### THE MAITRI COLLECTION OF INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Tuesday March 20, 2018



# Bonhams

**NEW YORK** 

### THE MAITRI COLLECTION OF INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Tuesday March 20, 2018 at 6.30pm New York

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CATALOG: \$45

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### **ILLUSTRATIONS**

Front cover: Lot 3203 Opposite inside front cover: Lot 3231 Opposite inside back cover: Lot 3222



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# A NOTE FROM THE COLLECTOR

I have never considered myself a collector. It was just the beauty of each piece that attracted me. I fell in love with them. I didn't ask many questions. I just knew each time I saw a great piece, that I wanted to own it. It was not a very professional approach.

Our family has no history of collecting. I was born during the war, in 1942, so there were other priorities. But either you have this collecting instinct or you don't, I suppose. And I always wanted to have beauty around me; that is quality of life for me. I started with Flemish minor masters when I was perhaps 20, a completely different field, and I still have quite a number at home. I did not care about whether they were fashionable or not. They are just beautiful paintings. That was the beginning. And then I started to work in finance, in an investment business. In June 1970, I was put in charge of Japan, because no one else was interested. When, two years later, the Japanese economy took off, I was in a very good position, and travelled to and fro for many years.

Japan opened my eyes to beauty. I fell in love with Japanese ceramics and have built up a considerable collection. I learned to understand the beauty of imperfection. But it was when my wife and I moved to Japan, in 1989, at the end of the bubble, that I was first introduced to other parts of Asia. We travelled to Laos, Burma, and Cambodia. I had more time to look around, to go to galleries, and to learn a little about the art and culture of these places. Later, when I was working in London and when I had semi-retired, I took a series of courses at SOAS on Japanese art and culture, Korean art and culture, Chinese courses, Islamic courses, Indian art and then Buddhist art. But this is not to claim any expertise: these were short courses that helped to deepen my understanding of what I already owned and opened my eyes to new things. By that time, I was already buying avidly.



I am not a Buddhist, but Buddhist philosophy attracts me and its art inspires positive thoughts and emotions within me, perhaps having its intended effect. At an early stage in Japan I practised yoga and Zen. Then I found that I was drawn to Buddhist art, especially sculpture. I particular admire Nepalese Art. For me, the Nepalese are the best sculptors in the world.

Unfortunately I discovered Indian culture very late, but I find Chola bronzes outstanding. I chanced upon them about fifteen years ago at TEFAF. It was all just happenstance, there was no plan or target, or idea that I wanted to have a collection of South Indian bronzes. For I have never asked anybody's advice about what to buy, it is always my eye that drives me. I know when I am looking at something outstanding. I believe in my own taste. That probably sounds very arrogant, because there are so many people who know much more than I. But it is an instinct. I think not agonising and inviting too many opinions has kept the process fun. I make my mind up very quickly. And I quickly dismiss things that I have seen before, that bore me. I am also driven by curiosity of mind - but it is never my head that makes the decision.

It is hard to let go of these pieces gathered here for this sale. I love them. It would also be hard to find them again. But there comes a time in every collector's life when you realise that you are just a temporary custodian of these objects, with their much bigger lives. I am blessed to have been in their company for the past decade or two. What would make me happy finally would be for them to come into good hands, because they deserve to come into good hands.

Switzerland, January 2018



# INTRODUCTION

The Maitri Collection's owner humbly declines being called a 'collector', not wanting to put on airs about a grand vision or to be mistakenly placed in the same category as lauded behemoths like Henry Clay Frick or John Pierpont Morgan. But as Dr. Pratapaditya Pal once told him: if he bought more than one piece, he's a collector; and we're inclined to side with the good doctor.

He claims there was little greater design than wanting to be surrounded by beauty. And while at first glance, his collection may appear to be an assortment of mostly Hindu and Buddhist art from the vast landmass spanning Iran, India, the Himalayas, Inner Mongolia, and Mainland Southeast Asia, a closer inspection and knowledge of the personality that assembled it reveals a deeper unity and consistent thread running through.

*Maitri* is a Sanskrit term widely applicable throughout all Indic religions that means friendliness, good-will, loving kindness, and benevolence-personified.<sup>1</sup> The word's root and derivatives were propelled to prime significance in Buddhist scripture, where *maitri* is regarded as the first of four sublime Buddhist virtues (*brahmaviharas*), alongside compassion, empathetic joy, and equanimity. *Maitri* is also personified at certain times in Indic religions, most noticeably in the future Buddha Maitreya.

To meet our collector is to immediately meet with gentleness and amiability. He is charming, quick to smile, and obliging. Meanwhile, to look among the kind expressions of his Thai buddhas, or the reassuring gestures of his Nepalese deities, the merriment of his dancing Ganeshas, or the sensitivity afforded to his painted birds and baby Krishnas, one sees a unifying spirit of *maitri* throughout the collection.

Perhaps more nourishing than beauty, the greatest gift from collecting antiques lies in its own form of self-expression. By choosing to value a certain object over a near-infinite amount of possibilities, the collector affirms something he or she believes to be important in the world. And each piece in The Maitri Collection is ever a reminder to its owner of the principles of affability and generosity that he holds dear and that have served him well throughout life. Their gathering is a reminder of the friendships he has cultivated with the various esteemed dealers who brought these fantastic objects to his attention. It has been a great pleasure for us at Bonhams to recognize the mirror of the man in his collection and explore the theme of *maitri* in its various manifestations.

<sup>1</sup> Monier Williams Online Sanskrit-English Dictionary (2008 revision); Buswell Jr. & Lopez Jr., The Princeton Dictionary of Buddhism, Princeton, 2013.



## TRANSITIONAL AND EARLY MALLA PERIOD SCULPTURE FROM NEPAL WITHIN THE MAITRI COLLECTION

by Jane Casey, January 2018

The Maitri Collection includes outstanding works from the Transitional (c. 879-1200) and early Malla (c. 1200-1482) periods of Nepal. At the turn of the 13th century, the Kathmandu Valley supported thriving centers of Hindu and Buddhist culture. Its great neighbor to the south, however, was undergoing convulsive change at the hands of the newly established Muslim rulers, whose invasions of north India had effectively destroyed the Buddhist homeland. In 1255, the Kathmandu Valley experienced a devastating earthquake, said to have claimed the lives of one third of the population, including the king Abhaya Malla. The Khasa Malla kings (no relation to the Mallas of the Kathmandu Valley) consolidated power in west Nepal around Dullu in the Jumla Valley, and repeatedly attacked the Kathmandu Valley between 1275 and 1335. In 1345-46, the Sultan of Bengal, Shams-uddin Ilyas, led a punishing raid into the Valley that left much of its wooden architecture and many Hindu and Buddhist sites in ruins, including important Licchavi period (c. 300-879) palaces. Finally in 1482, with the death of Yaksha Malla, the Kathmandu Valley was divided into three main kingdoms of Bhaktapur, Kathmandu, and Patan.

Despite these political and natural calamities within this period, Nepal sustained its position as an artistic culture of international renown. Major painting commissions were undertaken by Nepalese artists for Tibetan patrons, including those of the iconic 13th century Green Tara in the Cleveland Museum of Art, a series of spectacular paintings illustrating the Vajravali mandalas dating to the mid-15th century, and the unparalleled Dancing Ganesha dating to the first half 15th century.<sup>1</sup>

<sup>&</sup>lt;sup>1</sup> Published in Kossak & Casey Singer, *Sacred Visions*, New York, 1998, pp.144-6; 165-71; 173-7; and Huntington & Bangdell, *Circle of Bliss*, Columbus Ohio, 2003, pp.495-7.



Newar artists were in great demand to produce metal sculpture for Tibetan monasteries as well, including Shalu (founded 1027) and Narthang (founded 1153) where c. 11th-12th-century sculpture produced by Nepalese artists remained until recent times.<sup>2</sup> Densatil monastery (founded 1198) likewise drew upon the talents of Newar artists, as did Drigung monastery, where a Tashi Gomang stupa was completed by Newar artists c. 1208.<sup>3</sup> In 1260, during the reign of King Jayabhimdev Malla, eighty artists, led by the exceptionally talented Aniko (1245-1306), accompanied Tibetan Buddhist hierarch Phakpa (1235-1280) to the court of the Chinese Yuan Emperor, Khubilai Khan.

Many 10th and 11th century sculptures from Nepal continue to express the Licchavi period aesthetic ideals of soft, rounded forms with minimal ornamentation.<sup>4</sup> Some gilt copper sculptures of this period, however, show more emphatic movement and bear jewelry embellished with inset gems.<sup>5</sup> Most demonstrate the traditional Newar artists' preference for largely unalloyed copper and mercury gilding.

Such is the case with the stately c. 11th century gilt copper figure of Amoghasiddhi in The Maitri Collection, who offers the gesture of reassurance (*abhaya mudra*) while abiding in deep meditation. His tall foliate crown, secured with a double row of beads, and other jewel adornments enhance the regal presence of this celestial Buddha. Amoghasiddhi was part of a pentad of celestial Buddhas, often integral to Buddhist practice in north India, Nepal, and Tibet during this period. He is associated with the North and with desire (*raga*) and its purified form, discernment (*pratyavekshanajnana*). A previous publication has noted this sculpture's stylistic parallels with contemporary works in Tibet.<sup>6</sup>

<sup>&</sup>lt;sup>2</sup> See a Maitreya sculpture at Shalu, 1.16 meters in height, and another large sculpture at Narthang, both published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. 1, pp.441, 447, figs.VII-4, VII-6.

<sup>&</sup>lt;sup>3</sup> Olaf Czaja & Adriana Proser, eds. *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, (New York, 2014), pp.29-42.

<sup>&</sup>lt;sup>4</sup> See for example a c. 10th century stone sculpture of Uma-Maheshvara and a c. 11th century gilt copper figure of Devi, published in Nancy Tingley, *Celestial Realms* (Sacramento California, 2012), pp.40-1 and 46-7; and in Pratapaditya Pal, *Nepal Where the Gods are Young* (New York, Asia Society, 1975), p.54.

<sup>&</sup>lt;sup>5</sup> See von Schroeder, *Buddhist Sculptures in Tibet*, vol. 1, nos. 155C-E and 164D-F.

<sup>&</sup>lt;sup>6</sup> Weldon in Jan van Alphen et al., *Cast for Eternity,* Antwerp, 2005, pp.146-7.



An important deity in Newar Buddhism is Namasangiti, the embodiment of the Manjushri Namasangiti ("Chanting the Names of Manjushri") literature. The deity is beautifully rendered in a 13th/14th century gilt copper statue with inset gems. Manjushri is one of the primordial teachers in the Newar Buddhist tradition. His prayers are chanted daily in Nepalese monasteries, and shrines are dedicated to him, including that in one of Nepal's oldest monasteries, the Kva Bahal in Patan.<sup>7</sup> A few examples of Nepalese Namasangiti images are published, with some variation in their iconography.<sup>8</sup>

The key iconographic feature of this twelve-armed deity is the pair of hands that touches the vase of liquid held in the lower hands. This gesture is known as *kṣepana* or *tarpana mudra* ("the gesture of sprinkling"). While the full significance of this iconography requires further study, it is likely that the gesture is meant to signify the *abhisekha* or initiation ritual which precedes one's introduction to Tantric teachings. One eastern Indian medieval sculpture also depicts Namasangiti with twelve arms, holding different attributes in the upper hands but with the same central gestures shown here.<sup>9</sup>

<sup>7</sup> Huntington & Bangdell, Circle of Bliss, p.428.

- <sup>8</sup> ibid., pp.428-9; Ernst & Waldschmidt, *Nepal*, London, 1969, pl.34; Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1968, pp.206-7, fig.151; see also Mallmann, *Introduction a l'Iconographie du Tantrisme Bouddhique*, Paris, 1975, pp.274-5.
- <sup>9</sup> Published in Casey, ed., *Medieval Sculpture from Eastern India*, Livingston NJ, 1985, p.65





Maitreya, the Future Buddha, was also an important deity in Nepal, seen in a number of works from the Malla period and beautifully rendered in the c. 14th century example in this catalogue.<sup>10</sup>

A notable feature of Transitional and Early Malla period sculpture, particularly in works produced for Nepalese patrons, is the inevitable presence of wear. One expects to see partial loss of gilding, some movement in the soft copper metal, and the gentle abrasion of surfaces that occurs over centuries of ritual handling. In Nepal, images were worshipped with fine, colored powders and with curds, milk, honey and sugar. They were bathed. They were exposed to the smoke of incense and candles. They consequently bear the signs of aging that naturally occurs on treasured images that are many centuries old. And yet, despite such wear, Nepalese works of the Transitional and Early Malla periods retain a gracious presence. As described by Stella Kramrisch, they appear "…as if listening to the voice within which invests them with their radiance."<sup>11</sup>

<sup>&</sup>lt;sup>10</sup> See von Schroeder, Buddhist Sculptures in Tibet, vol. 1, no.170A.

<sup>&</sup>lt;sup>11</sup> Stella Kramrisch, The Art of Nepal, New York, 1964, p.40.



NEPALESE SCULPTURE Lots 3201 - 3208



#### 3201

### A GILT COPPER FIGURE OF A PROTECTOR GODDESS NEPAL, 14TH CENTURY

Himalayan Art Resources item no.58586 3 3/4 in. (9.5 cm) high

\$50,000 - 70,000

尼泊爾 十四世紀 銅鎏金守護女尊

The 'Five Protectors', or Pancha Raksha Goddesses, each personify a sacred mantra and early Buddhist text and promote welfare and happiness. This sculptural representation exhibits all the traits of a personal icon that has been propitiated and cherished throughout its devotional career, leaving the goddess with an alluring glossy brown patina. Compare her to an equally worn Durga of similar scale, sold by Bonhams, 18 March 2013, lot 142.

An 11th century eighteen-armed goddess Chunda in the Los Angeles County Museum of Art modeled in the same manner is a clear antecedent to the present lot (Pal, *Art of Nepal*, Los Angeles, 1985, p.98, no.S18). See also a slightly later Durga in the Metropolitan Museum of Art, which shares the same masterful arrangement of fanned arms and superb modeling of the torso (acc.#1986.498). The masterful 13th-century shrine to Durga in the Rubin Museum of Art is also relevant (HAR item no.65433).



Throughout her beautiful array of encircling arms, the present goddess retains a sword, arrow, drum, and skull cup on the right, and bow, kundika, and conch on the left – not quite enough to distinguish her identity among the Five Protectors, for these attributes are common to all, and have inspired more than one iconographic schema. Two earlier wooden panels of a Pancha Raksha goddess with eight arms were sold at Bonhams, New York, 18 March 2013, lot 148 and 29 November 2016, lot 118.

### Provenance

Private European Collection On Ioan to the Art Institute of Chicago, 1980-85 Sotheby's, London, 14 November 1988, lot 4 Private European Collection Carlton Rochell Asian Art, New York, 15 September 2010



### 3202 A COPPER FIGURE OF AMITAYUS NEPAL, 9TH CENTURY Himalayan Art Resources item no.61520 4 in. (10 cm) high

#### \$30,000 - 50,000

尼泊爾 九世紀 無量壽佛銅像

Possessing an obliging regal countenance, he sits elegantly with both palms resting in his lap, facing upwards. Buddha in *dhyana mudra* can be identified as either Amitayus, often holding a long-life vase, or Amitabha, often holding an alms bowl: two aspects of the same deity. However, it is generally accepted that Amitayus has the appearance of a crowned bodhisattva while Amitabha a Buddha.

