西藏 約十五世紀 竹巴噶舉喇嘛銅像

The distinctive hat worn by the figure in this charming portrait identifies him as a master of the Drugpa Kagyu, founded in the 12th century. With its seat of power at Ralung monastery, Gyantse, the order is one of many offshoots of the Pagdru Kagyu that rose to great power and wealth before the 16th century. Following a schism, one of its leaders, Zhabdrung Ngawang Namgyal (1594-1651) founded the modern state of Bhutan in the 1630s.

Provenance

Sotheby's, London, 19 October 1995, lot 154
 Brendan Lynch and Oliver Forge Ltd, London
 Phillip Adams Collection, Australia, acquired 17 October 2006



3091
A BRASS ALLOY FIGURE OF A SAKYA LAMA
TIBET, 16TH CENTURY

Himalayan Art Resources item no.2399
 6 1/8 in. (15.5 cm) high

US\$8,000 - 12,000

西藏 十六世紀 薩迦喇嘛銅像

The blue lotus supports the hilt of a sword on the right, and on the left a white lotus supports a manuscript, attributes common to Manjushri, the bodhisattva of wisdom, and lamas of the Sakya tradition.

Provenance

Mallam's, Cheltenham, 23 October 2013
 Phillip Adams Collection, Australia



3092
A BRASS ALLOY FIGURE OF KEDRUB CHOJE
TIBET, 15TH/16TH CENTURY

The reverse of the base with an identifying Tibetan inscription, 'Dorje Chang Kedrub Choje la namo!'.
 Himalayan Art Resources item no.2400

6 1/4 in. (16 cm) high

US\$8,000 - 12,000

西藏 十五/十六世紀 克珠確傑銅像

Named in the inscription, the lama is most likely the important 13th-century scholar Kedrub Choje (1234-1309, tbr.org P88).

Provenance

Acala, Bangkok, January 2002
 Phillip Adams Collection, Australia



3093

**A GILT COPPER ALLOY FIGURE OF A JONANG LAMA
TIBET, 15TH CENTURY**

Himalayan Art Resources item no.2236

6 5/8 in. (16.9 cm) high

US\$20,000 - 30,000

西藏 十五世紀 銅鑲金覺囊喇嘛像

This robust and corpulent figure enveloped in robes follows a popular convention for lama portraits from the Jonang tradition. Compare with two closely related non-gilt figures of Dolpopa Sherab Gyeltsen, in von Schroeder, *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2001, p.1203, nos.328C-D and 328E-F.

Exhibited

Pathway to Enlightenment: Art of Tibet from Australian Collections, Perc Tucker Regional Gallery, Townsville, Australia, 5 September-2 November 2002.

Provenance

Josef Neumann, Sydney
Lawsons, 27 April 1999, lot 324
Phillip Adams Collection, Australia



3094

**A GILT COPPER ALLOY FIGURE OF KING GESAR
DERGE, EASTERN TIBET, 19TH CENTURY**

Himalayan Art Resources item no.2401

5 5/8 in. (14.3 cm) high

US\$15,000 - 20,000

德格 藏東 十九世紀 銅鑲金格薩爾王像

The epic of King Gesar, believed to have lived around the 10th century, flourished in Eastern Tibet in the 19th century. In the narrative, Gesar defends his people against various external aggressors, human and superhuman, through a series of marvelous feats. A complete set of Eastern Tibetan thangkas depicting his exploits is held in the Sichuan Provincial Museum, Chengdu (see HAR set no.2655). The present lot compares favorably to a closely related example, HAR item no.34288.

Exhibited

Pathway to Enlightenment: Art of Tibet from Australian Collections, Perc Tucker Regional Gallery, Townsville, Australia, 5 September-2 November 2002.

Provenance

Spink & Son, London, November 1998
Phillip Adams Collection, Australia

INDIAN SCULPTURE





3095

A BLACKSTONE STELE OF SURYA
NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY
23 in. (58.5 cm) high

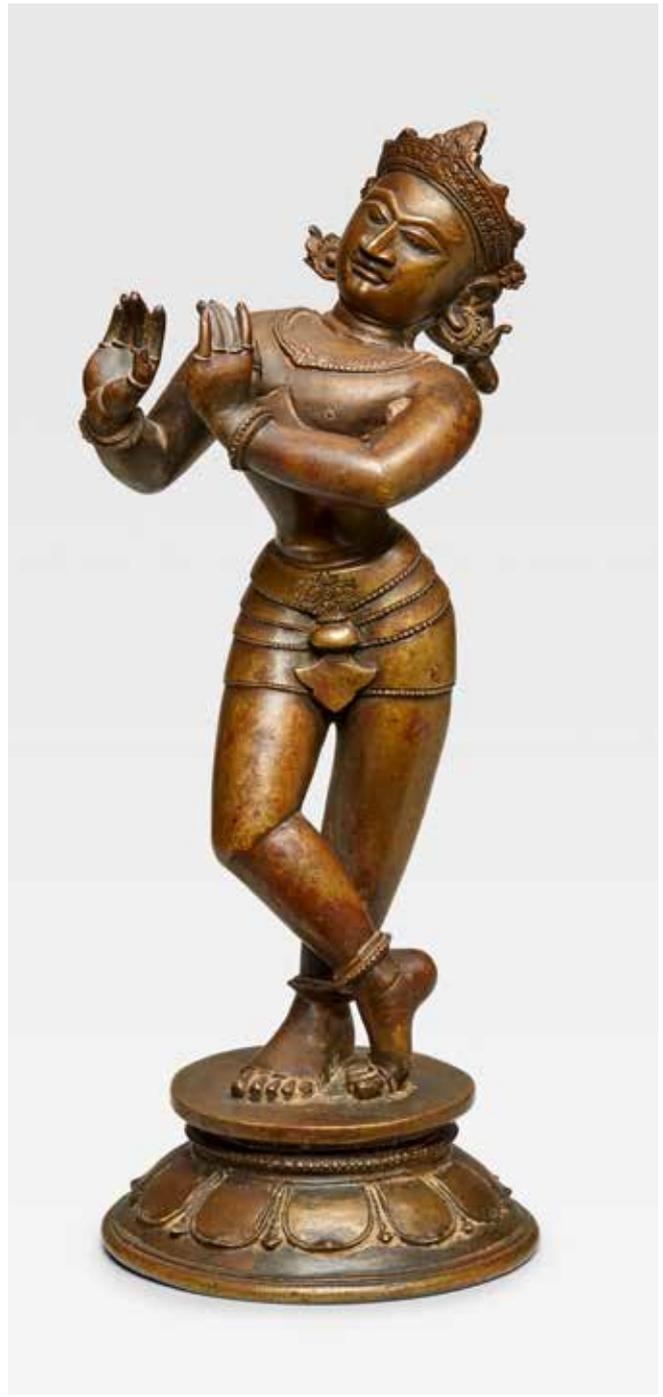
US\$30,000 - 50,000

印度東北部 帕拉時期 十一／十二世紀 黑石太陽神碑

Carved with a spirited *joie de vivre*, the Sun God, wearing his high boots, grasps the stems of robust lotuses flanking his flaming halo. He is accompanied by his seven-horse chariot and a pleasant entourage comprised of Pingala, Usa, Pratyusa, Dand, and Aruna.

Provenance

Sotheby's, London, 8 December 1969, lot 45
Nejman Collection
Mossgreen Gallery, Sydney, 2006
Phillip Adams Collection, Australia



3096

**A COPPER ALLOY FIGURE OF VENUGOPALA
ORISSA, 17TH/18TH CENTURY**

9 in. (22.8 cm) high

US\$8,000 - 12,000

Modeled with abstracted, voluminous limbs, Krishna's aloof and confident manner is conveyed with his head tilted back and his steadfast gaze. Compare with the modeling and treatment of the tassels on a 15th-century Venugopala in the Burger Collection, see Pal, *Dancing to the Flute*, 1997, no. 36b, p. 84a, and a newly attributed, 17th-century figure of Dancing Krishna in the Los Angeles County Museum of Art, see Cummins, *Vishnu*, 2010, no. 94. Also compare with a figure of Radha in Dehejia, *Devi: The Great Goddess*, 1999, p.329, no.77.

Provenance

Koller Auktionen, Zurich, 19 March 2008, lot 365
Phillip Adams Collection, Australia

3097

**A LEADED BRONZE FIGURE OF BHUDEVI
TAMIL NADU, CHOLA PERIOD, 10TH/11TH CENTURY**

11 1/8 in. (28.3 cm) high

US\$40,000 - 60,000

Bhudevi, the consort of Vishnu, was abducted by the demon Hiranyaksha. To save her, Vishnu assumed the form of his boar avatar Varaha and plunged into the depths of the ocean. After lifting her above the waves on his tusks, Vishnu vanquished the demon with his chakra. South Indian representations of Bhudevi can be distinguished by the breast-band, and typically appear as part of a trinity with Vishnu in the center and Sri Devi on the other side.

Cast with well-balanced proportions, the goddess stands in the classical flexed pose, facing the viewer with an assertive gaze. Her sensuous torso is marked by youthful breasts and the low-waisted dhoti barely clinging to her hips. Her slightly broad hips and simple ornamentation suggest an early Chola (c.10th century) date for the sculpture. Compare the overall proportions and presence with a later Chola Bhudevi in the Museum of Fine Arts, Boston (acc.#64.1161) and another dated to the 11th century in the Victoria and Albert Museum (see Guy, *Indian Temple Sculpture*, London, 2007, p.103, pl.112).

Provenance

Josef Neuman, Sydney, before 1967

Lindsay Phillips Collection, acquired from the above, October 1967

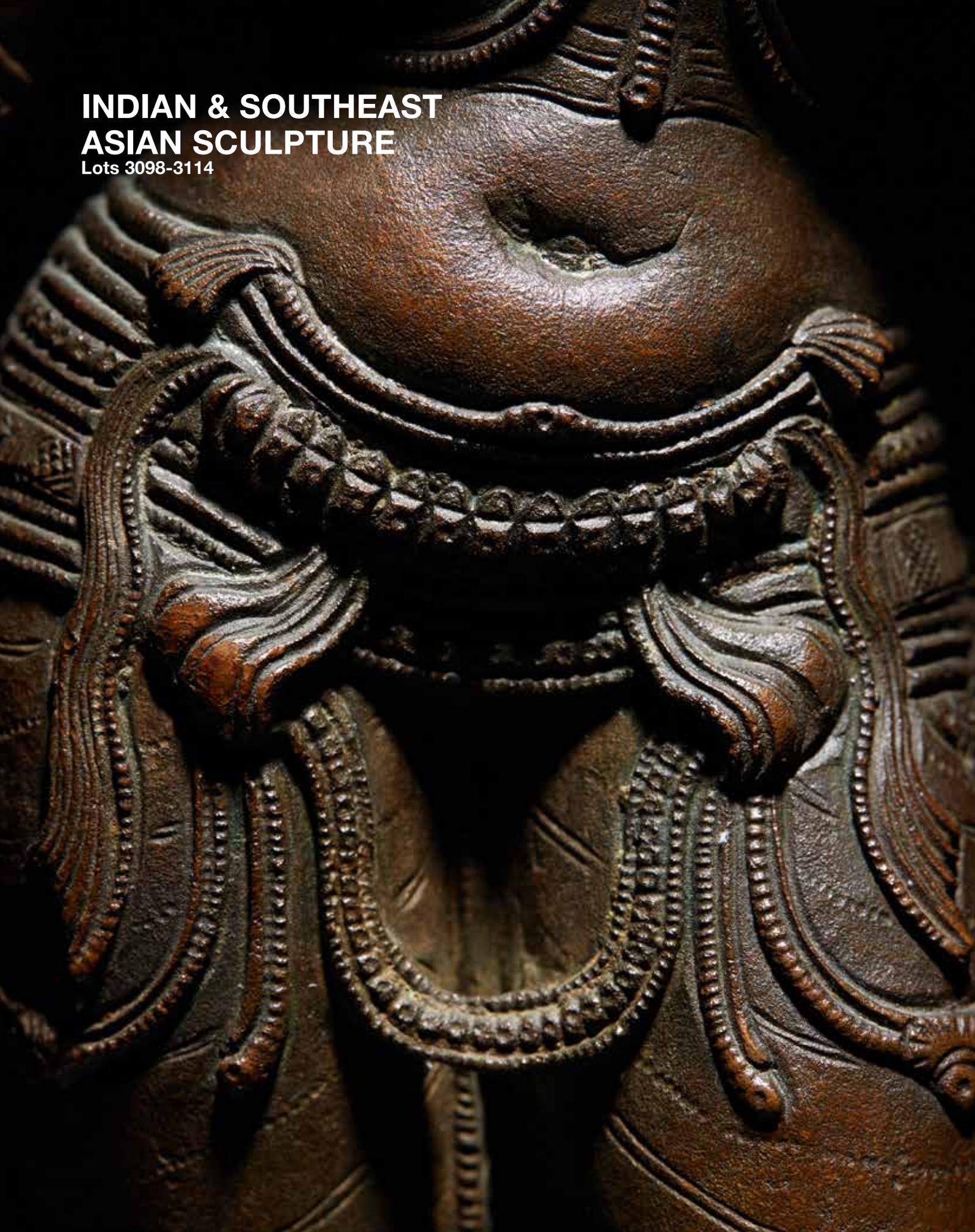
Phillip Adams Collection, Australia, acquired from the above, 2002





**INDIAN & SOUTHEAST
ASIAN SCULPTURE**

Lots 3098-3114





3098

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

24 1/4 in. (61.5 cm) high

US\$30,000 - 50,000

犍陀羅 三／四世紀 片巖佛像

Depicted in meditation with a determined expression, seated above a rounded lotus pedestal, this sculpture likely served as the centerpiece of an ensemble depicting one of Buddha's miracles at Sravasti, where he multiplied himself. Compare with a closely related Gandharan Buddha with the same mudra and similar domed lotus throne, sold at Sotheby's, New York, 20/21 September 1985, lot 178. Also see examples published in Ingholt, *Gandharan Art in Pakistan*, New York, 1957, nos. XX2 & XXI2. Also see Luczanits (ed.), *The Buddhist Heritage of Pakistan*, New York, 2009, p.67, fig.3.

The leaders of India's six prevailing philosophical schools had invited Buddha to a contest of miraculous powers believing they could demonstrate his inferiority. Instead, his miracles resulted in the conversion of their ninety-thousand followers.

Provenance

Private Dutch Collection by 1958

Thence by descent



3099
A SCHIST RELIEF PANEL OF MAITREYA WITH DEVOTEES
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY
10 1/2 x 18 3/4 in. (26.7 x 47.7 cm)

US\$10,000 - 15,000

犍陀羅 約三世紀 片巖彌勒菩薩石碑

A related panel of the same subject was sold at Sotheby's, London, 5 June 1989, lot 133 (cover). Also see Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no.37.

Provenance

Spink & Sons Ltd, London
Private American Collection, acquired from the above, 29 May 1985

3100

**A STUCCO HEAD OF BUDDHA
ANCIENT REGION OF GANDHARA,
4TH/5TH CENTURY**

Finely modeled and surviving with a smooth polish.
7 3/4 in. (19.2 cm) high

US\$6,000 - 8,000

犍陀羅 四／五世紀 灰泥佛首

Provenance

Private Dutch Collection by 1958
Thence by descent



3101

**A DOUBLE-SIDED MARBLE STELE WITH VAYU
AND VARUNA
GUJARAT, 13TH CENTURY**

17 in. (43.3 cm) high

US\$6,000 - 8,000

Vayu, identified here by the antelope at his feet, and Varuna by the noose in his hand, are the Vedic gods of Wind and Water, as well as the guardians of the Northwest and Westerly directions in Hindu and Jain cosmology.

Provenance

Ralph M. Chait Galleries, New York, by 1960

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART SOLD TO BENEFIT FUTURE ACQUISITIONS

Lots 3102-3105



3102

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

6 7/8 in. (17.5 cm) high

US\$6,000 - 8,000

犍陀羅 三／四世紀 片巖佛首

The upper section of the nimbus shows arrow-like motifs, perhaps representing stylized lotus leaves radiating from the Buddha's head. Another bust with similar was sold at Christies's, Amsterdam, 13 April 1999, lot 14.

Provenance

Property from the Indianapolis Museum of Art sold to benefit future acquisitions
Indianapolis Museum of Art since 1933



3103^W

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

35 in. (89 cm) high

US\$20,000 - 30,000

犍陀羅 三／四世紀 片巖佛像

The Gandharan style is a fascinating and accomplished idiom, testament to the cross-cultural origins and spread of Buddhist art. Most telling of its Western inheritance is the emphasis on naturalism, seen for example in the rendering of the figure's balance and weight, and the heavy monastic robe which tightens and slackens with a convincing sense of gravity as it drapes over the muscular body. Below his feet is a cartouche depicting Maitreya flanked by monastic and lay devotees. Compare with another torso sold by Christie's, 23 September 2004, lot 27; also one from the Heeramaneck Collection sold at Parke-Bernet Galleries, 21 October 1965, lot 66.

