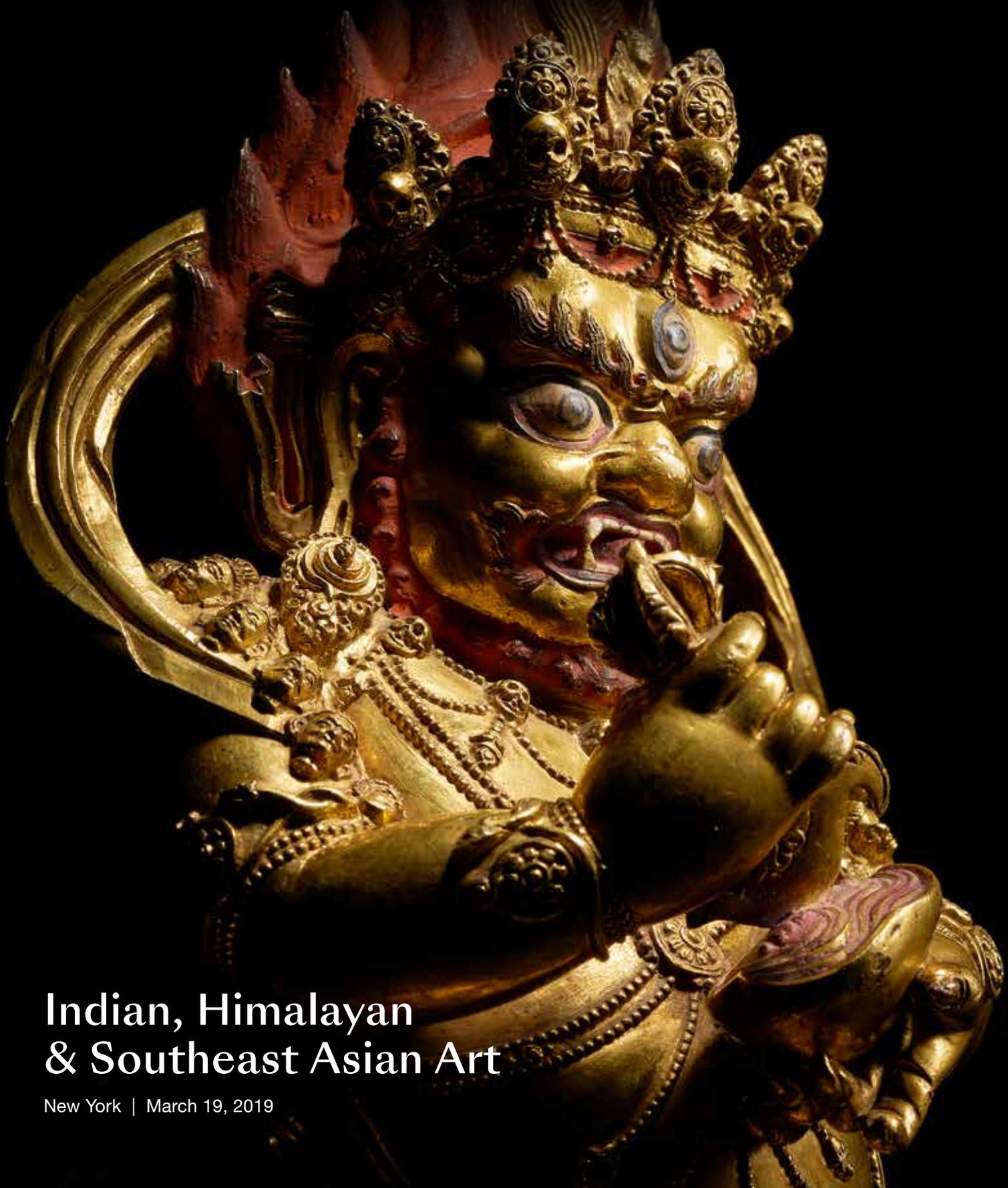


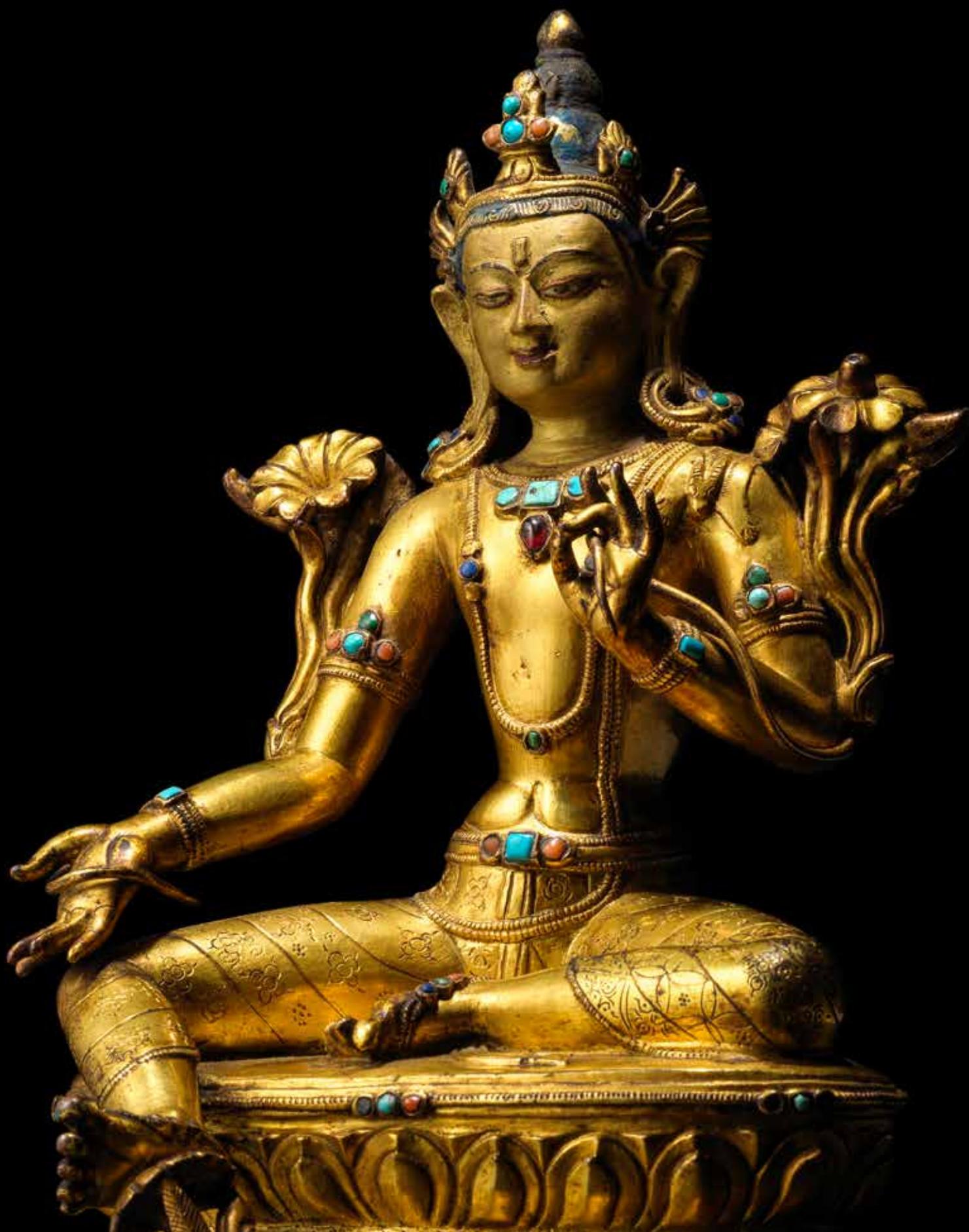
# Bonhams



Indian, Himalayan  
& Southeast Asian Art

New York | March 19, 2019







# Indian, Himalayan & Southeast Asian Art

New York | Tuesday March 19, 2019 at 5pm

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**SALE NUMBER:** 25150  
Lots 801 - 964

**CATALOG:** \$45

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Front cover: Lot 928  
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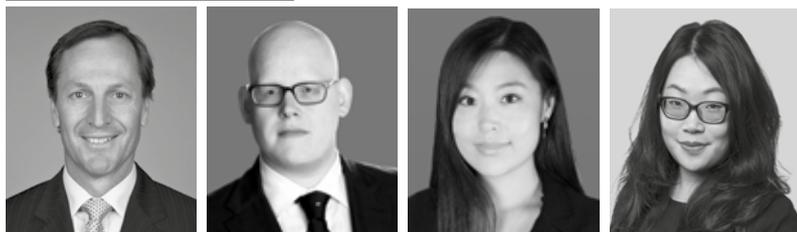
## Bonhams

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# Indian Sculpture and Painting

Lots 801 - 865



রাধা গোষ্ঠে ১



801

1 - 800  
No lots

801 W  
**A GREEN STONE STELE OF GANESHA**  
**WESTERN INDIA, CIRCA 17TH CENTURY**  
25 in. (63.5 cm) high

**\$6,000 - 8,000**

This lively and rather lithe form of Ganesha dances with relative ease. He is attended by four *ganas* and a playful rat reaching for his raised right foot.

Stylistically, the arched back panel with broad lotus leaves carved in low relief, the simplified jewelry, and the stele's green stone, compare with a pair of celestial musicians in the Norton Simon Museum (Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, pp.160-1, nos.120-1). Pal dates these to the late 15th century, and they are related to another in the Reitberg Museum (Lohuizen-de Leeuw, *Indische Skulpturen*, Zurich, 1964, no. 33). Another related stele of Vishnu and Lakshmi is attributed c.1500-1700 and thought to be made of chlorite or serpentine (Cummins, *Vishnu*, New York, 2011, p.95, no.26).

**Provenance**

Collection of John Edward Marshall, Massachusetts, acquired in 1968  
Thence by descent



802

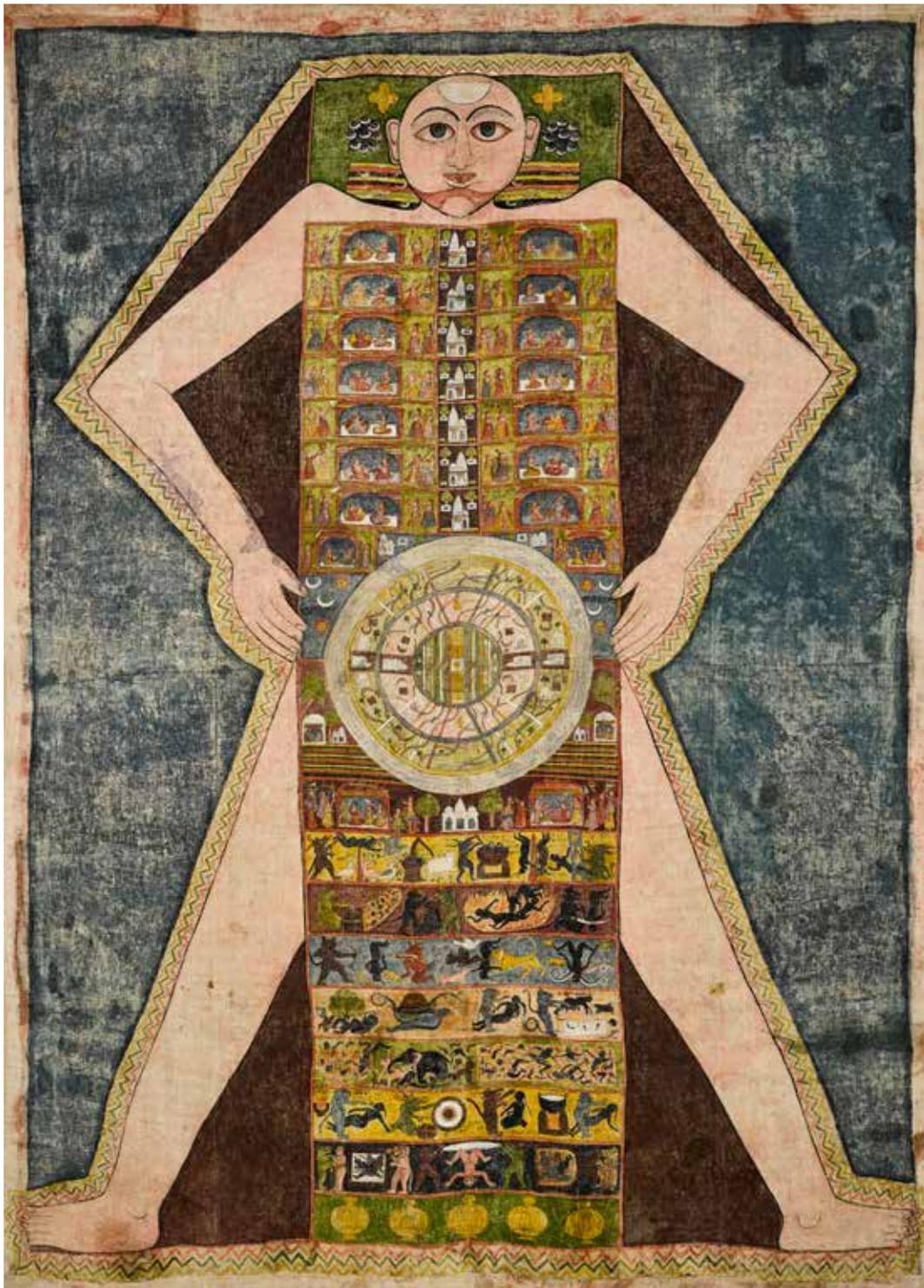
802  
**A COPPER ALLOY FIGURE OF A DEITY**  
**NORTHEASTERN INDIA, BENGAL, 18TH/19TH CENTURY**  
16 3/4 in. (42.5cm) high

**\$5,000 - 7,000**

The position of the arms and the hieratic posture suggests this figure represents a form of Krishna emphasizing his status as an avatar of Vishnu. A six-armed cosmic representation of Krishna in the Parson Collection, attributed to Odisha or Bengal, has the same facial type and rounded limbs (Pal, *Puja and Peity*, Santa Barbara, 2016, p.38, fig.24). Also compare a four armed seated figure of Ganga in the Bhansali Collection and a crawling Krishna in the Walters Art Museum (Pal, *The Elegant Image*, New Orleans, 2011, p.79, no.40, and Pal, *Desire and Devotion*, Baltimore, 2001, p.85, no.27, respectively). A related Fluting Krishna was sold at Bonhams, New York, 17 September 2014, lot 100.

**Provenance**

Private Collection, Berlin, acquired in India, 1960s  
Lempertz, 9 December 2016, lot 610



803 W

**THE COSMIC MAN (LOKAPURUSHA)  
RAJASTHAN, 18TH CENTURY**

Pigments on cloth, mounted on canvas and stretched.  
110 x 80 in. (279 x 203 cm)

**\$15,000 - 20,000**

*Lokapurushas* represent man as a microcosm of the universe. Here, the giant figure is trisected, with *adholoka* (lower world) below his waist, *madhyaloka* (middle world) in the form of a *jambudvipa* at the waist, and *urdhvaloka* (upper world) populated by deities and pilgrimage sites.

As noted by Pal, 'According to the Jain tradition the shape of the cosmos is comparable with a man standing akimbo: broadest at the bottom, narrowest in the middle, broader around the chest, and narrow once again at the top' (*The Peaceful Liberators*, Los Angeles, 1994, pp.82 & 231, no.103a.)

**Provenance**

L.A. Louver, Los Angeles, March 1990  
Private Californian Collection



804

804 □

**A SANDSTONE GHATAPALLAVA PILLAR WITH A DVARAPALA  
NORTH INDIA, CIRCA 9TH CENTURY**

17 7/8 in. (45.5 cm) high

**\$3,000 - 5,000**

**To be sold without reserve**

Standing in *tribhanga* under a broad-petalled nimbus, the celestial guardian (*dvarapala*) gazes to the left. Above, a vase of plenty (*purna kalasha*) overflows with swirling vines. Compare with a column in the Cleveland Museum of Art attributed to Northern Rajasthan in Desai & Mason, *Gods, Guardians, and Lovers*, New York, 1993, p.199, no.34.

**Provenance**

Collection of Fay and William Bullock King (1911-73), South Carolina  
Thence by descent  
The Charleston Library Society, South Carolina, 1992-2019



805

805

**A MARBLE STELE OF A JAIN TIRTHANKARA  
WESTERN INDIA, CIRCA 15TH CENTURY**

With a three line inscription across the base.

17 3/4 in. (45 cm) high

**\$6,000 - 8,000**

The stele depicts one of Jainism's twenty-four exemplars (*tirthankaras*) surrounded by auspicious imagery converging the natural and mythic worlds. He stands naked in the 'body-abandoning' pose (*kayotsarga*). Lotus stems reach up to support his hands, while his head and shoulders are framed by a canopy of leaves and a parasol descending from the mouth of a 'face of glory' (*kirtimukha*). The stele's left shows a sequence of a nature spirit (*yaksha*) paying homage, an elephant, and a mythic horned lion (*vyala*).