The smooth edges, lustrous patina, and considerable loss of gilding indicate the extensive ritual handling, common for Nepalese sculptures. Wrapped tightly around his body, his diaphanous sash and *dhoti* are barely detectable wrapped tightly around his body, revealing the beautiful contours underneath – a representation of the Gupta ideal that inspired the restrained elegance of Lichhavi style and later Transitional period.

For related, similarly supple, but later Amitayus, see Rossi, *Gods and Demons of the Himalayas*, Hong Kong, 2012, p.34, no.13, and sold Christie's, New York, 19 March 2013, lot 340. Also compare the present lot to a standing bodhisattva from earlier within the Lichhavi tradition sold at Bonhams, 14 March 2016, lot 17.

### Provenance

Rossi & Rossi Ltd, London, 7 November 2007

"Thereupon Prince Manjusri became absorbed in the samadhi called 'all-pervasive' and reached down with his right hand into the earth. Then the hand of Prince Manjusri saluted as it went those buddhas and lords in all those buddha-fields in which buddhas and lords had appeared, and from that hand a voice was heard which said to the lords, 'The Lord, the realized, worthy and perfectly awakened one Sakyamuni hopes that you are keeping well, in good health, in good shape physically, getting along all right, feeling strong, and in good spirits.'

Then a hundred thousand million rays of light blazed forth from each and every hair pore of the arm, a hundred thousand lotus flowers sprang forth from each and every ray of light, and the forms of tathagathas appeared sitting in the heart of each lotus. And all those tathagathas were singing the praises of the lord and tathagatha Sakyamuni.

All the buddha-fields through which the hand passed also quaked in six different ways. All those buddha-fields were also filled with a great radiance. All those buddha-fields also become adorned with parasols, flags and banners [...] And, when Prince Manjusri displayed here the miracle by which he stretched out his hand and exhibited his magical powers, when the bowl was retrieved and the teaching relating to previous events was given here [...] from those jewelled parasols came voices saying, 'It is true, it is just as the tathagatha Sakyamuni has said - we too were all established in awakening by Prince Manjusri!"

(Adapted from Paul Harrison's translation of the *Ajatasatru-kaukrtya-vinodana-sutra*, after "How the Buddha Became a Bodhisattva" in Lopez (ed.), *Buddhist Scriptures*, London, 2004, pp.172-84)



3203 A GILT COPPER FIGURE OF MANJUSHRI NAMASANGITI NEPAL, 13TH/14TH CENTURY Himalayan Art Resources item no.58573 6 1/4 in. (15.8 cm) high

### \$250,000 - 350,000

尼泊爾 十三/十四世紀 銅鎏金十二臂文殊菩薩像

This masterfully sculpted figure of Manjushri Namasangiti represents a pinnacle of Newari artistic expression. He has a magnetic aura centering on a handsome Newari face, and despite his complex array of arms, the subtle flection of each finger seems to return the viewer's gaze back towards his deeply peaceful expression.

Manjushri Namasangiti is one of the most important deities within the Newari Buddhist tradition of the Kathmandu Valley. As touched upon by the above excerpt, he is conceived as the spiritual progenitor of all Tathagathas and the entire Buddhist cosmos. As such his multi-armed form as Namansangiti here is a metaphor for his cosmic portent, providing him with six arms to represent each of the five Buddha families and Vajrasattva.

The highly contoured primary hands held in an open *vyakarana mudra* symbolize Vairocana's gesture of exposition. The second pair of hands gesture *tarpana mudra* sprinkling ambrosia into the bowl, while the fingertips touch the projecting head of Shakyamuni coming out of it in *patrastha amrita kshepana mudra*. The third pair in *samadhi mudra* supports the bowl in his lap containing *amrita* nectar. The fourth and fifth pair of hands, outstretched, would have held the attributes of the sword, the manuscript, and bow and arrow. The sixth pair is joined above the head in *vajrachakra mudra*, also referred to as Adamantine Circle, symbolizing Mount Meru (*uttarabodhi mudra*), in turn galvanizing the relationship with Vajrasattva.





The sculpture bears evidence of careful yet ardent worship over the past half millennia. The worn face is now honey-colored as the gilded layer has rubbed into the dark coppery surface underneath. Its smooth patina is indicative of reverent touching. Meanwhile, the legs and limbs, where the gilding is lost, are dark and rough owing to heavy applications of vermillion, curds and unguents, applied and cleaned in a constant cycle of veneration. By contrast, the rich gilded lustrous surface preserved at the back suggests the worship of this sculpture would have been conducted while it was installed in a small, possibly private shrine, and not handled in the round.

At the turn of the 13th century, North India was transformed culturally by a series of catastrophic raids that effectively eradicated Buddhism from the region. Monks and laymen connected with monastic universities (*mahaviharas*) perished or fled, many finding refuge in Nepal for a while. The Kathmandu Valley Buddhist community was immeasurably enriched by this influx of talent, scriptures, and small bronzes brought over by refugees, prompting the already rich tradition of artistic exchange between India and the Newars, stretching far back into the Gupta and Licchavi periods (c.5th-8th centuries), to flourish. It is possible that the Newar artist who created this Namasangiti sculpture was inspired by Pala art. The deity is unknown in India, yet the technical dexterity of casting resembles examples of multi-arm forms of Manjushri from Northeastern Indian medieval sculpture. For a possible Pala antecedent see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.291, no.73C.

This representation of Manjushri is extremely rare and only known in Nepal, with no more than a handful of examples known and published. Two examples, dated to the 17th century, are held by the National Museum in Kathmandu, see Huntington, *Circle of Bliss*, Los Angeles, 2003, p.428, no.132; and Waldschmidt, *Nepal*, The Hague, 1967, no.43. Another smaller and less refined example is in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.356, no.94A. An illustration from the 12th-century *Paramartha Namasangiti* manuscript in the Los Angeles Museum of Art depicts the deity in red color, and holding two upright staffs (acc.#M.83.7.3; Pal, *Art of Nepal*, Los Angeles, 1985, p.199, no.P5). A complex paubha of the deity is preserved in the British Museum (acc.#1949,1210,0.13), see Pal, *The Art of Nepal*, Leiden, 1977, no.92). It shows a complex retinue of deities associated with his practice.

Earrings with multi-stone insets defining the flower ornament, the crown type and armbands are common to Newari work of the early Malla period. For a close comparison in a Shadaksari, dated to the 14th century, with similar treatment of the projecting scarf elements, see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.359, no.95C. In its superb casting, lustrous gilding, skillfully inset gems and size, the sculpture may be compared with the Yogambara sold at Bonhams, New York, 17 March 2014, lot 5. Also compare with a 13th-century group of Shiva Vinadhara and Parvati formerly in the Sporer Collection, sold at Christie's, New York, 15 September 2015, lot 2.

### Provenance

Nasli and Alice Heeramaneck Collection, New York, early 1960s Sotheby's, New York, 2 November 1988, lot 80 Private European Collection Carlton Rochell Asian Art, New York, 15 September 2010 "Om! Praise to the Blessed Noble Tara... Even a mother gets tired of a baby who constantly cries for milk. Even a father gets angry at a son who daily asks for things he does not have. But you, like a great wish-granting tree, fulfill the desirers of this Triple World. You never fail to grant the requests of all those who reverence you..."

(Translated from the *Aryatarasragdharastotra*, after de Bloney (ed.), *Matériaux pour servir* a l'étude de la déesse bouddhique Tara, Paris, 1895, pp.34-6.)



### 3204 A COPPER FIGURE OF SYAMATARA NEPAL, 14TH CENTURY

Inlaid with turquoise and rock crystal, and with cold gold paint. Himalayan Art Resources item no.34111 8 1/4 in. (21 cm) high

### \$300,000 - 500,000

尼泊爾 十四世紀 綠度母銅像

This beautiful image of the goddess, in her aspect as savior, sits in an open position of royal ease, with her hands conveying gestures of generosity (*varada mudra*) and religious instruction (*vitarka mudra*). Syamatara, also known as Green Tara, tilts her head slightly with a benevolent gaze and a warm smile. She is venerated as a liberator, able to free devotees from the chain of birth and rebirth, and all the suffering that ensues.

Practiced in all schools of Tibetan Buddhism, her various forms are found in all classes of tantra. Her ten-syllable mantra and the short tantra known as the 'Twenty-One Praises of Tara', spoken by the Buddha Samantabhadra, are memorized and popularly recited by all Tibetans from the time of childhood. In a commentary on Tara, the First Dalai Lama, Gendün Drup (1391-1474), says that her face mirrors, "the delicacy of a million lotus blossoms" (Mullin, *Mystical Verses of a Dalai Lama*, New Delhi, 2003, p.57).

Remarkable in volume and sensuality, the sculpting of her soft, voluptuous form, and brilliantly detailed jewelry elements are hallmarks of the Newari craftsmen at their artistic peak in the early Malla period of the 13th and 14th century. Her body and hair are ritually beautified with the practice of painting the skin with cold gold and the hair with ground lapis lazuli, indicating her further veneration in Tibet. For a strikingly close comparison with a bronze representing the goddess *Mahasahasrapramardani*, preserved in Drigung monastery in Central Tibet, see von Schroeder, *Buddhist Bronzes in Tibet*, vol. 1, Hong Kong, 2001, p.527, no.172B.

The exquisite jewels adorning her naked torso and her wristlets echo the formative style favored by the Pala school of Northeastern India (see von Schroeder, *Buddhist Bronzes in Tibet*, vol. 1, Hong Kong, 2001, p.319, no.110C). Another Newari Tara with similar bangles and simple floral decoration on her lower garment in the Zimmerman Family Collection is published in Pal, *Art of the Himalayas*, New York, 1991, p.50, no.14. Also, a close comparison can be found in a 13th/14th century figure of Vasudhara in the Cleveland Museum of Art (acc.#1947.493) – especially with reference to the ribbon tie at the back of her neck, still discernable under the present lot's thick layer of cold gold.

### Published

Spink & Son Ltd, Light of Compassion, London, 1997, p.14, pl.4.

### Provenance

Spink & Son Ltd, London, 1997 John Eskenazi Ltd, London, February 2005



"...Brethren, there will arise in the world an Exalted One named Metteyya [Maitreya], Arahant, Fully Awakened, abounding in wisdom and goodness, happy, with knowledge of the worlds, unsurpassed as a guide to mortals willing to be led, a teacher for gods and men, an, Exalted One, a Buddha, even as I am now.

The truth, lovely in its origin, lovely in its progress, lovely in its consummation, will he proclaim, both in the spirit and in the letter, the higher life will he make known, in all its fullness and in all its purity, even as I do now..."

(Adapted from the "Cakkavattisihanada Sutta", in the Digha Nikaya, no.26)



#### 3205 A GILT COPPER FIGURE OF MAITREYA NEPAL, 14TH CENTURY

Himalayan Art Resources item no.61523 12 5/8 in. (32 cm) high

# \$350,000 - 450,000

尼泊爾十四世紀 銅鎏金彌勒菩薩立像

The presence of the *kundika* vase crowning the resplendent lotus flower by his left shoulder identifies this idealized young prince as the future Buddha Maitreya. His supple and sinuous body is contrasted with robust arms: the right with an upraised frontal gesture of explication *vitarka mudra*, the left pendent, which would have held the lotus stem. As with a smaller example formerly in the Heeramaneck Collection sold at Christie's, 18 September 2013, lot 298, the present Maitreya wears a stylized antelope skin over the left shoulder, large roundels in the crown, and lozenge armbands.

Although equally vital to popular Buddhist practice, standing Maitreya images are relatively rare by comparison to more common bronzes of Avalokiteshvara Padmapani. This most elegant form of a standing bodhisattva maintained its popularity in Nepal until at least the 16th century, being applied to various deities including Manjushri. Compare, for instance, a Padmapani within the same publication as the present lot (*Cast for Eternity*, p. 125, no. 36), where the attribute within the flower is the only differentiating element. In writing about the two bodhisattvas for the exhibition catalog, Ian Alsop explains (ibid, p.124):

"The thirteenth century marks the beginning of the period of the Malla kings who reigned over the Kathmandu valley until the end of the eighteenth century... The Malla period in general was a period of overall political stability punctuated by internecine squabbles between the various principalities of the Nepal Valley. It was a time of considerable prosperity, nourished by the valley's fertility and by a lucrative trade with Tibet and India. It was also a time of great artistic activity, and Newar artists prospered through the patronage of the devout of the Kathmandu valley, the various noble houses there, and the wealthy lamas who eagerly sought the renowned Newar artists."

The Maitri Maitreya exudes all the qualities of the classic early Malla period with its perfectly balanced *tribhanga* and long rippling sashes. Its jewelry is detailed with glistening inset semiprecious stones, and its warm and smooth chocolate brown patina has been formed over centuries of pious adoration.

#### Published

Spink & Son Ltd, Octagon, A Quarterly Journal for Discerning Collectors, XIV, 4, Winter 1977, London, p.27.

Jean and Marcel Nies, *10 jaar Galerie De Ruimte. Zomertentoonstelling*, Galerie De Ruimte (brochure), Eersel, 1981, frontcover.

Jean and Marcel Nies, *Himalayan Art. Sculptures, Tangkas and Ritual Objects from Nepal, Tibet, Bhutan and Western Himalaya*, Galerie De Ruimtse, Eersel, 1982, p.4. Marcel Nies, *Spirit of Compassion: Himalayan Images of the Past, Present and Future*, 1995, pp.26-7.

Marcel Nies, Buddhists, Hindus and Jains, Marcel Nies Oriental Art, Antwerp, 2003, pp.34-5.

Jan van Alphen, Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections, Antwerp, 2005, p.122, no.35.

#### Exhibited

Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections, Ethnographic Museum, Antwerp, 12 April - 26 June 2005.

#### Provenance

Spink & Son Ltd, London, 1977 Collection of J. Gelpey, 1977-1979 Galerie De Ruimte, Eersel Collection of Mr. and Mrs. J. Meijer, Netherlands, 1981-2010 Marcel Nies Oriental Art, Antwerp, 1 December 2010



"Even the gods long to be like the Buddhas who are awake and watch, who find peace in contemplation and who, calm and steady, find joy in renunciation."

(The Dhammapada, ch.14, v.181, translated by Juan Mascaro)



#### 3206 A GILT COPPER FIGURE OF AMOGHASIDDHI NEPAL OR TIBET, 11TH CENTURY Himalayan Art Resources item no.61524

Himalayan Art Resources item no.61524 9 in. (23 cm) high

# \$300,000 - 500,000

尼泊爾/西藏十一世紀 銅鎏金不空成就佛坐像

This assured figure of Amoghasiddhi ranks well among the powerful representations of the Five Tathagathas, or Wisdom Buddhas, popular during Tibet's Buddhist renaissance in the 10th-12th centuries. He belongs to a rare and early corpus of bronzes that are key to our understanding of the transmission and creation of Buddhist art in Tibet in its early days, and Nepal's role within it. Being a superior example of the type, the Maitri Amoghasiddhi has a sleeker patina and is of a significantly larger scale, comparing favorably to the Ellsworth Amitabha ("Manjushri") sold at Christie's, New York, 17 March 2015, lot 10.