Provenance

Property from the Indianapolis Museum of Art sold to benefit future acquisitions
Indianapolis Museum of Art since 1975

3104^W

**A RED SANDSTONE FIGURE OF
A CHAURI BEARER**

RAJASTHAN, CIRCA 10TH CENTURY

43 1/2 in. (110.5 cm) high

US\$10,000 - 15,000

Compare his lithe body, gentle ovoid face, and pendant jewelry to steles of Shiva's family from Rajasthan, circa 900 in the Los Angeles Museum of Art and a Celestial Woman from Hashagiri, Rajasthan, 956 CE in the Philadelphia Museum of Art (Pal, *Indian Sculpture*, Vol.II, Los Angeles, 1988, pp.125-6, no.51 & Desai & Mason, *Gods, Guardians, and Lovers*, New York, 1993, p.159, no.12, respectively).

Provenance

Property from the Indianapolis Museum of Art sold to benefit future acquisitions
Indianapolis Museum of Art since 1979





3105

**A GILT LACQUERED STONE HEAD
OF BUDDHA**

THAILAND, EARLY AYUTTHAYA PERIOD, 14TH CENTURY

14 1/2 in. (37 cm) high

US\$8,000 - 12,000

泰國 大城早期 十四世紀 漆金石佛首

Such sandstone heads rarely survive with their original lacquer and gilding. The present lot is carved with broader Mon features that were blended with Khmer and Thai elements within the U-Thong style of the early Ayutthaya Kingdom. For related examples in bronze, see Baptiste & Zephir (eds.), *Dvaravati*, Paris, 2009, pp.254-5, nos. 136-7.

Provenance

Property from the Indianapolis Museum of Art sold to benefit future acquisitions Indianapolis Museum of Art since 1933

3106

**A SANDSTONE HEAD OF AVALOKITESHVARA
SRIVIJAYA, SOUTHERN THAILAND,
9TH/10TH CENTURY**

15 in. (38 cm) high

US\$10,000 - 15,000

三佛齊 泰國南部 九／十世紀 砂巖觀音首

Horace Geoffrey Quaritch Wales (1900-1981) was an important antiquarian of the early 20th century who contributed to the pioneering scholarship of Southeast Asian Archeology and History. He was an advisor to King Rama VI and Rama VII of Thailand from 1924-28, likely when he acquired the present lot. Compare the sculpture's facial features and high chignons with three related examples published in Coedes, *Les Collections Archeologiques du Musee National de Bangkok*, Paris, 1928, pls.XII, XIII, XVII.

Published

"Chait Galleries Advertisement" in *Oriental Art*, Summer 1957, Vol. III, No. 2, p.iii.

Provenance

Collection of H.G.Q. Wales
Ralph M. Chait Galleries, New York, by 1934



3107

A COPPER ALLOY SHRINE TO RAMA
KERALA, CHERA PERIOD, 14TH CENTURY

11 3/4 in. (30 cm) high

US\$40,000 - 60,000

Cast with the high ornamentation and expressive vitality of the Kerala style, this engaging and accomplished bronze is a rare sculptural depiction of Rama, the hero of India's great epic.

His expression is one of limitless vigor and ability as he balances the great bow with which he struck down Ravana's armies and restored harmony to the universe. Meanwhile, his downturned right hand is articulated with consummate precision, cast in the act of gripping an arrow, now lost. Cascading from his belt hang a complex weave of exuberant ornamentation, which typifies Kerala sculpture. Still, unlike other examples, Rama is not encumbered by it. His broad figure and hieratic pose evoke a strength that can bear the heavy royal regalia effortlessly.

In discussing this bronze, Dr. Pal suggests that Rama's physique may have been modeled after the great 14th-century Chera ruler Maravarman Kulashekhara who conquered much of Tamil South India. "One could well imagine his identification with the hero of the epic." (ibid.) Certainly, there seems to be a deliberate attempt by the Cheras of modern day Kerala to distinguish a style from the Cholas of Tamil Nadu. He describes the bronze's aureole as, "an impressive example of delicate modeling and casting which further enhances the majesty of the figure."

Pal admits that Kerala bronzes are among the most underappreciated and least studied schools of Indian art, and emphasizes that, "nowhere else on the subcontinent have the sculptors lavished so much energy and attention to ornamental elements of a bronze ensemble as have the unknown artists of Kerala." (ibid., p.119) He intuits that bronze and stone sculpture (as opposed to wood) must have begun in Kerala under the political hegemony of the Pallava dynasty, which ended in the 9th century. In addition, the lavish and flamboyant ornamentation indicates an artistic borrowing from the Hoysala style of the 12th-14th centuries.

Published

Pratapaditya Pal, *The Elegant Image*, New Orleans, 2011, pp.176-7, no.97.

Provenance

Private Collection, acquired in London, 1980





3108

**A LARGE SILVER AND COPPER INLAID BRASS
SHRINE TO SUMATINATHA
WESTERN INDIA, DATED CIRCA 1353**

The reverse with a dedicatory inscription dated Vikram Samvat
141[0/9] (1353/1362 CE).
11 3/4 in. (29.8 cm) high

US\$30,000 - 50,000

The present lot is a prize example of the baroque Jain shrines of Western India produced from around the 14th century onwards. Recognized by the goose incised into the small silver plate directly below his throne cushion, the shrine is dedicated to Sumatinatha, the rarely identified Fifth Tirthankara, said to have been a prince of Ayodhya during the mythic Ishvaku dynasty described in Puranic literature. Gratifyingly plump, he counterbalances the complex array of jubilant jinas, deities, attendants, and animals. A shrine of Mahavira from the same set was sold at Sotheby's, New York, 24 March 2011, lot 25.

Provenance

Private Collection, acquired in London, late 1970s



3109

**A LARGE IRIDESCENT COPPER ALLOY
FIGURE OF PARSHVANATHA
CENTRAL OR WESTERN INDIA, CIRCA 15TH CENTURY**

14 in. (35.5 cm) high

US\$100,000 - 150,000

The figure has one of the most intriguing and impressive surfaces of any Indian sculpture. Its alloy is composed of various individual donations of metal that were melted down to form the solid icon. The result is a skin that shimmers in patterns that allude to the alloy's once liquid state. Its lengthy Prakrit inscription details the consortium of Digambara patrons that pooled resources together to commission the bronzes and the priests who officiated its creation. Meanwhile, the figure commands a powerful presence, with broad shoulders and thighs, and volumes that seem to expand against taut surfaces. His overall static symmetry is counterbalanced by the energy conveyed by his enlarged eyes and the coil of the snake below.

Identified by the nine-hooded cobra above him, Parshvanatha is one of the most popular Tirthankaras in Jainism, and certainly the most visually striking. The twenty-four Tirthankaras represent Jainism's spiritual masters, who freed themselves from the chains of rebirth and departed our world. As such, they cannot be invoked through their statues, like the deities of Hinduism or Buddhism. Rather their effigies serve as reminders of the faith's tenets and rewards. While their humanity assures the devotee that liberation from the cycle of rebirth is possible for him or her too, to focus on it is to become distracted from the transcendent ideals that the Tirthankaras embody.

As such, there has always been a predilection towards abstraction in Jain sculpture, with symmetry equated with purity. Certainly, the vestiges of Indian sculpture's sensual and naturalistic idioms, still extant by the late 12th century, were phased out of Northern Indian Jain sculpture with a decline in patronage under the Muslim conquest of Muhammad Ghori in 1175 and its suppression of the Jain faith.

However, being large, solid, composed of lustrous metals, and inscribed for a group of patrons this bronze of Parshvanatha was obviously a grand and very dear commission. His 'full-lotus' seating posture and the *shrivatsa* mark at the center of his chest locate the bronze stylistically in Northern India. Meanwhile, that its inscription marks it as Digambara, suggests Eastern Rajasthan or Central India more specifically, where Digambara Jains are more present than in Gujarat. Being a true rarity, direct comparison with other published bronzes is not possible, however the broad, almost squat, proportions of his face and features are treated in a manner similar to the white marble figures of Ranakpur (fig.1), built in the mid 15th century, which is one of the most spectacular white marble Jain temples after the Ghori watershed.

Published

La Caixa & Casa Asia, *Arte Sagrado de las Tradiciones Indicas*, Girona & Barcelona, 2005, p.148-9.

Exhibited

Arte Sagrado de las Tradiciones Indicas, La Caixa, Girona, March 2005; Casa Asia, Barcelona, May 2005.

Provenance

Private European Collection by 1971
Private Spanish Collection, 1997-2008
Private Collection, 2008-2016



Fig.1
A celestial figure
Ranakpur, Western India mid-15th century





3110
**A LARGE COPPER ALLOY
FIGURE OF BHUDEVI**
SOUTH INDIA, 16TH/17TH CENTURY
15 in. (38.1 cm) high

US\$30,000 - 50,000

Her graceful poise, supple waist, and remarkable adornments are testament to the retention of the sensuous Chola style by the later Vijayanagara and Nayak kingdoms.

Provenance

Private European Collection, acquired 1960s, by repute



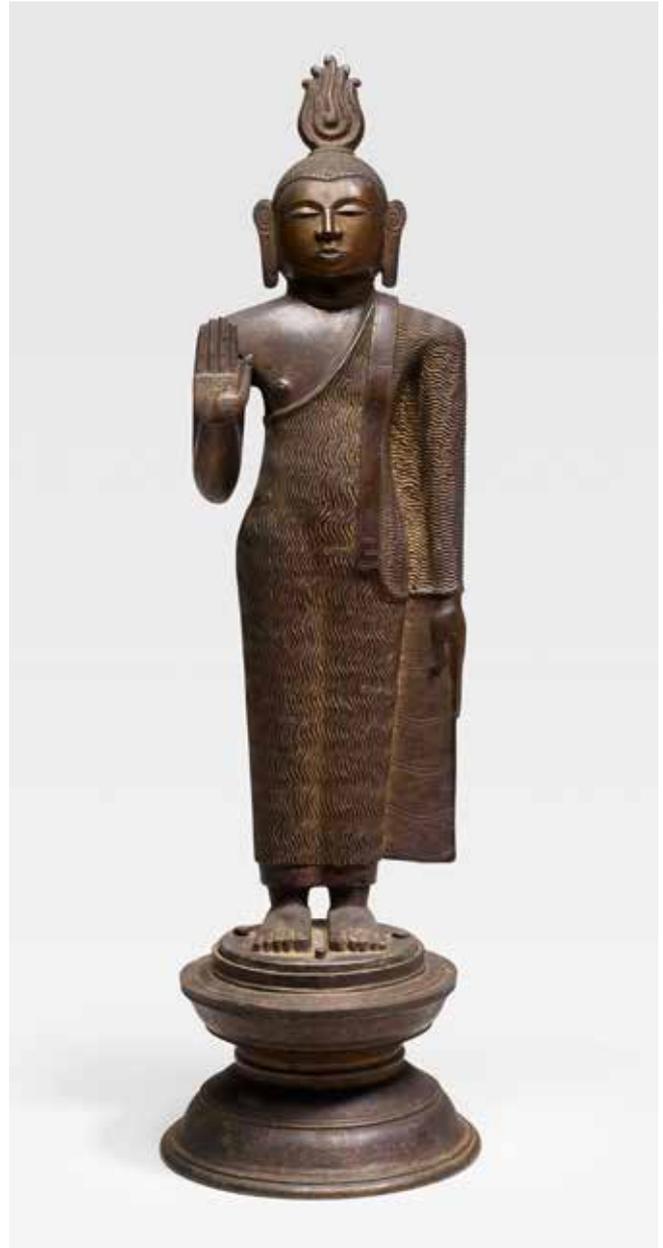
3111
A COPPER ALLOY FIGURE OF FLUTING VISHNU
SOUTH INDIA, 16TH/17TH CENTURY
9 1/4 in. (23.5 cm) high

US\$10,000 - 15,000

Conflating the iconography of his avatar Krishna, Vishnu is shown with his conventional four arms holding the *cakra* and the conch aloft, and raising his primary hands to play the flute. For a related example see Pal, *Asian Art at the Norton Simon Museum: Vol. 1, Art from the Indian Subcontinent*, 2003, pp.261&275, no.199. The lot compares favorably to another example from the period sold at Sotheby's, New York, 24 March 2011, lot 48.

Provenance

Spink & Son Ltd, London
 Private European Collection, acquired from the above, 9 July 1958
 Thence by descent



3112
A LARGE GILT COPPER FIGURE OF BUDDHA
SRI LANKA, KANDYAN PERIOD, 18TH CENTURY
18 1/2 in. (47 cm) high

US\$10,000 - 15,000

Under the reign of Kirti Sri Rajasimha (1747-82) images of the Buddha transitioned into a style defined by a hieratic stance, a right hand in *abhaya mudra* ornamented with flowers, and a highly abstract treatment of the robe's pleats. Other examples are published in von Schroeder, *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, nos.165-67. A closely related figure with cracked base was also sold at Sotheby's, London, 5 June 1989, lot 82.

Provenance

Collection of Uwe Friedrichsen (1934-2016), Germany, since 1980s,
 by repute
 Private British Collection

3113

**A PAIR OF INDO-PORTUGUESE TURBO AND MOTHER-OF-PEARL DECANTERS
GUJARAT, CIRCA 17TH CENTURY**

The body comprised of *turbo marmoratus*; the applied neck, lid, and fittings of *pinctada maxima*.
12 3/4 in. (32.3 cm), the taller

US\$5,000 - 8,000

Compare with similar powder horns and vessels sold at Christie's, London, 23 September 2015, lot 242; 7 October 2008, lot 262; and New York, 21 September 2005, lot 188.

Provenance

Sotheby's, New York, 4 June 1994, lot 436



3114

**A SILVER LIDDED BEAKER
CALCUTTA, CIRCA 1887**

Inscribed around the upper rim, 'Presented by the members of the Calcutta Cotton Trade Association to George Appel as a mark of esteem and respect and in recognition of many disinterested services rendered by him during the years 1883/1887 as secretary of the association'. Stamped on the base '49'
7 1/2 in. (19.1 cm) high

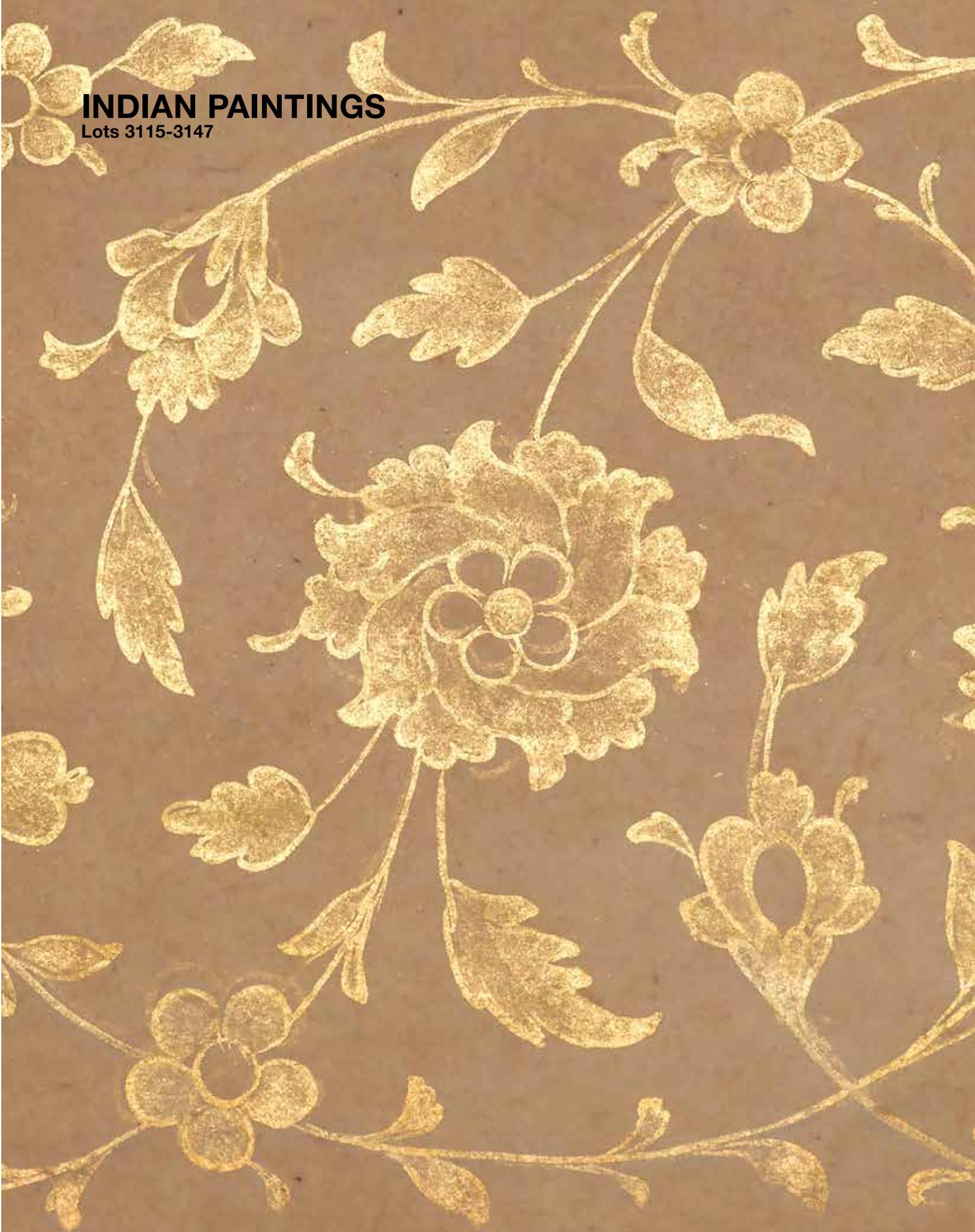
US\$3,000 - 5,000

The beaker is likely from the workshop of Grish Chunder Dutt of Bhowanipore, Calcutta. Compare a c.1885 water jug rendered in the same style and with similar floral knob on the lid, published in Dehejia, *Indian Silver for the Raj*, New York, 2008, no.91. Two slightly later beakers are also illustrated, nos.92 & 93. Of these no.93 is inscribed 'Grish Chunder Dutt Bhowanipore'. The marvelously chased scene here is inspired from the *Krishna Lila*, in which Krishna has come on bended knee to supplicate the angry and dejected Radha, surrounded by her *sakhis*.