The sculpture's overall stylization suggests a 15th-century date, when Jainism once again flourished in Western India after the cessation of Muslim conquests. Great temples such as Ranakpur and the later Dilwara temples of Mount Abu were erected at that time. Compare the stele's capped columns and with a 15th-century white marble figure of another Tirthankara in the Philadelphia Museum of Art (1931-60-1).

**Provenance**

Nasli and Alice Heeramaneck Collection, New York  
Parke-Bernet Galleries, New York, 14 October 1964, lot 119  
Estate of Dorothy Beskind (1917-2014), New York  
Thence by descent



806

**LILA HAVA: KRISHNA AND RADHA EXCHANGE CLOTHES  
DUTCH-BENGAL SCHOOL, CIRCA 1900**

Oil on canvas.

27 1/2 x 41 3/8 in. (69.7 x 105 cm)

**\$8,000 - 12,000**

Also portraying Krishna and Radha exchanging clothes, an earlier painting from Garwhal has an elegant inscription elaborating on the subject, which Coomaraswamy translates:

*"The station of Radha being made Hari, and Hari, Radha. The twain with affections transposed, easily attain to blissful union."*  
(Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts Boston, Part V, Rajput Painting*, p. 191, pl. CIII, no. CCCXLVII)

Typical for the genre and period the work is unsigned. However, the naïve and foreshortened landscape suggests that, rather than the other way around, this lot was painted by an Indian artist trained in European modes. Although, the figures are well-formed and this painting might be seen as hybridizing the Bengali Kalighat style.

Indian painters have always demonstrated a tremendous versatility in adapting their styles and techniques to the changing profiles of their donors, and the rise of European patrons in the 18th and 19th century was no exception. By the end of the 19th century the Dutch colony at Chinsurah in Calcutta, where this painting was likely made, became a major artistic hub attracting foreign and domestic patrons alike. Compare with a more European looking composition of an assemblage of Hindu gods sold at Sotheby's, London, 16 June 2009, lot 33.

**Provenance**

Ernest and Rosemarie Kanzler Foundation  
Sotheby's, New York, 18 & 19 April 2002, lot 376  
Private American Collection



807

807

**A FOLIO FROM A BHAGAVATA PURANA SERIES:  
KRISHNA VENUGOPALA  
ORISSA, CIRCA 1775-1800**

Opaque watercolor on paper.

Image: 5 1/4 x 11 7/8 in. (13.3 x 30.2 cm);

Folio: 9 1/4 x 12 5/8 in. (23.4 x 32 cm)

**\$4,000 - 6,000**

Krishna draws peacocks, monkeys, small birds, and deer with the divine melody of his flute. The earth rises on each side and the dark sky above curves to accentuate the magnetic draw of the god and his power over all the elements.

Two other pages from this series are in the Brooklyn Museum of Art (1993.199 & 1990.185.1). Others were sold at Christie's, New York, 16 September 2008, lot 456 and Bonhams, New York, 18 September 2013, lot 167.

**Published**

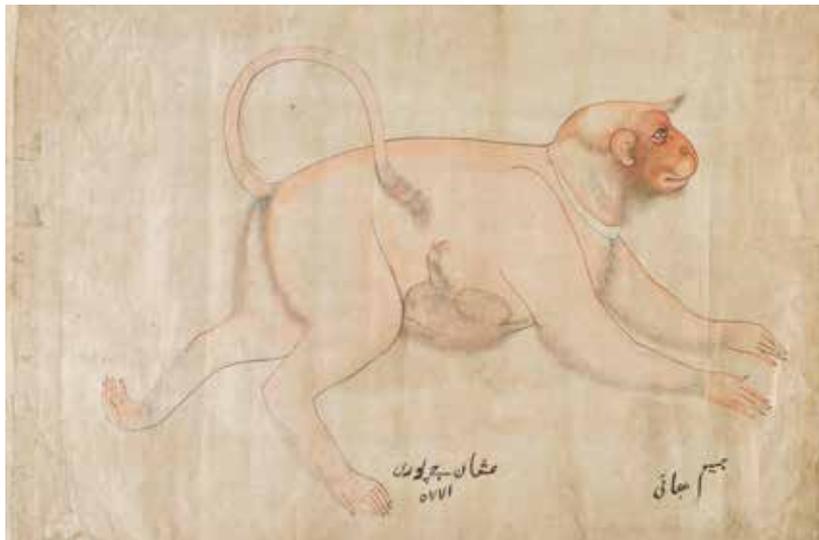
Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Ragaputra Edition, Koblenz, 2011, p.43, fig.23.

**Provenance**

Sotheby's, New York, 10 December 1981, lot 42A

Sotheby's, London, 16 April 1984, lot 41

Private German Collection



808

808

**MONKEY AND BABY  
NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY**

Black ink and transparent pigments on paper; inscribed in *nasta'liq* script reads *Jim Baha'i*" (*Brother Baha'i ?*) and "*Uthman Ji Puri 5771 (or 1775)*".

20 1/2 x 30 in. (52 x 76 cm)

**\$5,000 - 8,000**

The skillfully painted monkey runs energetically to the right with her baby clinging to her underside. The work is reminiscent, in scale and composition, of a monumental portrait of the Monkey Husayni, painted in Udaipur, circa 1700, formerly in The Stuart Cary Welch Collection (see Sotheby's, London, 31 May 2011, lot 39). The two animals portrayed also each wear a collar suggesting a gift made to an important figure. In his discussion of the Udaipur painting, Stuart Cary Welch links the portrait to earlier Mughal animal studies developed by artists such as Mansur as well as to the fashion for maintaining exotic menageries.

**Provenance**

Christie's, London, 10 June 2013, lot 206



809



810

809 □

**A GROUP OF THREE SANDSTONE SCULPTURES  
NORTH INDIA, 6TH-12TH CENTURY**

7 1/4 in. (18.3 cm) high, the tallest

**\$1,500 - 2,500**

**To be sold without reserve**

The first, a North Indian Gana with wide eyes, plump lips, wavy hair, and spare jewelry, possibly Uttar Pradesh, 7th/8th century. The second, a red sandstone North Indian bust of a goddess with restrained jewelry and large breasts, not abstracted, possibly Rajasthan, 6th/7th century. The third, an enshrined Jina, possibly Rajasthan or Madhya Pradesh, 10th-12th century.

**Provenance**

Collection of Fay and William Bullock King (1911-73), South Carolina  
Thence by descent  
The Charleston Library Society, South Carolina, 1992-2019

810 □

**A RED SANDSTONE FREIZE WITH LIONS  
NORTH INDIA, 10TH/11TH CENTURY**

3 5/8 x 8 1/2 in. (9.2 x 21.5 cm)

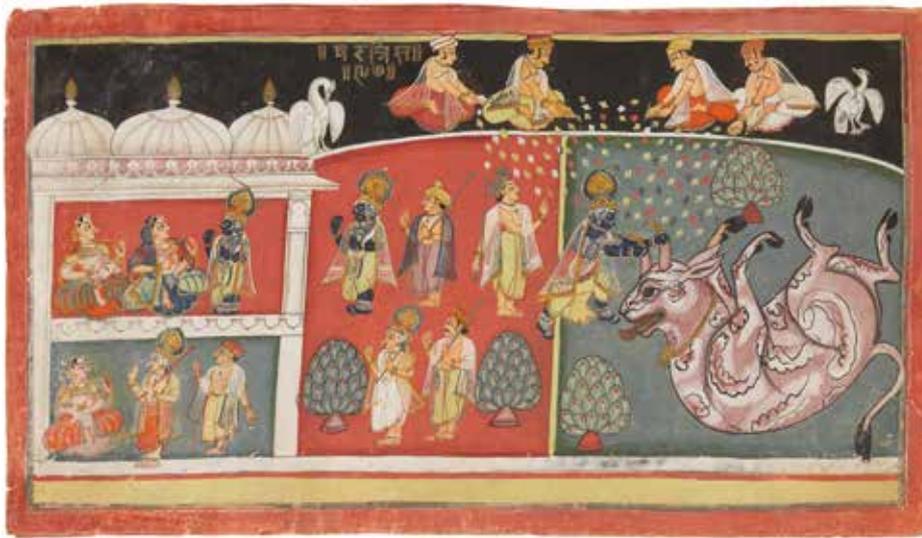
**\$1,500 - 2,500**

**To be sold without reserve**

Formerly guarding the base of a stele, the three lions are skillfully carved in playful animated postures. Their physiognomy and long manes extending across the back of their necks follow a style also seen in sculptures of lions at Khajuraho (e.g., Béguin, *Khajuraho*, Milan, 2017, p.64).

**Provenance**

Collection of Fay and William Bullock King (1911-73), South Carolina  
Thence by descent  
The Charleston Library Society, South Carolina, 1992-2019



811



812

811  
**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:  
 KRISHNA SUBDUES THE BULL DEMON ARISTASURA  
 MEWAR, CIRCA 1800**

Opaque watercolor on paper.  
 Folio: 7 x 13 1/4 in. (17.8 x 33.6 cm)

**\$6,000 - 8,000**

Against a red background on the left, the citizens of Vrindaban ask Krishna to destroy the bull-demon Aristasura, and against a green background on right, Krishna accomplishes this feat of divine strength, flipping the ruinous bull-demon by his horns. Five other pages from the same series were sold at Sotheby's, London, 27 March 1973, lots 103-7 and Christie's, London, 25 April 2018, lot 97. A further twenty-eight are published by Goswamy and dated 1800 (*Indian Paintings in the Sarabhai Foundation*), Ahmedabad, 2010, pp.141-6, nos.R45-73.

**Provenance**

Private Collection, New York  
 Bonhams, New York, 19 March 2012, lot 1212  
 Private Collection, Texas

812  
**AN ILLUSTRATION FROM A MAHABHARATA SERIES:  
 THE GANGES FLOWING FROM KRISHNA'S TOE  
 BIKANER, CIRCA 1600-1610**

Opaque watercolor and gold on paper; inscribed in Devanagari verso, translated:

*"O master of the entire universe! O Sri Hari! O Keshava! Assuming the form of a dwarf, you cheat King Bali on the pretext of begging for three paces of land. The population of the universe has become purified by the water that touched your toenails (the Ganges). O wonderful Vamanadeva, may you be victorious! Ganga is flowing from the foot of Vishnu."*

Image: 5 1/4 x 8 3/4 in. (13.3 x 22.2 cm);

Folio: 6 5/8 x 10 in. (16.8 x 25.4 cm)

**\$8,000 - 10,00**

The saint Bhagiratha, Balarama, and a devotee witness the sacred river Ganges stream from Krishna's toe. On the right register, the sage Jahu performs a fire sacrifice. Compare stylistically related paintings in the Cleveland Museum of Art (2018.189), and sold at Christie's London, 15 October 1996, lot 38.

**Provenance**

Ex-Collection Raja of Issarda  
 Private European Collection  
 Christie's, London, 23 April 1981, lot 9  
 Bonhams, London, 2 October 2012, lot 165



813

**AN ILLUSTRATION FROM A DASHAVATARA SERIES: KURMA AVATAR MANDI, CIRCA 1720**

Opaque watercolor and gold on paper.  
 Image: 6 1/2 x 10 in. (16.5 x 25.4 cm);  
 Folio: 7 3/4 x 11 1/8 in. (19.6 x 28.2 cm)

**\$15,000 - 20,000**

Vishnu in his avatar, the turtle Kurma, battles the evil demon within a river spaced by large lotus blossoms. A folio of Avatar Matsya in the British Museum is likely from the same series (see, Ahluwalia, *Rajput Painting*, London, 2008, p.123, fig.79). Ahluwalia notes, "The heavy shading and coarse forms...places the work firmly in the reign of Sidh Sen period of Mandi painting, a period of forty years characterized by this heavy stippled and thus easily recognizable style."

**Published**

Ludwig Habighorst, *Der Blaue Gott*, Ragaputra Edition, Koblenz, 2014, p.87 fig.37.

**Exhibited**

*Blumen – Bäume – Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March - 27 October 2013.  
*Der Blaue Gott*, Mittelrhein-Museum Koblenz, 26 July - 5 October 2014.

**Provenance**

Arki Royal Collection  
 Private German Collection

814

**A COPPER ALLOY FIGURE OF THE COSMIC SLEEP OF VISHNU  
SOUTH INDIA, TANJORE, NAYAK PERIOD, CIRCA 1800**

4 3/8 in. (11.1 cm) high

**\$20,000 - 30,000**

Represented in this sculpture is Vishnu, considered by his followers as the supreme deity and divine source of the universe. From his navel arises the four-headed god Brahma to enact the creation of a cosmic cycle (*kalpa*). Meanwhile, Vishnu sleeps, attended to by two consorts, one of whom massages his right leg. The deity reclines above the multi-headed serpent, Shesha. It is from a state of cosmic slumber that Vishnu periodically awakes as an avatar to restore balance to the cosmic order (*dharma*) by vanquishing an egregious transgressor. Whereas Pal attributes this bronze to South India's Vijayanagara period, related examples attributed to c.1800 in the Norton Simon Museum (P.1996.3.4) and the Victoria & Albert Museum (IM.159-1929) suggest a more likely attribution to the Nayak period, and the mitres worn echo those seen in Tanjore painting of the period.

**Published**

Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans, 2011, p.172, no.93.

**Exhibited**

*Hindu, Buddhist and Jain Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans Museum of Art, 5 August - 23 October 2011.

**Provenance**

Collection of Siddharth K. Bhansali, New Orleans  
Acquired in London between 1978-83



815

**A COPPER ALLOY SHRINE TO GANESHA**  
KARNATAKA, WESTERN CHALUKYA PERIOD, 10TH CENTURY  
5 3/8 in. (13.7 cm) high

**\$20,000 - 30,000**

Of the bronze, Dr. Pratapaditya Pal elegantly writes:  
*"Although diminutive, this is a complete and rare example of a Western Chalukya period metal image of Ganesha. The figure of the deity, with his elephant head and rotund belly due to excessive consumption of sweetmeats, is well modelled. The frisky character of the unnaturally large rodent is expressed with lively whimsy. Characterize of Western Chalukyan period bronzes, the throneback is delineated exuberantly with rich vegetation, a pair of geese, and festive garlands of pearls flanking Ganesha."*

**Published**

Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans, 2011, p.133, no.66.

**Exhibited**

*Hindu, Buddhist and Jain Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans Museum of Art, 5 August - 23 October 2011.

**Provenance**

Collection of Siddharth K. Bhansali, New Orleans  
Acquired in London between 1978-83





816

**AN ILLUSTRATED FOLIO FROM THE FIRST BABURNAMA  
BY KANHA AND KHEM,  
MUGHAL INDIA, CIRCA 1589**

Opaque watercolor and gold on paper; verso text area with nine lines of nasta'liq in black ink within a gold border, and nasta'liq inscription in red ink, translated, "Drawn by Kanha, colored by Khem son of Narayan"; and numbered "112".

*Image: 2 3/8 x 3 in. (6 x 7.6 cm);*

*Text area: 7 x 3 in. (17.7 x 7.6 cm);*

*Folio: 10 3/8 x 6 1/8 in. (26.3 x 15.5 cm)*

**\$20,000 - 30,000**

Two pairs of parrots, flaunting brilliant red and green feathers, perch in a tree's gnarled branches. One pair face one another on lower branches, while the others preen and look out over a churning stream below.

The folio comes from a collection of memoirs written by Babur, the progenitor of an imperial dynasty that would govern the Indian subcontinent for centuries. Babur meticulously recorded not only his own life events but also the fascinating and new natural world he found when he first arrived in India in 1526.

Babur's memoirs, written in his ancestral Turki, were faithfully translated into Persian and illustrated by the finest court painters at the request of his grandson, Akbar. This painting is from the first of the four main *Baburnama* manuscripts, and as such the painting has a more animated and unreserved style than those in later texts. Twenty other pages from this initial manuscript are held in the Victoria & Albert Museum (Stronge, *Painting for the Mughal Emperor*, London, 2002, pp.86-91).

Of these illustrated folios in the *Baburnama* depicting India's flora and fauna, Smart writes:

*"The charm and detachment of the paintings of the animals, birds, and plants that Babur described upon his arrival in Hindustan offer the viewer a refreshing change from the complexities and emotions of the narrative paintings. While the scenes of activity make direct statements about Babur's life, the flora and fauna tell much about his thoughts, interests, and powers of observation. The text is a long list of tropical species native to the subcontinent and unknown in Central Asia, with descriptions of their unusual characteristics. Babur was fascinated by natural history, and wrote in considerable detail about the more interesting varieties of Indian wild life. Akbar's artists illustrated this section of the Baburnama with individual paintings of most of the species described by Babur, aptly realistic, and displaying an ability to observe and record, comparable to the observations in Babur's writings. Babur would have been delighted with the illustrations."*

(Smart, *Paintings from the Baburnama*, Ph. D. thesis, S.O.A.S., University of London, 1977, pp.266-7).