With his right hand, he offers the gesture of reassurance (*abhaya mudra*) while seated in the diamond pose (*vajraparyankasana*). His regalia are lavish, yet unaffected, wearing prominent armbands and a necklace with pendant tripartite jewels. His sheer crossbody sash and lower garment are finely incised with floral patterns. His towering crown is extraordinary, with a tall foliate leaf for each of the cardinal directions, surrounding a central *jatamukata*. Retaining much of its original gilding and pigment, the ensconced chignon depicts stacks of loose curls rising towards a surmounting lotus bud. His earrings compare to a stele of Uma Maheshvara, dated 1012, published in Pal, *The Arts of Nepal*, Leiden, 1974, fig.51.

The sculpture belongs to a group created by Newari artisans which has mostly survived in Tibet. See a number of examples in von Schroeder, *Buddhist Sculpture in Tibet*, vol. II, Hong Kong, 2003, nos.219A-E. This has led to varying opinions about whether they were produced for Tibetan patrons, for Newari Buddhists living in Tibet, or only transferred to Tibetan monastic repositories after some initial devotional careers in Nepal.

Newari proclivities and craftsmanship are clear throughout the sculpture. The piece is solidly cast (flawlessly) in a high copper alloy, lending it a rich dark brown color and heavy weight. The facial type, tall crown, and restraint of ornamentation follow Licchavi tropes. When discussing the present lot, Weldon thought the extended proportions of its crown were a departure from the Newari style prompted by a Tibetan patron (Weldon in, *Cast for Eternity*, 2005, p. 10). But, there is a clear precedent in earlier Nepalese art, as exemplified by a c.800 Avalokiteshvara in Cha bahil, Nepal, and a group of copper sculptures preserved in Tibet (Pal, *The Arts of Nepal*, Leiden, 1974, fig.187; and von Schroeder, *Buddhist Sculptures in Tibet*, vol.1, Hong Kong, 2001, pp.467-9, nos. 145B&C; respectively).



However, Weldon also points to a Tibetan inscription on the tang of a figure of Vajrahumkara from the same corpus in the Nyingjei Lam Collection as evidence to support the theory that it was commissioned by a Tibetan patron. (Weldon & Casey Singer, *The Sculpture Heritage of Tibet*, London, 1999, pp.86 & 88). While the inscription could have been added later, the argument has merit. Von Schroeder also puts forward the premise that these sculptures were made for Tibetans - in a Newari style because they represented some of the very first products of a new patron-artist relationship at the start of the Chidar (*Buddhist Sculpture in Tibet*, vol.II, Hong Kong, 2001, discussed pp.914 & 918-20; related images pp.932-9, nos.217-20).

On the other hand, the method of venerating sculptures in Tibet generally involves less repetitive touching and ablutions than in Nepal, whereas all the above-cited examples, including the present sculpture, exhibit a notable degree of overall wear to their gilding and raised edges. Their condition indicates they were not dressed and worshipped from afar on a Tibetan altar, or arranged intermittently for the appropriate ritual. Rather, the evidence of repeated devotional fondling prompts us to consider at least three possibilities. Firstly, in line with the earlier hypothesis, that early Tibetan patrons initially adopted a Nepalese mode of ritual practice, in tandem with the latter's aesthetic. Secondly, that sculptures such as the present lot were made for the Newari Buddhist communities themselves living in Tibet and transferred to monastic repositories at later date. Or thirdly, that these sculptures were made and received some worship in Nepal before being transferred to Tibet, perhaps to preserve them from disaster or by way of diplomatic gifts.

#### Published

Marcel Nies Oriental Art, Indian, Himalayan and Southeast Asian Art, Antwerp, 1999, pp.10-1.

Jan van Alphen, Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections, Antwerp, 2005, pp.146-7, no.43.

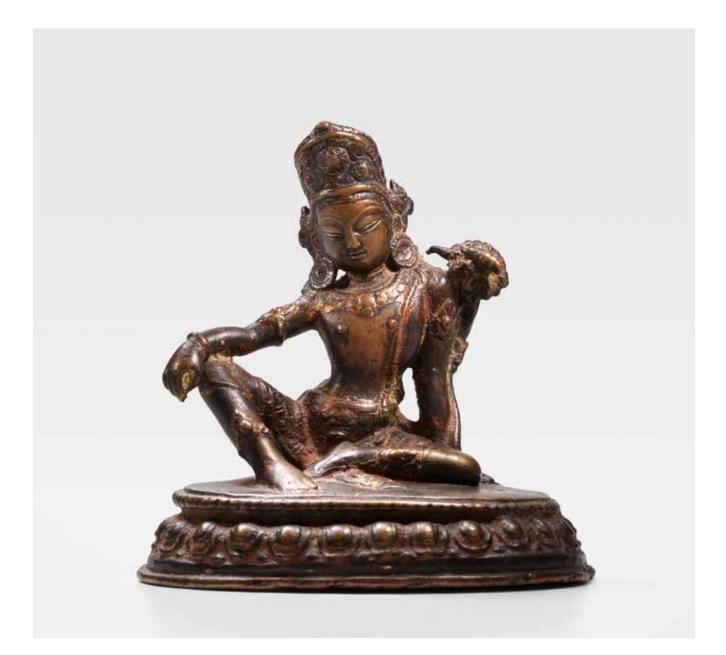
#### Exhibited

Cast for Eternity: Bronze Masterworks from India and the Himalayas in Belgian and Dutch Collections, Ethnographic Museum, Antwerp, 12 February - 26 June 2005.

#### Provenance

Collection of Alice Boney, USA, 1970s Arnold Lieberman, New York, 1998 Marcel Nies Oriental Art, Antwerp Collection of Mr. and Mrs. Meijer, the Netherlands, 1999-2013 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, 29 March 2013





# 3207 A COPPER FIGURE OF INDRA NEPAL, 15TH/16TH CENTURY

Himalayan Art Resources item no.61526 4 1/4 in. (11.1 cm) high

\$12,000 - 16,000

尼泊爾十五/十六世紀 因陀羅銅坐像

Alert, elegant, and limber, Indra sits in 'royal ease', evoking his status as the king of the gods. His regalia, including the tall diadem and the lotus-borne vajra by his shoulder confer his identity. One of the earliest Vedic gods, Indra transcends Hindu and Buddhist sectarian boundaries, occupying a significant position in both theological frameworks. In Nepal, he is especially associated with bringing rain and fertility, and is the focus of the Indra Jatra, one of the most anticipated festivals, reveled in with great camaraderie by all denominations every September. A related gilded example attributed to the 16th century is held in the Rubin Museum of Art (acc.#C2005.16.44; HAR item no.55467).

## Published

Roberto Vitali, *Arte Himalayana*, Eskenazi, Milan, 1979, no.13. Christophe Hioco, Exhibition Catalog, Paris, 2016, pp.8-9.

# Provenance

Private Collection, Germany Christie's, Paris, 11 June 2014, lot 373 Christophe Hioco, Paris, November 2016



# 3208 A COPPER FIGURE OF VAJRADHARA TIBET, 13TH/14TH CENTURY

Himalayan Art Resources item no.61517 5 3/4 in. (13 cm) high

\$15,000 - 20,000

西藏 十三/十四世紀 金剛總持銅像

The primordial Buddha seems eternally resting in meditation in this gentle figure. Vajradhara is the progenitor of the Vajrayana Buddhist system, typically occupying the first position in most teaching lineages. He represents the highest state of enlightenment, its abstract perfection, and the sum of all Buddhist teachings.

The sculpture's distinctive petals, derived from Licchavi models, vaulted baseplate underneath, and the dark, copper alloy are indicative of an early and unusual style informed by Newari craftsmen working in Tibet, shared by examples published by von Schroeder in *Buddhist Sculptures in Tibet, Vol.II*, Hong Kong, 2003, pp.1156-9, nos.305D-E & 306E, and one sold at Bonhams, New York, 13 March 2017, lot 3024.

#### Provenance

Collection of Ben Meulenbeld, former Curator of the Tropenmuseum, Amsterdam, 1970s-2013 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, March 2014

# TIBETAN AND MONGOLIAN SCULPTURE

Lots 3209 - 3215

"Just as lightning illuminates the darkness of a cloudy night for an instant, in the same way, by the power of the Buddha, occasionally people's minds are momentarily inclined toward merit."

(Bodhicaryavatara, by Santideva (8th century), ch.1, v.5, translated by Wallace & Wallace)



3209 A COPPER INLAID BRASS ALLOY FIGURE OF BUDDHA CENTRAL TIBET, 13TH CENTURY Himalayan Art Resources item no.61519 4 1/4 in. (11.1 cm) high

#### \$30,000 - 50,000

西藏中部 十三世紀 錯紅銅佛坐像

Masterfully cast in the round, this handsome Buddha image of squat, robust proportions and swollen, symmetrically curving lotus petals follows a type frequently encountered in 13th- and 14th-century Central and Southern Tibet (cf. von Schroeder, *Indo-Tibetan Bronzes*, 1981, p.190, nos.39A&C.) The broad pleat of the robe across the shoulder departs from a thinner and more diminutive Pala style found in earlier, 12th- and 13th-century Tibetan copies (contrast with ibid., pp.179&289 nos.33F&G and 72C&G).

The sculpture's size indicates that it was likely created for private use, and perhaps stored in a traveling shrine (*gau*). Its gorgeous buttery patina, and partial wear to the incised patterns of copper inlaid hems, suggests it has been the recipient of repeated ablutions. The ground lapis lazuli embedded among his spiky hair curls, and remains of cold gold in recessed areas attest to the object's veneration in Tibet.

The consecrating baseplate bears a rare a distinctive engraved design, depicting the common *visvavajra*, here at the center of a lotus encircled by the *ashtamangala*, or eight auspicious symbols of Tibetan Buddhism: comprising the parasol, fish, vase, lotus, conch, endless knot, banner of victory, and wheel.

#### Provenance

Mehmet Hassan Asian Art, Bangkok, acquired in Hong Kong, 1998 Acquired from the above, 7 June 2007





3210 A BRASS ALLOY FIGURE OF MANJUSHRI TIBET, PALA STYLE, 12TH/13TH CENTURY Himalayan Art Resources item no.61518 4 1/4 in. (11.1 cm) high

\$15,000 - 20,000

西藏 帕拉風格 十二/十三世紀 文殊菩薩銅像

This sweet figure of Manjushri shows him in his most popular form, seated in *vajraparyankasana*, each hand holding a stem of ripened lotuses flowering into teachings and a sword of wisdom by the shoulders. Showing signs of prolonged ritual use within the culture, his face, hands, and feet are worn smooth.

The tall ovoid face, triangular crown type with prominent side ribbons, and short narrow lotus leaves, represent the Pala style copied in Tibet during, and shortly after, the Chidar (10th-12th centuries). Compare with a Buddha in a private collection in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.423, no.109C. The bold employ of inset turquoise, a stone prized among Tibetans, is another indicator of Tibetan creation. A slightly more elaborate treatment of such inset jewelry on a 13th-century Tara in the Jokhang is published in von Schroeder, *Buddhist Bronzes in Tibet*, Vol II, Hong Kong, 2001, p.1182, no.318A.

#### Provenance

Collection of Edward de Leeuw, the Netherlands, 1980s-2006 Marcel Nies Oriental Art, Antwerp, January 2007



#### 3211

# A GILT LACQUERED AND POLYCHROMED WOOD MANUSCRIPT COVER WITH SARAVID VAIROCANA AND THE WISDOM BUDDHAS TIBET, CIRCA 14TH CENTURY

Himalayan Art Resources item no.61527 9 1/2 x 27 1/2 in. (24.1 x 62.3 cm)

# \$15,000 - 20,000

西藏 約十四世紀 木雕彩漆毗盧遮那佛護經板

This glorious and rare manuscript cover survives with its original gold, red, green, and ultramarine pigmentation. Its composition features the five Tathgathas deeply carved into lotus roundels, with the distinctive representation of four-headed Saravid Vairocana at the center. The Cosmic Buddhas are guarded by a protective deity at each center of the outer border, interspersed among scrolling vines from which are blooming plump lotus buds of alternating colors, redolent of the those seen on the necklaces of Tathagathas in 12th-14th-century thangkas (cf. Kossak & Casey Singer, *Sacred Visions*, New York, 1999, pp.54-61, 80-3, 104-8 & 154-5, nos. 3-5, 13, 14, 23, & 42.)

Before Akshobya's ascendancy, Vairocana was of primary importance among the Buddha families in early Buddhist Tibet, where a statue of Saravid Vairocana was installed at the center of at Tabo monastery founded in 966 in Western Tibet (see Klimburg-Salter (ed.), *Tabo*, Milan, 1997, p.97, fig.61).

The short sides of the cover have been skillfully carved with figures of Vajrapani, Shakyamuni, and Prajnaparamita. According to Heller, the practice of carving the sides is possibly specific to the Western Himalayas, as no such examples have been documented from other regions of Tibet. Similar book covers have been photographed at monasteries in Dolpo, Limi, and Mustang: geographic locations where wood was more plentiful. An example with comparable carving is published in Weldon, *Early Tibetan Manuscript Covers*, London, 1996, no.15.

#### Published

Marcel Nies Oriental Art, Body, Speech & Mind, Antwerp, 2006, pp.36-7.

#### Provenance

Private Collection, New Zealand, 2000s Marcel Nies Oriental Art, Antwerp, 23 January 2007



#### 3212 A GILT LACQUERED WOOD MANUSCRIPT COVER WITH PRAJNAPARAMITA, SHAKYAMUNI, AND THE WISDOM BUDDHAS TIBET, CIRCA 13TH CENTURY

Himalayan Art Resources item no.61528 5 1/8 x 20 3/4 in. (13 x 52.7 cm) high

#### \$5,000 - 8,000

西藏 約十三世紀 木雕彩漆般若波羅蜜多護經板

Elaborately carved and well-preserved, the manuscript cover depicts the Tathagatas above each of their associated vehicles, with Vairocana at the center. Prajnaparamita and Shakyamuni are to the left and right. The broad physiognomy and profuse scrollwork are indicative of the Malla style of Nepal – the cover likely produced by a Newari craftsman for a Tibetan patron. Its narrow height suggests a c.13th century date, before larger folios became common.

Compare with a gilded Prajnaparamita manuscript from the Museum of Archaeology and Anthropology at Cambridge, published in Elliott, Diemberger & Clemente, *Buddha's World*, Cambridge, 2014, p.118, and another related manuscript cover in the Los Angeles County Museum of Art, published in Pal, *Art of Tibet*, Los Angeles, 1983, p.130.

The underside retains much of its original painted decoration, featuring the *ashtamangala* and an impressively freehanded *kirtimukha* and lotus scroll border.