INDIAN PAINTINGS

Lots 3115-3147





3115

**ILLUMINATED PAGE FROM A DIVAN OF SULTAN HUSAYN MIRZA BAYQARA WITH DÉCOUPAGE CALLIGRAPHY IN NASTA'LIQ SCRIPT
TIMURID HERAT, CIRCA 1490**

Chagatay manuscript page, 8 lines of calligraphy in white découpage paper on blue ground, illuminated heading panel of opaque watercolour and gold on paper, borders of gold-flecked blue paper, verso with applied marbled paper.

Folio: 10 x 6 in. (25.4 x 15.2 cm);

Text area: 5 5/8 x 2 5/8 in. (14.3 x 6.6 cm)

US\$60,000 - 80,000

This page originates from one of the most artistically ambitious and skillfully executed manuscripts produced in late Timurid Herat, which was a highpoint for the Persian arts of the book. Rather than being written on the paper in ink, the exquisite *nasta'liq* calligraphy throughout all the known pages was cut out from white or colored paper and applied to the dark paper text areas, predominantly of green and blue, providing a striking contrast to the script. The quality and regularity of the cut-out script (*qit'a*) is remarkable, and the illumination is equally fine. The opening double page frontispiece is exquisitely decorated in a geometrically structured style typical of late Timurid Herat (see Lentz and Lowry, *Timur and the Princely Vision*, Los Angeles, 1989, pp.268-269), and this style and quality is continued in the smaller panels throughout the text, as here on the present page. The artistic intensity of the central area is framed by the mesmerizing gold-flecked borders.

The text is the Chagatay Turkish language *Divan* (collected works) of the Timurid prince Sultan Husayn Mirza Bayqara (r. 1470-1506), the ruler of Herat under whose patronage the arts of the book reached new heights of refinement in the last quarter of the 15th century. Among the great artists and writers present at his court were the painter Behzad, the poets Jami and Ali Shir Nava'i, and the calligrapher Sultan Ali Mashhadi, to whom the calligraphy in the present manuscript has been attributed (see Welch in Falk (ed.), *Treasures of Islam*, Geneva, 1985, p.65).

The manuscript, which is incomplete, is dispersed in collections around the world, with the largest fragment in the Turkish and Islamic Arts Museum, Istanbul. Four pages are in the Los Angeles County Museum of Art, and others are in the Freer Gallery of Art, Smithsonian Institution, Washington DC, the Art Institute of Chicago, and the Aga Khan Museum, Toronto. The majority of folios in Western collections were acquired in the second quarter of the 20th century. For example, the pages in the Freer Gallery in Washington were acquired in 1929, while those in Los Angeles were previously in the collection of Nasli Heeramanek, the New York dealer who was active from the 1920s to the middle of the century.

For other published examples, and further discussion and references see:

Lentz & Lowry, *Timur and the Princely Vision*, Los Angeles, 1989, cat. nos. 148-149, pp.268-270, 359-360

Roxburgh, *The Persian Album 1400-1600*, New Haven, 2005, fig. 92, pp.170-171

Sakisian, *La Miniature Persane du XII au XVII siècle*, Paris, 1929, fig. 66

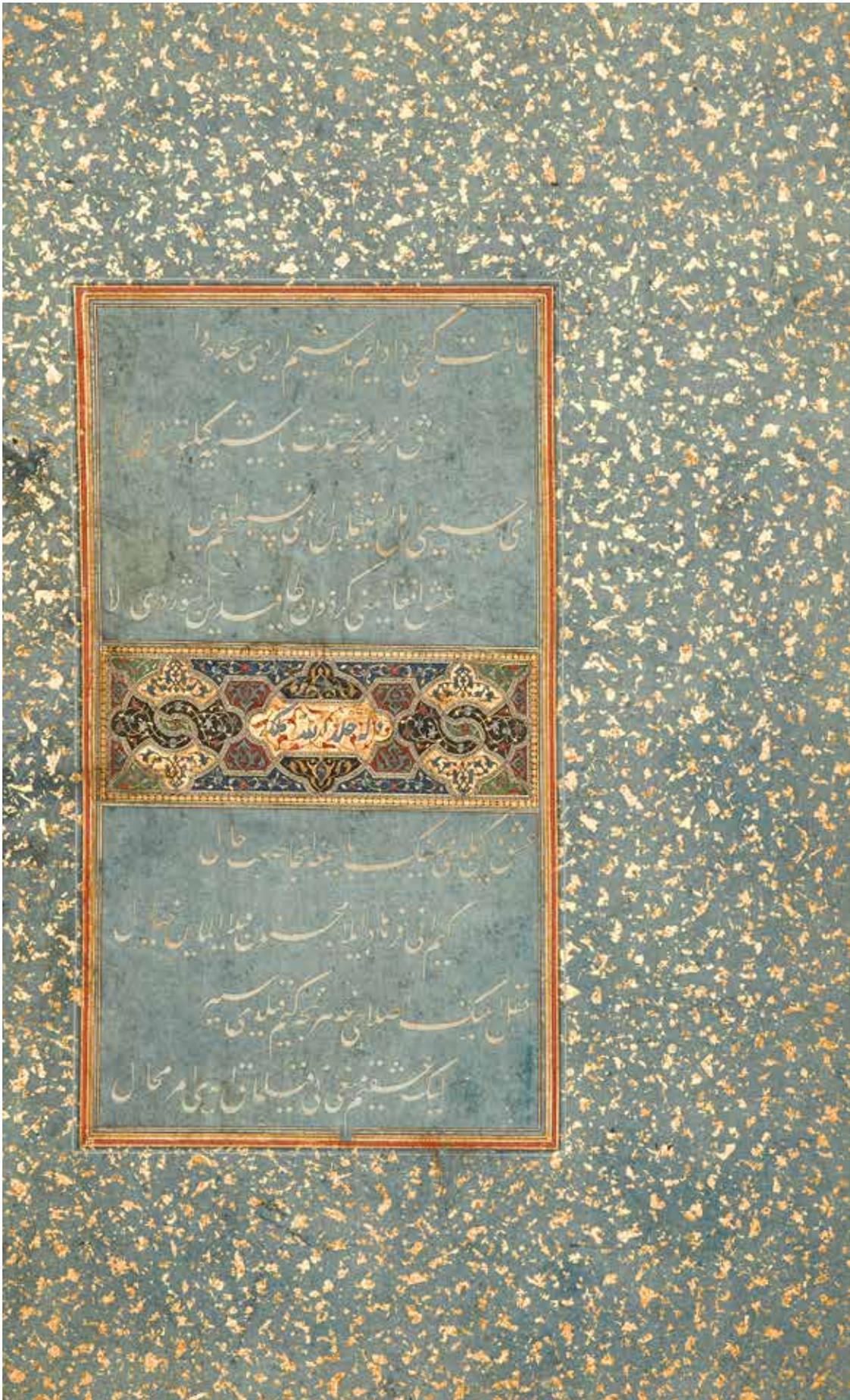
Falk (ed.), *Treasures of Islam*, Geneva, 1985, no.35

Bonhams is grateful to Marcus Fraser for his assistance in the preparation of this lot.

Provenance

H. Khan Monif (a.1920s/50s), New York, by repute

Private Collection, acquired 1970s/early 1980s



ما فک کجی دادیم با سیم از دی محمد
تن بر زنجیرت با سیم کجی
کی سیمی را سیمای سیم
نقش انعامی کردن جان سیم ز روی لا



سین کجی سیمای سیم
کیم کی ز ناز و ای سیم
سین سیمای سیم
لیک سیم کی سیمای سیم



3116

**AN ILLUMINATED FOLIO FROM A MANUSCRIPT OF
JAMI'S YUSUF VA ZULAYKHA
THE CALLIGRAPHY BY MAHMUD BIN ISHAQ AL-SHIHABI
BUKHARA, CENTRAL ASIA, 964 AH/1557 AD
BORDERS ADDED IN MUGHAL INDIA, CIRCA 1590-1610**

Ink and gold on paper; 14 lines per page written in fine nasta'liq script in two columns of black and red ink, borders of buff paper finely decorated in gold with animals and birds in landscapes settings (recto) and floral scrolls (verso).

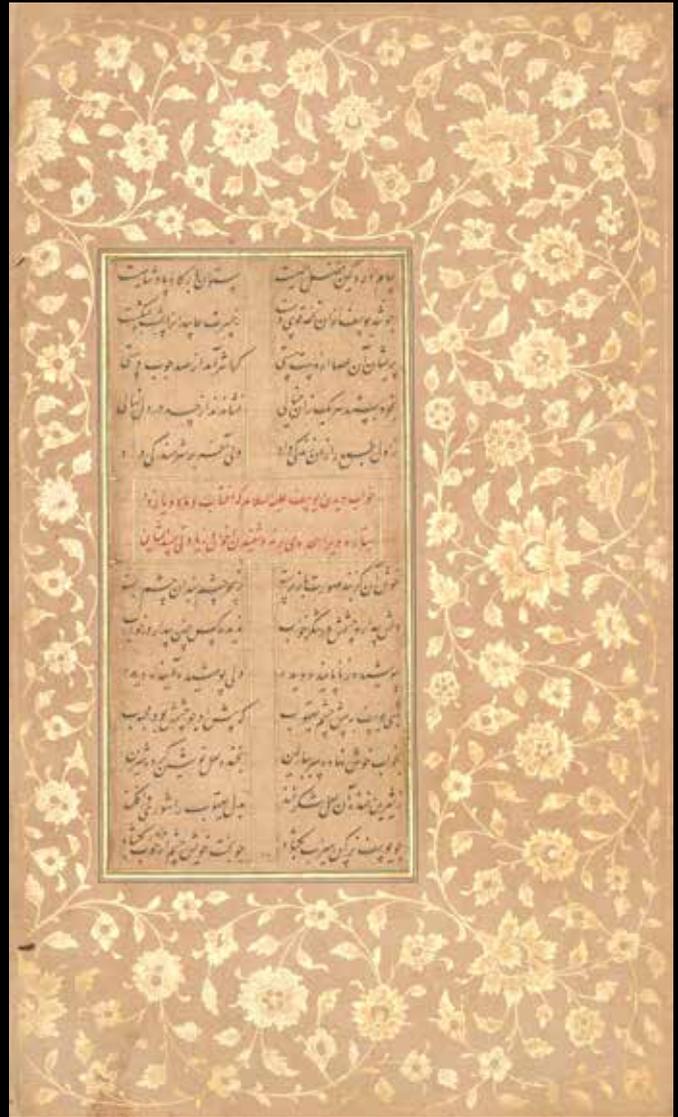
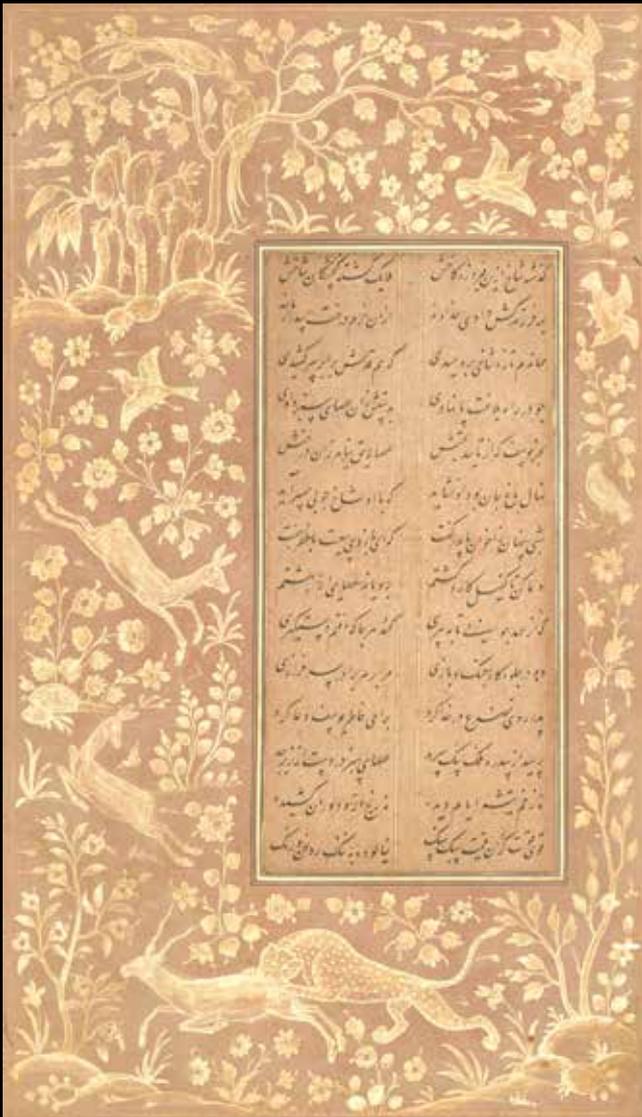
Folio: 9 1/8 x 5 7/8 in. (23.2 x 14.9 cm);

Text area: 5 1/8 x 2 7/8 in. (13 x 7.3 cm)

US\$40,000 - 60,000

This folio is from a finely executed manuscript of *Yusuf va Zulaykha* of the Persian poet Jami (d.1492). The manuscript was produced at Bukhara in 1557 and later found its way to Mughal India, where the ravishing gold-decorated borders were added in the final decade of the 16th century, or, more likely, the first decade of the 17th century. The borders can be related stylistically and in terms of quality to those of the well-known *Farhang-i Jahangiri*, the lexicon produced for Emperor Jahangir in 1608, and a royal *Shahnama/Garshaspnama*, also made for Jahangir about the same time.

The calligraphy was executed by Mahmud bin Ishaq al-Shihabi, his name and the date of 964 (1557) being recorded in the colophon page now in the Museum of Islamic Art, Berlin. He was one of the great calligraphers of the 16th century and examples of his hand were sought by the Shaybanids of Bukhara, the Safavids, and the Mughals. Born in Herat in the first quarter of the 16th century, he moved with his father and the famous calligrapher Mir Ali to Bukhara in 1528, where the latter took him on as a pupil. He moved to Balkh around 1540 and then back to Bukhara in the 1550s. For further details on his life and works see Qadi Ahmad, *Calligraphers and Painters, A Treatise by Qadi Ahmad son of Mir Munshi*, translated from Persian by V. Minorovsky, Freer Gallery of Art Occasional Papers, Vol.III, no.2, pp. 131-2.



The manuscript was acquired in 1906 by Friedrich Sarre, the well-known German art historian and collector, from the German book dealer Rudolph Haupt. It was dispersed after Sarre's death in the mid-20th century. However, some folios must have become separated before that, as several in museums in the United States were acquired in the 1930s. Fifty-five folios, including the colophon page and opening illumination, are in the Museum of Islamic Art, Berlin, while numerous folios are in other collections worldwide, including the Freer Gallery of Art, Washington DC, the Asian Art Museum of San Francisco, the Cincinnati Art Museum, the Brooklyn Museum, and the David Collection, Copenhagen. Many were in the collection of Dr Jacob Hirsch and were sold in the years following his death in 1955.