#### Published

J.P. Losty, *Indian and Persian Painting 1590-1840*, Oliver Forge and Brendan Lynch Ltd, New York, 2014, pp.2-3.

#### Provenance

Manuscript dispersed in 1913  
Hagop Kevorkian, New York  
Sotheby's, London, 7 December 1970, lot 96  
Sotheby's, London, 27 April 1981, lot 65  
Colnaghi Ltd, London, 1981-3  
Private Virginia Collection





817

817  
**FOLIO 41 FROM THE EARLIEST KSHEMAKARNA RAGAMALA:  
 VASANT PUTRA OF RAGA HINDOLA  
 POPULAR MUGHAL, CIRCA 1610**

Opaque watercolor and gold on paper.  
*Image:* 6 x 9 in. (15.1 x 22.7 cm);  
*Folio:* 8 7/8 x 11 3/4 in. (22.5 x 29.8 cm)

**\$10,000 - 15,000**

Previously attributed to the Deccan, this ragamala series is now thought to be Popular Mughal. The series appears to be the earliest surviving example of Kshemakarna's 1570 text describing the *Ragamala*. For an illustrated article on this set, see Bautze, "Iconographic Remarks on Some Folios of the Oldest Illustrated Kshemakarna Ragamala", in *Exploration in the History of South Asia: Essays in Honour of Dietmar Rothermund*, New Delhi, 1999, pp.155-62.

**Published**

Ludwig Habighorst, *Moghul Ragamala*, Ragaputra Edition, Koblenz, 2006, p.86, no.41.  
 Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Ragaputra Edition, Koblenz, 2011, p.23, fig.7.  
 Ludwig Habighorst, *Der Blaue Gott*, Ragaputra Edition, Koblenz, 2014, p.57, fig.22.  
 Harsha Dehejia, *Festival of Krishna*, New Delhi, 2008, p.401.

**Exhibited**

*Blumen – Bäume – Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March – 27 October 2013.  
*Der Blaue Gott*, Mittelrhein-Museum Koblenz, 26 July – 5 October 2014.

**Provenance**

Private German Collection

818

**FOLIO 24 FROM THE EARLIEST KSHEMAKARNA RAGAMALA:  
 MISHTANGA PUTRA MALKOS RAGA  
 POPULAR MUGHAL, CIRCA 1610**

Opaque watercolor and gold on paper.  
*Image:* 5 x 6 3/4 in. (12.7 x 17.1 cm);  
*Folio:* 8 3/4 x 11 3/4 in. (22.2 x 29.8 cm)

**\$7,000 - 9,000**

**Published**

Ludwig Habighorst, *Moghul Ragamala*, Ragaputra Edition, Koblenz, 2006, p.77, no.24.  
 Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Ragaputra Edition, Koblenz, 2011, p.25, fig.9.

**Exhibited**

*Blumen – Bäume – Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March – 27 October 2013.

**Provenance**

Private German Collection

819

**FOLIO 83 FROM THE EARLIEST KSHEMAKARNA RAGAMALA:  
 GUNDA PUTRA OF RAGA MEGHA  
 POPULAR MUGHAL, CIRCA 1610**

Opaque watercolor and gold on paper.  
*Image:* 4 5/8 x 7 1/2 in. (11.7 x 19 cm);  
*Folio:* 8 1/2 x 11 3/4 in. (21.5 x 29.8 cm)

**\$8,000 - 12,000**

**Published**

Ludwig Habighorst, *Moghul Ragamala*, Ragaputra Edition, Koblenz, 2006, p.110, no.83.  
 Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Ragaputra Edition, Koblenz, 2011, p.24, fig.8.

**Exhibited**

*Blumen – Bäume – Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March – 27 October 2013.

**Provenance**

Private German Collection



818



819



820

820  
**A SILVER AND GILT-SILVER STANDARD FINIAL OF A MAKARA**  
**NORTH INDIA, RAJASTHAN, 1800-1850**  
 10 5/8 in. (27 cm) long

\$6,000 - 9,000

Remarkably conceived and executed, the *makara's* yawning mouth reveals an articulated tongue, jagged silver teeth, and a curling snout redolent of a fruit peeling open. The eyes are heightened by inset glass and surface by reptilian scales worked with bands of punched designs.

This *makara* head would have formed the finial of a processional standard, serving as a royal insignia in Rajasthan. A related gilt copper fish standard (*mahi*) employed by the Kotah Royal Court shares similar tooling of the scales (Beach, *Gods, Kings and Tigers*, Zurich, 1997, p.210, no.68). Additionally, a stylized dragon head on the royal hunting barge of Maharaja Arjun Singh shows the importance of animals as protective devices (ibid., pp.19 & 20, no.19).

**Provenance**

Pierre Jourdan-Barry  
 Francesca Galloway, London, 2013

821<sup>W</sup>  
**A BUFF SANDSTONE FIGURE OF DANCING GANESHA**  
**NORTH INDIA, 10TH/11TH CENTURY**  
 33 1/2 in. (85 cm) high

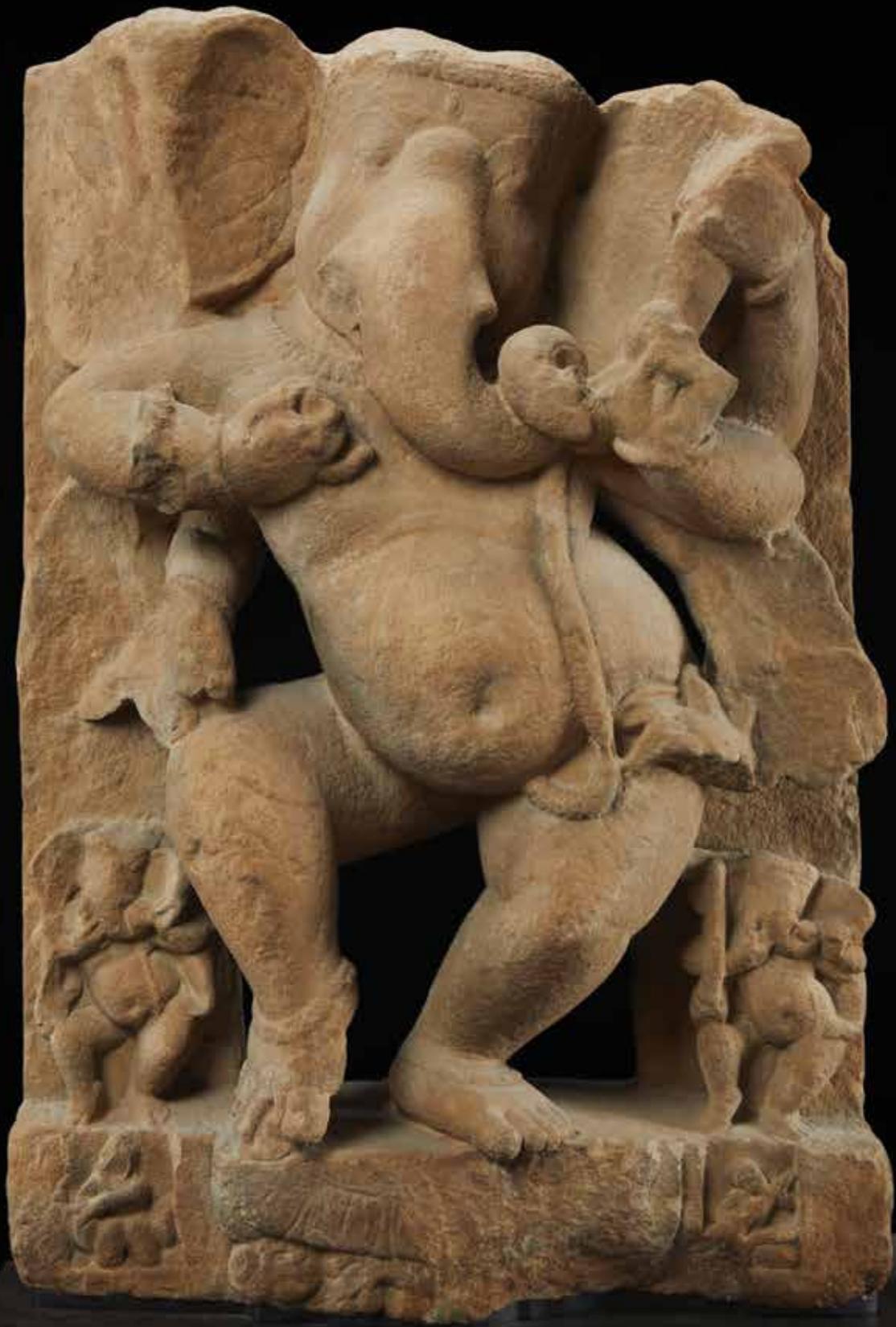
\$30,000 - 50,000

Musicians carved in low relief on the bottom corners of this stele provide the rhythm for Ganesha's elegant dance. Two diminutive dancing figures of Ganesha add symmetry to the central subject, in a rare compositional feature. Despite their corpulent bellies, suggestive of the prosperity Ganesha provides, all three seemingly move with grace and a lightness of foot. One foot is placed before the other, with the leg bent at the knee, while the head, torso, and lower body are ingeniously inclined in different directions to simulate the postures of dance.

A closely related example, in volume and movement, formerly of the Alsdorf Collection, is published in Pal, *A Collecting Odyssey*, Chicago, 1997, p.60 & 287, no.70. Also compare a stele of Dancing Ganesha in the Philadelphia Museum of Art (Kramrisch, *Philadelphia Museum of Art: Handbook of the Collections*, Philadelphia, 1995, p.51). Kramrisch notes, "Ganesh dancing is the image that most fully conveys the joyous wisdom he embodies, the knowledge that humans are one with the Absolute."

**Provenance**

Albert Rudolph, Rudi Oriental Arts, New York, 1970  
 Christie's, New York, 13 September 2011, lot 260  
 Private Collection, New York



821



822

822  
**A WOOD PANEL OF A GANA**  
**SOUTH INDIA, PROBABLY KERALA, 17TH/18TH CENTURY**  
 16 1/2 in. (42 cm) high

\$2,000 - 3,000

The dwarf-like figure (*gana*) dances holding a boon and petaled vase. *Gana* are typically depicted at the top of columns supporting beams, or in the lower friezes of a sculpture as attendants to Ganesha in the presence of Shiva. As noted by Kramrisch, "They dance and make music; they are forms of irrepressible joy of life". (*Manifestations of Shiva*, Philadelphia, 1981, p.84). Another South Indian dancing wood *gana* with four arms on a similar lotus platform is in the British Museum (1960,0225.4).

**Provenance**

Collection of John Edward Marshall, Massachusetts, acquired in 1968  
 Thence by descent



823

823  
**A BUFF SANDSTONE PANEL OF DANCING GANESHA**  
**NORTH INDIA, CIRCA 10TH CENTURY**  
 16 1/2 in. (42 cm) high

\$2,000 - 3,000

Dancing enthusiastically, Ganesha seems almost about to slide out from in between the two pillars of the panel's niche. Accompanied by his rat, Ganesha holds an axe and sample his *laddoo* with his trunk. The foliate triangle above the niche likely formed part of a *candrasalika* above, suggested by a closely related 10th-century example from Uttar Pradesh, published in Deva & Trivedi, *Stone Sculptures in the Allahabad Museum*, Vol. 2, New Delhi, 1996, fig.62.

**Provenance**

Collection of John Edward Marshall, Massachusetts, acquired in 1968  
 Thence by descent



824

**A BLACK STONE BUST OF DEVI  
NORTH INDIA, CIRCA 12TH CENTURY**

20 1/4 in. (51.4 cm) high

**\$15,000 - 20,000**

The sculptor has carved a powerful goddess, whose composed expression furthers the sentiment imparted by the remnants of her lower right hand displaying the gesture of protection (*abhaya mudra*). Highly prized in medieval North India, the black stone used to carve her was imported from distant regions and used for statuary in temple interiors. The sculpture almost certainly arises from the Shakta tradition in Hinduism, which considers our metaphysical reality as metaphorically feminine, wherein the Great Goddess (Devi) is identified as the supreme deity manifesting in various forms, by comparison to the many male deities that merely utilize her divine power.

Here, Saivite iconography suggests she might represent Durga, a manifestation of the Great Goddess at her most formidable. Her large, full breasts, her sword and trident, and her matted locks arranged into a tall chignon bearing a crescent moon, are all congruent with Durga's iconography. If so, then compared to more prevalent depictions, such as her subduing the Buffalo Demon (*Durga Mahishasuramardini*), this sculpture is a rare four-armed representation of Durga.

Alternatively, especially given her hieratic pose, this figure might represent one of the sixty-four or eighty-one goddesses found in circular Yogini temples, believed to bestow a range of magical powers on their worshipers, as noted by Dehejia (*Devi: The Great Goddess*, Washington, 1999, p.242.) Regardless, the sculpture exemplifies bold and immutable representations of the feminine divine so lauded in Indian art.

**Provenance**

New York Private Collection  
Parke-Bernet Galleries, New York, 27 May 1965, lot 174  
Estate of Dorothy Beskind (1917-2014), New York  
Thence by descent

825

**A COPPER ALLOY FIGURE OF DEVI**  
SOUTH INDIA, KERALA, 16TH CENTURY  
14 1/8 in. (35.9 cm) high

\$15,000 - 20,000

This ornate Keralan bronze depicts an ample-bodied goddess with a crown of blooming lotuses. Her floral imagery, left-sided tilt, and tall throne back with a single ornamented edge on the right, indicate this goddess probably once flanked the proper left side of her consort Krishna or Vishnu, and identifies her as Satyabhama or Bhudevi, Hinduism's Earth Goddess.

The bronze is almost identical to a goddess in the Los Angeles County Museum of Art (M.2005.73), however the lotus buds of the LACMA piece have yet to unfurl. Pal suggests the latter might have flanked Vishnu's right, representing his other consort Lakshmi (Pal, *The Divine Presence*, Los Angeles, 1978, p.19). The two bronzes seem a likely pair except for the hands holding the flower stems, which do not form a symmetrical match. Nonetheless, the two certainly originate from the same workshop and period.

A later pair of goddesses in the Norton Simon Museum of Art show similar treatment of the base, physiognomy, and body chain in the Keralan style (Pal *Art of the Indian Sub-Continent*, Pasadena, 2003, p.305, nos.227A&B).

**Provenance**

Private Collection of Jean-Claude Moreau-Gobard (1921-2005), Paris  
Thence by descent





826

**THE GREAT GODDESS AMBAMATA APPEARS BEFORE BAPPA RAWAL  
MEWAR, MID 19TH CENTURY**

Opaque watercolor and gold on paper.  
Image: 11 x 7 5/8 in. (28 x 19.3 cm);  
Folio: 12 1/2 x 9 1/8 in. (31.8 x 23.2 cm)

**\$5,000 - 7,000**

Surprised by the appearance of the goddess, Ambamata, from the tall stand of reeds, Bappa Rawal has dropped his bowl of gold on his foot, leaving a discernable red mark. The bowl of gold was intended for the *shiva eklingji* in penance for Bappa's cow, who had been discharging milk on the shrine. Ambamata materializes to offer Bappa weapons in pursuit of building his empire. In the far distance, a walled lake and small village with a central shrine depicts Ambamata's temple.

Although a very popular 8th-century narrative story about the founding of the Mewar empire and Sisodian rule, very few paintings of this subject are recorded. Yet the composition follows a convention that has remained a constant since the 17th century. For example, see Topsfield, *Court Paintings of Udupair*, Zurich, 2011, p.17, fig.4, and Hutton & Brown, *Islamic Art, 1500-Present*, Oxon, 2017, p.51, fig.2.11). The depiction may also revise an alternate account wherein Bappa refuses to receive spit in his mouth from his guru, Harit Rishi, departing for the heavens in the chariot above. The implication being, that Bappa was not promised immortality, only immunity from weapons.

Bonhams is grateful to Catherine Glynn for her assistance in preparing this entry.