#### Provenance

Private Collection, New Zealand Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, March 2007

#### 3213

#### A GILT COPPER ALLOY FIGURE OF HAYAGRIVA NEPAL OR TIBET, LATE 13TH/EARLY 14TH CENTURY Himalayan Art Resources item no.61522

6 7/8 in. (17.5 cm) high

# \$8,000 - 12,000

尼泊爾/西藏 十三/十四世紀 銅鎏金馬頭明王像

The size of this rare deity suggests that it may have been originally part of a larger ensemble fulfilling his role as a protector or directional guardian. An elaborate 12th-century casting of *'Scenes from the Life of Buddha'*, in the Los Angeles County Museum of Art contains closely related figures beneath the throne (Pal, *The Art of Nepal*, Los Angeles, 1985, p.103, no.S22).

Compare the crown and robust proportions of a 13th/14th century Vajrapani suggested to be from the Khasa Malla region in the Alain Bordier Collection, published in Béguin, *Art sacré du Tibet*, Suilly-la-Tour, 2013, p.114, no.44 and a smaller figurine of Takkiraja of similar form sold at Bonhams, London, 12 November 2015, lot 76.

#### Provenance

Private Collection, London Shirley Day Ltd, London, 2006 Marcel Nies Oriental Art, Antwerp, 19 June 2006



3214 A GILT COPPER ALLOY CAST AND REPOUSSÉ FIGURE OF CROWNED BUDDHA DOLONNOR, QING DYNASTY, 18TH CENTURY Himalayan Art Resources item no.61521 14 3/8 in. (37.3 cm) high

# \$30,000 - 50,000

## 多倫諾爾 清朝 十八世紀 銅鎏金戴冠佛坐像

Preserved with its original separately cast crown, this sizable Buddha displays a number of similarities with other sculptures attributed to the Dolonnor workshop of Inner Mongolia. Of immediate comparison are the five-leaf crown type, jewelry, robe arrangement, and lotus base present in two examples from the Kandell Collection published in Rhie & Thurman, *A Shrine for Tibet*, New York, 2010, p.67 & 134, nos.I-110 & II-19.

The great interest shown in Tibetan Buddhism by the early Qing emperors gave rise to a rapid expansion of Tibetan Buddhist temples along the border regions of the Qing empire, particularly under the Qianlong emperor (r.1735-95). The present lot was most likely produced under his reign, wherein Dolonnor became a major center of production to meet the sudden demand for sculpture and ritual objects to adorn these temples.

Among its peers, the bronze is quite outstanding for the carefully modeled flexions within the hands, the Buddha's both authoritative and cheerful expression, and the bold employ of vivid turquoise at the center of a beautifully incised Qing cloud-form mantle.

#### Provenance

Georgia Chrischilles, Brussels, 19 November 2003







"Then Maitri, telling Khyungpo Naljor the foregoing biography of Mahakala, said,

'He is also called the Black One of Great Compassion[...] As much as you rely on him, your wishes will all be fulfilled. As much as you think upon him, your obstacles will be carried away.

If you pray to him, even though you have not accomplished his meditation,

He will show his face to you.

Achieving only an ordinary accomplishment in his meditation

Will bring extraordinary results.

I am giving you a protector who is like a wish-fulfilling jewel.' He said, and gave the complete instructions on Mahakala."

(Adapted from Ven. Lama Lodru, "The Legend of Mahakala", in Buddhist Himalaya: A Journal of Nagarjuna Institute of Exact Methods, Vol. IV, no.1 & 2, 1992)

# 3215 A COPPER ALLOY REPOUSSÉ FIGURE OF SHADBHUJA MAHAKALA DOLONNOR, QING DYNASTY, 18TH CENTURY

Himalayan Art Resources item no.12105 20 1/4 in. (52 cm) high

# \$100,000 - 150,000

多倫諾爾 清朝 十八世紀 六臂大黑天銅像

Few sculptures evoke the exotic draw of Tibetan Buddhist sculpture so effortlessly as this impressively balanced example of the Great Black One. No doubt this is why it was chosen for the 1971 exhibition, *Tantra*, the first major show on the subject in Britain.

After an apprenticeship in India and Nepal, Khyungpo Naljor, the founder of the Shangpa Kagyu School, brought Shadbhuja Mahakala to Tibet. Mahakala is a general class of protector deity, but whereas others stem from Vajradhara, Shadbhuja is the only form to emanate from Avalokiteshvara. The practice became popular in the Sakya, Kagyu, and Jonang traditions and was later adopted into the Gelugpa School, becoming one of the order's three principal protectors.

Following the Gelugpa preference for a more animated posture with the legs apart, Mahakala is modeled with a snake piercing his upswept flaming hair. His wrathful nature is amplified with bulging eyes, broad beak-like nose, terrific mouth of bared fangs, and protruding tongue. The snakes framing the jeweled armbands and bracelets, the large suspended chakra, and abstract tiger-skin garment complete the composition. The arrangement of jewelry over enhanced pectorals and swollen belly is consistent with the workshops of Dolonnor. A Vajrapani in Shilun College at Labrang monastery, Gansu province, founded in 1763, important for its dating, is crafted in a very similar manner in volume and finer detail (Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, pp.32-3, fig.24). In Rhie's discussion, the comparison is even clearer: "It has raw ferocity produced by the confluence of exaggerated proportions and a springboard energy in the body."

Compare a six-armed Hayagriva in the Jacques Marchais Museum published in Lipton & Ragnubs, *Treasure of Tibetan Art*, New York, 1996, p.111, no.47. Also compare with a repoussé Nilamahakala of the same size in the Robert Burawoy Collection published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.545, no.154F; and a Vajrapani attributed to Chahar, Inner Mongolia, in Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, p.69, no.1. Also see a closely related large figure of Hayagriva sold at Sotheby's, London, 10 July 1973, lot 150.

# Published

Philip Rawson, *Tantra*, London, 1971, p.60, no.229. Marcel Nies Oriental Art, *Om Mani Padme Hum*, Antwerp, 2011, pp.62-3.

#### Exhibited

*Tantra*, Haywood Gallery, Arts Council of Great Britain, London, September 30 - November 14 1971.

## Provenance

Collection of Philip Goldman, London, 1960s Sotheby's, New York, 21 March, 2002, lot 188 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, 21 June 2013







"Do not what is evil. Do what is good. Keep your mind pure. This is the teaching of Buddha."

(The Dhammapada, ch.14, v.183, translated by Juan Mascaro)

3216 A COPPER ALLOY FIGURE OF BUDDHA MYANMAR, PAGAN PERIOD, 12TH CENTURY Himalayan Art Resources item no.61529 8 *in. (20.2 cm) high* 

\$30,000 - 50,000

緬甸 蒲甘時期 十二世紀 銅佛立像

The figure is a fine example of a rare Pagan bronze, displaying precise features and surviving with a rich, varied patina ranging from copper red to a deep green. He compares favorably to another example sold at Sotheby's, New York, 4 June 1994, lot 11. Surviving in much fewer numbers than the related and contemporaneous Pala bronzes of Northeastern India, Sylvia Fraser-Lu concisely summarizes the markers of the Pagan style:

"The form of the Pagan standing image resembles that of the colossal Gupta image of Sultangani now in the Birmingham City Museum and Art Gallery, England. In this style Lord Buddha stands serenely on a plain round, or lotus, pedestal, the hands are beautifully molded; the right hand is raised from the elbow in abhaya, while the left holds a lapel. Clothing appears as sheer muslin and clings to the body to reveal a broadshouldered figure tapering to a narrow waist, rounding out at the thighs...Both shoulders are covered and the folding of the gown is confined to the periphery. A line below the navel marks the lower garment and the hem is shown by a double wavy line at ankle level. As with stone sculpture of the same period, the face is oval to triangular with a slightly pointed chin. The eyebrow arches are almost joined together in a V-shape and in many cases, are set with an urna...The eyes gaze down past a long aquiline nose and a small smiling mouth. The elongated ears do not touch the shoulders. The head, covering in rounded curls, is crested by a flame niche above the ushnisha which is set well to the back of the heads. Images range in height from the colossal 13 feet of a standing Buddha, at the Shwezigon in Pagan, to the miniature 5 1/2 inches of another from a relic chamber at Myinpagan."

(Fraser-Lu, "Buddha Images from Burma, Part II", in Arts of Asia, March 1981.)

Comprised of over two thousand temples, stupas, libraries, and monastic halls, Pagan is home to the densest concentration of Buddhist monuments in the world. The founding of the Pagan dynasty in the mid-11th century culminated in the first major unification of modern-day Myanmar and a subsequent golden age in its history. Close ties were fostered between the Buddhist monasteries of India and Sri Lanka, which would have a pivotal and lasting impact on the spread and character of Buddhism throughout Southeast Asia.

# Published

Jonathan Tucker Antonia Tozer Asian Art, *An Important Group of Sculptures from India,* Southeast Asia, and China, London, 2012, no.18.

#### Provenance

Private UK Collection, early 1980s Jonathan Tucker Antonia Tozer Asian Art, London, 1 October 2012



"After piling up merit for many aeons, and suffering much for the sake of the world and striving for a very long time, Sakyamuni attained complete Buddhahood. Having done this, may the Blessed One who is compassionate release us all from suffering..."

(Translated from the Thai *Jinakalamalipakaranam*, Buddhadatta (ed.), London, 1962, pp.78-80.)

# 3217 A COPPER ALLOY FIGURE OF BUDDHA CENTRAL THAILAND, SUPHANBURI, 13TH CENTURY 21 1/2 in. (55.1 cm) high

## \$40,000 - 60,000

泰國中部 素攀武里 十三世紀 銅佛立像

Early Buddhist images from Suphanburi hold an important place within the history of Thai art, produced within a period of transition between rivaling stylistic traditions among the diminishing Khmer and Mon, and the emerging Thai Ayutthaya. The narrow band between the hairline and forehead, the small curls, the rather square face with Mon and Khmer physiognomy, the arrangement of his monastic robe, and his conical *ushnisha* borne from an elegant row of lotus petals bedecked with small circlets, are hallmarks of the regional style. Compare with another example in the Somdet Phra Narai National Museum, published in Krairiksh, *Art Styles in Thailand*, Bangkok, 1977, pp.152-3.

His face is accomplished with an enduring smile, projecting qualities of calmness, nobility, and contentment. Meanwhile, a perfect array of tiny curls frames his happy countenance. The palm of his upraised right hand offers reassurance, with the wheel of Buddhist doctrine nestled in the palm. His monastic robe is superbly executed, hugging the subtle contours of his torso. The overall figure has a beautiful, layered patina with remains of lacquer and gilding. The piece is among the finest examples of this extremely rare Suphanburi style.

Near Ayutthaya and Bangkok, Suphanburi is a historic principality in the Chao Phraya basin of Central Thailand. It is believed to have been founded in c.877-82 by a Mon ruler, but in line with the piecemeal conquest of Dvaravati territories by the Khmer, Suphanburi became one of the latter's major provincial centers in Thailand by the 11th or 12th century. Ever the prize, as the Khmer empire disintegrated, Suphanburi became at least nominally subject to Sukhothai's great expansionist, Ramkhamkhaeng (r.1279 -1298). But his immediate successor, Lo Thai (r.1298-1346/7), could not hold on to it and Wyatt surmises that the loss of Suphanburi alone within the early years of his reign was probably the single greatest factor leading to the demise of the Sukhothai kingdom and the emergence of the Ayutthaya state that would ultimately absorb it (Wyatt, *Thailand: A Short History*, New Haven, 2003, p.48). Finally, Ayutthaya's founder, U Thong, born in 1314 (likely not much later than when this sculpture was made) formed a marriage alliance with a princess of Suphanburi and the principality provided claimants to Ayutthaya's throne (albeit rival ones) for several generations.

#### Published

Marcel Nies Oriental Art, Buddharaja, The King Buddha, Antwerp, 2008, pp.36-7.

#### Provenance

Collection of Mr. & Mrs. Ngoun, China, before 1975 Private German Collection, 1975-2008 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, March 2009



## 3218 A COPPER ALLOY FIGURE OF BUDDHA THAILAND, SUKHOTHAI PERIOD, CIRCA 14TH CENTURY 23 1/4 in. (59.1 cm) high

#### \$40,000 - 60,000

泰國 素可泰時期 約十四世紀 銅佛坐像

Translated as 'Dawn of Happiness', the Sukhothai kingdom's reign lasted for 200 years. Regarded by the Thai as a golden age, its Buddha images are among the most lauded in Thai art history.

In 1219, the death of the last great Khmer emperor Jayavarman VII left a power vacuum in the Northern Thai provinces that local Thai chieftains took advantage of to assert their independence. In throwing off the yoke of Khmer, the Sukhothai rulers rejected a continuation of the Khmer stylistic tradition for their Buddha images, instead favoring the development of their own uniquely Thai aesthetic in line with their northern brethren in the Lan Na kingdom (Krairiksh, *The Sacred Image*, Koln, 1979, p.47). With the assistance of Singhalese Theravadan monks, they applied literal adherence to textual prescriptions within Pali texts on how to make images of the Buddha. Their efforts yielded a beautiful Thai image informed by poetry rather than naturalism.

According to these poetic similes of Buddha's signs of greatness (*mahalakshanas*), he has a nose like 'a parrot's beak', a chin like 'a mango stone', his arms are long and sinuous, 'like the trunk of a young elephant', and his elegant hands are 'like a lotus bud opening', etc. The Volunteer Group of the National Museum of Bangkok provides an excellent description of the classic Sukhothai style which the present example adheres to:

"Characteristically, classic Sukhothai images are seated on a plain base, with the right hand placed near the knee, performing the gesture...representing the moment of Enlightenment. Soaring above the ushnisha...[is] the Thai flame, symbolizing the Buddha's radiant spiritual energy. The hair-line forms a delicate V-shape at the top of the brow. This shape is echoed by the curved sweep of the arched eyebrows which join at the bridge of a substantial almost hooked nose...The robe, with its characteristic 'fishtail' notch at the navel, appears diaphanous, being outlined by ridges at the breast, ankles and wrist... Typically, the legs are not crossed but folded gently, contributing to the grace of the image."

(National Museum Volunteers Group, *Treasures from the National Museum*, Bangkok, 2010, p.35.)

It is difficult to find a Buddha that so closely reflects the Classic Sukhothai style; more often faced with slight variations on facial features or blends of styles with neighboring Lan Na or Kamphaeng Phet. But the Maitri example compares very closely to the Classic Sukhothai masterpiece held in the Ramkhamhaeng National Museum, Sukhothai, and an oft-published red-lacquered and gilded bronze in the National Museum, Bangkok (see Stratton, *Buddhist Sculptures of Northern Thailand*, Bangkok, 2004, p.165, fig.7.8; and op. cit., p.35, no.54; respectively). Of special fidelity to the latter, note the four-layered flame *ushnisha*, and the high relief of thick 'snail shell' hair curling around with pleasing symmetry from a central vertical line. Projecting an air of quiet yet insurmountable authority, the Maitri Sukhothai Buddha survives with an alluring variegated patina of reddish brown to piquant green.