For a detailed study and analysis of the manuscript from which this folio originates, and from which the majority of the above information is gleaned, see Jens Kroger, "On Mahmud B. Ishaq al-Shihabi's Manuscript of Yusuf va Zulaykha of 964 (1557)", in *Muqarnas, An Annual on the Visual Culture of the Islamic World, Essays in Honor of J. M. Rogers*, Leiden, 2004, pp.239-254.

Bonhams is grateful to Marcus Fraser for his assistance in the preparation of this lot.

Provenance

Written in Bukhara in 1557, probably for the Shaybanid ruler
 In the Mughal royal library under Shah Jahan, mid 17th century (seal impressions in the parent manuscript)
 Rudolph Haupt, book dealer, Germany, before 1906
 Collection of Friedrich Sarre (1865-1945), Germany
 Dikran Kelekian, New York, 1970s
 Private Collection, acquired from the above, 1970s/early 1980s

3117

**A FOLIO FROM THE ARDASHIR ALBUM: PORTRAIT OF A MUGHAL PRINCE,
POSSIBLY MURAD BAKSH
INSCRIBED 'AMAL-I HASHIM', MUGHAL, CIRCA 1635-45
VERSO WITH CALIGRAPHY BY HAFIZ NURULAH, MUGHAL, PROBABLY LUCKNOW,
CIRCA 1740-1780**

Opaque watercolour and gold on paper, mounted on an album leaf with wide border of gold floral decoration, verso with two couplets of Persian poetry written in black nasta'liq script on paper.

Image: 5 7/8 x 3 5/8 in. (15 x 9.2 cm);

Folio: 21 3/4 x 13 3/4 in. (55.2 x 34.9 cm)

US\$30,000 - 50,000

This fine portrait of a young Mughal prince is inscribed with the name of the artist Hashim, one of the leading artists of the royal Mughal atelier who specialized in portraiture. Okada described him thus: "Mir Hashim, active during the reigns of Jahangir and Shah Jahan, was the painter whose objective, precise and controlled style best exemplifies the Mughal ideal of court portraiture – realism, psychological insight, introspection." (Okada, *Indian Miniatures of the Mughal Court*, New York, 1992, p.148).

Despite epitomizing the Mughal style of portraiture, it is possible that he came from the Deccan (ibid.), or from Persia via the Deccan. He arrived at the Mughal court at the end of the reign of Emperor Akbar, or early in that of Jahangir (Verma, *Mughal Painters and Their Works*, Delhi, 1994, pp.170-1).

The artist has captured with acuity the character and mood of the sitter, as well as the slightly irregular facial features. He has produced a very intense portrait, with the luxurious, fur-trimmed gold tunic against the rich green-blue background conveying a forceful presence, despite the youth of the prince. The identity of the prince is not indicated, but the facial features are close to those of Shah Jahan's son Murad Baksh (1624-1661). He is depicted with similar features (albeit in profile) in several illustrations in the *Padshanama*, the illustrated chronicle of Shah Jahan's reign. The manuscript is held in the Royal Library, Windsor Castle. Especially relevant are the scenes of the wedding processions of Dara Shikoh and Shah Shuja' (see Beach, et al., *King of the World*, London, 1997, pp.63 & 71, nos.24 & 28 (the youngest of the mounted princes)).

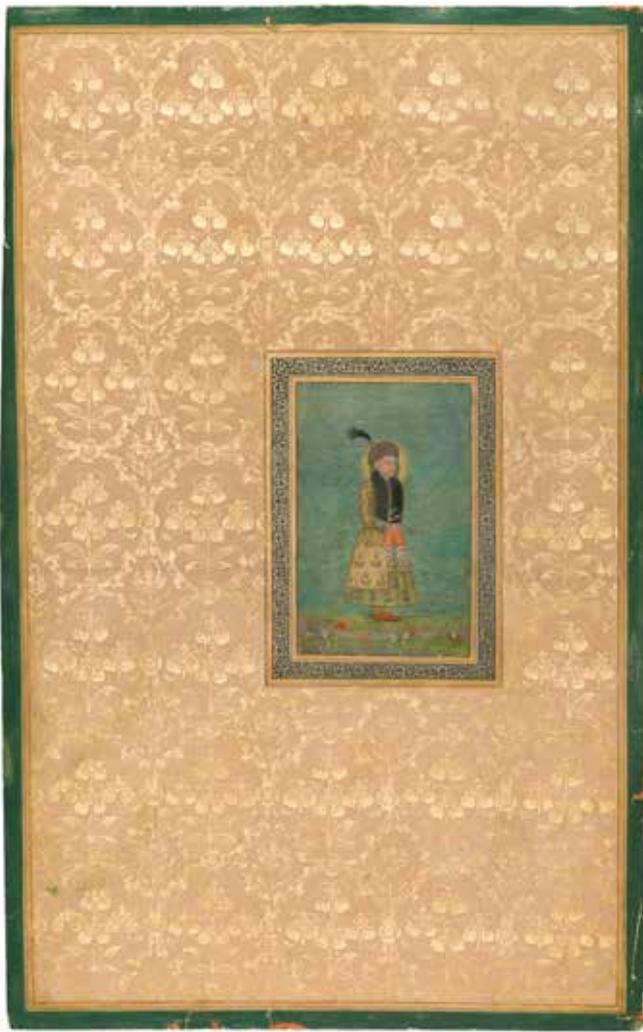
This leaf comes from an album known as the Ardashir Album, which has wide distinctive borders decorated with a gold floral lattice design. The album, assembled in the 18th century, and containing many important Mughal works, was dispersed at auction at Sotheby's, London, 26 March 1973. While several later works in the album also bore inscriptions of attribution to Hashim, the present work is close to the style and oeuvre of the 17th-century artist of that name. The verso of the present leaf bears a panel of calligraphy by Hafiz Nurullah, an 18th-century calligrapher who worked towards the end of his career at the court of Asaf al-Dawla of Awadh (r. 1775-97). Five works by Hafiz Nurullah are recorded by Bayani (*ahval va athar-e khosh-nevisian*, Vol.III, Tehran, 1348, p.949).

Bonhams is grateful to Marcus Fraser for his assistance in the preparation of this lot.

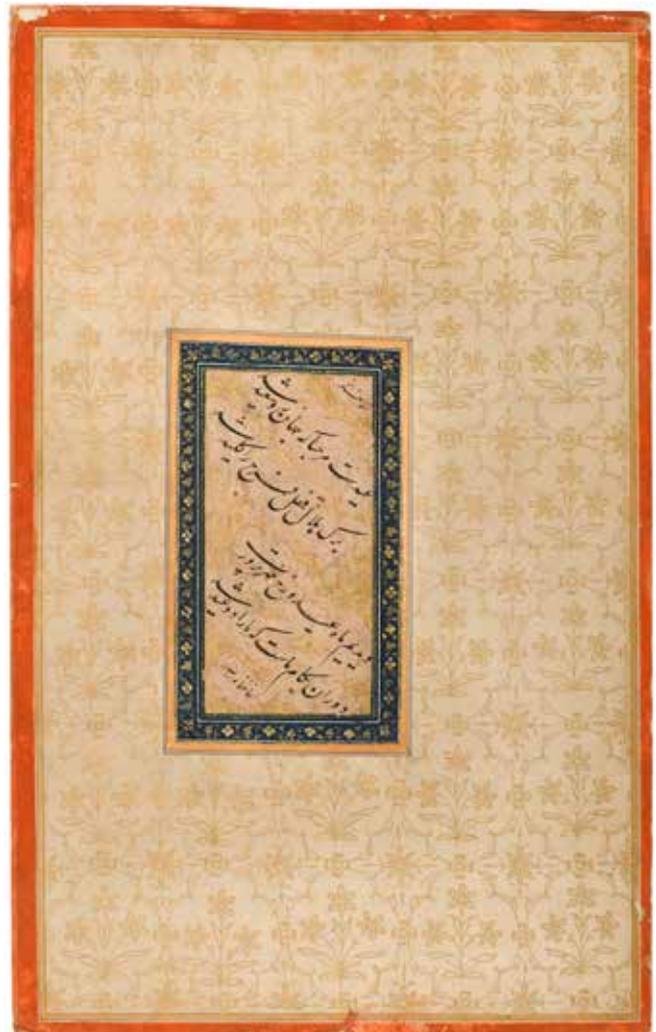
Provenance

From the Ardashir Album, 18th century
Sotheby's, London, 26 March 1973, lot 2
Wareing Collection
Private New York Collection





3117 (recto)



3117 (verso)



3118

**BIDAR BAKHT
MUGHAL, LATE 17TH CENTURY**

Ink on paper; inscribed in nasta liq script, 'Shabih Badshah Alamgir aazi umar dwazdah saalah; "Portrait of young Badshah Alamgir, age twelve"; with arabic numeral 12 written right on top of the word dwazdah.

8 1/8 x 4 1/2 in. (20.7 x 11.5 cm)

US\$3,000 - 5,000

Bidar Bakht was Aurangzeb's favorite grandson, which may account for the shared epithet.

Provenance

Private European Collection



तुंहीयंडणा पदशङ्कराः प्रवः

॥ इन्द्राडलमयाडगाणवदाणाप्रवरः

नडणाश्रीडितस्मरणास्वामीणापुवडणाः

देवस्थातहृदयगवैत्राणाप्रः प्रद्याय श्रीडितविडयंगिरीः

विप्रगिरीदुल्लकश्रीश्रीदनेहगा गिरीसाडणापदप्रप्ररत

प्रप्रप्रप्रत इयप्रतीर्थकरदेवतागसायवैत्राणाः प्रयः

गवैत्राणमाडाणाः प्रयप्रडनः अदप्रस्थायापरिग्रहाः

प्रडणावयकोप्रडयैदेवकृपातागयासाप्राणाः प्रमः ॥

॥ तुंहीइमनाणयः चरिशाः तीर्थदेवंप्रडांचरिचः ॥

A LARGE JAIN TANTRIC VASTRAPATA GUJARAT, 16TH CENTURY

Distemper and gold on cloth.
35 x 36 in. (89 x 91.5 cm)

US\$40,000 - 60,000

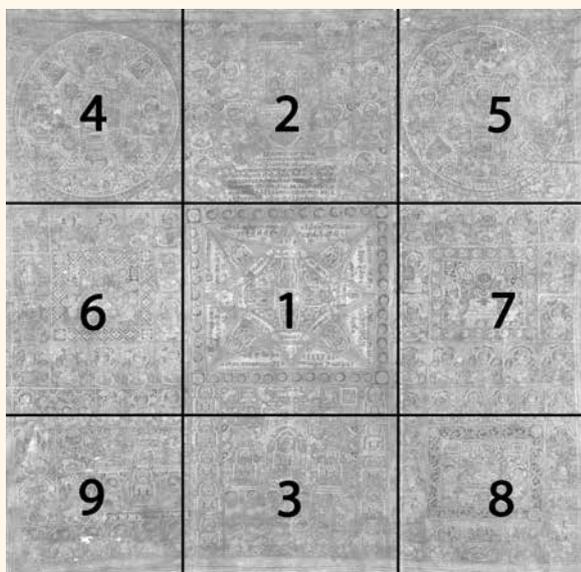
Essay by Jan van Alphen, January 2017

This *vastrapata* is a significant and rare Jain painting. It is of an early style that relates to the famed *Kalpasutra* manuscripts, embodying the birth of Northwest India's miniature painting traditions. It is also of a type scarcely published and demands the work of future scholars able to plunge into the quagmire of Jain tantric practice and unlock the painting's hidden codes and secrets.

The oldest surviving Jain paintings on cloth (*citrapata* or *vastrapata*) date from the beginning of the 14th century. Most are diagrams inscribed with texts, invocations and mantras, such as this one, which is of a tantric subject belonging to the Shvetambara sect, identifiable because all figures, especially Jinas, are dressed. Many of the early *vastrapata* (15th century) are smaller in size (c.20 x 20 inches), though some, like the *Vijaya Pataka* of the Victoria & Albert Museum in London, dated 1447 CE and measuring c.54 x 43 inches, are bigger than this one (see Andhare, *Jain Vastrapatas*, Ahmedabad, 2015, pp.42-7). Cosmological diagrams (e.g. *Jambudvipa Pata*) and pilgrimage maps (e.g. *Shatrunjaya Pata*) of the 17th-19th century, can also measure up to 130 x 80 inches.

Just like Hinduism and Buddhism, Jainism developed a rich tantric tradition, leading to paintings comprised of complex geometric visualizations (*yantras*) of mystic verses *mantras* and syllables (*mantraksharas*). These short mystic invocations unlock the secrets of the ulterior universe, containing magic numbers, saints wheels (*siddhachakras*), gods and goddesses, goddesses of learning (*vidhyadevis*), demi-gods such as *yakshas* and *yakshis*, planetary bodies (*navagraha*), and worldly guardians (*digpalas*).

The large square canvas is divided into nine equal squares; two of them contain a mandala-like circle, while the central square shows an eight-pointed star. Over 150 figures occupy the painting, comprised of 72 goddesses, 31 Jinas, 18 female dancing figures, and 15 venerating persons, among others. All goddesses have four arms, except five who have six. Five have multiple heads, while six have animal heads. These numbers could have a secret meaning.



Looking closer:

Square 1, at first glance, appears to be a common Jain 'siddhachakra', but is not. Two intertwined squares form an eight-pointed star, with a Jina at each cardinal and subcardinal direction, giving the mystic syllable 'Om' at the very center of the painting the significance of an *axis mundi*.

Square 2 depicts an enthroned Jina. Two geese swim in the pond below, flanked by a pair of elephants and dancing girls. In registers on either side are five various goddesses. A long cartouche mentions several topographic and proper names, likely recording the donors and the monks officiating over the creation of the painting.

Square 3 is perhaps the most recognizable, classically Jain representation within the pane, depicting a Jina seated within a temple joined by twelve other Tirthankaras. Above him are two winged elephants and peacocks and the 'eight auspicious symbols' (*ashtamangala*). Below him are registers of six seated devotees, and six dancing girls.

Squares 4 and 5 each contain mandalas of a four-armed goddess, with Jinas and goddesses alternating around her in the cardinal and subcardinal points.

Squares 6 & 7 each contain inner chambers of a six-armed goddess venerated by two standing figures. Each chamber is surrounded by fourteen goddesses seated on a cushion on the perimeter, except for one who sits enthroned in 6 and one who stands in 7.

Square 8 echoes 6 & 7 but shows an enthroned goddess with twice the amount of arms. The number of peripheral goddesses has also increased to seventeen.

Square 9 disrupts the otherwise symmetrical balance of the painting. It shows several components of the Jain *Samavasarana*, the 'Assembly Hall for the Universal Sermon of a Jina'. The Jina sits within a temple venerated by two men. Seven goddesses surround the temple. In the top left corner is a female teacher with an audience of three nuns. In the lower register three pairs of lay men and women stand in veneration. As such, the Fourfold Community (monks, nuns, lay men and women) are represented as befits a *Samavasarana*. But this depiction of the assembly leaves out the typical pairs of reconciled adversarial animals and it is not round, but square. It may have inspired the painting's subject matter.

Regardless of the yet veiled depths of this painting's visually striking subject, its style, rarity, and complexity make it a vital contribution to the body of known Jain *patas* in the West.

I am grateful to Dr. Saryu Doshi for her assistance in preparation of this essay.

Provenance

Private Collection, acquired in London, 1970s





INDIAN PAINTINGS FROM THE COLLECTION OF ANANDA K. COOMARASWAMY

Lots 3120-3130

The year 2017 marks the centenary celebration of Ananda Kentish Coomaraswamy's (1877-1947) arrival to America as the Keeper of Indian Art at the Museum of Fine Arts, Boston, and Bonhams is proud to have the opportunity to offer heirlooms passed down from his collection in conjunction with the anniversary.

A pioneering 'scholar-colossus', Coomaraswamy championed Indian art before Western audiences, overcoming aesthetic prejudices and colonial polemics, to establish its recognition among the great artistic achievements of the world. At Boston, Coomaraswamy built the first major institutional collection of Indian art in the United States, starting with a core he had assembled personally whilst traveling in India between 1910-7. Boston was one of the first American museums to develop an Asian art collection, and with the tremendous support of an incredible Bostonian patron, Denman Waldo Ross (1853-1935), Coomaraswamy returned to India on buying trips for the museum (and himself) until Ross' death.

Passionately in support of the independence movements of Sri Lanka and India, Coomaraswamy advocated for the autonomy of the Indian subcontinent through his reassessments of its artistic traditions. In 1916, his landmark *Rajput Painting*, unveiled the existence of a rich indigenous painting tradition beyond the Mughal court. In 1927, he rebuked the Euro-centric consensus that India's early sculptural traditions were derivative of Greek and Roman models. And in 1941 he rescued the itinerary of a traveling exhibition, postponed in Europe at the outbreak of the Second World War, that would introduce the extraordinary sophistication of ancient Indian culture to broad American audiences.