**Provenance**

Navin Kumar Gallery, New York, 1980s  
Private Rhode Island Collection



827

827 □

**A SANDSTONE STELE WITH A GODDESS  
NORTH INDIA, CIRCA 11TH CENTURY**

20 1/8 in. (51 cm) high

**\$3,000 - 5,000**

**To be sold without reserve**

This stele depicts three divine figures, identified by their halos. The male figure on the left holds the remnants of a lotus bud in his raised hand, and may represent one of Vishnu's *ayudhapurushas*: a personification of Vishnu's lotus attribute. The central, buxom goddess holds a lotus stem in her right hand and might represent either Ganga or Yamuna, personifications of two sacred rivers in North India commonly featured on door jambs of Hindu and Jain temples. Alternatively, the central goddess may represent one of Vishnu's consorts, Shri Devi. These figures' physiognomy and jewelry reflect a style seen throughout North India, from Gujarat to Madhya Pradesh. Compare a stele of a female attendant in the Los Angeles County Museum of Art (69.28.1) attributed to Madhya Pradesh, and another of Vishnu sold at Christie's, London, 11 May 2016, lot 7, attributed to Rajasthan.

**Provenance**

Collection of Fay and William Bullock King (1911-73), South Carolina

Thence by descent

The Charleston Library Society, South Carolina, 1992-2019



828

828 □

**A CHUNAR SANDSTONE STELE WITH  
BODHISATTVAS OR NAVAGRAHA  
NORTH INDIA, UTTAR PRADESH,  
CIRCA 8TH CENTURY**

8 3/8 in. (21.2 cm) high

**\$1,500 - 2,500**

**To be sold without reserve**

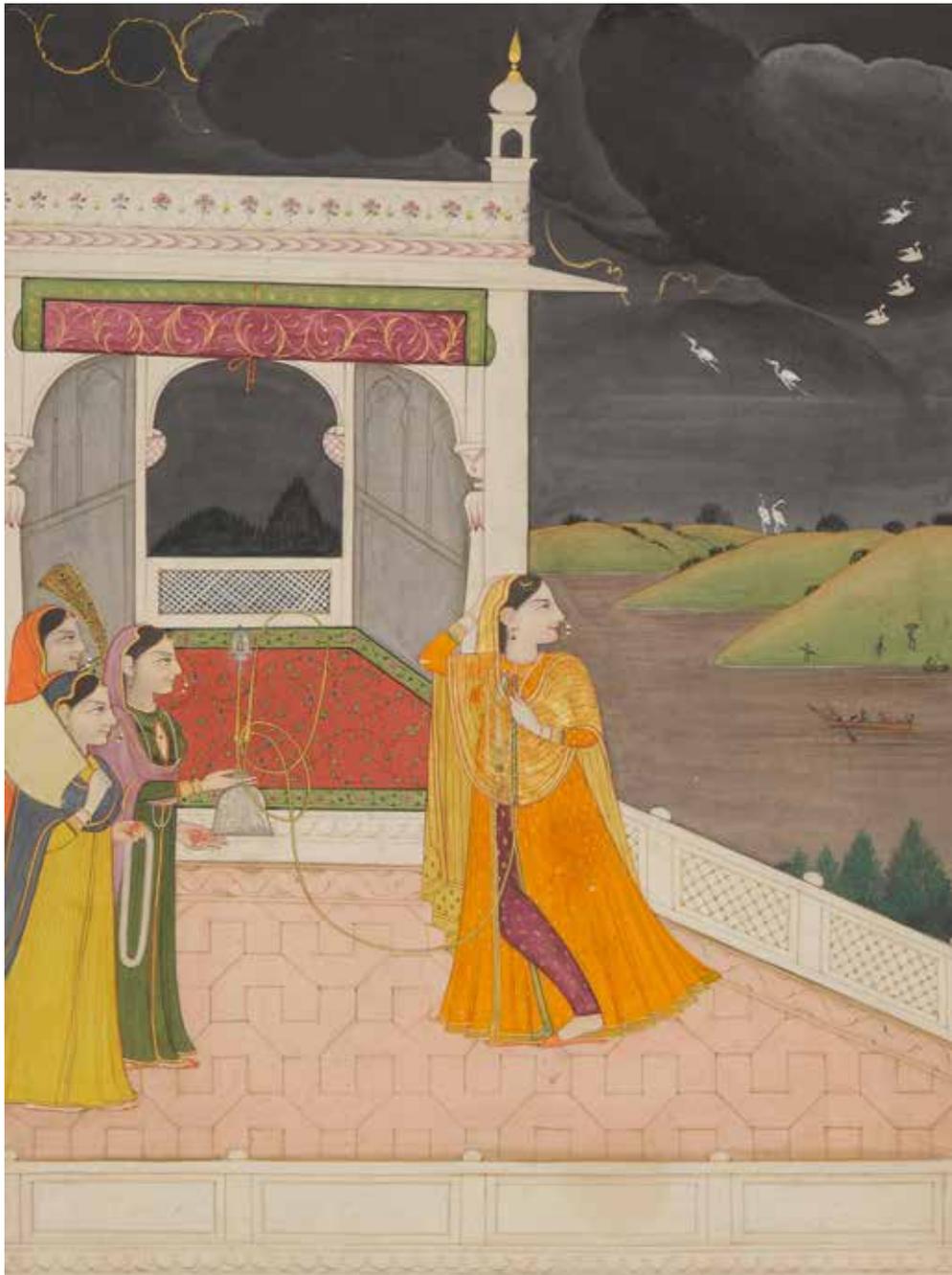
The stele depicts three male deities standing in *tribhanga* poses, holding garlands or implements in their raised right hands and water pots in their lowered left hands. The stele is made of Chunar sandstone, associated with the art of Mathura in Uttar Pradesh. The carved front surface has a buff color while the stele's back is a mottled red. The arrangement of each figure within arched niches is also a stylistic feature of Uttar Pradesh (cf. Desai & Mason, *Gods, Guardian, and Lovers*, New York, 1993, pp.244-7, no.62).

**Provenance**

Collection of Fay and William Bullock King (1911-73), South Carolina

Thence by descent

Gifted to the Charleston Library Society, South Carolina, 5 May 1992



829

**AN ILLUSTRATION FROM A BARAMASA SERIES:  
COURTESANS ENJOYING THE ARRIVAL OF THE MONSOON  
KANGRA, 1810-1820**

Opaque watercolor and gold on paper.

Image: 8 1/2 x 6 3/8 in. (21.5 x 16.2 cm);

Folio: 10 5/8 x 8 3/8 in. (27 x 21.2 cm)

**\$15,000 - 20,000**

The *nayika* and her attendants relish in the arrival of the monsoon. She stands apart from her entourage, taking a pause from her hookah pipe to gaze at the swelling dark clouds and lightening strikes that remind her passionate nights with her lover. As she raises a hand to steady her head scarf, one can practically hear the clamorous thunder and strong winds that have agitated the egrets in the distance.

Compare a related scene in the San Diego Museum of Art (Goswamy & Smith, *Domains of Wonder*, San Diego, 2005. pp.252-3, fig.108), as well as Christie's, New York, 18 September 2013, lot 363, and Bonhams, New York, 19 March 2018, lot 3106.

**Exhibited**

*Blumen, Bäume, Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March – 27 October 2013

**Provenance.**

Chughtai Collection, Lahore  
Private German Collection

830

**A COPPER ALLOY FIGURE OF DEVI  
SOUTH INDIA, PUDUKOTTAI, PANDYA PERIOD, 9TH CENTURY**

6 7/8 in. (17.5 cm) high

**\$60,000 - 80,000**

Tall, slender, and light of foot above her circular pedestal, this sculpture's depiction of the female form is in rare contrast to vast majority of fulsome goddesses in Indian art. She stands elegantly poised with one leg bent and unencumbered by ostentatious garments or jewelry. In her raised left hand remains the stem of a flower. She smiles and wears her hair in a delightful rounded bun, while the tilt of her head lends her a demure affect, again in contrast with the greater number of bold Indian icons.

Her distinctiveness is in part explained by her rarity as one of few published bronzes from the First Pandyan Empire (6th-10th centuries). The Pandyas are one of three Tamil dynasties in South India, whose art has so far been overshadowed by that of the contemporaneous Cholas and Pallavas.

The paucity of published Pandyan bronzes hamper direct comparisons, yet the treatment of her anatomy and garments securely dates her to the 9th century, in keeping with contemporaneous Pallava art (see Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, p.26, fig.9a). A 9th-century Pandyan Shiva Nataraja is cast with a similar slender form, facial type, and amount of ornamentation (Guy, *Indian Temple Sculpture*, London, 2007, p.125, pl.139).

Pal reflects on the gentle character exhibited by these diminutive Pandyan bronzes that provide a rare and intimate connection with popular piety in India's distant past (Pal, *The Elegant Image*, New Orleans, 2011, 117). Her identity, he intuits, might be a queen in divine guise, in line with a Tamil tradition (cf. Dehejia, *The Sensuous and the Sacred*, Seattle, 2002, pp.122-7, no.14). However, her rounded coiffure and iconography might also allow for the possibility that this elegant woman is a divine consort of one of Vishnu's avatars, such as Krishna's wife Rukmini or Rama's wife Sita (e.g. *ibid.*, pp.189-91 & 200, nos.47 & 52).

Regardless of her mysterious identity, this rare treasure of an Indian bronze visually evokes a timeless Indian tradition of sacralizing feminine grace – her attenuated character, stance, and smile somewhat at once redolent of both the famed c.2500 BCE Mohenjo Daro bronze *Dancing Girl* in the National Museum, New Delhi, and Ramkinker Baij's *Sujata* at Santiniketan from India's modern art movement.

**Published**

Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans, 2011, p.116, fig.26.

**Provenance**

Collection of Siddharth K. Bhansali, New Orleans  
Acquired in London between 1978-83





831

**AN ILLUSTRATION TO A RAGAMALA SERIES: VILAVAL RAGINI  
LATE MUGHAL, SECOND HALF OF THE 18TH CENTURY**

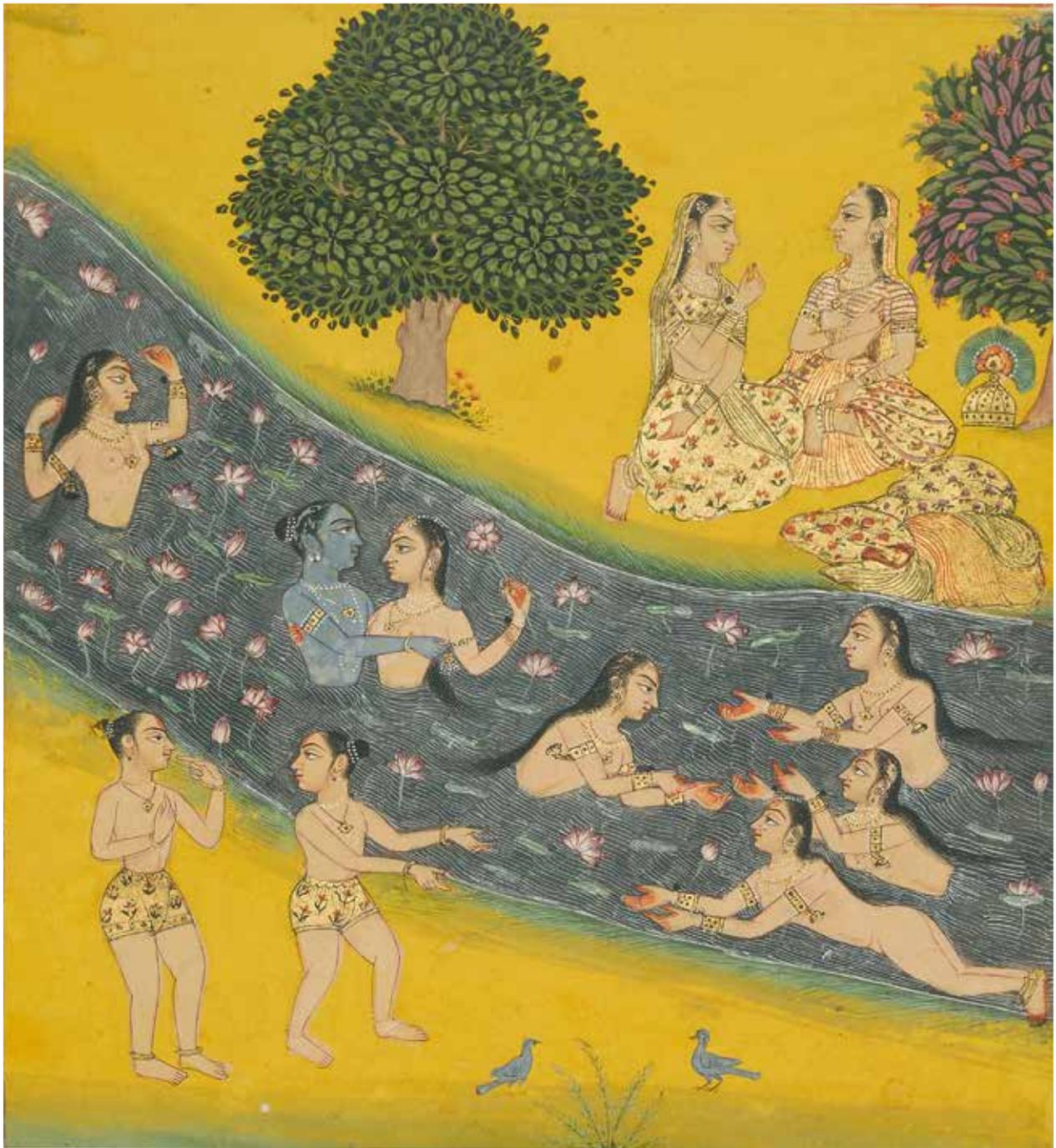
Opaque watercolor and gold on paper.  
Image: 5 1/8 x 3 3/8 in. (12.9 x 8.6 cm);  
Folio: 11 x 8 in. (27.9 x 20.3 cm)

**\$10,000 - 15,000**

As prescribed, the scene takes place at dusk as the princess gazes into a mirror to adjust her earring in preparation for meeting with her lover. She sits on the terrace of a palace, the marble walls of which are embellished with pietra dura flowers. The painting's margins are decorated with scrolling gold and multicolored arabesques. Compare two paintings of the same subject: Marco Polo Gallery, *Ragamala*, Paris, March 1977, p.23, no.19; and Ebeling, *Ragamala Painting*, Basel, 1973, p.59, no.C17.

**Provenance**

Guerrand Hermès Collection, France



832

**AN ILLUSTRATION FROM A RASIKAPRIYA SERIES:  
KRISHNA AND THE GOPIS IN THE YAMUNA RIVER  
BIKANER, CIRCA 1680**

Opaque watercolor and gold on paper.

Image: 7 1/8 x 6 1/4 in. (18 x 16 cm);

Folio: 11 1/4 x 8 1/4 in. (28.5 x 21 cm)

**\$20,000 - 30,000**

Between hopeful cow-herders (*gopas*) on the left bank and reluctant wives (*gopis*) on the right bank, willing *gopis* frolic in India's sacred Yamuna river around Krishna and Radha in a tender embrace.

A closely related composition from an earlier Bikaner *Bhagavata Purana* series is held in the Metropolitan Museum of Art (Topsfield, *In the Realm of Gods and Kings*, New York, 2004, p.151, no.58).

**Published**

Ludwig Habighorst, *Blumen – Bäume – Goettergarten*, Ragaputra Edition Koblenz, 2011, p.88, fig.63.

Harsha Deheja, *A Festival of Krishna*, New Delhi, 2008, p.177.

**Provenance**

Bikaner Royal Library  
Private German Collection

833

**A BLACKSTONE STELE OF LAKSHMINARAYANA  
NORTH INDIA, 10TH/11TH CENTURY**

19 1/4 in. (48.9 cm) high

**\$50,000 - 70,000**

At the center of this near-complete composition, Vishnu and Lakshmi embrace each other. They stand together in elegant *tribhanga* poses, Vishnu drawing Lakshmi close to him with his left arm around her back, his left fingers unable to resist touching her fulsome bosom. Lakshmi bends her right knee to accommodate Vishnu's hip pressed against hers. She raises her head toward Vishnu with a charming smile, while he gazes at the viewer, offering *darshan*: a means for the viewer to receive the divine couple's blessings through eye contact.

Flanking Vishnu's exquisitely carved lotus halo, diminutive figures of Brahma and Shiva sit on *makaras*, each holding attributes and offering boons. Flanking Vishnu and Lakshmi's legs are personifications of Vishnu's symbolic attributes, the *chakra* and conch. By their feet, devotees kneel with their heads and hands raised toward the gods. What empty space is left on the stele is ornamented with thinly incised crosshatches, making the composition's celestial inhabitants appear all the more polished.