#### Provenance

Distinguished Private American Collection, assembled in the 1970s Private Swiss Collection, by 2007 Bonhams, London, 2 October 2012, lot 213



3219 A COPPER ALLOY FIGURE OF BUDDHA THAILAND, KAMPHAENG PHET, 15TH CENTURY 17 3/8 in. (44 cm) high

## \$30,000 - 50,000

泰國 甘烹碧府 十五世紀 銅佛坐像

A pervasive stillness permeates this accomplished sculpture, depicting Buddha in his moment of triumph over Mara, and awakening into an eternally blissful consciousness. It is rendered in the Kamphaeng Phet style, which echoes that of neighboring Sukhothai, but with subtle differences, such as sharper overall facial features and eyebrows that form a continuous line above the bridge of the nose. In this example, superior quality is evinced in the meticulous execution of the flame finial, small curls, elegant fingers, and the fishtail hem about the navel. It compares favorably to another example sold at Bonhams, New York, 14 March 2016, lot 80. Also see another published in Lopetcharat, *Thailand, A History in Buddha Image*, vol. 1, Bangkok, 2006, p.364.

Literally meaning, "diamond wall", Kamphaeng Phet was a walled city of pivotal economic and military importance. Founded by the Sukhothai King Li Thai (c.1346-74) in the mid-14th century, it was ideally situated for river trade with Southern Burma, the Lan Na kingdom, and the Chao Phraya basin of Central Thailand. Later absorbed into the Ayutthaya Kingdom it served as a crucial fortress and strategic buffer in stymieing Burmese advances on the Ayutthayan capital during the Burmese-Siamese wars (16th-19th centuries).

## Provenance

Private US Collection, 1990s-2010 Private US Collection, 1990s-2010 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, March 2011





# 3220 A COPPER ALLOY HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, CIRCA 16TH CENTURY 6 3/4 in. (17.2 cm) high

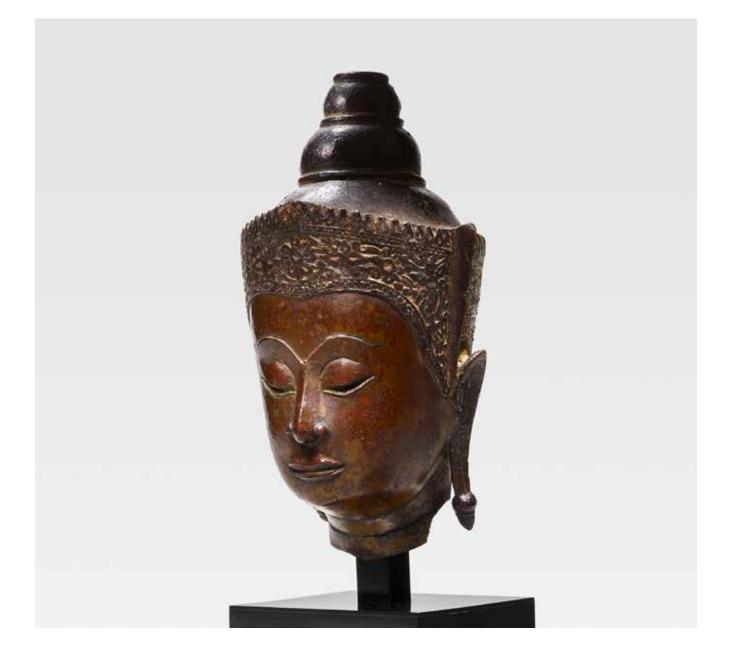
\$15,000 - 20,000

泰國 大城時代 約十六世紀 銅佛首

The Buddha's perceptible tranquility in this example is emphasized by an ornamental simplicity: it is crowned only by a single circlet leaf, which harnesses the viewer's attention on his inner state. It is a beautiful example of the much-varied Ayutthaya style at its peak, with an exquisitely scaled dome and *ushnisha*, covered by near-immaculate and symmetrically raised nubs of hair terminating in a heart-shaped hairline. These are joined by other elegant features, such as the shallow raised eyebrows that separate before the bridge of the nose, where other eyebrows on examples form a continuous line. The eyes and ears are confidently achieved with graceful incurves.

# Provenance

Private French Collection since 1932 Thence by descent until 2007 Jacques Barrere Art d'Extrême Orient, Paris, 31 January 2007



# 3221 **A COPPER ALLOY HEAD OF CROWNED BUDDHA THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY** With remains of lacquer and gilding throughout.

8 5/8 in. (22.1 cm) high

\$15,000 - 20,000

泰國 大城時代 十七世紀 戴冠銅佛首

With its lustrous patina and confidently modeled features, this head of Crowned Buddha is among the most refined, comparing favorably to similar examples sold at Bonhams, New York, 14 September 2015, lot 94; 17 September 2014, lot 177; Sotheby's, New York, 28 October 1991, lot 121; 16/17 March 1988, lot 137; and Sotheby's, London, 13 June 1988, lot 190.

# Provenance

Galerie de Ruimte, Eersel, c.1980 Collection of Mr. & Mrs. L.W.M. Snijders, the Netherlands, 1980-2010 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, March 2010 "Happy is the birth of a Buddha, happy is the teaching of dhamma, happy is the harmony of his followers, happy is the life of those who live in harmony."

(The Dhammapada, ch.14, v.194, translated by Juan Mascaro)

3222<sup>W</sup>

# A COPPER ALLOY FIGURE OF CROWNED BUDDHA THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

With traces of lacquer and gilding. *45 in. (114.3 cm) high* 

\$30,000 - 50,000

泰國 大城時代 素可泰晚期風格 十七世紀 戴冠銅佛立像

Large, complete, beautifully proportioned, and surviving with a glossy, variegated patina, the sculpture is one of the finest examples of the Ayutthayan Crowned Buddha in Western collections. A slightly earlier masterpiece of the same style is held in the Chantharakasem National Museum, dated around the turn of the 17th century (Krairiksh, *The Sacred Image*, Koln, 1979, pp. 210-1, no.67).

Ayutthaya at this time had one of the most prosperous capitals in the world, with foreign powers clamoring to trade with the 'Kingdom of Siam'. The tide had turned in the Burmese-Siamese wars, when in 1594 Ayutthaya launched its first offensive invasion of Burma rather than the other way around. The early and mid-17th century also saw one of the longest intermissions between major military campaigns during the three-century war. By 1700, it is estimated that the capital had the world's largest population, at around one million. During this time, Ayutthaya furthered its vigorous cultural program, culminating in the highest concentration of Buddhist art perhaps anywhere in the world.

The air of Ayutthaya's prosperity and strength is reflected in this Crowned Buddha, which employs ornament and symmetry to convey majesty and inner fortitude. His overall simplicity of silhouette and abstracted physiognomy are also designed to emphasize the supreme consciousness that the Crowned Buddha embodies in this form, as opposed to prompting the viewer to focus on the mortality of the historical Buddha. The present lot compares favorably to a later example in the National Museum, Bangkok, published in National Museum Volunteers Group, *Treasures from the National Museum*, Bangkok, 2010, p.47, no.73.

#### Provenance

Collection of Roberto Del Mastio, Florence, 1980s Marcel Nies Oriental Art, Antwerp, 19 June 2006







"He dispels delusion. Where else is there such a saint? Where else is there such a friend? Where else is there such merit?"

(Bodhicaryavatara, by Santideva (8th century), ch.1, v.30, translated by Wallace & Wallace)

3223 A SCHIST FRIEZE OF BUDDHA ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY Himalayan Art Resources item no.61530 12 5/8 x 11 3/8 in. (32 x 29 cm)

## \$50,000 - 70,000

犍陀羅 二/三世紀 片巖佛陀碑

Of the finest quality in carving, and finished with an alluring polish, this frieze is among the most distinctive Gandharan panels for its restrained use of negative space, focusing our attention on its single, complete subject: Buddha meditating under the Bodhi tree.

His figure exhibits the classic Gandharan style, wearing a monastic robe covering both shoulders that drapes naturalistically across his torso and ankles, and pulls taut around the knees. His handsome face has slightly upturned lips and dimples that exude the hint of smile under his calm, meditative expression. His hair pulled over the domed *ushnisha* is carved with exquisite wavy lives, redolent of the sun's brilliant rays.

A double nimbus in low relief frames him, emphasizing his enlightened status. According to Dr. Pal, this feature is extremely rare in Gandharan art appearing in only one other instance to his knowledge (Pal, *Asian Art at the Norton Simon Museum*, vol.1, 2003, p.57, no.25). However, the double nimbus certainly proliferates throughout Central Asia and China among images that Gandharan art comes to inform, such as a c.700 printed handscroll of repeated Preaching Buddha images found in Cave 17 at Dunhuang held in The British Museum (acc.#1919,0101,0.254).

Regarding the panel's original architectural context within the ancient region of Gandhara's stupas and monasteries, the composition is framed by two lintels with a trapezoidal gap above the seated Buddha which probably served as a hinge device attaching this panel to another element above it. Compare with another architectural tile featuring the same dovetailed notch in the Metropolitan Museum of Art (acc.#1980.527.4).

Lastly, the treatment of the lotus pedestal is another intriguing feature of this refined work. The unadorned petals are divided by a deeply carved line, giving an abstract quality to a composition that is otherwise informed by a high figural sensibility. This style of lotus petals is also present in other works in the British Museum (acc.#1886,0618.14 & 1902,1002.47).

#### Published

Simon Ray Ltd, Indian & Islamic Art, London, 2014, no.3.

## Provenance

Collection of Dr. Ernst A. Lomnitz, acquired 1930s Thence by descent to Georgina Lomnitz in 1985 Simon Ray Ltd, London, 10 September 2014







#### 3224 A BLACKSTONE STELE OF CROWNED BUDDHA BIHAR, PALA PERIOD, 10TH CENTURY Himalayan Art Resources item no.58600

17 5/8 in. (45 cm) high

#### \$200,000 - 300,000

比哈爾地區 帕拉時期 約十世紀 黑石佛戴冠佛坐碑

This stele's elegant simplicity sets it apart from the vast majority of Pala sculpture. The restraint shown from busy ornamentation within the backplate allows our attention to rest on the central subject, captured in blissful meditation. Our eye only departs to admire the crisp, broad lotus throne, or hug the rounded edges of the symmetrically pleasing stupas.

These stupas might allude to the Buddhas of Antiquity, cited in the Theravada scripture, *Buddhavamsa*, which would conform to identifying the central figure as Crowned Shakyamuni Buddha rather than the Cosmic Buddha Amitayus (this has been suggested by Brown, *The Dvaravati Wheels of the Law and the Indianization of South East Asia*, New York, 1995, p.85). The attribution of Crowned Buddha rests on the presence of the diminutive effigy of a monkey holding a bowl near the stele's bottom left corner. This iconography refers to one of the Eight Miraculous Events of the Buddha's Life and their associated pilgrimage sites in Northeastern India, wherein at Vaishail a monkey offered Buddha a bowl of honey, now resting in his lap. Another example of this Theravada subject can found on a relief panel from Bodhgaya (Bautze-Picron, *The Bejeweled Buddha from India to Burma*, New Delhi, 2010, p.101). The Crowned Buddha appears to employ regal imagery to convey assertions of spiritual dominion and authority. The cult of the Crowned Buddha developed in Northeastern India by the 9th century and gained popularity throughout Southeast Asia.

Beautifully carved in a style associated with the famed Pala monuments of Nalanda, Bodhgaya, and Kurkihar in Bihar, he wears a long, sheer, form-fitting monastic robe covering both shoulders, and a broad torque of scrolling foliate design. Lotus flower earrings flank his smooth cheeks. His tall crown rises in three triangular foliate leaves above a ribbon headband. A related Crowned Buddha in bronze was recently sold by Bonhams, Hong Kong, 2 October 2017, lot 16.

The stele's unornamented backplate strongly indicates it was carved by the 10th century, before the evolution towards baroque exuberance seen in Pala art under the Sena rulers by the late 11th century. Compare with other closely related 10th-century examples from Bihar in the British Museum (acc.# 1950,1018.1 & 1872,0701.22). The present lot also compares favorably to a similar 10th-century example from Bihar in the Victoria and Albert Museum (acc.#IM.107-1920; Skelton, *Arts of Bengal*, London, 1979, p.26, no.7).

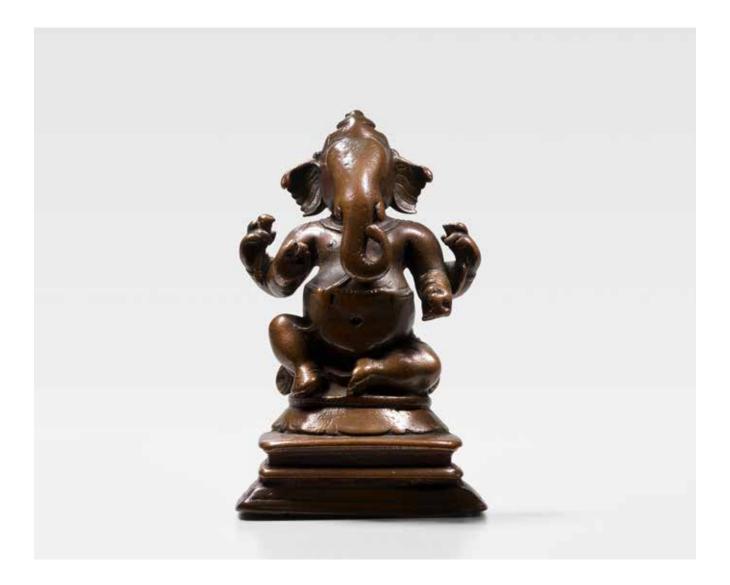
#### Published

Carlton Rochell Asian Art & Rossi Rossi Ltd, *Masterpieces of Himalayan Art from a Private European Collection*, New York, 2009.

#### Provenance

Private Collection, New York, acquired in the 1960s Sotheby's, New York, 16 & 17 March 1988, lot 38 Private European Collection Carlton Rochell Asian Art, New York, 22 March 2010





# 3225 A COPPER ALLOY FIGURE OF GANESHA TAMIL NADU, NAYAK PERIOD, CIRCA 17TH CENTURY

# 4 in. (10.1 cm) high

# \$4,000 - 6,000

Adorable and heavy in the hand, the present sculpture is a wonderful example of a later South Indian Ganesha, produced during the period of Nayak rule: the last great Hindu dynasty of Tamil Nadu (17th-18th centuries). With an attractive, buttery patina, this personal shrine image has clearly been the object of much affection under the devotee's thumb over the years. Seated quite upright, alert, and responsive, he compares favorably to related examples sold at Christie's, Paris, 12 June 2012, lot 314 and held in the Victoria and Albert Museum (IM.76-1914).

#### Provenance

Acquired in London, 2000s



"May Ganesha, who at night seems with the spray blown forth from his hissing trunk uplifted in the tumultuous dance, to be feeding the stars, dispel your darkness!"

(The 11th-century *Kathasaritsagar* by Somadeva Bhatta, bk.15, ch.109, v.1, translated by Charles H. Tawney)

3226 A BLACKSTONE STELE OF DANCING GANESHA NORTHEASTERN INDIA, PALA PERIOD, CIRCA 11TH CENTURY

19 5/8 in. (50 cm) high

## \$80,000 - 120,000

This exquisite example depicts of one the most beloved subjects in Hindu sculpture, and perfectly reflects Grewal's adroit summary of a Dancing Ganesha's ubiquitous appeal:

"Despite his considerable bulk, images of the dancing Ganesha are saturated with rhythm, movement and a vigorous grace. One foot is placed before the other, with the leg bent at the knee, thrusting the weight of his body forward to create a sense of movement. The head, the torso and the lower body are often ingeniously inclined in different directions to simulate the postures of dance. In the background, there are usually musicians, especially drummers who pound out the accompanying rhythm." (Grewal, Book of Ganesha, Delhi, 2009, pp.130-1.)