Sarkis Katchadourian (1886-1947) was born in Iran to Armenian parents. He was trained as an artist in Rome, Paris, and Munich before returning to Iran, where he achieved international renown for his reproductions of Safavid frescoes produced under the reign of Shah Abbas (r.1588-1629). Then, from 1937-9 he applied his skills to the recently discovered Indian cave murals of Ajanta, Bagh, and others.

After receiving the high praise of the Indian press from an initial exhibition at the Bombay Field Club in March 1939, plans for future exhibitions at the Musée Guimet in Paris and the Royal Academy of Art in London were postponed indefinitely as war loomed. However, the Louvre did host a private viewing for members of its Conseil, who purchased twenty works for the Musée Guimet.

So it was with a mixture of encouragement and disappointment that Katchadourian returned to the Indian subcontinent to record further caves in South India and Sri Lanka. Upon exhibiting his replicas in Colombo, Mumbai, and Kolkata between 1940-1, several press clippings noted that Katchadourian in fact discovered a number of murals in the process, advancing the archeological survey.

Coomaraswamy recognized the tremendous value of Katchadourian's work. The artist's method achieved consummate accuracy whilst maintaining a 1:1 ratio in size to the original, making India's ancient frescoes portable for study. Coomaraswamy also wrote that Katchadourian's replicas were the best of any artist, most faithfully capturing the 'spirit' of the originals. But perhaps most significantly, the 6th-8th-century murals of Ajanta were beacons of India's ancient dignity, in front of which preconceived notions of Western superiority dissipated. As he wrote in the inaugural exhibition catalog of Katchadourian's replicas at Boston:

"These paintings may help us realize that at a time when the rest of the world, with the exception of China and the shores of the Mediterranean, was a primitive wilderness, India, a country with a great spiritual and cultural tradition, had achieved a gracious and sophisticated civilization."

The exhibition marks a pivotal moment in the historiography of Indian art in America. Katchadourian's work circulated before American audiences, and Coomaraswamy threw the full weight of his name, reputation, and resources behind it, convincing the American Federation of Arts to sponsor a coast-to-coast exhibition tour that would last five years and travel to an extraordinary breadth of major institutions and New England colleges. Fittingly, the exhibition seems to have culminated at the Musée Cernuschi, allowing Katchadourian a final gratifying moment in Paris before his death weeks later.

Coomaraswamy was not alone in extending initial support for Katchadourian's work. America's great pioneering scholar of Persian art, Arthur Upham Pope (1881-1969), collaborated to organize an immediate second exhibition in New York with The Iranian Institute in January of 1942. His foreword for the exhibition catalog recognizes the dual significance of Katchadourian's work as it circulated throughout the Second World War. In addition to challenging prejudices about Indian art, it prompted Western audiences to consider the failings of their own civilization as it plunged into self-inflicted chaos and violence.

"Mechanism, power and quantity have been sovereign concepts in Western life individualism, competition, acquisition, characteristic habits. They are not sufficient for a sound and enduring culture. Our civilization, frustrated in its hopes for peace and prosperity and everywhere in mortal peril, should be ready to reexamine its basic precepts. To this necessity the arts and traditions of India can make a real contribution."

3120

SARKIS KATCHADOURIAN (IRANIAN, 1886-1947)

BODHISATTVA PADMAPANI (AVALOKITESHVARA), AJANTA, CAVE 1, 5TH-6TH CENTURY, (1937-9)

Distemper on cloth; verso with inventory markings, "4", "B No.4", "97.42".

31 3/4 x 28 in. (80.7 x 71.2 cm)

US\$20,000 - 30,000

Published

David Olan (ed.), *Indian Murals and Sarkis Katchadourian*, New York, 1942, p.23.

"An Exhibition of Mural Paintings from the Cave Temples of India in replicas by Sarkis Katchadourian", in *Bulletin of the Iranian Institute*, Vol.V, No.4, New York, 1942, p.14, pl.V, no.4.

The American Federation of Arts, *Mural Paintings from the Caves of India by Sarkis Katchadourian*, 1946, no.1 (unpaginated).

Exhibited

The series was exhibited through the American Federation of Arts under the title, *Mural Paintings from the Caves of India by Sarkis Katchadourian*, or some variant. Facsimiles of Ananda Coomaraswamy's initial 1941 exhibition catalog were reprinted with alterations to accompany local exhibitions. Here follows an incomplete record of the various exhibition venues. Please note that, in the absence of a complete illustrated record, it is not possible to guarantee that the present lot was included in any of the following venues, with the exception of those listed in italics.

Bombay Field Club, March 1939

Museum of Fine Arts, Boston, 18 November-14 December 1941

The American-British Art Center, New York, 8 January 1942-8 February 1942

Philadelphia, 1942/3

Santa Barbara, 1942/3

Art Institute of Chicago, 4 January-15 February 1943

Virginia Museum of Fine Arts, 21 November-12 December 1943

Smithsonian Institute, Washington D.C., Spring/Summer 1944

George Walter Vincent Smith Art Gallery, Springfield, MA, 6-24 November 1944

Farnsworth Art Museum, Wellesley, MA, November 1944

Currier Gallery of Art, Manchester, NH, December 1944

Wells College, NY, 15-30 January 1945

Skidmore College, NY, 4-25 February 1945

Rochester Memorial Art Gallery, NY, 6 April-1 May 1945

Seattle Art Museum, 8 November-2 December 1945

M.H. de Young Memorial Museum, San Francisco, 8 December 1945-8 January 1946

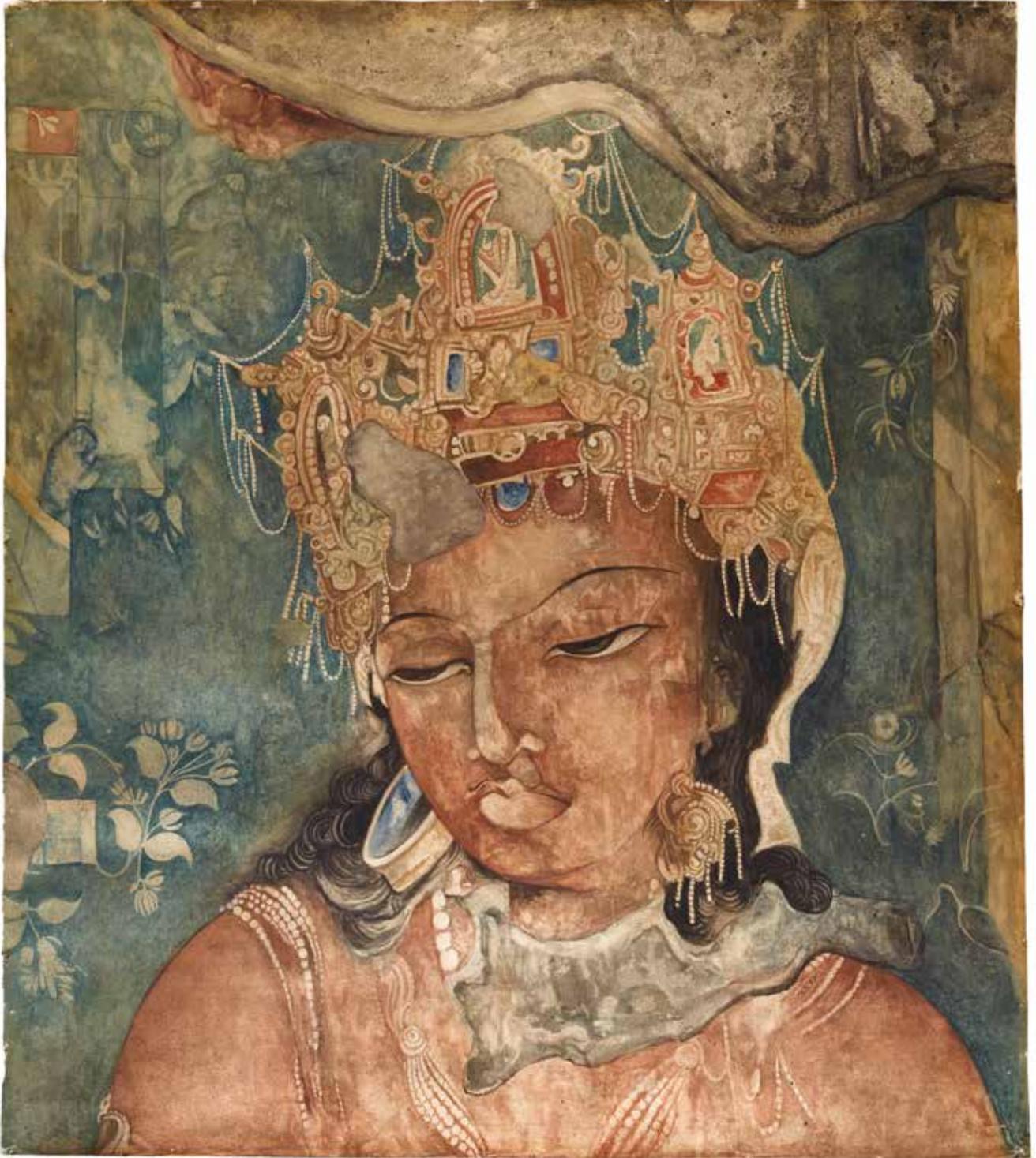
Akron Art Institute, Ohio, 4-23 June 1946

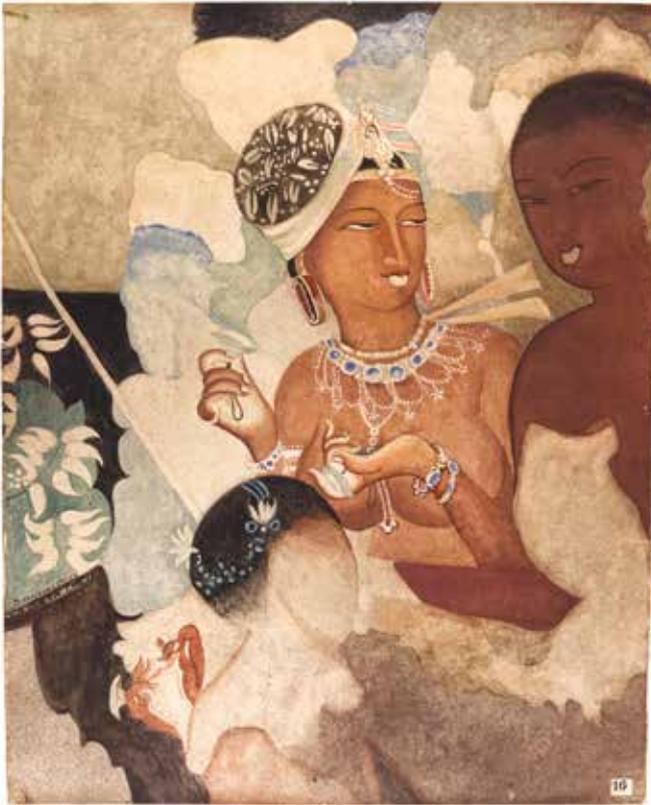
Musée Cernuschi, Paris, Winter 1946/7

Provenance

Ananda K. Coomaraswamy Collection

Thence by descent





3121
SARKIS KATCHADOURIAN (IRANIAN, 1886-1947)
 UNTITLED (APSARA, AJANTA, CAVE 17, 5TH-6TH CENTURY
 (1937-9)
 Distemper on cloth; verso with inventory markings, "16"
 and "B No.16".
 22 1/8 x 16 3/4 in. (56.3 x 42.5 cm)

US\$15,000 - 20,000

Provenance

Ananda K. Coomaraswamy Collection
 Thence by descent

Exhibited

The series was exhibited through the American Federation of Arts under the title, *Mural Paintings from the Caves of India by Sarkis Katchadourian*, or some variant. Facsimiles of Ananda Coomaraswamy's initial 1941 exhibition catalog were reprinted with alterations to accompany local exhibitions. Here follows an incomplete record of the various exhibition venues. Please note that, in the absence of a complete illustrated record, it is not possible to guarantee that the present lot was included in any of the following venues.

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- The American-British Art Center, New York, 8 January 1942-8 February 1942
- Philadelphia, 1942/3
- Santa Barbara, 1942/3
- Art Institute of Chicago, 4 January-15 February 1943



3122
SARKIS KATCHADOURIAN (IRANIAN, 1886-1947)
 UNTITLED (1937-1941)
 Distemper on cloth; verso with inventory markings, "23", and "No.44".
 22 1/8 x 16 3/4 in. (56.2 x 42.5 cm)

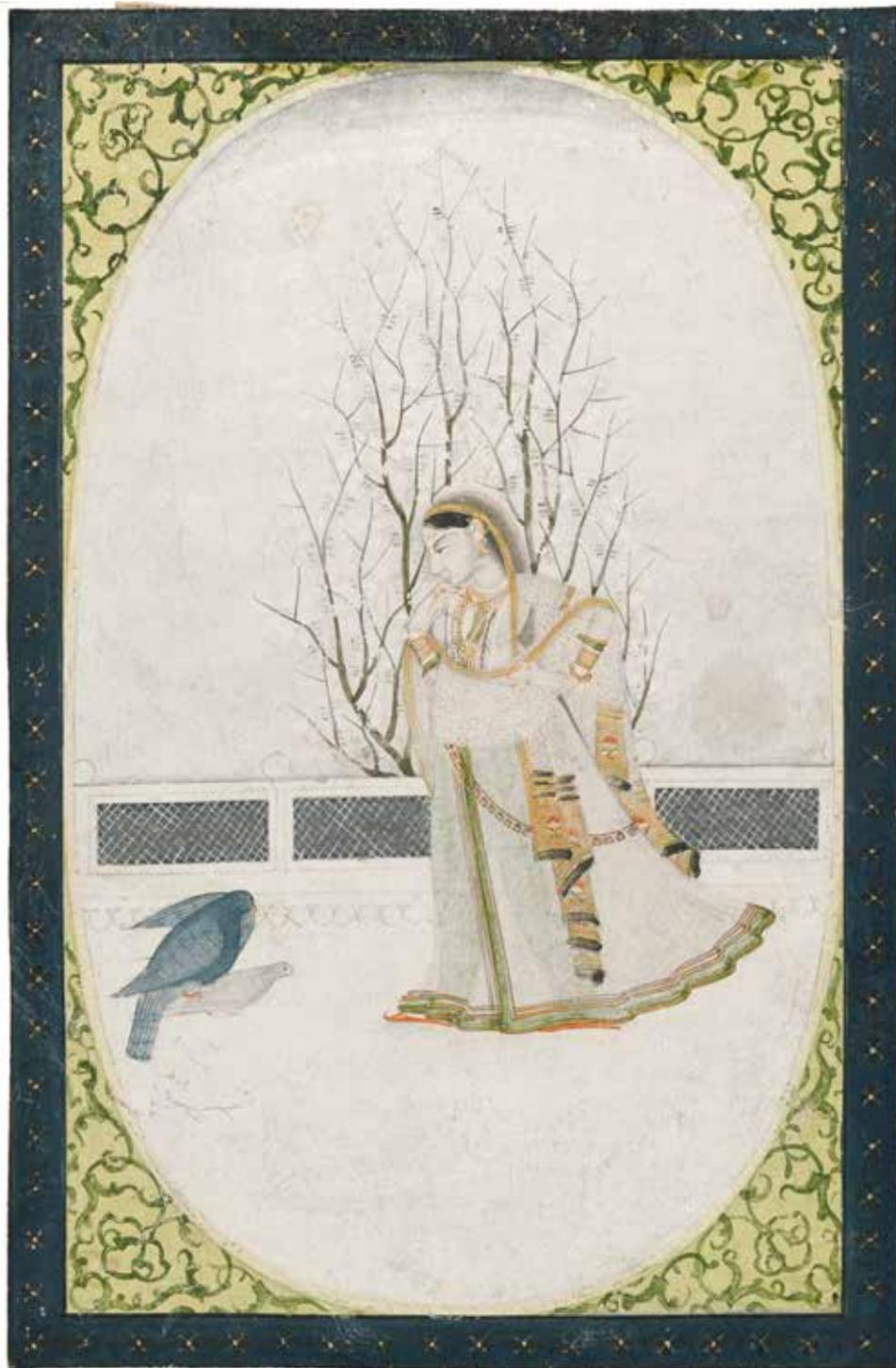
US\$10,000 - 15,000

The painting is possibly a replica of the 12th-century *Dream of Buddha's Mother* at Polonnaruwa, Sri Lanka, which would indicate that it was likely also exhibited in Colombo and the Bombay Art Society, Mumbai, in Spring 1940.