This stele's subject is Lakshminarayana, a composite of Lakshmi and Narayana, a common epithet for Vishnu. Discussing a contemporaneous sandstone stele from 10th-century Rajasthan, Cummins remarks that depictions of Lakshminarayana are one of few instances where we see Vishnu in the sensuous *tribhanga* pose rather than standing straight and erect (Cummins (ed.), *Vishnu*, Ahmedabad, 2011, p.80, no.14). She also points out that Lakshminarayana images offer rare instances of coupled images where a female Hindu goddess is depicted on the same scale as the male: "Where couples are so equally represented, they are to be worshipped together, as two halves of a whole." The present sculpture raises Lakshmi's lotus pedestal so that she is closer to Vishnu's height, without disturbing her beautiful proportions. This stele also represents their symmetrical relationship by Vishnu holding Lakshmi's lotus attribute, and Lakshmi holding Vishnu's conch.

Both the present sculpture and the Brooklyn Museum example are carved in a style seen throughout North, Western and Central India in the 10th and 11th centuries, following the reaches of the Gujara-Pratihara empire. However, subtle stylistic differences such as the treatment of the god's necklaces and jewelry find even closer expression in sandstone steles of Lakshminarayana on the exterior of numerous temples at Khajuraho in Central India. Compare, for example, Lakshminarayana sculptures on the late-10th century Parshvanatha temple published in Deva, *Temples of Khajuraho*, 1990, vol. II, pl.48, p.446. The present stele is made from a black phyllite stone which was highly prized and imported from distant regions to be used for sculpture in a temple's interior. Other closely related examples in black phyllite depicting avatars of Vishnu are published in Ghosh (ed.), *Fashioning the Divine*, Chapel Hill, 2006, pp.102-3, no.12, and Cummins (ed.), op. cit., p.153, no.70.

**Provenance**

Private French Collection, assembled 1950-1970



834

**A COPPER ALLOY FIGURE OF PARVATI  
SOUTH INDIA, TAMIL NADU, VIJAYNAGARA PERIOD,  
15TH CENTURY**

*15 1/2 in. (39.3 cm) high*

**\$30,000 - 50,000**

Parvati is the divine companion of Shiva, representative of fertility, love, and devotion. Considered the epitome of female perfection, particularly as it expresses itself in alignment with marital, societal, and *dharma*ic 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.

This bronze's simplified treatment of the jewelry, facial type, and base compare favorably with a Sri-Devi in the Ford Collection, see Pal, *Indo-Asian Art*, Tokyo, 1971, no.19, and a Chandikesvara published in Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, pl.73b. However, the distinctive three tier sashes that fall down her thighs and her robust form follow conventions common in Vijaynagara, as exemplified by a Kaliya-Krishna (*Ibid.*, pl.83b) and a Cosmic Form of Krishna in the Norton Simon Museum (Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, p.275, no.199).

**Provenance**

Jaipaul Galleries, Philadelphia, by 1970  
Private Philadelphia Collection, 1970s – 2014  
Sotheby's, New York, 19 March 2014, lot 45





835

835  
**KRISHNA SPYING ON RADHA  
 NURPUR, CIRCA 1720**

Opaque watercolor and gold on paper.  
 7 5/8 x 11 in. (19.3 x 28 cm)

**\$10,000 - 15,000**

Unaware of mischievous Krishna hanging over the palace wall, Radha is enjoying the company of her courtiers within the covered pavilion. In order to avoid alerting the maiden hidden behind the door on the left, Krishna scaled the palace wall if only to steal a glimpse of his beloved Radha.

This folio appears to be from a later Rasamanjari series (or perhaps a one-off Nayika painting) than those dated 1710-1715, (Goswamy & Fischer, *Masters of Indian Paintings: 1650-1900*, Zurich, 2011, pp.455-7, figs.11-3). Krishna's crown type relates directly to one worn by Hanuman in a Nurpur series (Archer, *Indian Paintings of the Punjab Hills*, London, 1973, p.398, nos.17(ii)), also in a scene of Sita's abduction, and one worn by Durga, dated 1720-1730( *ibid.*, no.18).

**Provenance**

Sotheby's, London, 11 December 1973, lot 340  
 Tooth & Sons., London  
 The Collection of Peter Cochrane  
 Bonhams, London, 6 April 2006, lot 327

836

**DUENNA AND COURTESANS NEGOTIATING WITH SUITORS  
 BIKANER, CIRCA 1700**

Opaque watercolor and gold on paper.  
 Image: 6 7/8 x 4 1/2 in. (17.5 x 11.5 cm);  
 Folio: 8 1/4 x 5 7/8 in. (20.9 x 14.9 cm)

**\$15,000 - 20,000**

In this finely painted scene, the wise and watchful eyes of the duenna are fixed on the two suitors beseeching entry into the pavilion. The handsome lord at the front has received a *tilaka* on the forehead from one of the courtesans, while another turns to the duenna, seemingly hopeful she will invite him in. Meanwhile, a second noble bows his head in respect to the duenna, crossing his arms submissively, hoping she will approve of his mate who signals for the duenna's decision.

**Exhibited**

*Blumen, Bäume, Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March - 27 October 2013.

**Provenance**

Private German Collection





837

837 □

**A RED SANDSTONE HEAD OF A VAISHNAVAITE DEITY  
NORTH INDIA, CIRCA 12TH CENTURY**

12 1/2 in. (31.7 cm) high

**\$3,000 - 5,000**

**To be sold without reserve**

This softly modelled divine portrait, with heavy-lidded almond shaped eyes and a Vaishnavite jeweled mitre, shares the same facial type, broad eyebrows, curled fringe, and pinkish sandstone as a 12th-century stele of Vaishnavi from the Kota region of Rajasthan held in the Braj Vilas Palace Museum (Singh (ed.), *Museums of Rajasthan*, Jaipur, 2009, p.148).

**Provenance**

Collection of Fay and William Bullock King (1911-73), South Carolina  
Thence by descent  
The Charleston Library Society, South Carolina, 1992-2019

838

**A RED SANDSTONE CHAURI BEARER  
NORTH INDIA, RAJASTHAN, 10TH CENTURY**

20 3/4 in. (52.6 cm) high

**\$20,000 - 30,000**

This celestial attendant is superbly carved with remarkable naturalism. He stands in a restrained *tribhanga* pose, with the remains of a luxurious fly whisk (*chauri*) curling by his left ear. A diminutive bejeweled nymph flanks his right leg.

This sculpture's deep red sandstone and the crisp array of pendants around his neck are features commonly associated with stone sculpture from the environs of Kota in eastern Rajasthan. Compare, for example, a closely related stele of Vayu in the Brooklyn Museum of Art, for which Desai and Mason also note the configuration of the sash overlaying the short lower garment is a noticeable feature of sculpture from the Kota region (*Gods, Guardians, and Lovers*, New York, 1993, p.153, no.8). Other closely related sculptures in this style include an attendant figure and a head of Vishnu sold at Sotheby's, New York, 15 March 2017, lot 261, and 19 March 2014, lot 37, respectively.

**Provenance**

Maryland Private Collection  
Doyle, New York, 10 September 2012, lot 27



838



839

**A PORTRAIT OF PRATAP SINGH II  
JAIPUR, SCHOOL OF SAHIB RAM, CIRCA 1800**

Opaque watercolor and gold on paper; verso inscribed in Nagari, translated, "Picture 15 [in] red covers".

*Image: 10 3/4 x 7 1/2 in. (27.3 x 19 cm);*

*Folio: 15 5/8 x 11 1/4 in. (39.6 x 28.6 cm)*

**\$8,000 - 12,000**

The accomplished painter has created a fine and noble depiction of Pratap Singh II of Mewar. The ruler wears a voluminous, bell-form *jama* which was the height of fashion at the Jaipur court in the late 18th century. The painter has taken great care to detail and shade the varying direction of its pleats. Pratap Singh II's princely adornments include a dagger tucked into his golden sash with an exquisite lion-headed hilt of jade.

For closely related portrait and studies of Pratap Singh II, see Aiken, *Masters of Indian Painting*, Zurich, 2011, pp.623-40, figs.10-12, and another in the Victoria and Albert Museum (IS.88-1953).

**Published**

J.P. Losty, *Indian Painting 1580-1850*, Oliver Forge and Brendan Lynch Ltd, New York, 2013, p.28.

**Provenance**

Private Virginia Collection since 1990s



840

**COURTESANS ENJOYING FIREWORKS  
GULER, CIRCA 1760**

Opaque watercolor and gold on paper.

*Image: 8 1/2 x 6 1/4 in. (21.5 x 15.8 cm);*

*Folio: 13 1/4 x 10 in. (33.5 x 25.4 cm)*

**\$7,000 - 9,000**

Under a full moon the two maidens stand on a balcony setting off fireworks that pour onto the garden bed below. Given the intimate setting and absence of other figures that would normally be associated with such celebrations, the scene may represent a budding friendship or romance. With their fixed gazes on each other's eyes and the closed screen on the palace door they prefer not to be disturbed.

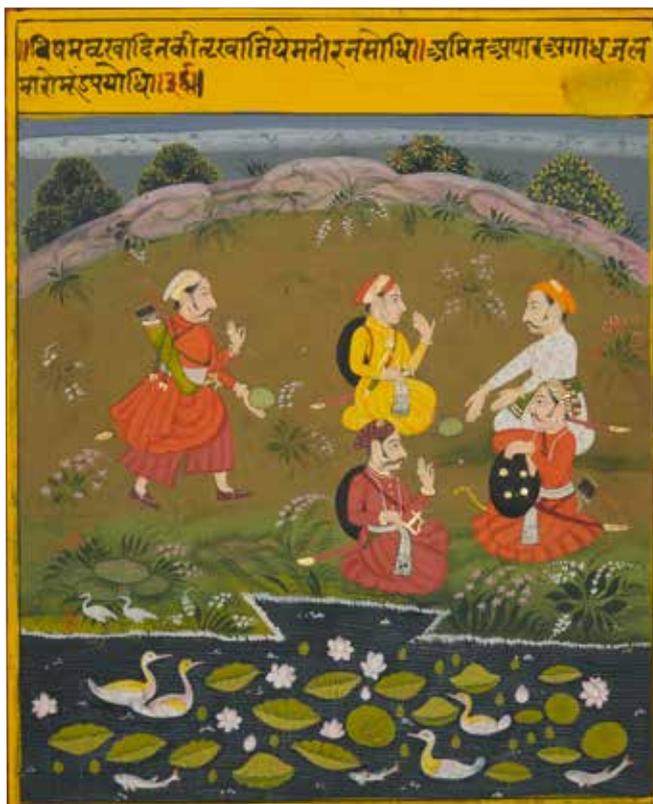
**Published**

Vijay Sharma, *Kangra ki Citramkan Parampara*, Chamba, 2010, p.46.

**Provenance.**

Chughtai Collection, Lahore

Private German Collection



841

841  
**AN ILLUSTRATION TO A BIHARI SATSAI SERIES  
 MEWAR, CIRCA 1719**

Opaque watercolor, ink, and gold on paper; two lines of Devanagari in the top register and numbered '367'.  
*Image:* 7 1/4 x 7 in. (18.3 x 17.7 cm);  
*Folio:* 9 7/8 x 8 1/2 in. (25 x 21.5 cm)

**\$5,000 - 7,000**

The painting depicts five nobles in discussion, each redolent of Amar Singh II's likeness, before a lake crammed with lilies, waterfowl, and fish. For comparative example, see Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp.143-4, no.144. A closely related composition sold at Artcurial, Paris, 12 May 2015, lot 269. Others sold at Bonhams, London, 6 October 2008, lot 390, Sotheby's, New York, 28 October 1991, lot 229 and Pundoles, Mumbai, 12 March 2014, lot 31.

**Published**

Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Ragaputra Edition, Koblenz, 2011, p.130, fig.100.

**Exhibited**

*Blumen – Bäume – Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March - 27 October 2013.

**Provenance**

Private Collection, Germany



842

842  
**AN ILLUSTRATION TO A BIHARI SATSAI SERIES  
 MEWAR, CIRCA 1719**

Opaque watercolor, ink and gold on paper; two lines of Devanagari in the top register and numbered '497'.  
*Image:* 7 1/2 x 7 1/8 in. (19 x 18.1 cm);  
*Folio:* 10 x 8 3/4 in. (25.4 x 22.1 cm)

**\$6,000 - 8,000**

In this painting a noble leaves his lover unsatisfied and distressed. The turmoil and upset of their quarrel is echoed by the divergent flight path of the blue birds above. Bihari Lal's *Sat Sai* follows in the tradition of religious texts exploring the romance of Krishna and Radha. It contains couplets on *neeti* (moral lessons), *shringara* (love), and *bhakti* (devotion). Bihari Lal was a poet at the court of Mughal Emperor Shah Jahan. He later moved to the court of Raja Jai Singh of Amber.

**Provenance**

Private German Collection

843

**AN ILLUSTRATION TO A BHAGAVATA  
PURANA SERIES:  
KRISHNA AND BALARAMA ARRIVE AT DWARKA  
KANGRA, CIRCA 1840-50**

Opaque watercolor and gold on paper; inscribed  
verso:

*Is jaga sri krishna ji aur baldeva ji aur nagar ke lok aur  
dola lekar aaye ghar ko dwarkapuri mein.*

*"At this point Krishna, Balarama, and the townsfolk of  
Dwarka brought the palanquin to the city.*

*Image: 7 1/2 x 11 in. (19 x 28 cm);*

*Folio: 10 1/2 x 14 in. (26.6 x 35.5 cm)*

**\$5,000 - 7,000**

Compare with another page from the series sold at  
Christie's, London, 25 May 2017, lot 70. Also compare  
Sotheby's, New York, 29 March 2006, lot 163; 19 Sep-  
tember 2006, lot 8; and 19 March 2008, lot 221.

**Provenance**

Private Californian Collection



843

844

**A PRIZED WHITE STALLION AND GROOM  
MEWAR, CIRCA 1760**

Opaque watercolor and gold on paper.

*Image: 8 1/4 x 9 1/2 in. (21 x 24 cm);*

*Folio: 9 1/4 x 10 3/8 in. (23.5 x 26.2 cm)*

**\$8,000 - 12,000**

A common visual device in Rajput paintings of prized  
horses in a royal stable, the groom serves as a stoic  
foil for this magnificent white stallion's gallant trot. A se-  
ries of portraits of Maharana Ari Singh's favorite horses,  
in the National Gallery of Victoria, are well documented  
(see Topsfield, *Paintings from Rajasthan*, Melbourne,  
1980, pp.126 & 128, nos.185 & 186).

**Provenance**

Ex-Collection of Ambassador Marc Menguy, Paris



844



845

845  
**A RED SANDSTONE FIGURE OF A CELESTIAL BEAUTY (SURASUNDARI)**  
**NORTH INDIA, 10TH/11TH CENTURY**  
20 1/2 in. (52 cm) high

\$6,000 - 8,000

This figure is not consciously posing, she is a *surasundari*, a celestial beauty whose presence on the exterior temple wall is auspicious. In Hinduism, *surasundaris* strengthen the potency of prayers offered in the temple as their beauty beckons the deity to listen to them. Produced in a 10th-/11th-century style seen in North Indian sculpture particularly in Rajasthan and Madhya Pradesh, this *surasundari's* hair, face, and jewelry are redolent of images of loving couples (*mithuna*) seen on the early-11th-century Chitragupta temple of Khajuraho, built c.1025 (cf. Béguin, *Khajuraho*, Milan, 2017), and her lower garment and sash are similar to that of a c.10th-century sculpture of Shiva in the British Museum (1880.450).

**Provenance**

Collection of John Edward Marshall, Massachusetts, acquired in 1968  
Thence by descent



846

846  
**A SANDSTONE FIGURE OF A CELESTIAL ATTENDANT**  
**NORTH INDIA, CIRCA 12TH CENTURY**  
The base with a short, carved inscription.  
20 3/4 in. (52.7 cm) high

\$5,000 - 7,000

This limber celestial attendant offers the gesture of charity (*varadamudra*) with his right hand. His left holds a waterpot, a symbol of purity and divine blessing. He stands in the elegant *tribhanga* pose, which the sculptor has cleverly emphasized with a garland passing between the shins. A relief of "Vishnu (sic)" almost certainly of the same origin, was sold at Parke-Bernet Galleries, New York, 1 & 2 February 1963, lot 133.

**Provenance**

Estate of Dorothy Beskind (1917-2014), New York, acquired mid 1960s  
Thence by descent



847

**A COPPER ALLOY FIGURE OF PARVATI  
SOUTH INDIA, CHOLA PERIOD, 13TH CENTURY**

Himalayan Art Resources item no.61963

10 in. (25.4 cm) high

**\$15,000 - 20,000**

The heavily textured pleats and raised bands of this figure's lower garment, are shared by an Uma and a Devasena figure in the Norton Simon Museum (Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, pp.268 & 269, nos.192b & 193.