The sculpture particularly excels for its lithe modeling of the deity, whose paunch is nicely rounded without sagging. Meanwhile, his limbs appear athletic and nimbly poised, albeit shortened, as if the sculptor felt compelled to reconcile the textual prescriptions calling for a dwarfish god with a handsome visage. His regalia and attributes are also crisply defined, such as the tassels that dangle over his ears in high relief, the lotus roundel neatly within the palm of his hand in *abhaya mudra*, and the jewel at the center of his trunk which reaches over to pluck the topmost of a bowl of sweets. This joyful activity occurs below a pair of celestial garland bearers and a nice array of radishes.

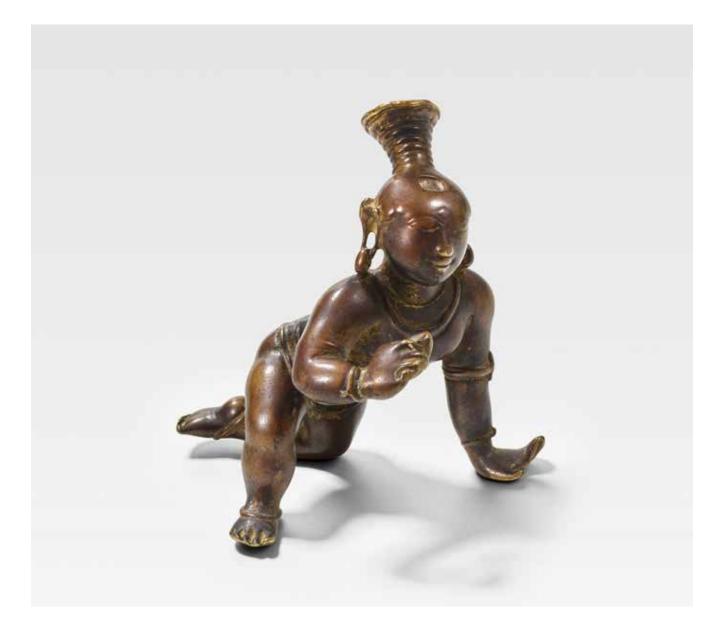
#### Published

Souren Melikian, "A Giant Among Fairs Spreads Its Reach", in *International Herald Tribune*, Weekend Art Fairs, 16-17 March 2013, p.16.

#### Provenance

Collection of W. van Hoogstraten Fetlaar, the Netherlands, 1983-2011 Marcel Nies Oriental Art, Antwerp Acquired from the above at TEFAF Maastricht, March 2011





# 3227 A COPPER ALLOY FIGURE OF BABY KRISHNA TAMIL NADU, NAYAK PERIOD, CIRCA 17TH CENTURY

3 3/4 in. (9.5 cm) high

# \$4,000 - 6,000

Krishna crawls gleefully, having secured a sizeable dollop of butter from the unsuspecting *gopis*. His limbs and torso are beautifully cast giving the impression of a healthy baby boy, and his self-concealing pose prompts the haptic response to cradle and caress him. Clearly, the bronze has been successful at this, given the patina's rubbed and glossy finish from persistent handling. The most frequented touchpoints, such as his butter ball, buttocks, and left shoulder, have given rise to a luminous brassy color emerging from the overall warm coppery alloy.

#### Provenance

Private UK Collection Jeremy Knowles, London, 15 November 2011



"We bow before that Ganesha before whom, when dancing, even the mountains seem to bow, for they are made to stoop..."

(The 11th-century *Kathasaritsagar* by Somadeva Bhatta, bk.9, ch.51, v.1, translated by Charles H. Tawney)

3228<sup>W</sup>

# A BLACKSTONE STELE OF DANCING GANESHA NORTHEASTERN INDIA, PALA PERIOD, CIRCA 10TH CENTURY

23 in. (58.4 cm) high

#### \$80,000 - 120,000

The sculptor has afforded Ganesha an immediate and arresting gaze that captures and holds the viewers' attention in his empathetic eyes, face, tall chignon, and beautiful trunk. Conveyed with a regal countenance, he seems to be locked in the rhythm of his celestial dance, in the brief silence before the next beat of the drum or clash of the symbol – so transfixing is the *darshan* he offers.

The overall image is finished with a fine polish, giving the stele a beautiful sheen and maximizing the contrast created by incised crisp details. Ganesh appears in his most popular eight-armed dancing form, with his top left arm struck outwards for counterbalance as he shifts the weight about his hips. His sweet bowl consists of one large single whipped offering.

The sculptor has taken great efforts to portray Ganesha's two most prominent features: his elephant head and his great potbelly sagging under its own weight. Ganesha's endearing stomach indicates prosperity, and on a metaphysical level, it is a symbol of his ability to digest all experiences and conquer all desires. One humorous myth explains how he came to become Lambodara, 'the pot-bellied'.

"To show off his wealth, Kubera once invited Shiva and Parvati to a banquet. They suggested that he feed [their son] Ganesha instead. Kubera laughed and scornfully declared that he could feed many children like their son. At this, Ganesha fell upon the food, devouring everything, till there was none left for the other guests. He then started eating the floral decorations and soon moved on to the furniture. Ganesha's belly became enormous, but he was still hungry. At Kubera's most urgent request for help, Shiva gave him a handful of roasted rice and told him to serve it to Ganesha with humility. Kubera did so and Ganesha's hunger was immediately satisfied."

As Grewal inteprets, "this story implies that the material world, represented by Kubera's feast, cannot bring satisfaction. Only the consuming of unfulfilled desires, symbolized by the roasted rice which cannot germinate, bestows fulfillment." (Grewal, *Book of Ganesha*, New Delhi, 2009, pp.113-4.)

A later but closely related example from Bengal, attributed to the 11th century because of the profuse ornamentation carved into the backplate, is published in Lal Nagar, *The Cult of Vinayaka*, New Delhi, 1992, pl.44. The relatively sparse backplate of the present lot is an indicator of a 9th/10th century date. The present lot also compares favorably to another related example, formerly of the Heeramaneck collection, sold at Christie's, New York, 19 March 2013, lot 262.

#### Provenance

Private New York Collector Christie's, New York, 21 March 2001, lot 16 Private Manhattan Collection Christie's, New York, 16 September 2008, lot 373







"I prostrate myself before you, O Ganeshvara, Your icon is a hallowed charm That assures fulfillment of all desire. With the fanning of your broad ears, You scatter away all obstacles, As though they were weightless as cotton. "

(Opening invocation from the 12th-century *Manasollasa* by the Western Chalukyan King Someshvara III [r.1127-38].)

3229 A COPPER ALLOY FIGURE OF GANESHA TAMIL NADU, VIJAYANAGARA PERIOD, 15TH CENTURY 15 in. (38 cm) high

#### \$80,000 - 120,000

Lord Ganesha is cast with a genial character and an elegant gait, seemingly light-footed and unencumbered by his rotund stomach. He wears a modest amount of regalia, with more emphasis given to the swells and contours of his limber modeling. The warm chocolate-brown bronze survives unencrusted with a smooth patina around raised edges from successive caressing and ablutions. With four arms, he holds his typical accouterments: from left to right, of the ax, broken tusk, *ladhu*, and lasso.

The bronze is an intriguing early Vijayanagara period sculpture displaying much of the accomplished modeling associated with Chola bronzes. It is only on closer inspection of the regalia, such as the rectangular elements of the necklace, that one realizes the bronze is archaistic in character, recalling vesture no longer worn by the court and thus recreated without precision. At the same time, however, the bronze is far from the mature Vijayanagara style that developed by the 16th century, characterized by greater abstraction within figures and attributes, and clad more heavily in baroque ornamentation. Contrast, for instance, with a Ganesha sold at Christie's, New York, 21 September 2007, lot 111.

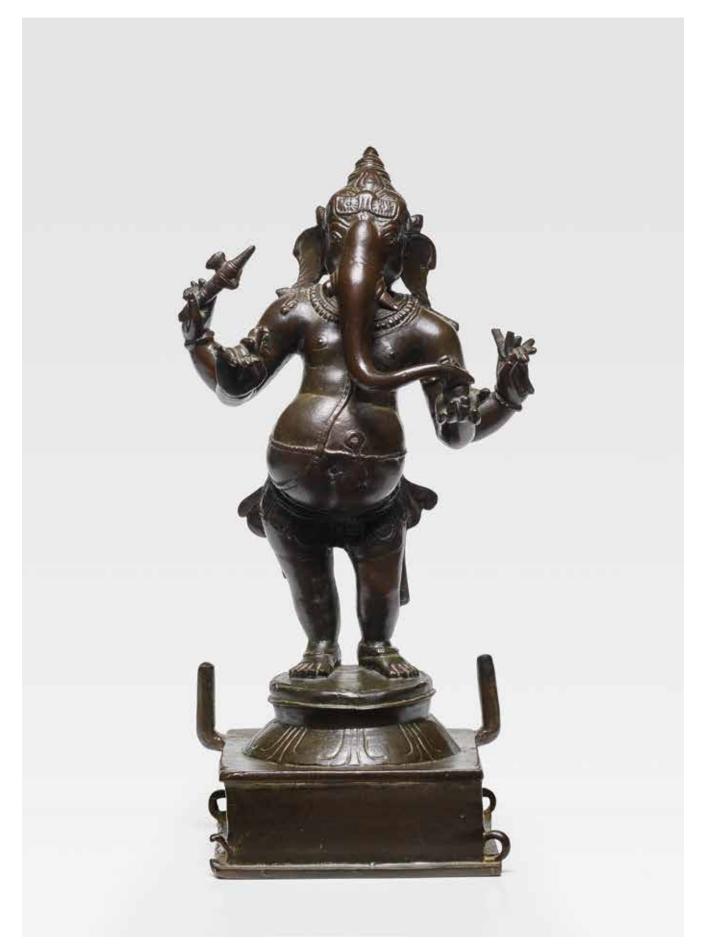
Thus, the Maitri Ganesha is a transitional work between Chola and Vijayanagara styles. Because of the chaos ensuing from the transfer of power between the two dynasties, Dehejia has cautioned against assigning rare bronzes of this kind to the 14th century, and an early 15th century date for the sculpture seems appropriate (Dehejia, *Art of the Imperial Cholas*, New York, 1990, p.125). Its smooth features, projecting ears, simplicity of ornament, and whimsical stance are closely related to a Ganesha in the Victoria and Albert Museum, currently attributed to the 11th-12th century Chola period (acc.#IS.2-1951).

This light-footed and friendly disposition adds to the present lot's charm when compared to many Chola Ganeshas, for the spirit of the bronze is much more in keeping with the feelings most people have towards the deity. By contrast, two 12th-century Chola examples each portray a more serious and imposing figure of Ganesh, with sturdier proportions and a more immovable stance (see Christie's, New York, 15 March 2016, lot 295; and Metropolitan Museum of Art acc.#2015.500.4.12; Pal, *The Sensuous Immortals*, 1978, pp.130-1, no.75). These Chola sculptures are exceptional in modeling, but, for most, Ganesha is merry, loveable, and mischievous – and as Grewal eloquently describes:

"Ganesha is also a most accommodating deity, easy to please. He does not demand lengthy penance or austerities of his devotees but is contented by simple devotion, provided only that it is sincere." (Grewal, *Book of Ganesha*, New Delhi, 2012, p.5.)

#### Provenance

Private European Collection, 1950s/60s Millner Manolatos Ltd, London, 17 October 2004 Collection of John Bowden, 2004-c.2010



"The day of her birth brought happiness to all beings who move on the earth or live rooted in place. The wind was freed of dust. The air was clear. Conches blew and the sky rained flowers.

The mother shone more brightly surrounded by the shining splendor of the daughter, as the land is radiant near the Vidura hills when at the sound of new thunder, its veins of jewels spring open.

Her rising begun, she put on day by day ever more beautiful qualities as the crescent moon will grow new surfaces that were hidden inside its light."

Her loving family praised her with an ancestral name, Parvati, Daughter of the Mountain..."

(Kumarasambhavam by Kalidasa (4th-5th century), verses 23-6, translated by Hank Heifetz, 2014)

3230 A COPPER ALLOY FIGURE OF PARVATI TAMIL NADU, CHOLA PERIOD, CIRCA 11TH CENTURY 18 3/4 in. (48.1 cm) high

## \$60,000 - 80,000

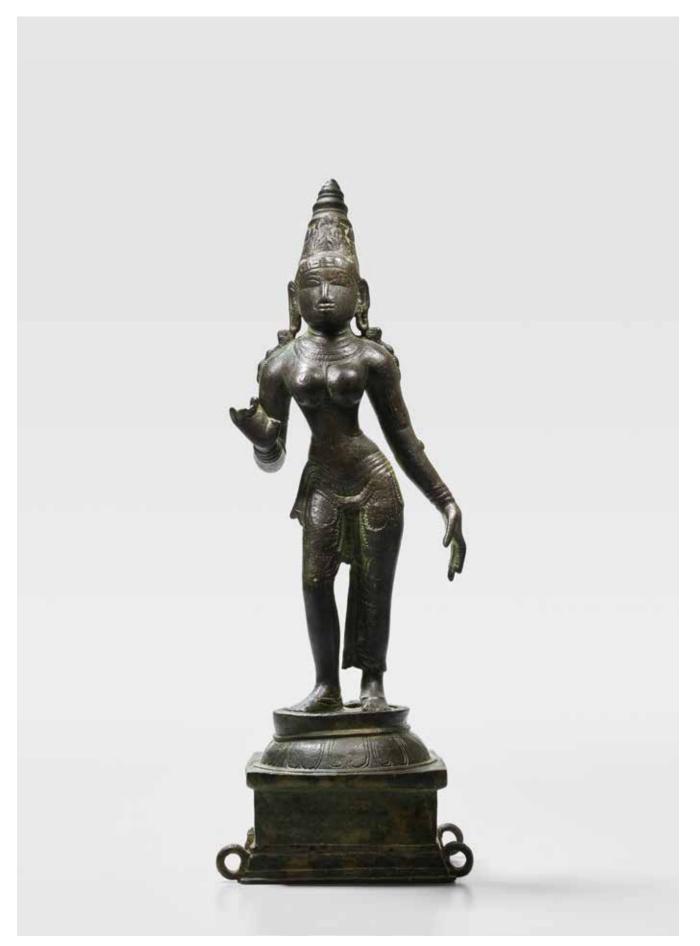
Parvati is associated with fertility, love, and devotion. Considered the epitome of female perfection, particularly as it expresses itself in alignment with marital, societal, and *dharmic* concord, she is beloved as the ideal maiden, wife, and mother. Moreover, through the prism of Shaktism, she is the active animating force, enlivening her counterpart Shiva with skill, power, and prowess.