Provenance

Ananda K. Coomaraswamy Collection
 Thence by descent

- Virginia Museum of Fine Arts, 21 November-12 December 1943
- Smithsonian Institution, Washington D.C., Spring/Summer 1944
- George Walter Vincent Smith Art Gallery, Springfield, MA, 6-24 November 1944
- Farnsworth Art Museum, Wellesley, MA, November 1944
- Currier Gallery of Art, Manchester, NH, December 1944
- Wells College, NY, 15-30 January 1945
- Skidmore College, NY, 4-25 February 1945
- Rochester Memorial Art Gallery, NY, 6 April-1 May 1945
- Seattle Art Museum, 8 November-2 December 1945
- M.H. de Young Memorial Museum, San Francisco, 8 December 1945-8 January 1946
- Akron Art Institute, Ohio, 4-23 June 1946
- Musée Cernuschi, Paris, Winter 1946/7



3123

**AN ILLUSTRATION FROM A NAYIKA SERIES: VIRHINI NAYIKA
GULER OR KANGRA, CIRCA 1800**

Opaque watercolor and gold on paper;
Image: 7 3/8 x 4 1/2 in. (18.7 x 11.4 cm);
Folio: 8 x 5 1/4 in. (20.3 x 13.3 cm)

US\$30,000 - 50,000

The scene represents *Virhini Nayika*. Against an almost frosted white background, the *nayika*'s bleak disposition is amplified by the sharp and barren tree that serves as a spiky halo of her despair. The birds mating in the dead of winter only serve to remind the viewer of the heroine's loneliness by contrast. Compare with another *nayika* page of a jilted heroine with an similar moonlit palette in Pal, *Pleasure Gardens of the Mind*, Los Angeles, 1994, p.85, no.27.

Provenance

Ananda K. Coomaraswamy Collection
Fogg Art Museum Loan label 10415.9 - AKC
Thence by descent

3124

AN ILLUSTRATION FROM A RAGAMALA SERIES:

BAIRADI RAGINI

MEWAR, CIRCA 1695

Opaque watercolor and gold on paper; verso inscribed, 'Bairadi'.

Image: 15 x 8 3/8 in. (38.2 x 21.3 cm);

Folio: 15 1/8 x 11 in. (38.4 x 28 cm)

US\$20,000 - 30,000

As noted by Ebling in his review of the eighteen pages he documented, "The paintings of this set are extraordinary, not only in their size, but also in their rich composition and their almost epic content" (*Ragamala Painting*, Basel, 1973, p.181).

Pal speculated that Coomaraswamy likely acquired the set of ragamalas from Ajit Ghose, who was known to have full sets of Rajput ragamalas (see *In Pursuit of the Past*, Mumbai, 2015, p.53). Eight pages from this set were acquired by Denman Waldo Ross from Coomaraswamy in 1930 and gifted to the Fine Arts Museum, Boston the same year (see Pal, *Ragamala Paintings in the Museum of Fine Arts, Boston*, Boston, 1967, nos.10, 18, 29, 39, 43, 57, 78 & 85). Another page from the series in the British Museum is published in Topsfield, *Court Painting at Udaipur*, Zurich, 2001, p.100, no.70; and two others in the Kevorkian Collection were sold at Sotheby's, London, 1 December 1969, lot 165, and 23 April 1979, lot 136.

Provenance

Ananda K. Coomaraswamy Collection, before 1930

Fogg Art Museum Loan label 10415.18 - A.K.C

Thence by descent

3125

AN ILLUSTRATION FROM A RAGAMALA SERIES:

BHAIRAVA RAGA

MEWAR, CIRCA 1695

Opaque watercolor and gold on paper; verso inscribed:

"*Ragabhairava*"

Image: 14 1/2 x 8 1/8 in. (36.9 x 20.6 cm);

Folio: 14 7/8 x 11 in. (37.8 x 28 cm)

US\$20,000 - 30,000

The scene is set at nighttime, when the *Bhairava Raga* is usually sung.

Provenance

Ananda K. Coomaraswamy Collection, before 1930

Fogg Art Museum Loan label 10415.20 - AKC

Thence by descent

3127

AN ILLUSTRATION FROM A RAGAMALA SERIES:

MADHUMADHAVI RAGINI

MEWAR, CIRCA 1695

Opaque watercolor and gold on paper; verso inscribed: "*Raga Hindol ri*

Ragini Madhumadhavi"

Image: 14 3/4 x 8 1/2 in. (37.5 x 21.6 cm);

Folio: 14 3/4 x 11 1/4 in. (37.5 x 28.5 cm)

US\$20,000 - 30,000

Provenance

Ananda K. Coomaraswamy Collection, before 1930

Fogg Art Museum Loan label 10415.16 - AKC

Thence by descent

3126

AN ILLUSTRATION FROM A RAGAMALA SERIES:

BHAIRAVI RAGINI

MEWAR, CIRCA 1695

Opaque watercolor and gold on paper; verso inscribed: "*Bhairava's*

Ragini Nada Bhairavi"

Image: 14 5/8 x 8 1/2 in. (37.2 x 21.6 cm);

Folio: 14 7/8 x 11 1/4 in. (37.8 x 28.6 cm)

US\$20,000 - 30,000

The mention of 'Nada' (or Narada) before the name of Bhairavi suggests that the Ragamala set is based on Narada's text, *Panchama Sara Samhita*. Otherwise, 'Bhairavi' is the accepted term. Similar depictions of the ragini with strong influence of the Central Indian/Chaurapanchasika idiom, dating back to 1530-1550 CE, also bear the text 'Nadabhairavi'.

Provenance

Ananda K. Coomaraswamy Collection, before 1930

Fogg Art Museum Loan label 863.1932

Fogg Art Museum Loan label 10415.19 - A.K.C

Thence by descent

3128

AN ILLUSTRATION FROM A RAGAMALA SERIES:

MEGHA RAGA

MEWAR, CIRCA 1695

Opaque watercolor and gold on paper; verso inscribed: "*Megha*"

Image: 14 1/2 x 8 1/8 in. (37 x 20.6 cm);

Folio: 14 3/4 x 10 1/8 in. (37.5 x 25.8 cm)

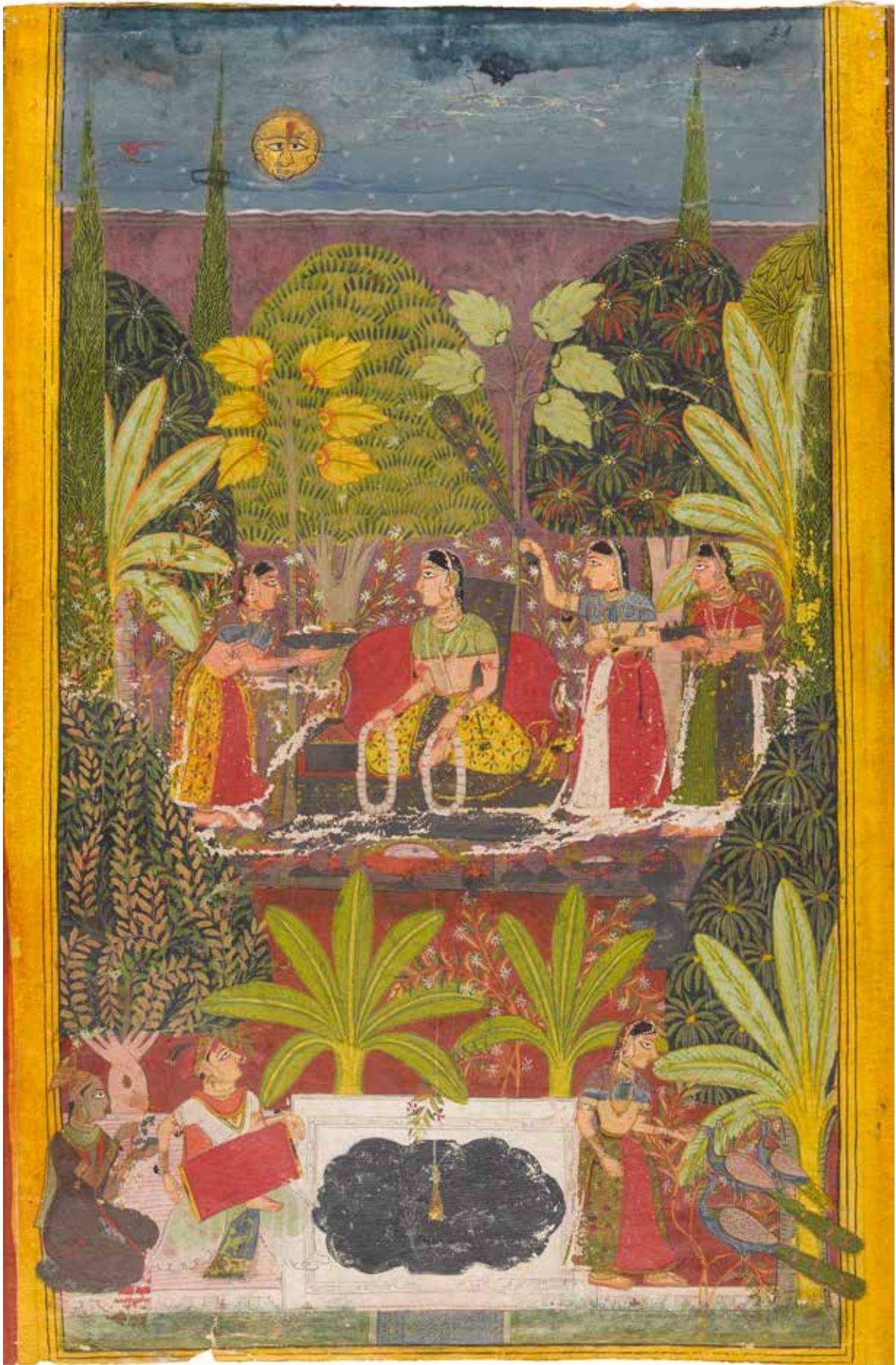
US\$20,000 - 30,000

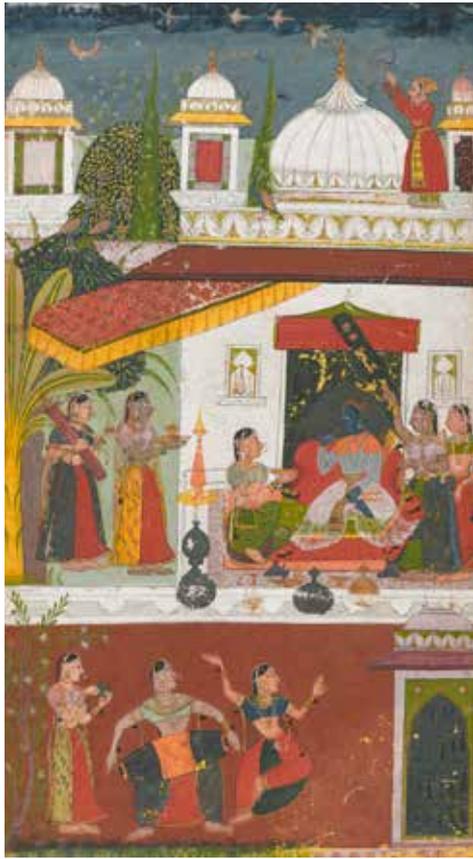
Provenance

Ananda K. Coomaraswamy Collection, before 1930

Fogg Art Museum Loan label 10415.17 - A.K.C.

Thence by descent

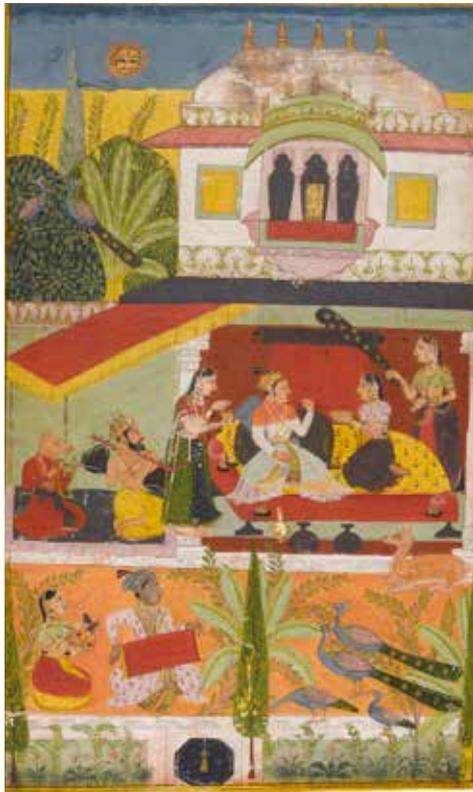




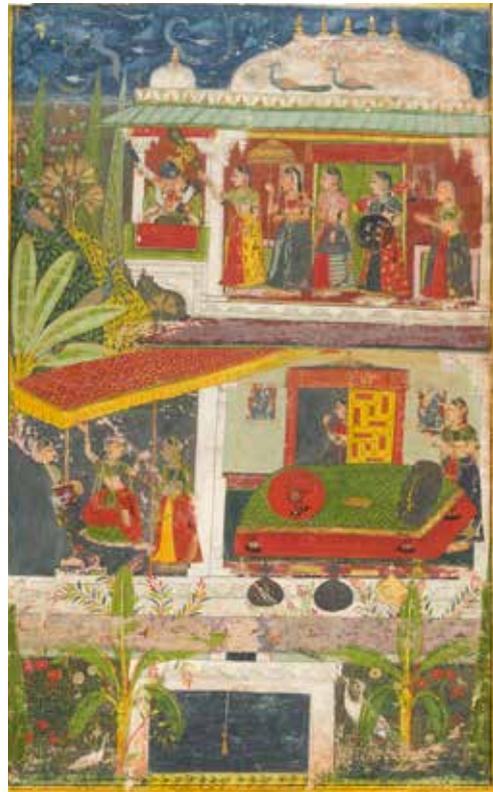
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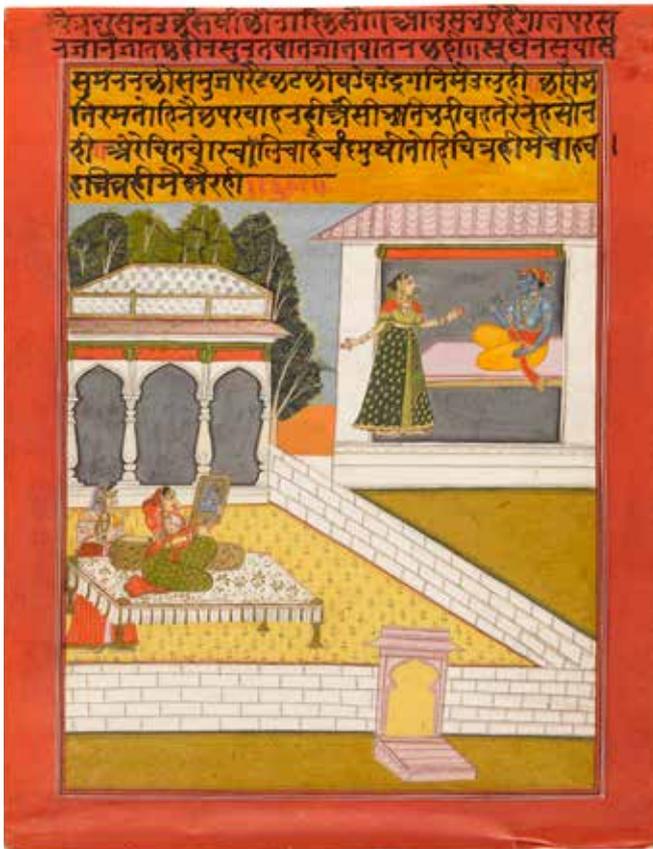
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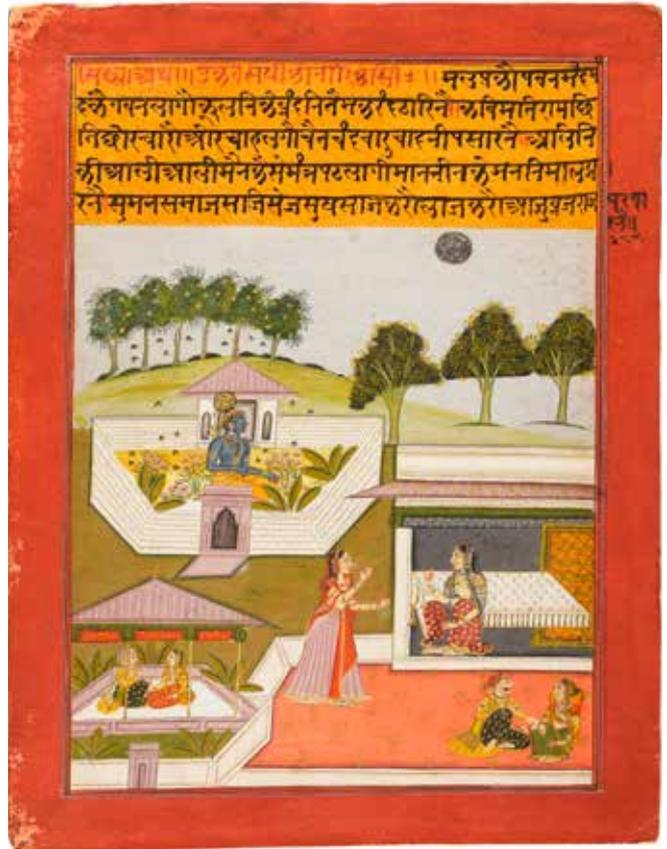
3127



3128



3129



3129

**TWO ILLUSTRATIONS FROM A BIHARI SATSAI SERIES
DATIA, CIRCA 1770**

Opaque watercolor and gold on paper.
Image: 8 3/4 x 7 1/4 in. (22.3 x 18.5 cm), the larger;
Folio: 12 3/4 x 9 in. (32.4 x 22.9 cm), each

US\$4,000 - 6,000

Other pages from the series are held in the Los Angeles County Museum of Art (M.72.2.3), and were sold at Bonhams, San Francisco, 29 June 2016, lot 9522.