**Provenance**

Acquired in 1962 from Devindra Handicrafts

Derek Niblo, Newport Beach, CA

Jerry Solomon, Los Angeles, 2005

Edwin and Cherie Silver, Los Angeles, 2005

Thence by descent

848

**A COPPER ALLOY FIGURE OF SHIVA SUKHASANAMURTI  
SOUTH INDIA, VIJAYANAGARA PERIOD, 15TH/16TH CENTURY**

14 1/4 in. (36.2 cm) high

**\$40,000 - 60,000**

This South Indian sculpture of Shiva is a tour de force of powerful modelling and rich detail. Shiva's seated pose achieves a commanding width while his broad torso and shoulders mimic the shape of a bull's head. Shiva's large hands have strong pointed nails. His handsome face has a pronounced smile and wide eyes to engage the viewer in *darshan*. His tall headdress is an exquisite arrangement of matted locks and crown leaves topped by a lotus bud and completed by a crescent and an effigy of the goddess Ganga, the personification of India's sacred river Ganges, rarely seen on sculptures of Shiva other than Nataraja.

The sculptor has closely followed the prescribed iconography for a depiction of Shiva Sukhasanamurti: a handsome manifestation of Shiva literally meaning "pleasant posture" (see Rao, *Elements of Hindu Iconography*, Vol.2, New York, 1968, pp.129-30). This manifestation shows Shiva holding an axe and deer in his back hands, symbols of his sure victory over enemies and dominion over animals. The gestures (*mudras*) of his front hands offer devotees protection (*abhaya*) and wish-fulfilment (*varada*). Shiva Sukhasanamurti wears silk garments and a tiger skin around his legs, a sacred chord across his chest (*yajnopavita*), serpent bands around his biceps (*sarpa-kankanas*), and different earrings in each ear: one ring-shaped, the other in the form of a *makara*.

The bronze sculpture is an accomplished example of the mature Vijayanagara period. Following the schema outlined by Sivaramamurti, one of the period's telltale stylistic characteristics is the present positioning of the deer facing outward while turning his neck toward Shiva; later bronzes depict the deer facing outward entirely (Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, p.41). Other Vijayanagara-period features of this bronze include the axe's barrel shape, the rendering of the sacred chord (*yajnopavita*) separating in three strands across the chest, and certain adornments such as the beaded bands around the legs, the flowers on his tresses, and the splendid jeweled band above the navel (*udarabhandha*) (ibid., pp.29-41). A 15th-century Vijayanagara bronze of Saint Sundara in the Norton Simon Museum (F.1972.19.6.S) also has a similar, notably fine, treatment of its headdress, a similar facial type, and similarly shaped lotus petals around its base.

**Provenance**

Sotheby's, New York, 24 September 2004, lot 35





849

849  
**AN ILLUSTRATION FROM A RAMAYANA SERIES  
 MEWAR, 1700-1710**

Opaque watercolor and gold on paper; numbered '58' from Book III of the *Tulsi Ramayan*.

Folio: 10 5/8 x 16 3/4 in. (27 x 42.5 cm)

**\$10,000 - 15,000**

Utterly despondent at the task of banishing his favored son and heir ahead of him, King Dasharatha awaits the arrival of Rama and his brother Lakshmana. Other folios from this vast *Ramayana* series can be found in the Cleveland Museum of Art (2018.142) and the Cincinnati Art Museum (Walker & Smart, *Pride of the Princes*, Cincinnati, 1985, no.28). Another is in the Los Angeles County Museum of Art (M86.345.3), formerly in the Paul Walter Collection (see P. Pal, *The Classical Tradition in Rajput Paintings*, Los Angeles 1978, pp.100-1, no.27). Ten pages are in the Norton Simon Museum of Art, Pasadena. Eleven more are in the Ducrot Collection (Ducrot, *Four Centuries of Rajput Painting*, Torino, 2009, pp.43-8, nos.ME 18-ME 28). A further page from this series is published in Hussein-Okada, *Ramayana by Valmiki: illustrated with Indian painting from the 16th to the 19th century*, Edition Diane de Selliers, 2011, p.29. And six were sold at Bonhams, New York, 19 March 2012, lots 1205 & 1206, and 17 March 2014, lots 118-21.

**Provenance**

Private Collection, California

850

**A PAIR OF BRASS FIGURES OF RAMA AND LAKSHMANA  
 ORISSA, CIRCA 16TH CENTURY**

10 in. (25.4 cm) high, the taller;

9 3/8 in. (23.8 cm) high, the shorter

**\$8,000 - 12,000**

The divine brothers Rama and Lakshmana are depicted as heroic figures, standing with their raised arms holding (now lost) bows and arrows separately cast. Their fingers are decked with rings and their hair is arranged into buns of finely chased strands. This pair of sculptures was produced at a peak of later Orissan brass sculpture typified by high abstraction, fulsome proportions, crisply chased details, and heavy castings of glistening honey-colored brass.

A closely related sculpture of Radha was sold at Sotheby's, New York, 19 March 2008, lot 295. Later c.17th-century examples such as a Dancing Krishna in the Los Angeles County Museum of Art (M.87.124), highlight by contrast the higher craftsmanship of the current pair. The matching poses follow medieval iconographic prescriptions, with Lakshmana appearing slightly diminutive in size and posture relative to his older brother Rama.

**Provenance**

Ex-Collection of Cavas Gobhai, Massachusetts, assembled 1960s-1980s



850



851

851  
**AN ILLUSTRATION FROM A RAMAYANA SERIES**  
**MEWAR, 1700-1710**

Opaque watercolor and gold on paper; numbered '35' from Book III of the *Tulsi Ramayan*.

Folio: 10 1/4 x 16 1/2 in. (26 x 41.7 cm)

**\$10,000 - 15,000**

In her attempt to secure Ayodha's throne for her own son, Queen Kaikeyi pressures King Dasharatha to commit to his promise to banish Rama, his first son and rightful. Outside, ministers and *rishis* prepare to offset the calamity this will cause for the kingdom. See lot 849, for a discussion of other pages from this Ramayana series.

**Provenance**

Private Collection, California

852

**AN ILLUSTRATION FROM A RAMAYANA SERIES**  
**MEWAR, 1700-1710**

Opaque watercolor and gold on paper; numbered '53' from Book III of the *Tulsi Ramayan*.

Folio: 10 1/2 x 16 1/2 in. (26.5 x 41.7 cm)

**\$10,000 - 15,000**

After Rama dutifully accepts his father's coerced decree for his banishment, he and his brother Lakshmana, who nobly commits to join him, visit their mother Kausalya for her blessings. Meanwhile, to clear a path for Rama's perilous journey to the Dandaka Forest, winged Garuda sends a disciple to dispatch demons. See lot 849, for a discussion of other pages from this Ramayana series.

**Provenance**

Private Collection, California

853

**AN ILLUSTRATION FROM A RAMAYANA SERIES**  
**MEWAR, 1700-1710**

Opaque watercolor and gold on paper; numbered '27' from Book III of the *Tulsi Ramayan*.

Folio: 10 1/8 x 16 1/2 in. (25.8 x 42 cm)

**\$10,000 - 15,000**

The revered sage Vashishtha travels from his cave dwelling to Dasharatha's palace to inform the king that his banished sons, Rama and Lakshmana, are sleeping in humble conditions in the Forest. King Dasharatha invites Vashishtha in to share the news with his queens. See lot 849, for a discussion of other pages from this Ramayana series.

**Provenance**

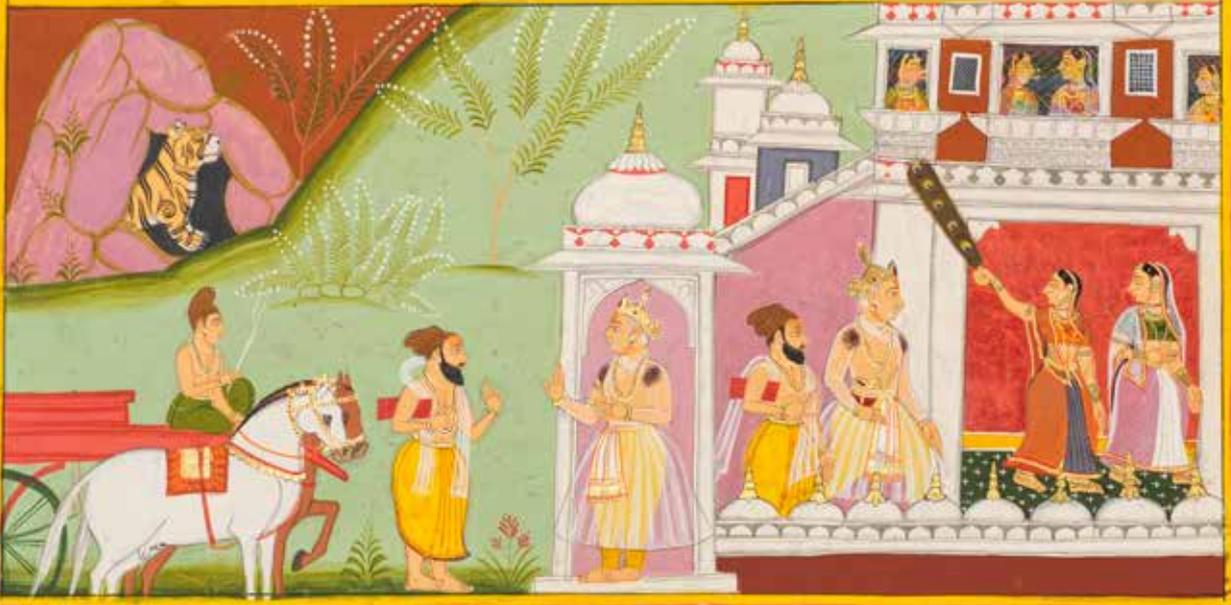
Private Collection, California

॥ अथो॥ रामायणरोपत्र ॥ ५३ ॥ पहेरामहेके उमल्लाच्चास्मीरवादेनी ऊई ॥ चालवारो निश्वयजांणो जही ॥ धारीगंधर्वनार दरघ्याकी जो  
इ उउवास्वर नाओःपौरघ्याकी जो ॥ वनितारो पुत्रगरु उरघ्याकी जो ॥



852

॥ अथो॥ रामायणरोपत्र ॥ २१ ॥ पछेवनिष्ट दरवारगया रासोसिाकही रामनेदरनासनपरसुवाकंछे द्याकहि पाछेराजागुरुकी आगपासो ज  
नानामेवधास्या दरवारकालोकानेसी छई ॥



853



854

854  
**A SANDSTONE BUST OF VISHNU**  
**NORTH INDIA, 9TH CENTURY**

11 in. (28 cm) high

**\$3,000 - 5,000**

That the sculpture represents Vishnu can be discerned from the tall miter, four arms, and the faint *srivatsa* mark on the chest. Vishnu's face is carved with gentle features below a ring of hair curls. He wears a nice cohesive ensemble of braided and beaded jewelry. The construction of the remaining part of a floral garland around his shoulders compares favorably with a relief of a river goddess, c.900, in the Los Angeles County Museum of Art and a complete 9th century Vishnu shrine in the Norton Simon Museum (Pal, *Indian Sculpture* Vol.II, 1988, p.121, no.48); and Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, p.133, no.1, respectively).

**Provenance**

Nasli and Alice Heeramaneck Collection, New York  
 Parke-Bernet Galleries, New York, 14 October 1964, lot 105  
 Estate of Dorothy Beskind (1917-2014), New York  
 Thence by descent



855

855  
**TWO WOOD RELIEF PANELS OF HEROES FROM**  
**THE RAMAYANA**  
**KERALA, CIRCA 18TH CENTURY**

45 in. (103 cm) high, each

**\$4,000 - 6,000**

Likely depicting Rama and Lakshmana, the two heroes wear bold headdresses, lavish jewels, and voluminous *dhotis*, presented in exuberant Keralan dress associated with the Kathakali dance tradition. Two other closely related panels were sold at Sotheby's, New York, 21 March 2002, lots 199 & 200. A similar wall panel of a female figure is held in the Victoria and Albert Museum (see Pal, et al, *Dancing to the Flute*, Sydney, 1997, p.210, pl.126.)

**Provenance**

Cornette de Saint Cyr, Paris, 31 October 2017, lot 236

**A COPPER ALLOY FIGURE OF SHIVA BHAIRAVA**  
**SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD,**  
**CIRCA 1550**

7 1/8 in. (18.1 cm) high

**\$20,000 - 30,000**

This striking sculpture depicts Shiva subduing a mythic enemy in his terrifying Bhairava form; Shiva Bhairava is presented with fangs and flames about his headdress. With his two back hands he holds a bow and reaches for a quivered arrow. With his front two hands he holds a shield and presses his sword to the neck of his foe.

Pal suggests the sculpture may refer to the myth of Shiva destroying the titan Andhaka, who attempted to steal the heavenly Parijata tree. However, the sculpture might instead represent a form of Shiva known as Virabhadra, in which he subdues the titan Daksha for slighting him. The sculpture's iconography supports this alternative reading, including the garland of bells around the hips, the skulls on each knee, and Shiva's sandals. Gopinatha Rao publishes a related 15th-century

Vijayanagara stone pillar depicting Virabhadra, and says that images of Virabhadra serve to remove all great sins and to cure people of all their ailments (Gopinatha Rao, *Elements of Hindu Iconography*, Vol.2, New York, 1968, pp.186-8, pl.XLIV, fig.2).

**Published**

Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans, 2011, p.173, no.94.

**Exhibited**

*Hindu, Buddhist and Jain Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, New Orleans Museum of Art, 5 August - 23 October 2011.

**Provenance**

Collection of Siddharth K. Bhansali, New Orleans  
 Acquired in London between 1978-83





857



858

857  
**A GROUP OF FOUR PORTRAITS OF MEWAR RULERS  
 UDAIPUR, 19TH CENTURY**

Opaque watercolor and gold on paper.  
*Image: 13 7/8 x 10 1/8 in. (35.2 x 25.7 cm), the largest;*  
*Folio: 15 x 11 5/8 in. (38 x 29.5 cm), the largest*

**\$4,000 - 6,000**

The first, a standing portrait of Maharana Sarup Singh, identified by its inscribed verso. The second, an equestrian portrait of Maharana Sajjan Singh. The third, a seated portrait of Maharana Surakh Singh, identified by its inscribed verso. The fourth, a posthumous portrait of Ari Singh. Compare with another portrait of Ari Singh in the National Gallery of Victoria, see Topsfield, *Paintings from Rajasthan*, Melbourne, 1980, p.128, no.186.

**Provenance**

Collection of George Andrew Spottiswoode (1827-1899), London  
 Thence by descent to the current owner

858  
**MAHARANA SARUP SINGH DISPLAYING HIS MARKSMANSHIP  
 BY TARA (1828-1862), MEWAR, 1855**

Opaque watercolor and gold on paper; verso inscribed in ink with five lines of devanagari, translated: "Maharana Sarup Singh with Sardar Paswan, Nathulal, Kaka Chanda, Dhari Singh, Tej Ram - holding a bundle of peacock feathers - and Uday Ram, by the painter Tara on the seventh day of December in the year 1855."

*Image: 8 x 12 in. (20.5 x 30.5 cm);*  
*Folio: 10 x 13 7/8 in. (25.4 x 35.2 cm)*

**\$3,000 - 5,000**

Surup Singh was famous for his exploits as a sportsman. This scene of him shooting an apple off the head of a statue, or a live ascetic (presumably named Uday Ram from the inscription), is perhaps one of the more unusual events recorded by Tara, the master painter at the Udaipur court. Compare with similar paintings of Surup Singh throwing a javelin, dated 1844-45, and shooting a suspended mobile target, dated 1846 (Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp.256-8, figs.228 & 231.)

**Provenance**

Collection of George Andrew Spottiswoode (1827-1899), London  
 Thence by descent to the current owner



859

859

**A RAMPAGING ELEPHANT  
KOTAH, 18TH CENTURY**

Opaque watercolor and gold on paper.

Image: 6 1/4 x 7 in. (15.8 x 17.7 cm);

Folio: 6 7/8 x 7 5/8 in. (17.5 x 19.4 cm)

**\$5,000 - 8,000**

Taunted by handlers with prods and fireworks (*cherkys*), the elephant has broken free of its shackles and crushes the unfortunate primary mahout who has fallen off. The chaos of the moment is cleverly evoked by the painting's disorienting perspective. The elephant may yet survive a better fate than its rider; its face paint, straps and gold bells indicate he is a favorite of the ruler. Compare a rampaging elephant, attributed to Kotah, in the Alvin O. Bellak Collection (Mason, *Intimate Worlds*, Philadelphia, 2001, p.169, no.70).

**Provenance**

Private German Collection



860

860

**A PORTRAIT OF THE ELEPHANT ARIDALAN  
KISHANGRAH, CIRCA 1770**

Opaque watercolor on paper; recto inscribed in ink, translated, 'the elephant destroyer of the enemies, seven trunks high, lord of the top-knot, maker of a great noise (?), his long tusks are terrifying on release (?)'; verso inscribed in pencil, 'Elephant Aridalan, Crusher of enemies, Seven feet high, Kishanghar ca.1770'.