Here, she wears a tall crown resembling piled rings of diminishing size topped by a lotus bud called a *karanda mukata*. Her right hand is raised in the gesture of holding a flower (*kataka mudra*) while the left hangs beside her thigh. The iconography suggests she would have been made to partner a Shiva, perhaps a Nataraja, as Shivakamasundari, or as a combined Umasahati Deva (cf. Nagaswamy, *Timeless Delight*, Ahmedabad, 2006, nos.2 & 14, respectively), among several other possibilities.

She is cast with an elegant silhouette, agile with a degree of naturalism and fluidity about her *tribhanga* pose that otherwise becomes hardened and static in later Chola bronzes of the 12th and 13th centuries. She is comparatively slender, with modest and less overtly globular bosom in keeping with earlier Chola bronzes. Her small *sirischakra* intact behind her head, and the absence of ornaments hugging the arcs of her ears, also suggest an early period. However, other regalia associated with the mature Chola style, such as her *makara*-snout earrings, the layered design of her necklaces, the numerous rings, and her tall crown type situate the bronze within the 11th century - around the transition between traditionally regarded early and late Chola periods (cf. Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, pp.24-43).

#### Provenance

Collection of Marinos Costeletos, acquired London, early 1980s Jeremy Knowles, London 21 December 2006 Collection of John Bowden, 2006-c.2010







"...In this way Krishna enjoyed beautiful Vrindavana, happy in spirit, grazing the cows on the mountain river banks together with his friends. Sometimes he would honk in imitation of swans, sometimes he would dance in imitation of peacocks, giving rise to laughter. At other times he would give relief to his elder brother by massaging his feet, fatigued from playing..."

(Adapted from the Bhagavata Purana, Book X, ch.15, vs.9-14.)

#### 3231 A COPPER ALLOY FIGURE OF DANCING KRISHNA TAMIL NADU, CHOLA DYNASTY, CIRCA 12TH CENTURY 15 3/8 in. (39.2 cm) high

#### \$300,000 - 500,000

This beautifully cast image depicts Krishna in his most popular form in South India - as a young dancing boy. His hair is arranged into a *kesabhandha*, reserved especially for juveniles and female figures, wherein rows of curls are stacked upon each other, one of the most attractive elements found in fine Chola sculpture. He is naked but for sumptuous jeweled ornaments, also betraying his status as a pampered, royal child, yet the sculpture does anything but infantilize the deity, who offers the viewer a gesture of reassurance (*abhaya mudra*) with his right hand and *darshan* with his still, confident expression.

The overall effect is one of skill and dignity, further emphasized by the flawless modeling of his dancing pose, balancing each limb with effortless control above a crisply modeled lotus base. His outstretched left arm provides a graceful counterbalance to his upraised right foot, prompting the eye to trace the attractive contours of his torso and thighs, and rejoice maternally in the supple health of this divine child. For in this form, otherwise known as Balakrishna, the deity so effectively fuses feelings of affection and love with awe and reverence – an association adroitly encouraged by the present sculpture.

Following the schema outlined by Sivaramamurti, the jeweled tassels hugging Krishna's ears and descending towards *makara*-shaped earrings resting on his shoulders indicate the mature Chola style of the 12th century (*South Indian Bronzes*, New Delhi, 1963, pp.28-9). Being one of the best examples of the subject in private hands, it compares most favorably to 13th-century examples of Balakrishna in the Sarabhai Foundation (Nagaswamy, *Timeless Delight*, Ahmedabad, 2006, pp.224-7, no.24) and of Sambandar in the Linden-Museum, Stuttgart (Dehejia, *Chola*, London, 2006, pp.98-9, no.16). Similarly, the Maitri Dancing Krishna stands taller than, and just as gracefully as the two comparable Sambandars: one formerly of the Heeramaneck and Pan Asian Collections sold at Christie's, 1 December 1982, lot 192; the other sold more recently at Christie's, New York, 16 September 2016, lot 416.

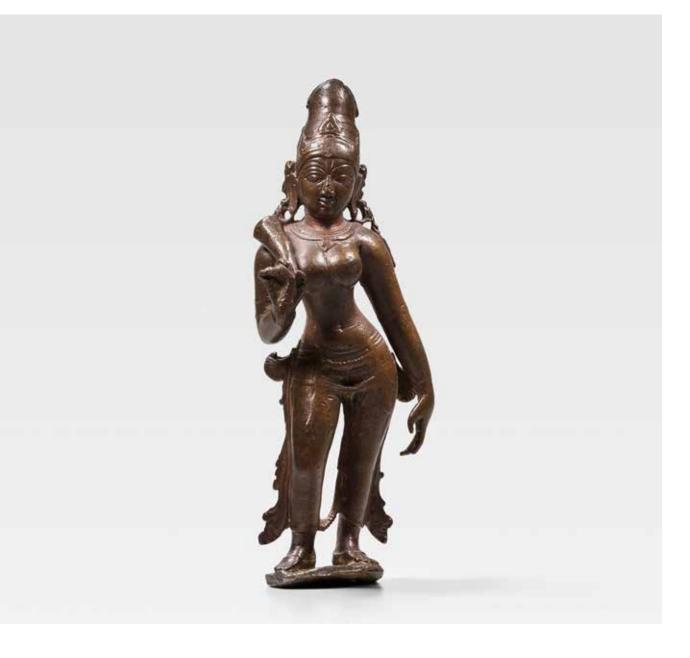
#### Published

Carlton Rochell Asian Art, Indian and Southeast Asian Art: Selections from the Robert and Bernice Dickes Collection, New York, 2010, no.8.

#### Provenance

Spink & Son Ltd, London Mr. and Mrs. John D. Rockefeller 3rd Collection, New York Sold to benefit Asia Society, New York, Sotheby's Parke-Bernet, New York, 3 May 1977, lot 7 William H. Wolff, Inc., New York, 23 October 1985 Robert and Bernice Dickes Collection Carlton Rochell Asian Art, 22 March 2010





#### 3232 A COPPER ALLOY FIGURE OF BHUDEVI TAMIL NADU, CHOLA PERIOD, CIRCA 12TH CENTURY With later incised facial features.

5 1/4 in. (13.5 cm)

\$6,000 - 8,000

The Earth goddess, Bhudevi, can be identified by the lotus she holds in her right hand, since originally she would have flanked Vishnu to his right. His his other consort, Lakshmi, holds a lily in her left hand while standing on the other side. (Cf. Nagaswamy, *Timeless Delight*, Ahmedabad, 2006, pp.218-23, no.27.)

This charming South Indian bronze is cast with a grace, naturalism, and sensuality that only correlates to Chola craftsmanship. She compares to a slightly larger, svelte figure of Shiva in the Rietberg Museum, attributed to the 10th/11th century, published *Shiva Nataraja* Zurich, 2008, no.18, p.108 and survives with a pleasing patina of rubbed details.

# Provenance

Private UK Collection Ben Janssens Oriental Art, London, 7 November 2005 Collection of John Bowden, 2005-c.2010



3233 A BRASS ALLOY FIGURE OF A COW ORISSA, CIRCA 17TH CENTURY 3 3/8 in. (8.6 cm) wide

\$3,000 - 5,000

The cow holds a revered and sacred position in India, being regarded as a nourishing mother and closely associated with the popular deities Shiva and Krishna. The bronze is cast with obvious affection for the animal. Richly caparisoned, and resting on its belly, it is adorned with inset green glass within the eyes, and finely incised foliate patterns across the legs resembling engraved Orissan illuminated manuscripts. Its luminous, brassy alloy is also consistent with Orissan sculpture. Refer to an important bronze of Radha sold at Bonhams, New York, 19 March 2012, lot 1034.

#### Provenance

The James and Marilynn Alsdorf Collection, Chicago, acquired before 1996 On Ioan to Art Institute of Chicago, 1996-2011 Christie's, New York, 22 March 2011, lot 52 Simon Ray Ltd, London, 2011

# PERSIAN AND INDIAN PAINTING

Lots 3234 - 3238

درخت فيودار 2 .... Honest face

In the allection of Ledy Impeg in Clutta Painted by USI i Vative of Patna 1778



## "The paintings are as vibrant and fresh as nature's originals."

(Pal & Dehejia, From Merchants to Emporers, Ithaca, 1986, p.167)

#### 3234

#### A PAINTING FROM THE IMPEY ALBUM: LINEATED BARBET (PSILOPOGON ZEYLANICUS) BY SHEIK ZAYN AL-DIN, PATNA, DATED 1778

Pencil, pen, ink, and watercolor with gum arabic heightened with touches of white on English paper watermarked, "J Whatman"; Inscribed in the bottom left corner: *Honest Face / In the Collection of Lady Impey in Calcutta / Painted by (Zayn al-Din) Native of Patna 1778*; further inscribed in Persian and Urdu with the name of the bird; numbered 58 in pencil in the upper left corner; verso with Sir Elijah Impey's seal. *Folio: 20 7/8 x 27 1/8 in. (53 x 69 cm)* 

## \$150,000 - 200,000

This study by Sheikh Zayn Al-Din shows a Lineated Barbet perched lightly on a juniper tree. Brightly colored, the painting is rendered in mixed media and combines the strong sensibilities of European naturalism with the vividness of the Mughal tradition. Working with real-life specimen, the artist articulates incredible details that identify the species as a barbet, such as the characteristically heavy bill surrounded by stiff bristles. The bird's head, breast, and nape have brown and cream-colored streaks that extend to the belly, and the eye is outlined with a yellow ring, surrounded by naked yellow skin. Its body is predominantly green allowing it to camouflage among the juniper's leaves. With particular flair, Al-Din has enhanced the painting's perspective and dimensional depth by articulating folds within the leaves, and conveying their thickness in the curves.

The bilingual inscription on the bottom left names the species of the bird and the tree: *drakht deodar* (pine tree or cedar), and *Sat ro* (the barbet). The John T. Platt's dictionary of Urdu, Classical Hindi and English does not record any bird with such a name. *Sat* in Sanskrit means honest, and *ro* in Persian means face, hence the translated "honest face" is written right next to the inscription.

Sir Elijah and Lady Impey employed three local artists from Patna to produce an album of 326 studies of the flora and fauna in their private zoo near Calcutta. Sheikh Zayn Al-Din was the most senior and accomplished of the three. The Impeys arrived at a critical moment for Indian miniature artists, alleviating a void in patronage created by the declining courts of the Mughals and Northeast Indian rulers. The artists proved astoundingly versatile, not only able to apply their trade to a new genre of natural history watercolor, but also setting a new standard for it back home in England. Whereas in Europe, natural history paintings had typically been observed from taxidermy, Sheikh Zayn Al-Din and his peers brought the perceptiveness instilled in their craft by the Mughal portrait tradition to the Impey album, seeming to capturing the spirit of each of their subjects' observed behavior.

After returning to Europe, the Impey album and collection were sold at Phillips, London, 21 May 1810. Examples from the album are now held in the Metropolitan Museum of Art, the Victoria and Albert Museum, the Radcliffe Science Library in Oxford, the Binney Collection in San Diego, and the Wellcome Institute, London. A group from the collection of the 18th Earl of Derby were sold by Christie's, London, 17 June 1998, lots 170-3. A fruit bat from the album was sold by Bonhams, London, 8 April 2014, lot 292.

#### Published

Michael Goedhuis Ltd et al., *Birds in an Indian Garden: Nineteen Illustrations from the Impey Collection*, London, 1984 (unnumbered, no. 10 in the sequence). Simon Ray Ltd, *Indian & Islamic Works of Art*, London, 2009, no. 35.

## Provenance

Sir Elijah and Lady Impey Phillips, London, 21 May 1810 Christie's, London, 5 June 2007, lot 228 Sotheby's, New York, 19 June 2009, lot 129 Simon Ray Ltd, London, October 2009





"A marvel such as you are cannot stay Concealed: I'd never hoped to see this day, Since in my heart I thought Shapur was dead But even if a man should lift his head Above the sun, he cannot turn aside The will of God, who humbles all our pride: And God has added to my sovereignty By giving my young son, Shapur, to me."

(Ferdowsi, Abolqasem. *Shahnameh: The Persian Book of Kings*, translated by Dick Davis, New York, 2016, p.667.)

#### 3235 AN ILLUSTRATION FROM A SHAHNAMA SERIES: ARDASHIR RECOGNISES HIS SON SHAPUR AT A POLO GAME SHIRAZ, CIRCA 1560

Opaque watercolor heightened with gold and silver on paper. Image: 12 x 7 5/8 in. (30.5 x 19.8 cm); Folio: 16 3/4 x 10 3/8 in. (42.5 x 26.5 cm); Verso Text Area: 10 x 5 7/8 in. (25.5 x 15 cm)

#### \$80,000 - 120,000

King Ardashir, founder of the Sassanian Empire (r.224-242), observes a polo game flanked by his court officials. He sits on a gold saddle, wearing teal trousers and an orange tunic, and his horse protrudes ahead of the crowd. Musicians support the festivities from the other side. The artist captures the moment Ardashir, impressed by a youth's ability and prowess, questions his identity and discovers him to be his own son Shapur, born and raised in secrecy.

This folio belongs to a copy of the Shahnama of Firdausi produced at for the Safavid court at the peak of Shiraz tradition of manuscript illumination. The artist exhibits his dexterity through the treatment of the architecture and garden: a juxtaposition of various geometric and figurative forms each rendered with meticulous articulation. He offers a peek into the landscape beyond the walls through the door ajar on the center-left of the composition, highlighting his effort to create a perspectival image. The pink blooming flowers and trees in the green garden beyond the wall showcase an attention to detail expected at the Safavid court. The text is written among the trees in fine nasta'liq against a gold background, separated in columns by blue bands decorated with gold flowers on tendrils. The marginalia of the illustrated recto show flower motifs and mythical animals, like a simurgh above, rendered in gold on the cream-colored surface. On the lear's reverse side, the text of the Shahnama is written in four columns in nasta'liq script. The twenty-five lines in the inter-columnar illumination are framed by gold bands, blue and orange lines, and black rules.