Provenance

Ananda K. Coomaraswamy Collection
Thence by descent

3130

**TWO ILLUSTRATIONS FROM A GITA GOVINDA SERIES
JAIPUR, 19TH CENTURY**

Opaque watercolor and gold on paper.
4 5/8 x 7 5/8 in. (11.7 x 19.5 cm), each

US\$5,000 - 7,000

Provenance

Ananda K. Coomaraswamy Collection
Thence by descent



3130



3131

**A FOLIO FROM THE MEWAR SAKUNAVALI (BOOK OF OMENS)
MEWAR, CIRCA 1720**

Opaque watercolor on paper;
Image: 7 1/2 x 6 3/4 in. (19 x 17.1 cm);
Folio: 10 x 8 1/4 in. (25.4 x 21 cm)

US\$8,000 - 12,000

A handbook for interpreting dreams, the Sakunavali was a unique commission from the Mewar court. It promised to unveil the mysteries of seemingly inexplicable phenomena. Described in the text above, this omen of a tree full of parrots is one of the most auspicious one could receive:

For good fortune and financial gains, a progeny is also promised for constant prosperity and foreign travel, pay homage in the direction of the parrots (34).

Other pages from this series were sold at Bonhams, New York, 14 March 2016, lots 99 & 100; and 14 September 2015, lot 110.

Provenance
Private German Collection



3132

**TWO FOLIOS FROM A BIHARI SATSAI SERIES
MEWAR, CIRCA 1719**

Opaque watercolor and gold on paper.

Image: 7 1/2 x 7 in. (19 x 17.8 cm), each;

Folio: 9 3/4 x 8 1/4 in. (24.7 x 21 cm), each

US\$8,000 - 12,000

Bihari Lal was a 17th-century poet at the Mughal and Amber courts. His acclaimed *Satsai*, a highly influential work of Hindi literature, explores the romance of Radha and Krishna, containing couplets on love, devotion, and morality. The Mewar illustrated manuscript of this text is dated to 1719 in its colophon. See A. Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp.143-4. Two other folios from this series were sold at Bonhams, New York, 14 September 2015, lot 107.

Provenance

Private European Collection



3133

**AN EQUESTRIAN PORTRAIT OF MAHARANA BHIM SINGH
DEVGARH, CIRCA 1810-30**

Opaque watercolor and gold on paper; verso inscribed in devanagari:

*Ghodo Jaladhar..par savaar Maharana ji Shri Bheem Singh ji;
"Maharana Bhim Singh riding his horse Jaladhara".*

Image: 11 1/8 x 12 in. (28.2 x 30.5 cm);

Folio: 13 1/4 x 14 in. (33.6 x 35.6 cm)

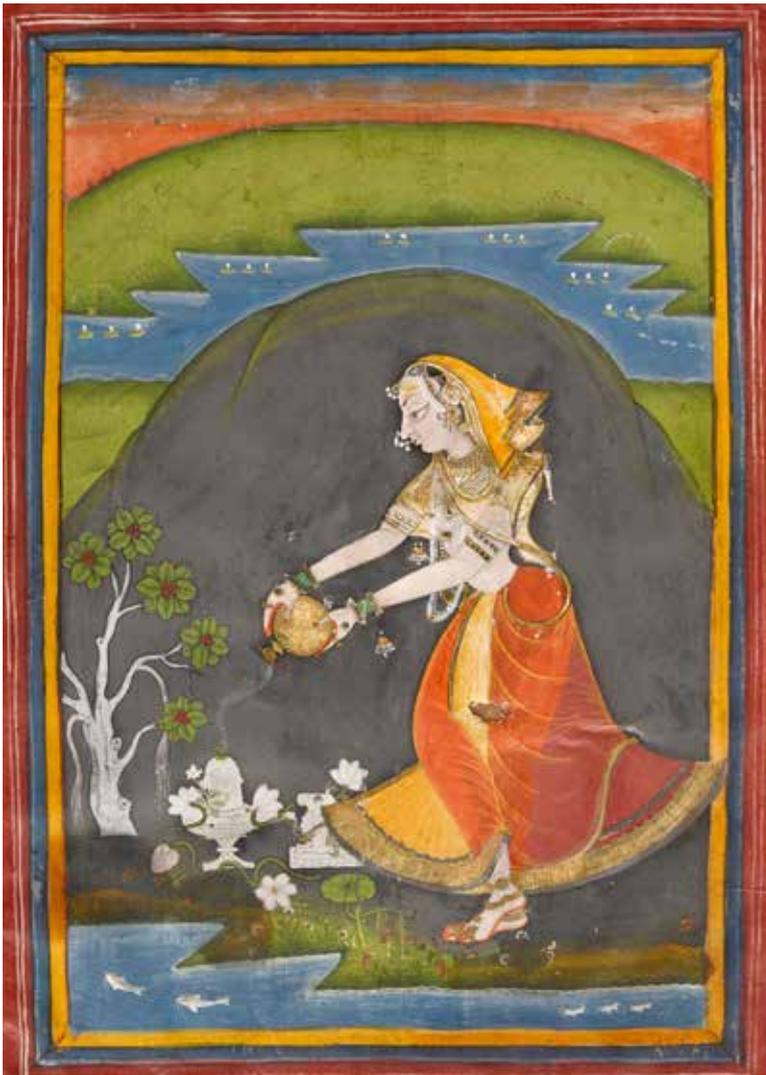
US\$10,000 - 15,000

Maharana Bhim Singh was an able but weak ruler with a tendency towards vanity, perhaps reflected in the numerous portraits, such as this one, commissioned during his reign. He was also, according to Tod, 'particularly obnoxious to female influence' and managed to father more than a hundred children, although only one son survived him (see Tod, *Annals and Antiquities of Rajasthan*, London 1920, repr. Delhi 1971, Vol.I, p.558).

A related equestrian portrait of Ravat Gokuldas was sold at Sotheby's, London, 4 April 1978, lot 308. Also see Beach, *Rajasthani Painters: Bagta and Chokha, Master Artists at Devgarh*, 2005, figs.91-2.

Provenance

Sotheby's, New York, 24 September 1997, lot 197



3134

**3134
A PRINCESS WORSHIPPING A SHIVA SHRINE
KOTAH, MID 19TH CENTURY**

Opaque watercolor and gold on paper; set within a period woven silver thread frame.

Image: 7 3/4 x 5 1/8 in. (19.7 x 13 cm);

Folio: 9 x 6 7/8 in. (23 x 17.5 cm)

US\$4,000 - 6,000

An inverted lotus covers the small marble lingam that receives water from the princess' *lota*. Compare with a related painting of two angels worshipping a Shiva shrine sold Bonhams, New York, 17 March 2014, lot 134.

Provenance

Private Californian Collection



3135

**3135
A SCROLL OF MEDITATIVE CHAKRAS
RAJASTHAN, 18TH/19TH CENTURY**

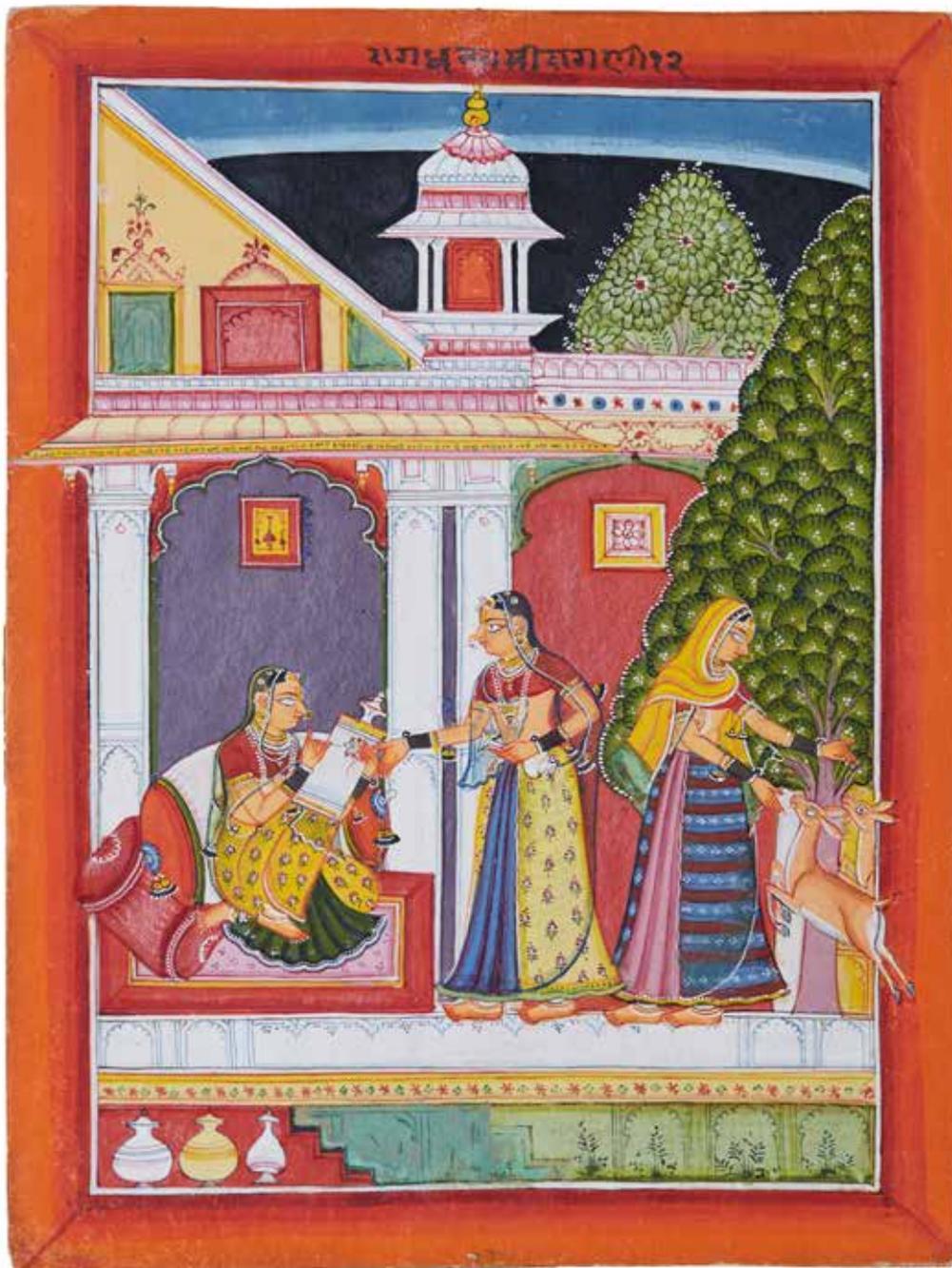
Opaque watercolor, gold, and ink on paper.
103 x 8 1/2 in. (262 x 21.6 cm)

US\$4,000 - 6,000

For a closely related example, with a similar sequence of paintings, see P. Pal et al., *Dancing to the Flute: Music and Dance in Indian Art*, Sydney, 1997, pp.127 & 138-9, no.86 and another in the Victoria and Albert Museum, see Menzies, *Goddess*, Sydney, 2006, p. 183, no. 115. Also compare with two examples published in *Tantra: Hayward Gallery*, London, 1971, p.74, nos.371-2. Others were sold at Christie's, London, 29 October 1981, lot 135; Bonhams, New York, 14 September 2015, lot 112; and 17 September 2014, lot 148.

Provenance

Edwin C. Cohen Collection, New York
Acquired from Sam Fogg, London, 25 June 1998



3136

**AN ILLUSTRATION FROM A RAGAMALA SERIES:
DHANASHRI RAGINI**

SIROHI, 1680

Opaque watercolor on paper;

Image: 8 1/8 x 5 3/4 in. (20.7 x 14.6 cm);

Folio: 9 1/8 x 7 in. (23 x 17.7 cm)

US\$10,000 - 15,000

This illustration is identified by an inscription in Devanagari in the upper border: *Dhanashri Ragini, 12*. An interesting element of this series is the artist's treatment of the margin in subtly receding shades of red, creating a visual perception of depth so that the picture appears to be inset into a frame. A Ramkali ragini from the same series sold at Sotheby's, 16 June 2009, lot 9, and another is found in Pal, *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, New York, 1978, p.83, no.18.

Published

Pratapaditya Pal, *Pleasure Gardens of the Mind. The Jane Greenough Green Collection of Indian Painting*, 1993, p.107, no.35.

Provenance

Jane Greenough Green Collection
Private Collection Germany



3137

**NIGHTTIME TRYST
KISHANGARH, SECOND HALF OF THE 18TH CENTURY**

Opaque watercolor and gold on paper;
Image: 7 7/8 x 5 in. (20 x 12.7 cm);
Folio: 13 3/4 x 10 1/4 in. (35 x 26 cm)

US\$20,000 - 30,000

An almost identical night scene where the male is shown as a generic prince wearing a simple yellow turban is in the Los Angeles County Museum of Art, see Rosenfield, *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection*, Boston, 1966, p.134, no.174. Also compare to lovers seated on a terrace during the day, sold at Christie's, London, 26 May 2016, lot 53 and another with Krishna and Radha at Christie's, London, 10 June 2013, lot 191.

Published

Joachim Bautze, *Lotusmond und Löwenritt*, Stuttgart, 1991, pp.177-8, pl.73.

Provenance

Private European Collection, acquired 1988



3138

3138

**ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:
SCENE FROM THE WEDDING OF DEVAKI AND VASUDEV
BIKANER, CIRCA 1610**

Opaque watercolor and gold on paper; verso inscribed in devanagari: *Vasudeva / Satyabhama. Bivah ra ba chitra*, ("The wedding scene") and the number 3.
Image: 6 1/2 x 9 5/8 in. (16.5 x 24.5 cm);
Folio: 9 1/2 x 11 1/2 in. (24.1 x 29.3 cm)

US\$15,000 - 20,000

Accompanied by two drummers, the dancer appears to be performing to an impromptu gathering of three nobles standing within a simple courtyard.

The simplified treatment of the figures with squarish heads and flattened faces is a distinctive feature of the Bikaner school which was strongly influenced by Mughal conventions. For another illustration from the same album see H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1948, no. 91. For other images from this series, see Ehnbohm, *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, pp. 52-53, nos. 17-18; another folio was offered for sale at Sotheby's, New York, March 25, 1999, lot 205.

Provenance

Bikaner Palace Collection
Private German Collection

3139

**AN ILLUSTRATION FROM A RAGAMALA SERIES:
GUJARI RAGINI
BIKANER, LATE 17TH CENTURY**

Opaque watercolor and gold on paper; verso inscribed *Ragini Gujari*, 52
5 7/8 x 4 1/4 in. (15 x 10.8 cm)

US\$6,000 - 8,000

For a similar composition see Pal, *Ragamala Paintings*, Boston, 1967, p. 38, no. 29. Also compare the treatment of the figures with a page attributed to Natthu, dated 1665 in the Binney Collection, San Diego Museum of Art (see Welch, *A Flower From Every Meadow*, New York, 1973, p.61, no.30).

Provenance

Bikaner Palace
Private US Collection since 1997



3139



3140
**AN ILLUSTRATION TO THE SHANGRI RAMAYANA, STYLE II:
 KING DASHARATHA INSTRUCTS BHARATA AND SHATRUGHNA
 BAHU (JAMMU), CIRCA 1690**

Opaque watercolor on paper;
 Book II: Ayodhya Kanda, v. 1-3
 Inscribed above in Takri with number 1.
Image: 7 3/4 in. x 11 1/2 in. (19.5 x 29.1 cm);
Folio: 8 7/8 x 12 1/2 in. (22.5 x 31.7 cm)

US\$20,000 - 30,000

This scene from the first page of Book II shows Dasharatha giving formal instructions to his sons Bharata and Shatrughna to escort their uncle, Yudhishthira, who had been visiting the court. The scene directly following this page and numbered "2" in the Polsky Collection, is detailed in Topsfield, *In The Realms of Gods and Kings*, New York, 2004, p.129, no.48.