Image: 9 1/8 x 10 7/8 in. (23 x 27.7 cm);

Folio: 9 1/4 x 11 3/8 in. (23.5 x 29 cm)

**\$8,000 - 12,000**

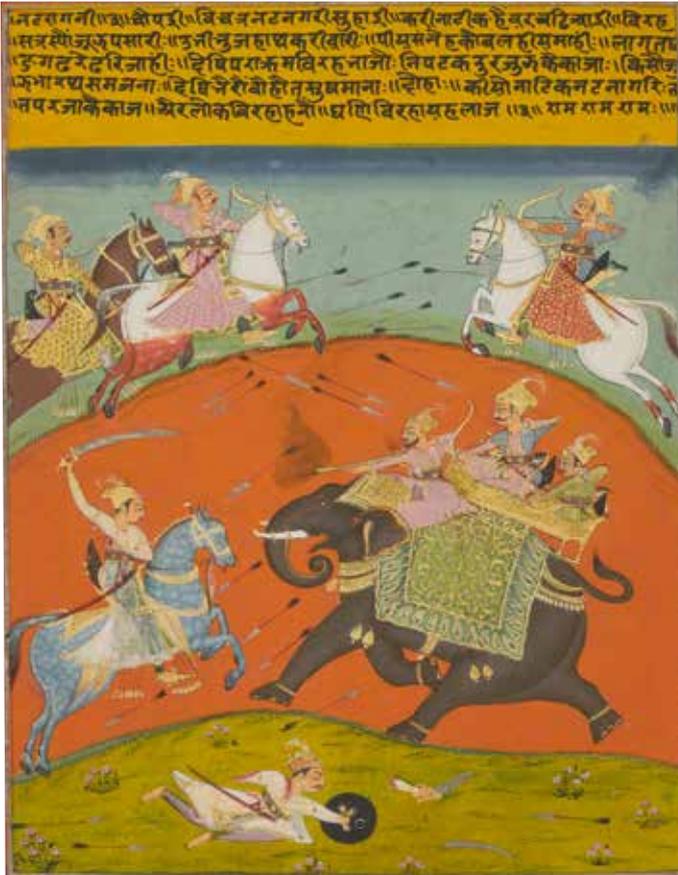
For closely related study, formerly in the Howard Hodgkin Collection, see Sotheby's, London, 24 October 2017, lot 167.

**Published**

Alexis Renard, *Game of Gods - Game of Love*, Paris, 2016, no.10.

**Provenance**

Christie's, London, 9 October 2015, lot 27



861

861  
**A FOLIO FROM A RAGAMALA SERIES: NAT RAGINI  
 JAIPUR, CIRCA 1750**

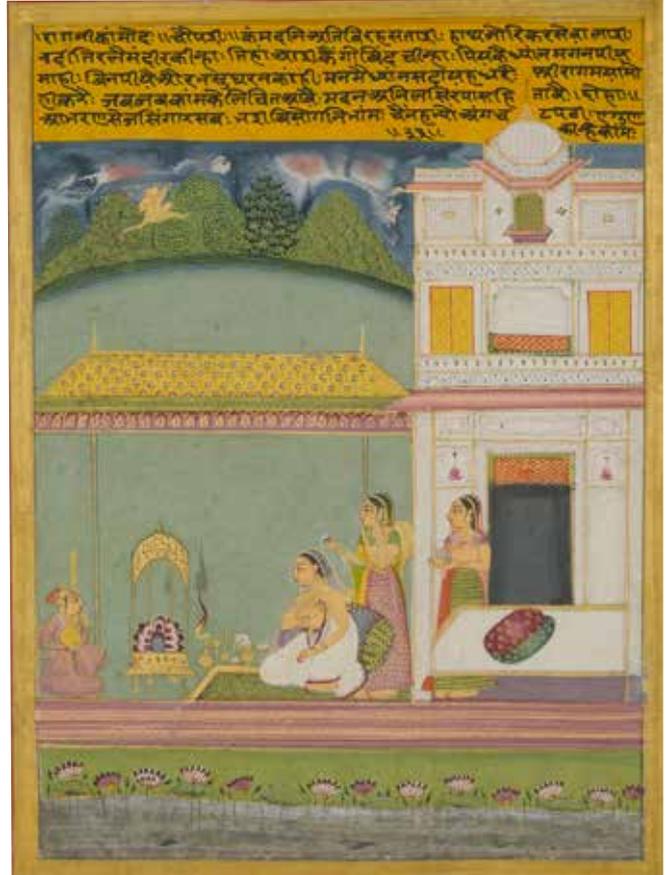
Opaque watercolor and gold on paper.  
 Image: 7 1/2 x 6 3/8 in. (19 x 16.2 cm);  
 Folio: 11 1/2 x 9 in. (29.2 x 22.8 cm)

**\$5,000 - 7,000**

Against arching hills of glowing color, warriors battle on elephant- and horseback, in this unusual full-scale battle scene for a Nat Ragini painting. Another instance of a similar composition from a separate series was produced in Jaipur in the 18th century (Ebling, *Ragamala Paintings*, Basel, 1973, p.37, no.C6). As noted by Ebling 'It is hard for the uninitiated viewer of Ragamala paintings to reconcile the concept of female ragini with the male images of battling warriors...While most ragamala paintings are conceived in a devotional or erotic mood, Nat visualizes music of a heroic mood.'

**Provenance**

Private German Collection



862

862  
**AN ILLUSTRATION FROM A RAGAMALA SERIES:  
 KAMOD RAGINI  
 JAIPUR, CIRCA 1750**

Opaque watercolor and gold on paper.  
 Image: 7 7/8 x 6 in. (20 x 15 cm);  
 Folio: 11 1/8 x 7 7/8 in. (28.1 x 20 cm)

**\$3,000 - 5,000**

Adorned with the lotus petals from the river, the *lingam* radiates before the maiden and her attendants. In contrast to the scene's formality and architectural precision, a monkey leaps between trees below a dynamic stormy sky. Three pages from this ragamala series are in the San Diego Museum of Art (1990.8.851, 1990.8.855 & 1990.8.856). Another page is in the Los Angeles County Museum of Art (M.71.1.42).

**Published**

Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Ragaputra Edition, Koblenz, 2011, p.127, fig.97.

**Exhibited**

*Blumen – Bäume – Göttergärten*, Völkerkunde-Museum, Hamburg, 17 March - 27 October 2013.

**Provenance**

Claude Boisgirard, Hotel Drouot, Paris, 20 March 1996, lot xxxxxx  
 Private German Collection



863



864

863

**RAJA PAHAR SINGH HUNTING BOAR  
MEWAR OR DEVGARH, LATE 18TH CENTURY**

Opaque watercolor and gold on paper; recto inscribed with ink in Devanagari in the upper margin: *raja sri pahar singh ji umdede singhoro ri surat ghodho chutere bhujaye sabe kunwar bana ri surat che.* "Portrait of Raja Pahar Singh riding the horse Chaturbhuj. Portrait of the Prince."

Image: 10 1/4 x 14 7/8 in. (26 x 37.7 cm);  
Folio: 13 x 17 3/8 in. (33 x 44 cm)

**\$3,000 - 5,000**

The pastel palette, lavish use of gold and treatment of the boar compares favorably with a hunting scene of Ari Singh, formerly in the Howard Hodgkin Collection, sold at Sotheby's, London, 24 October 2017, lot 91. Also compare a closely related late 18th-century unfinished hunting scene of Kunwar Anop Singh and Kunwar Bakhtavar Singh (Beach & Singh, *Bagta and Chokha*, Zurich, 2005, p.67, fig.79.)

**Provenance**

Navin Kumar Gallery, New York, 1980s  
Private Rhode Island Collection

58 | BONHAMS

864

**A PORTRAIT OF A HUNTING DOG  
MEWAR, 18TH CENTURY**

Opaque watercolor and gold on paper.  
Image: 6 3/4 x 10 1/2 in. (17.1 x 26.6 cm);  
Folio: 8 x 11 7/8 in. (20.3 x 30.2 cm)

**\$1,000 - 1,500**

His portrait indicates the dog was favored within Mewar's court, not only for his gold-bead collar and larger gold necklace with suspended floral pedants, but also for his well-groomed condition. The treatment of his snout suggests the painter afforded him a greater sense of naturalism than the hunting dogs depicted in various hunting scenes from Ari Singh through to Sajjan Singh; see Kossak, *Indian Court Painting*, New York, 1997, p.125, no.78, for a portrait of a hunting dog accompanying Bhim Singh. Single portraits of favored animals with plain backgrounds were common throughout Rajput courts, and dogs were particularly favored at Devgarh; see Tooth, *Indian Paintings*, London, 1974, no.64 and 1975, no.49 for dogs with similar ornamental collars.

**Provenance**

Collection of George Andrew Spottiswoode (1827-1899), London  
Thence by descent to the current owner



865

**MAHARANA SHAMBHU SINGH THROWING A JAVELIN  
BY TARA (1828-1862), MEWAR, 1866**

Opaque watercolor and gold on paper; verso inscribed in ink with three lines of Devanagari in two different hands:

*maharajadhiraj maharana ji sri sambhu singh ji ri tasvir ko pano godo  
ganga prasad par savar kalami chataro taro padhe ki punari samat  
1923 ra maga 19 gure.*

*"Maharana Shambhu Singh riding the horse Ganga Prasad, by the  
painter Tara on the 19th day of January in the year 1866.*

*Image: 12 x 8 5/8 in. (30.5 x 21.9 cm);*

*Folio: 13 7/8 x 10 5/8 in. (35.2 x 27 cm)*

**\$3,000 - 5,000**

Shambhu Singh was the adopted 14-year old great-nephew of Surup Singh. He assumed the throne in 1861, and full powers by 1865. During his thirteen-year reign he fell under the influence of the British, but remained a dedicated patron of the arts. Another equestrian portrait of Shambhu Singh dated 1868/9 shows the *rana* at an older age, celebrating *holi*, painted by Parasuram, dated 1869 (Francesca Gal-loway Ltd, *Summer Exhibition*, June/July, 2014; now in the Museum of Fine Arts, Boston, 2015.257). Other related portraits by Tara from the same period are in the City Palace Museum, Udaipur and the National Gallery of Victoria (Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp.276-7 nos. 249 & 250).

**Provenance**

Collection of George Andrew Spottiswoode (1827-1899), London  
Thence by descent to the current owner

# Buddhist Art of Sri Lanka

Lots 866 - 872

'Sri Lanka's historical formation has been profoundly affected by three significant geographical factors - its island character, its location at the southern extremity of the South Asian subcontinent and its position at the center of the Indian Ocean.'

– Senake Bandaranayake, 2003



866

**A COPPER ALLOY FIGURE OF BUDDHA  
SRI LANKA, LATE ANURADHAPURA PERIOD, 8TH CENTURY**

4 in. (10.1 cm) high

**\$40,000 - 60,000**

斯里蘭卡 阿努拉德普勒時代晚期 八世紀 佛陀銅像

This still Sri Lankan bronze from the Late Anuradhapura period (432-1017 CE) depicts Buddha seated in meditation with an inner quality of transcendent assuredness. Lerner wrote of such bronzes, "The finest Sinhalese art dates to the Anuradhapura period. Unfortunately, relatively few bronze sculptures from this period have survived, and those extant must be considered precious evidence of a once glorious past." (Lerner, *The Flame and the Lotus*, New York, 1984, pp.46-7, no.13). Because of a number of details incorporating the Gupta aesthetic of Northeastern India, including the sensuous treatment of Buddha's shoulders and waist, this Anuradhapura bronze is an especially rare and early example, demonstrating changes in Buddha's depiction, descending from the lands of his birth, through the art of the Deccan and South India to Sri Lankan shores.

The extraordinary art of the Gupta Empire, spreading across North India and as far as Andhra Pradesh in South India between the 4th and 6th centuries, had a tremendous and lasting impact on Buddhist sculpture throughout Asia, Sri Lanka being no exception. Compare, for instance, a 6th-7th century Northern Indian bronze in the Metropolitan Museum of Art (1987.218.2). Like this Northern Indian example, the present bronze demonstrates key features of the Gupta aesthetic including the figure's beautiful proportions, sloped shoulders, supple waist, bare right shoulder, sheer unpleated robe, interior quietude with downcast eyes. Rather than directly impacting the art of Sri Lanka, the Gupta aesthetic transitioned through the art of Andhra Pradesh, a region with close cultural and religious ties with Sri Lanka from the time of Amaravati (2nd century BCE – 3rd century CE). Such a connection can be observed from the Gupta characteristics displayed on a 7th-8th-century standing Buddha bronze from Andhra Pradesh in the British Museum (1905.1218.1).

This Sri Lankan bronze's sensuous waist and interior stillness capture the Gupta aesthetic so successfully that it certainly dates to before the 9th and 10th centuries and is therefore likely to be among the earliest Late Anuradhapuran bronzes surviving in private hands. Whereas the majority of post-8th-century Sri Lankan bronze sculptures are solid cast, this sculpture is hollow cast, indicating an earlier date. Meanwhile, Listopad asserts that Sri Lanka's delightful flame crowning the *ushnisha* appears by the 8th century, at first in a diminutive scale like the present example. This informs the bronze's dating to the 8th century, but its close adherence to the Gupta style might make a dating of c.700 more appropriate.

**Published**

Phoenix Art Museum, *Guardian of the Flame: Art of Sri Lanka*, Phoenix, 2003, pp.73 & 82.

**Exhibited**

*Guardian of the Flame: Art of Sri Lanka*, Phoenix Art Museum, 8 February - 11 May 2003; The Cantor Art Center, Stanford University, 2 March - 12 June 2005; University of Virginia Art Museum, 21 January - 19 March 2006.

**Provenance**

Private Collection, US, by 1957  
Thence by descent



867

**A GILT COPPER ALLOY FIGURE OF BUDDHA  
SRI LANKA, LATE ANURADHAPURA PERIOD, 10TH CENTURY**

3 1/8 in. (8 cm) high

**\$20,000 - 30,000**

斯里蘭卡 阿努拉德普勒時代晚期 十世紀 銅鑲金佛陀像

Surviving with traces of original gilding, this figure of Buddha in meditation is a particularly handsome example of Sri Lankan Buddhist bronzes produced towards the end of the Late Anuradhapura Period (432-1017 CE). Religious and cultural exchange between Anuradhapura and the Pallava and early Chola Kingdoms of South India inform a number of the bronze's stylistic features indicating a 10th-century date (see Listopad, Phoenix Art Museum, *Guardian of the Flame*, Phoenix, 2003, pp.73-6). Among these features are its solid (as opposed to hollow) casting, the contrasting proportions between Buddha's slender waist and broad shoulders, the introduction of the monastic shawl (*sanghati*) over his left shoulder, and the roundness of his face.

The bronze is related to a group of more than fifty 10th-century bronzes discovered in two hoards at Anuradhapura in 1968 and 1984, several of which are published in von Schroeder, *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, pp.204-7. However, unlike these bronzes, which scholars believe were produced en masse from molds, the present lot was clearly individuated by its creator. The piece excels for its attractive face, well modeled physique, and condition, comparing favorably to other c.10th-century bronzes sold at Sotheby's, New York, 24 March 2004, lot 40; 22 March 2018, lot 1018; and Christie's, New York, 19 March 2014, lot 1095.

**Published**

Phoenix Art Museum, *Guardian of the Flame: Art of Sri Lanka*, Phoenix, 2003, p.84.

**Exhibited**

*Guardian of the Flame: Art of Sri Lanka*, Phoenix Art Museum, 8 February - 11 May 2003; The Cantor Art Center, Stanford University, 2 March - 12 June 2005; University of Virginia Art Museum, 21 January - 19 March 2006.

**Provenance**

Private Collection, US, by 1957  
Thence by descent



**A COPPER ALLOY FIGURE OF BUDDHA  
SRI LANKA, DIVIDED KINGDOMS PERIOD, 16TH CENTURY**

4 1/8 in. (10.4 cm) high

**\$10,000 - 15,000**

斯里蘭卡 十六世紀 佛陀銅像

This plucky Sri Lankan Buddha belies the turmoil of the Divided Kingdoms Period (13th-16th centuries) in which it was created. The Divided Kingdoms Period comprised three hundred years of internecine conflicts among small Sinhalese kingdoms, amid successive waves of European imperialists. Despite the period's lack of a consistent central political authority and Buddhist patron, Listopad identifies a number of typical stylistic features, such as the rounded face and sheer robe, which continue earlier Sinhalese traditions. Other features that inform a 16th-century date more specifically for this bronze are its prominent right nipple and the pronounced hemline running underneath it (Phoenix Art Museum, *Guardian of the Flame*, Phoenix, 2003, pp.57-9 & 116-7).