The Harvard Art Museum holds five illustrated leaves from this important Shahnama manuscript, including half of the frontispiece (acc.#2002.50.34-38). The Los Angeles County Museum of Art holds an additional six leaves (acc.#M.73.5.413, M.75.24, M.85.237.71, M.89.55, M.2006.114 & M.2009.44.4). The British Museum has one (acc.#2006,0420,0.1). Two further leaves were sold by Simon Ray, *Indian & Islamic Works of Art*, London, 2007, no.13 and Carlton Rochell, *Classical Indian Paintings*, New York, p.11, no.1

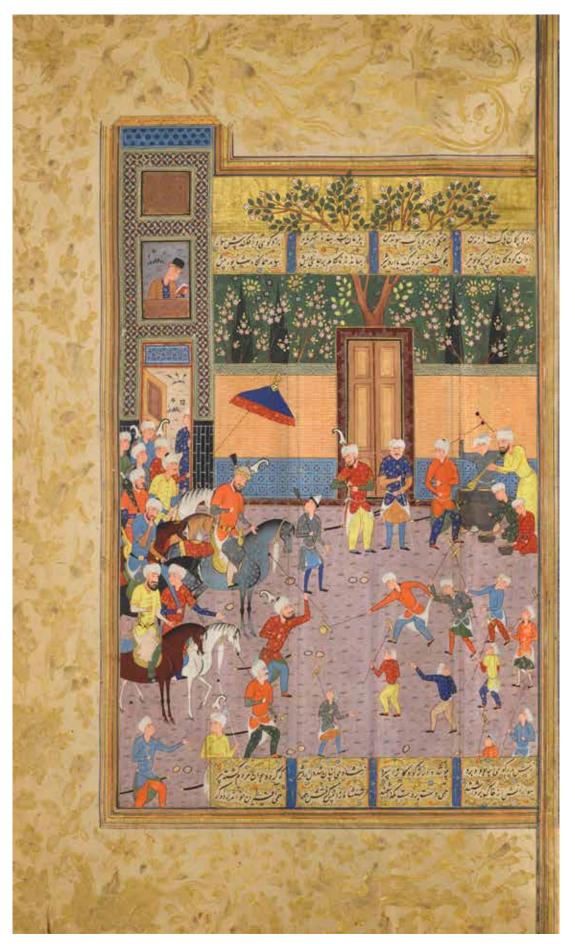
The background to this scene is not without some intrigue. After defeating the last Parthian king Ardawan, and laying the foundations of his own dynasty, Ardashir marries Ardawan's daughter, Sura. She plots to poison him before her plan is foiled and she is sentenced to death along with her unborn child. Ardashir's vizier, however, takes kindness on her, concealing her in safety. Seven years later, Ardashir keeps lamenting about the continuance of his line, and the vizier deems enough time has elapsed that he can now mention the son the king has had by Sura all the while. After a brief bout of skepticism, where Ardashir accuses his vizier of being the father instead, prompting the latter to reveal his testicles – cut, salted, dated, and preserved in the royal treasury precisely for the occasion – Ardashir announces cause for celebration with a polo game. There, with bated breath he hopes to correctly identify his progeny, who naturally displays provess for the game. Ardashir is overjoyed, he pardons Sura, he rewards his vizier richly, and he founds the city of Jondeshapur in his son's name.

#### Published

Simon Ray Ltd, Indian & Islamic Art, London, 2009, no.13.

#### Provenance

Spink & Son Ltd, London Private Japanese Collection Simon Ray Ltd, London, 10 February 2009



#### 3236 A PAINTING FROM THE IMPEY ALBUM: A COPPERSMITH BARBET (*MEGALAIMA HAEMACEPHALA*) ON A FLOWERING STAR FRUIT TREE BRANCH (*AVERRHOA CARAMBOLA*) BY SHEIK ZAYN AL-DIN, PATNA, DATED 1782

Pencil, pen, ink, and watercolor with gum arabic heightened with touches of white on English paper watermarked, "J Whatman"; Inscribed in the bottom left corner: *In the Collection of Lady Impey Calcutta / Painted by (Zayn al-Din) Native of Patna 1782*; numbered *140* in pencil in the upper left corner; further inscribed in pencil in the lower left of the outer margin: *Averrhoa Carambola L*; also inscribed in pencil in the bottom center of the outer margin *Yellow Throated Barbet*; verso stamped with Sir Elijah Impey's seal.

Folio: 24 3/4 x 36 7/8 in. (62.9 x 93.7 cm)

#### \$180,000 - 220,000

Like most Europeans in India during the 18th century, Sir Elijah, the Chief Justice of Bengal from 1774 to 1782, and his wife Lady Impey, were fascinated and intrigued by the artistic traditions. Lady Impey employed three painters from Patna, three hundred miles up the river from Calcutta, who produced a set of 326 studies of the flora and fauna from the Impeys' private zoo, which included birds, fish, reptiles, mammals, and flowers. This painting of the Coppersmith Barbet is one of the studies from the Impey album, painted by the senior-most painter Sheikh Zayn al-Din.

The study is an amalgamation of the foreign company style and the local Mughal tradition. The painters employed by Impey were well-versed in the Mughal style, and their subsequent training in the company style birthed this remarkable tradition that integrated the scientific accuracy of European natural history paintings with the gem-like characteristics of Indian miniatures. This fusion produced some of the best works from the Company school, and this study exemplifies the preeminent work of Sheikh Zayn al-Din whose mastery is embedded in his varied brushwork, his sense of design, and the ability to encapsulate the essence of his subject on paper.

The attention to detail in rendering of the coppersmith barbet, with its plump body, short neck, large head, and short tail, and the bushy and heavily branched carambola tree evinces the scientific fidelity of the painter. Combining the study of animals from real life at the zoo with the perceptive knowledge of Mughal portraiture produced the naturalistic and vivid paintings in the Impey album. This body of work would consequently alter the course of European natural history painting, which continued to perpetuate the convention of using stuffed animal specimens for illustrations. The Impeys brought their collection back to London in 1783, where it proved to be of considerable scientific and artistic interest.

Examples of these paintings are present in the Wellcome Institute of London, the Radcliffe Science Library at Oxford, and the Victoria and Albert Museum in London, the Ashmolean Museum in Oxford, the Binney Collection at the San Diego Museum, the Metropolitan Museum of Art, and numerous private collections. A group from the collection of the 18th Earl of Derby were sold by Christie's, London, 17 June 1998, lots 170-3. A fruit bat from the album was sold by Bonhams, London, 8 April 2014, lot 292.

#### Published

Simon Ray Ltd, Indian & Islamic Works of Art, London, 2007, no.61.

#### Provenance

Sir Elijah and Lady Impey (1732-1809) Phillips, London, 21 May 1810 Private UK Collection Simon Ray Ltd, London, 16 October 2006



#### 3237 AN ILLUSTRATION FROM A RAGAMALA SERIES: SINDHAVA PUTRA OF RAGA CHAMBA, NORTH INDIA, CIRCA 1690-1700

Opaque watercolor and gold on paper; verso inscribed with two lines of takri: *"pan(cham) raga saindhava - I - sri / raga saindhava shri rageda putra"*; and one line of devanagari: *"raga saindhava shri rageda putra"*, translated "Sindhava Raga, son of Shri"; numbered "2492" within a Mandi library cartouche and "46" above.

Folio: 8 1/2 x 6 1/8 in. (21.6 x 15.6 cm); Image: 7 3/8 x 4 1/2 in. (18.8 x 11.9 cm)

#### \$30,000 - 50,000

A noble warrior clad in a lilac robe mounts his magnificent white steed with wispy mane and tail. Wearing yellow boots with red floral embellishments, he plants his right foot firmly on the olive ground while lifting his left leg to the stirrup as he hoists himself up by grasping both sides of the aquamarine saddle. His groom stands by in stoic command of the prized stallion, gripping its reigns tightly with his left hand, and holding a white rope in his right that may have tethered the horse to the tree providing them with shade.

The leaves are cleverly composed of two shades of green: a light sage for the lower branches to blend with the olive background, and a piquant aquamarine for the upper branches to lead the eye up in a sweeping diagonal from the attendant's trousers, over the saddle, and towards the sky.

This miniature is from a dispersed album once in the Mandi royal collection, consisting of various Hindu and Rajput subjects, such as ragamalas and avatars, produced by a single studio. Whereas they had previously been thought to stem from Bilaspur, Glynn has recently reattributed them to the court of Chamba (see, Glynn et al., *Ragamala*, London, 2011, p.34).

Four folios from this series in the Kronos Collection are published in McInerney et al., *Divine Pleasures* New York, 2016, p.142-9, nos.45-8. Other paintings from the same series were sold at Sotheby's, New York, 23 May 2006, lots 86-92; 29 March 2006, lots 164, 165, 167 & 168; and more recently at Christie's, London, 25 April 2013, lot 184; Christie's, South Kensington, 10 June 2013, lots 2-7; and Christie's, New York, 18 September 2013, lot 357A.

#### Published

Simon Ray Ltd, Indian & Islamic Art, London, 2007, no.44.

#### Provenance

Royal Mandi Collection Private German Collection Sotheby's, New York, 29 March 2006, lot 166 Simon Ray Ltd, London, 26 February 2007



#### 3238<sup>W</sup> A PICCHVAI OF THE HAVELI OF SHRI NATHJI DURING THE ANNAKUT FESTIVAL NATHDWARA, LATE 19TH CENTURY Opaque watercolor on cotton.

54 1/4 x 58 1/4 in. (138 x 148 cm)

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

Set within a backdrop of dry and verdant rolling hills, pink and mint green rock faces, the banks of the Banas river, and arboreal ensembles that mimic excited peacocks stands the *haveli* (or mansion) of Shri Nathji: the court of the divine child-king Krishna at Nathdwara in Rajasthan.

This vast complex is the chief pilgrimage site of its devoted sect, founded by Saint Vallabhacharya around 1500, and seen here preparing for its most important annual festival, Annakut. At the center of the palace, a herd of hennaed and hand-printed cows can be seen arranged below a pile of cow dung and plantain trees, meant as a symbolic representation of Mount Govardhana for them to tread on, recalling by ritual a key myth expressing Krishna's supremacy as a deity.

The *picchvai*, with the complex's asymmetrical, labyrinthine network of interlocking courtyards, corridors, shrines, apartments, and antechambers, is one of the largest and best examples illustrating the much amusing and beguiling approach by the Indian painter towards architectural perspective, attempting to simultaneously merge competing views from directly above, whilst also giving a sense of each building's scale and elevation from the side.

The sacred complex of Shri Nathji does not resemble a typical Hindu temple, possibly so as to disguise from unwanted attention during Muslim invasions and persecutions in the region, but more likely because of the Vallabhacharya's emphasis on *seva* (or service), which is to treat images of Krishna like a royal personage. By way of attributing a date, the inclusion of the Moti Mahal, with its large guarded exterior gate in the bottom left corner and inner courtyard of plentiful trees near the upper left, indicates the *picchvai* was obviously painted sometime after it was built in 1861.

Such *picchvais* that show the entire scared complex arranged for one of the many festivals were painted for pilgrims to take home in remembrance of their spiritual encounters with divinity. A closely related example of the same subject was offered by Christie's, New York, 16 September 2008, lot 488. Another smaller and later version on paper in the Ambalal Collection is published in Ghose, *Gates of the Lord*, Hong Kong, 2015, p.76-7, no.13. Lastly, a version in miniature format on paper was sold at Sotheby's, London, 4 April 1978, lot 316.

#### Published

Jerry Losty and Francesca Galloway, *Sringar: An Exhibition Celebrating Divine and Erotic Love*, London, 2007, p.73, no.28. Simon Ray Ltd, *Indian & Islamic Art*, London, 2008, no.90.

#### Provenance

Francesca Galloway Ltd, London, 2007 Simon Ray Ltd, London, 3 November 2008



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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250.001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

#### SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

#### MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

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

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

#### LIMITED RIGHT OF RESCISSION

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

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

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

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

#### LIMITATION OF LIABILITY

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

#### SELLER'S GUIDE

#### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (212) 644 9001.

#### 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, jewely, 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 (212) 644 9001.

#### Catalogs

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

#### www.bonhams.com/us

#### Previews

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

#### Estimates

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

#### Reserves

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

#### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer 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 ▲ 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 o 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	
\$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 not that our office has requirement 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 galleries until 5pm Thursday 22 March without penalty. After Thursday 22 March oversized lots (noted as W next to the lot number and/or listed on pages 72, 88 and 114) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction.

All other sold lot will be retained in Bonhams Gallery until Friday 13 April without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door where Transfer and full value protection fees will be immediately applicable. 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 within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

#### Auction Results

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.** 

## COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue, that are not collected by **5PM ON THURSDAY 22 MARCH** will be removed to the warehouse of Door to Door Services herein referred to as Door to Door. 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 DOOR TO DOOR BEGINNING AT 9AM ET ON MONDAY 26 MARCH

#### Address

Door To Door Services 50 Tannery Rd #8A Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9.00am to 5.00pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and door to Door) by contacting Door to Door at +1 (908) 707 0077 ext 2070.

#### HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door to Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days or the date of auction. 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 Door to Door Services are as follows (plus any applicable sales tax):

#### FURNITURE/LARGE OBJECTS

#### SMALL OBJECTS

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

Please contact Michael Van Dyke at Door to Door +1 908 707 0077 ext 2070 +1 908 707 0011 (fax) quotes@dtdusa.com

For more information and estimates on domestic and International shipping, please contact Michael Van Dyke at Door To Door +1 908 707 0077 ext 2070 +1 908 707 0011 (fax) quotes@dtdusa.com

#### PAYMENT

All amounts due to Bonhams and all charges due to Door to Door Services must be paid by the time of collection of the property from their warehouse.

#### TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 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 Door to Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

#### PLEASE NOTE

Door to Door 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.

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

#### **OVERSIZED LOTS**

3222 3228 3238

#### 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.

# ASIA WEEK Newyork

## March 15–24, 2018

### Asia Week New York 2018 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the

and Asian cultural institutions in the metropolitan New York area from March 15–24, 2018. 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 2018 as well as on the Asia Week New York website.

#### RITUAL + CULTURE: FINE SOUTHEAST ASIAN ARTS

Thursday 29 March 2018 Hong Kong

#### ANTONIO BLANCO (FILIPINO, 1912-1999)

Joged Dancers oil on canvas in artist's original handcrafted frame signed 'Antonio Blanco' Painted in 1962 101cm x 141cm (39 3/4 x 55 1/2in.)

HK\$2,800,000 - 3,800,000

HONG KONG PREVIEW 23 - 29 March 2018

ENQUIRIES

Bonhams Singapore +65 6701 8038 singapore@bonhams.com



## Bonhams

#### HONG KONG

International Auctioneers & Valuers - bonhams.com/hongkong

### **Auction Registration Form**

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.

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## Bonhams

	Sale title: The Maitri Collection of Indian, Himalayan & Southeast Asian Art	Sale date: Tuesday March 20, 2018		
Paddle number (for office use only)	Sale no. 24597	Sale venue: New York		
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.	General Bid Increments:           \$10 - 200	\$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.		
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	Customer Number First Name	Title Last Name		
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	Company name (to be invoiced if applicable) Address			
liable for any errors or non-executed bids.	City	County / State		
Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID	Post / Zip code	Country		
card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a	Telephone mobile	Telephone daytime		
copy of their articles of association / company registration documents, together with a letter authorizing the individual to	Telephone evening	Fax		
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.	Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
Notice to online bidders; If you have forgotten your username and password for <u>www.bonhams.com</u> , please contact Client Services.	E-mail (in capitals)			
If successful	I am registering to bid as a private client	I am registering to bid as a trade client		
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)	Resale: please enter your resale license number here We may contact you for additional information.			
Please email or fax the completed Registration Form and requested information to:	9	HIPPING		
Bonhams Client Services Department 580 Madison Avenue	Shipping Address (if different than above):			
New York, New York 10022 Tel +1 (212) 644 9001	Address:	Country:		
Fax +1 (212) 644 9001 Fax +1 (212) 644 9009 bids us@bonbams.com	City:	Post/ZIPcode:		

#### 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.





#### 登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

## Bonhams

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	 拍賣會編號:	拍賣會場地: 香港	
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<b>如成功競投拍賣品</b> 本人將自行提取貨品	電郵 (大楷)		
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