This important Ramayana series, found at Shangri in Kulu (a large state deep in the Himalayas, north of Mandi and east of Basohli and Kangra), where a branch of the Kulu royal family settled in the 19th century, has intrigued and fascinated scholars and collectors alike since it was discovered by M. S. Randhawa in 1956. Recently, Goswamy and Fischer questioned Archer's attribution to Kulu but accepted his dating and the broad stylistic groupings. They made a strong case that the first two groups of pictures were probably painted in Bahu, a small state, for Raja Kripal Dev (r. c.1660-90) and his son Anand Dev (r. c.1690-1730). The lot is from the second group and is probably created by the same artist responsible for several others, now in various collections (Goswamy & Fischer, *Pahari Masters*, Zurich, pp.88-90, nos.31-33). Other leaves are in the National Museum, New Delhi; the Bharat Kala Bhavan, Benares; the British Museum; the Victoria and Albert Museum, and several important private collections.

For another work also formerly from the Roerich Collection, see Francesca Galloway, *Into the Indian Mind*, 2014, no.26. Another page from the series in the Kronos Collection at the Metropolitan Museum of art is published in McInerney, et al., *Divine Pleasures*, New York, 2016, p.137, no.42.

Provenance

Sviatoslav Roerich, Collection
 German Private Collection since 1984

3141

**FOLIO 26 FROM THE EARLIEST
KSHEMAKARNA RAGAMALA:**

MALKOS RAGA

POPULAR MUGHAL, CIRCA 1610

Opaque watercolor and gold on paper;

Image: 5 x 7 3/8 in. (12.5 x 18.6 cm);

Folio: 8 3/4 x 11 5/8 in. (22 x 29.3 cm)

US\$8,000 - 12,000

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", in *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", in *Archives of 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.78.

Ludwig Habighorst, *Blumen – Baeume – Goettergaerten*, Ragaputra Edition Koblenz, 2011, p.25, fig.9.

Exhibited

Museum fuer Voelkerkunde Hamburg, 2013

Provenance

Private German Collection

3142

**A FOLIO FROM THE EARLIEST
KSHEMAKARNA RAGAMALA:**

FOLIO 50, KUSUMA PUTRA OF RAGA DIPAK

POPULAR MUGHAL, CIRCA 1601

Opaque watercolor and gold on paper;

Image: 5 1/8 x 8 1/4 in. (13 x 21 cm);

Folio: 8 5/8 x 11 3/4 in. (22 x 30 cm)

US\$8,000 - 12,000

See lot 3141 for further discussion on this manuscript.

Published

Ludwig Habighorst, *Moghul Ragamala*, Ragaputra Edition, Koblenz 2006, p.93.

Provenance

Private German Collection



3141



3142



3143

**AN ILLUSTRATION FROM A RAGAMALA SERIES:
SANVERI, DAUGHTER-IN-LAW OF SRI RAGA
BILASPUR, CIRCA 1700-1710**

Opaque watercolor and gold on paper.
Image: 7 3/8 x 4 3/8 in. (18.7 x 11.2 cm);
Folio: 8 3/8 x 6 in. (21.3 x 15.3 cm)

US\$20,000 - 30,000

The single bending tree and stylized treatment of the dog stand in contrast with the formality and sharp edges of the throne-like platform. The delicate treatment of the female figures and sumptuous textiles suggest the Mughal taste that became popular in some hill states in the late 17th and early 18th century (Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol.I, p.230). Consistent with many pages from the series, this illustration follows a strict convention of composition with the figures facing to the left against a monochrome landscape while engaging with the identifying elements of the raga.

Compare the iconography with a drawing of the same subject in the collection of the National Museum, New Delhi, published in Ebeling, *Ragamala Painting*, Basel, 1973, no.325.

Provenance

Royal Mandi Collection
Private German Collection, before 1969
Sotheby's, New York, 29 March 2006, lot 165



3144

**GANESHA ENTHRONED
KANGRA, CIRCA 1820**

Opaque watercolor and gold on paper; verso with two-line devanagari inscription: '*sorta vidhyan haran ganrai moosh kavahin gaj badan/ Ganpati charan manayatve kaam kachu ki jije*'; '*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)

US\$6,000 - 8,000

Always a charming and humorous image, Riddhi and Buddhi, who personify prosperity and success, work a flywhisk above Lord Ganesha 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 toppled to 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.

A very closely related painting was sold at Sotheby's, London, 5 July 1982, lot 56. Also see Sotheby's, London, 10 June 1983, lot 60; Sotheby's, New York, 23 March 2000, lot 222; 20 March 2001, lot 13; and Bonhams, London, 7 October 2010, lot 366.

Provenance

Private Collection since mid 1980s



3145^W

**A PICCHAVAI OF GOPASHTAMI
NATHDWARA, LATE 19TH CENTURY**

Opaque watercolor and gold on cloth.
83 x 60 in. (211 x 152 cm)

US\$12,000 - 16,000

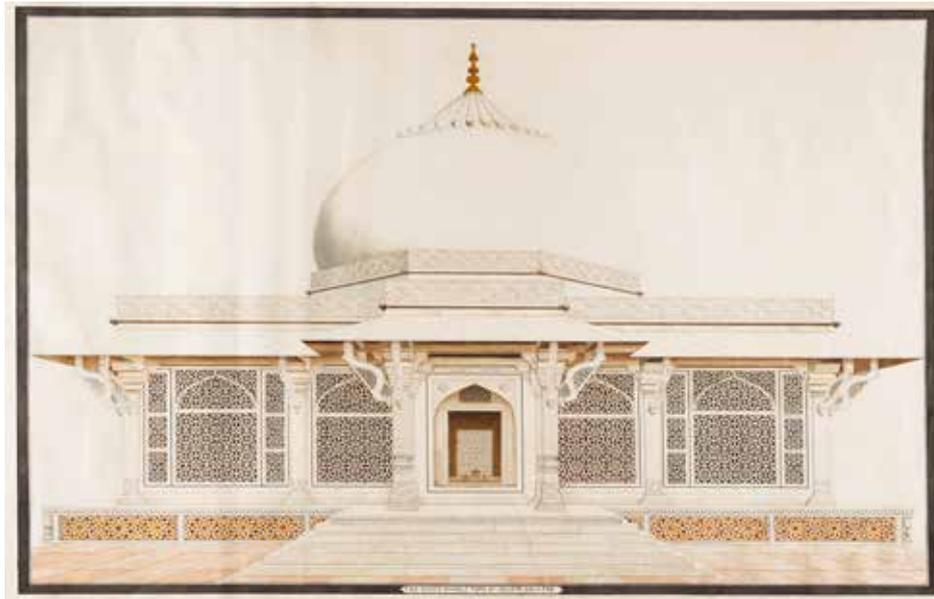
The annual celebration of Krishna as divine cowherd is known as Gopashtami, a festival occurring in late autumn. For a related example see Skelton, *Temple Hangings of the Krishna Cult*, New York, 1973, pp.64-5, no.17. See also Bonhams, New York, 11 September 2012, lot 123.

Provenance

Christie's, New York, 22 March 2000, lot 42
Edwin C. Cohen Collection, New York



3146



3147

3146

**PARADE GROUND OF ALWAR PALACE
ATTRIBUTED TO THE ATELIER OF GHULAM ALI KHAN, ALWAR,
CIRCA 1820**

Opaque watercolor on paper;
Image: 7 3/4 x 15 in. (19.7 x 38.2 cm);
Folio: 9 3/4 x 16 3/4 in. (24.8 x 42.6 cm)

US\$6,000 - 8,000

With the distinctive combination of red sandstone and white marble, coupled with the barren hills, it is clear that this is the interior parade ground of Alwar Palace. The stark palette and realist perspective are all hallmarks of Ghulam Ali Khan's work under the patronage of Banni Singh in Alwar.

Compare with a closely related work of Alwar Palace in Dalrymple and Sharma, *Princes and Painters in Mughal Delhi 1707-1857*, New York, 2012, p.48, fig.11. As Dalrymple notes, "Ghulam Ali Khan seems to have reignited his penchant for topographical illustrations and likely trained Alwar artists to produce copies of a number of historical and religious sites in Delhi".

Provenance

Private Collection Germany

3147

**THE TOMB OF SALMIN CHISHTI AT FATEHPUR SIKRI
COMPANY SCHOOL, 19TH CENTURY**

Opaque watercolor on paper; inscribed in English in lower margin,
'The White Marble Tomb of Selmiem Chistie'
Image: 18 x 24 in. (45.8 x 61 cm)

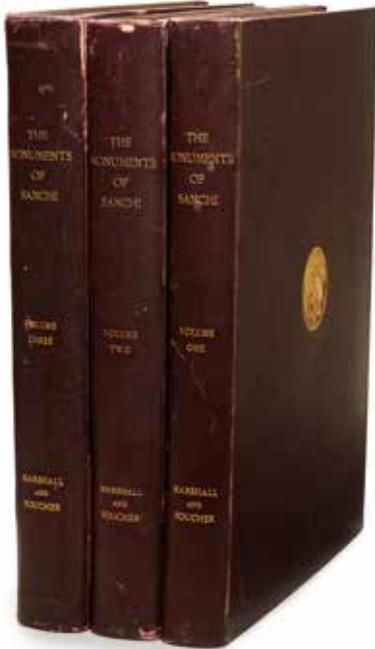
US\$6,000 - 8,000

The tomb of Salmin Chishti was built under Akbar within the quadrangle of the Jama Masjid at the imperial complex at Fatehpur Sikri during the years 1580 and 1581. Constructed as a mark of his respect for the Sufi saint, it is considered one of the finest examples of early Mughal architecture, with all four walls comprised of delicately carved *jali* screens.

Another example collected by Sir Charles D'Oyly Albums is in the British Museum, WD4403, f.60. See also Christie's, London, 21 September 2000, lot 307. Also compare a view of Moti Masjid, sold at Bonhams, New York, 14 March 2016, lot 110.

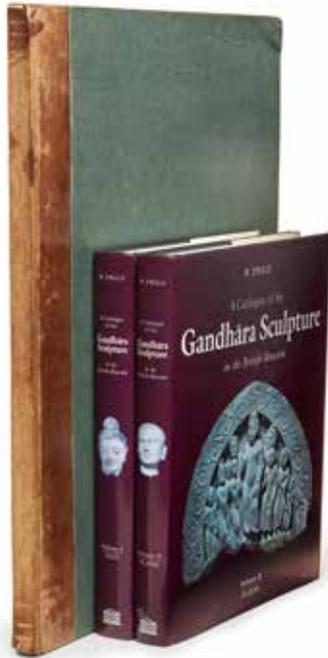
Provenance

Private US Collection since 1995



3148
**JOHN MARSHALL AND ALFRED
 FOUCHER**
THE MONUMENTS OF SANCHI
 3 VOLUMES
 The Government of India Press, Calcutta,
 c.1940. Hard cover, decorated cloth binding.
 Volume I containing the text, 396 pages;
 volume II containing 70 plates (complete);
 volume III containing 71 plates (complete).
Folio: 20 x 15 1/2 in. (51 x 39.3 cm)

US\$3,000 - 5,000



3149
**TWO PUBLICATIONS ON GANDHARAN
 SCULPTURE**
 1. *Buddhist Sculptures of Gandhara*. Des
 Fosseuz et Cie Éditeurs, Paris. Hard cover. 30
 black and white plates remaining.
 2. W. Zwalf. *A catalogue of the Gandhara
 Sculpture in the British Museum*, 2 Volumes.
 British Museum Press, London, 1996. Hard
 cover with dust jacket. Volume I containing
 the text, 423 pages; Volume II containing 680
 black and white plates.
 1. *Folio: 17 3/8 x 12 in. (44.2 x 30.5 cm)*
 2. *Folio: 10 3/4 x 8 1/2 in. (27.3 x 21.6 cm)*

US\$1,000 - 1,500



3150
EAST AND WEST
JULY 1950 - DECEMBER 2004
 IsMEO (Istituto Italiano per il Medio ed
 Estremo Oriente, 'Italian Institute for Middle
 and Far East'), Rome, before 1995; IsIAO
 (Istituto Italiano per l'Africa e l'Oriente, 'Italian
 Institute for Africa and the East'), Rome, since
 1995. Containing 109 volumes.
*Folio (1950-1979): 11 3/4 x 8 3/8 in. (30 x
 21.3 cm);*
*Folio (1980-2004): 10 3/8 x 7 1/2 in. (26.3 x
 19 cm)*

US\$2,000 - 3,000

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 bonhams.com/auctions/23739/](https://www.bonhams.com/auctions/23739/)

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

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(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;

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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 ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday March 29, 2017 without penalty. After March 29

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.



**IMPORTANT NOTICE TO BUYERS
COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, MARCH 29, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR
COLLECTION FROM CADOGAN TATE
BEGINNING AT 10AM ET ON MONDAY
APRIL 3**

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatfineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatfineart.com

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

3103
3104
3145

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Judith Eurich
Mark Fisher
Martin Gammon
Dessa Goddard
Jakob Greisen
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

REPRESENTATIVES

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Heather O'Mahony, (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004 †

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

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Jewelry

Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier (212) 644 9035

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Gregg Dietrich, (212) 644 9001 †

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Shawna Brickley, (917) 206 1690

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Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

(415) 503 3319

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360
James Ferrell, ext. 23332

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Decorative Arts

Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353
Jakob Greisen, ext. 23284

Museum Services

Laura King Pfaff, ext. 23210

Native American Art

Ingmars Lindbergs, ext. 23393

California & Western Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Space History

Adam Stackhouse, ext. 23266

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Victoria Richardson, ext. 23207
Celeste Smith, ext. 23214

Wine & Whisky

Erin McGrath, ext. 23319

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Ivan Briggs, ext. 23255

Watches

Ivan Briggs, ext. 23255

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

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..

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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

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

REGULATED SPECIES MATERIALS AND CITES PERMITS

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

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

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

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

CITES LOTS

3001
3002
3003
3005
3028

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
bids.us@bonhams.com



Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 9–18, 2017

Asia Week New York 2017 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 9–18, 2017. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2017 as well as on the Asia Week New York website.

www.asiaweekny.com

PORTRAITS OF THE MASTERS
108 Bronze Sculptures of the
Tibetan Buddhist Lineages

Tuesday 14 March, 6:30pm
New York

PREVIEW
9-14 March

A GILT COPPER ALLOY
FIGURE OF THE FIRST
PANCHEN LAMA,
LOBSANG CHOKYI GYALTSEN
PELZANGPO
TIBET, 17TH CENTURY
10 3/4 in. (27.5 cm) high

US\$200,000-300,000

ENQUIRIES
+1 (917) 206 1620
mark.rasmussen@bonhams.com
edward.wilkinson@bonhams.com



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ISLAMIC AND INDIAN ART

Tuesday 25 April
New Bond Street, London

THE MIRACULOUS NIGHT JOURNEY OF THE PROPHET MUHAMMAD TO HEAVEN (MI'RAJ), RIDING BURAQ, SURROUNDED BY ANGELS, ATTRIBUTED TO ABUL GASSIM PERSIA, ISFAHAN, THIRD QUARTER OF THE 17TH CENTURY

gouache heightened with gold on paper, text
written in four columns of nasta'liq script in black
ink, inner margins ruled in blue, gold, green, red
and turquoise
290 x 185 mm.

£12,000-15,000

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**THE JONGEN-SCHLEIPER
COLLECTION OF
FINE THANGKAS**

Thursday 11 May 2017
New Bond Street, London

**A THANGKA TRIPTYCH OF THE PANCHEN
LAMAS OF TASHILHUNPO**

Tibet, dated by inscription to AD 1835
Each 125cm (49 1/4in) x 87cm (34 1/4in)

£200,000-300,000

Published and Illustrated: A.Neven, *Etudes
D'Art Lamaïque et de L'Himalaya*, Brussels,
1978, pp.49, 51-55, nos.26-28

**LECTURE AND
RECEPTION:**

Monday 8 May 2017, 6pm

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IMAGES OF DEVOTION

October 2017
Hong Kong

Entries now invited

A MONUMENTAL BRASS ALLOY FIGURE OF CANDA VAJRAPANI TIBET, 13TH CENTURY

1.04 m (3 ft. 4 in.) high

Sold for HK\$49,260,000
(US\$ 6,346,749)

THE WORLD RECORD PRICE FOR A TIBETAN SCULPTURE AT AUCTION

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Prices shown include buyer's premium. Details can be found at bonhams.com



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