Meanwhile, this sculpture's pointed finial is a rare trait for a Sri Lankan bronze, denoting the island's historic relationship with the Buddhist kingdoms of Myanmar. While Theravada Buddhists of Southeast Asia consider Sri Lanka the preserving source of Buddhist wisdom, on several occasions Sinhalese rulers called on Burmese monastic emissaries to revitalize endangered Buddhist institutions at home. One consequence of this relationship is that Sri Lankan artists

occasionally incorporated features from Burmese Buddha images (cf., von Schroeder, *Buddhist Sculpture in Sri Lanka*, Hong Kong, 1990, pp.448). A gold repoussé plaque from Burma in the Asian Art Museum, San Francisco (2005.89) provides an example of the Burmese pointed finial that inspired the present bronze's caster or patron.

**Published**

Phoenix Art Museum, *Guardian of the Flame: Art of Sri Lanka*, Phoenix, 2003, p.126.

**Exhibited**

*Guardian of the Flame: Art of Sri Lanka*, Phoenix Art Museum, 8 February - 11 May 2003; The Cantor Art Center, Stanford University, 2 March - 12 June 2005; University of Virginia Art Museum, 21 January - 19 March 2006.

**Provenance**

Private Collection, US, by 1957  
Thence by descent



869

**A SILVERED COPPER ALLOY STUPA**

**SRI LANKA, DIVIDED KINGDOMS PERIOD, 13TH-15TH CENTURY**

13 1/2 in. (34.2 cm) high

**\$40,000 - 60,000**

斯里蘭卡 十三至十五世紀 銅鑲銀佛塔

Derived from ancient Indic burial mounds erected for important leaders, stupas ('dagaba' in Sri Lanka) are centers for Buddhist worship and pilgrimage, often housing, or having housed, physical relics of the Buddha. Bronze models of stupas are also objects of worship, with grander examples, such as the present work, often housing relics of important members of a community, whose consecrated remains continue to bless the environment around it. The four modeled leaves draped across this model's dome, from the corners of the square pavilion above, reinforcing the cosmological symbolism of the stupa's sacred contents emanating throughout the cardinal directions. Likely to have previously contained the relics of an important monk or nun, the present lot is a rare silver-plated bronze stupa from Sri Lanka's Divided Kingdoms Period (13th-16th centuries).

Like many bronze Sri Lankan stupas, the present example is cast in two parts, secured together by a hinge and lock mechanism at the base of dome. Representing the mundane world, the stepped circular pedestal is cast with a thinner, more economical metal than the heavy silver-plated dome representing the sky, and the tall spire representing the heavens. Decoration on a Sri Lankan bronze stupa is usually sparse, if present at all. The relative abundance of flower and leaf patterns appearing on this stupa therefore ranks it among the more ornate of examples.

This stupa's bell-shaped dome is typical of the Divided Kingdoms Period, with proportions similar to the central, 40ft high stupa of Vijayantha Prasada, erected at Gadaladeniya Vihara, an important temple complex in Kandy, in the mid-14th century. A closely related gilt stupa attributed to the Divided Kingdoms Period, also constructed in separate parts, with comparable dome and pendant leaves, is on display in the National Museum of Colombo.

Similarly shaped monumental stupas produced in emerging Thai kingdoms provide another source for dating this rare stupa between the 13th and 15th centuries. See, for instance, Wat Umong of Lan Na (1297), Wat Sa Si of Sukhothai (late 14th-century), and Wat Maheyong of Ayutthaya (1438). Although the Divided Kingdoms Period was marred by three hundred years of political instability, it was also an era of significant religious and cultural exchange with new Thai kingdoms, whose statecraft, art, and architecture Sinhalese Buddhism played a decisive role in. Bearing this in mind, the present bronze stupa is not only an important artifact in Sri Lankan history, but also for the history of Buddhist art and architecture of Southeast Asia.

**Published**

Janet Baker et al., *Sacred Word and Image: Five World Religions*, Phoenix, 2012, pp.12-3, figs.1a-b.

**Exhibited**

*Sacred Word and Image: Five World Religions*, Phoenix Art Museum, Arizona, 4 January-25 March 2012.

**Provenance**

Private Collection, US, by 1957  
Thence by descent



870

**A COPPER ALLOY FIGURE OF BUDDHA  
SRI LANKA, KANDYAN PERIOD, 18TH CENTURY**

15 3/8 in. (39 cm) high

**\$50,000 - 70,000**

斯里蘭卡 康提時期 十八世紀 佛陀銅立像

The superior modeling of this standing bronze figure of Buddha is evident in the treatment of the right hand—with its precise digits, fleshy palm, and lotus emblem. Also, a rarely-seen indentation distinguishing the legs under the robe, the mere suggestion of the right nipple, and the curvaceous sweep of his right side, mark the bronze's distinction. But its most striking feature is the sensitivity afforded to the beautifully rounded face, which achieves a natural brow bone with subtle contours around his heavy-lidded downcast eyes, conveying a deep and blissful peace. While there are grander, gilded examples of the Kandyan period's highly abstracted figurative style, few are as well and sensitively modeled as this superior figure of Buddha offering reassurance (*abhaya mudra*) with his right hand.

The Kingdom of Kandy emerged as the pre-eminent Sinhalese political authority and patron of Buddhism by the 17th century. Two predominant forces inform the style of Kandyan Buddhist art: one is the continuance of Sinhalese tradition in depicting Buddha with a broad body type wrapped in a pleated robe, set by colossal statues of the Anuradhapura and Polonnaruwa periods, such as the Avukana Buddha and the sculptures of Gal Vihara. The other is a South Indian tradition of expressing dynastic identity through artistic patronage of religious objects, expressed with enthusiasm by the Nayak princes, who were invited to assume Kandy's throne after its last Sinhalese king died without an heir in 1747.

Represented by the present sculpture, the Kandyan style plays with abstraction in an almost modern way. The curved contour of the figure's right side contrasts with the straight edge of its left, and the honey-colored surface is finished with panache using formalized waves to convey the wrinkling of fine gossamer under Sri Lanka's tropical humidity.

**Published**

Phoenix Art Museum, *Guardian of the Flame: Art of Sri Lanka*, Phoenix, 2003, p.152.

**Exhibited**

*Guardian of the Flame: Art of Sri Lanka*, Phoenix Art Museum, 8 February - 11 May 2003; The Cantor Art Center, Stanford University, 2 March - 12 June 2005; University of Virginia Art Museum, 21 January - 19 March 2006.

**Provenance**

Private Collection, US, by 1957  
Thence by descent





871

rectos



versos



871  
**A PAIR OF PAINTED WOOD MANUSCRIPT COVERS  
WITH SYMBOLS OF SIXTEEN PILGRIMAGE SITES  
SRI LANKA, KANDYAN PERIOD, EARLY 19TH CENTURY**

With original applied metal fittings inset with glass.  
2 1/2 x 24 in. (6.4 x 61 cm), each

**\$10,000 - 15,000**

斯里蘭卡 康提時期 十九世紀初 彩繪木製護經板一對

These finely painted sutra covers depict symbols of sixteen pre-eminent pilgrimage sites in Sri Lanka, called the *solosmasthanas*. Thirteen of these sites are stupas, represented in vivid red and ochre. The remaining three are the Bodhi tree at Anuradhapura, the Buddha's Footprint on Adam's Peak, and the reclining Parinirvana Buddha at Divaguha. Sri Lankan chronicles maintain that Gautama Buddha visited these sites, and most were memorialized before the Common Era. When discussing a closely related pair of manuscript covers, Listopad provides a full list of the *solosmasthanas* in Phoenix Art Museum, *Guardian of the Flame*, Phoenix, 2003, pp.30 & 34.

The exterior sides of the manuscript covers match one another in design and ornament, with delicately painted scrollwork and beveled edges of repeated broad lotus petals in the Kandyan style. In a rare occurrence, the covers have retained their ornately designed, glass-inset metal buttons which once secured the ends of a binding thread connecting each cover through holes in the manuscript's folios. The British Museum retains similar Kandyan buttons collected by a British civil servant between 1869-88 (As1898,0703.1700.a-e). This pair of Kandyan sutra covers compares favorably to another of the same subject held in the Los Angeles County Museum of Art (M.91.300.3a-b).

**Published**

Janet Baker et al., *Sacred Word and Image: Five World Religions*, Phoenix, 2012, pp.62-3, figs.27a-b.

**Exhibited**

*Sacred Word and Image: Five World Religions*, Phoenix Art Museum, Arizona, 4 January-25 March 2012

**Provenance**

Private Collection, US, by 1957  
Thence by descent

872  
**A POLYCHROMED WOOD STUPA  
SRI LANKA, KANDYAN PERIOD, 18TH/19TH CENTURY**  
29 1/4 in. (74.3 cm) high

**\$20,000 - 30,000**

斯里蘭卡 康提時期 十八/十九世紀 彩繪木質佛塔

Through their function as relic chambers and their cosmological symbolism, stupas (*dagabas* in Sri Lanka) celebrate Buddha's lasting presence in this world and his departure from it. Formed of stacked components, this large model is painted in the Kandyan period's rich vermilion and ochre palette.

King Kirti Sri Rajasinha of Kandy (r.1747-82) patronized a Buddhist revival of art and monastic institutions, in the second half of the 18th century, restoring and expanding many of Sri Lanka's important pilgrimage sites. Among them, the cave temples of Dambulla were painted with brilliant colors, housing several stupas from which the present model likely takes formal inspiration. Resting within a cylindrical base, the model emerges with deeply waisted circular rings, a beautifully curved bell-shaped dome, a rectangular *harmika* painted with lotus petals, and a delightfully voluminous tapering spire.

**Exhibited**

*Phoenix Rising*, Phoenix Art Museum, Arizona, 16 April - 29 May 2016.

**Provenance**

Private Collection, US, by 1957  
Thence by descent



872



# Buddhist Sculpture of Thailand

Lots 873 - 880



873

**A TERRACOTTA BUST OF BUDDHA  
CENTRAL THAILAND, DVARAVATI PERIOD, 7TH/8TH CENTURY**

11 1/4 in. (28.5 cm) high

**\$20,000 - 30,000**

泰國中部 陀羅鉢地王朝 七/八世紀 陶質佛陀半身像

This early Buddhist sculpture from Central Thailand once belonged to Jim Thompson, whose Bangkok home is one of the country's most popular tourist destinations. Whereas the land on which it was built was once an airy suburb, today Thompson's home stands as a quiet oasis in Central Bangkok, and constitutes one of the most elegant museums of Thai art. Thompson was an American entrepreneur who, before his mysterious disappearance in the jungles of northern Malaysia in 1967, transformed a fading Thai silk industry into one of Asia's best known products. According to the eminent Thai dealer Peng Seng, Thompson was a collector of Thai antiques by the 1940s, most of which he purchased from local dealers, whose exclusive clientele at the time consisted of few others than Thai royalty and the occasional foreigner (Warren et al., *The House on the Klong*, Bangkok, 1999). In the 1960s Thompson gifted and sold a number of artworks in his collection to friends, as in the case of this rare sculpture.

With broad facial features characteristic of the Mon Dvaravati aesthetic, this sculpture portrays Buddha's countenance with a quiet nobility. It was produced from a mold similar or identical to a series of terracotta sculptures of Seated Buddha found among the ruins of a monastery in U Thong. The U Thong National Museum in Saphunburi retains a complete figure as well as a head (Baptiste & Zephir, *Dvaravati*, Paris, 2009, pp.184-5, nos.81-2), while the National Museum, Bangkok, holds an entire figure, fragmented at the neck (Pal et al., *Light of Asia*, Los Angeles, 1984, p.216, no.100). Another head is published in Gosling, *Origins of Thai Art*, Bangkok, 2004, p.68.

**Published**

*6 Soi Kasemsan II: An Illustrated Survey of the Bangkok Home of James H. W. Thompson*, 2nd edition, Bangkok, 1962.

**Provenance**

Collection of James H. W. Thompson  
Private Collection, UK, acquired from the above in 1962/63



874

**A BLACKSTONE HEAD OF BUDDHA  
CENTRAL THAILAND, DVARAVATI PERIOD, CIRCA 8TH CENTURY**

9 1/4 in. (23.5 cm) high

**\$30,000 - 40,000**

泰國中部 陀羅鉢地王朝 約八世紀 黑石佛首像

The Mon sculptor of this stone head of Buddha from the early Dvaravati civilization of Central Thailand has carved Buddha's serene countenance with an engaging vigor. The Dvaravati civilization refers to a cluster of predominately Mon city-states centered around Central Thailand which formed the basis of state Buddhism in Thailand, and which shared a similar material culture. Whereas many Dvaravati Buddha images have a thick, serpentine monobrow, here the sculptor has produced subtler arches. Instead of a carving the eyelids with a thick double line around the eyes' perimeter, the sculptor has elected to focus on the upper lid by creating a recession. This subtle touch adds prominence to the eyes' downcast gaze. Similar examples within the Dvaravati style can be seen across 7th-to-8th-century sculptures published in Guy (ed.), *Lost Kingdoms*, New York, 2014, pp.205-7, nos.115-7. Another black stone Dvaravati head carved with these variations is held in the Metropolitan Museum of Art (1983.13). However, in the present example, the Buddha's eyebrows and bottom lip have a steeper upsweep, making his smile more explicit and enlivening his expression.

Indicative of the spread of Buddhism from India to Southeast Asia, fostering interactions between ancient cultures, Dvaravati art is informed by Gupta images of Sarnath in northern India. Among the Sarnath features represented here are the Buddha's thick curls in clockwise spirals and the omission of an *urna*. Yet, according to Gosling, Sarnath and Dvaravati images also differed in the following respects (Gosling, *Origins of Thai Art*, Bangkok, 2004, p.68):

*"The harmonious integration of parts that distinguished the Sarnath images were absent in most of the Dvaravati examples... But while the bodies may have been more rigid, the faces of Dvaravati's images were less stylized, gentler, and more approachable than the Gupta prototypes... The cheeks were softened while cheek bones were firm. Eyes were pensive and mouths were expressive, and steeply arched eyebrows met above a flattened nose. In the best Dvaravati pieces the inner, gently smiling spirituality for which the Gupta images are revered, was not only preserved but enhanced by its rendition in more lifelike ways."*

**Exhibited**

*Art of Thailand*, Ithaca College Museum of Art, summer 1971

**Provenance**

Private Collection, Philadelphia, 1959  
Christie's, New York, 12 September 2012, lot 620



875

**A COPPER ALLOY HEAD OF BUDDHA  
NORTHERN THAILAND, LAN NA PERIOD, 14TH/15TH CENTURY**

With remains of gilding throughout and red pigment on the lips.  
12 5/8 in. (32 cm) high

**\$20,000 - 30,000**

泰國北部 蘭納王朝 十四/十五世紀 銅佛首

This rare bronze head depicting Buddha deep in meditation is styled in the Early Classic Phra Singh type of the Lan Na Kingdom of Northern Thailand. This type is lauded for its comparative plumpness and naturalism, and described by Stratton as follows: "It is the face of an intensely meditating, extraordinary being, on the brink of attaining

enlightenment... The eyebrows are naturalistically conceived in a broken arc, the nose is small but perfectly formed, the lips are deeply dimpled at the edges and a rounded line outlines the chin." (Stratton, *Buddhist Sculpture of Northern Thailand*, Chiang Mai, 2004, p.164.)

A closely related Early Classic Phra Singh head is held in the National Museum, Lamphun. In addition to the features described by Stratton, the two share characteristically large snail shell curls, fleshy cheeks, and beautifully silhouetted eyes bulging from underneath the upper lids. The upper lids terminate in straight lines, while the contours of the lower lids are curved (*ibid*, p.173, fig.7.25).

**Provenance**

Private French Collection, acquired 1960's



876

**A COPPER ALLOY FIGURE OF BUDDHA  
NORTHERN THAILAND, LAN NA PERIOD,  
15TH/EARLY 16TH CENTURY**

12 1/8 in. (30.7 cm) high

**\$8,000 - 12,000**

泰國北部 蘭納王朝 十五/十六世紀早期 佛陀銅坐像

The sculpture is a classic example of the Lan Na kingdom's Phra Singh type of Buddha image. It characteristically depicts Buddha seated in 'double lotus' posture, extending his right hand to claim victory over Mara's last attempts to entrap him. Other defining features include the jewel finial above the *ushnisha*, the large hair curls, the robe in 'open mode', and a monastic shawl draped high over the left shoulder.

The sculpture also exhibits a touch of Sukhothai styling in the high-arched eyebrows and the shawl's 'fishtail' pleat. Two eminent 14th-century Phra Singh Buddhas blending elements of Lan Na and Sukhothai styles are discussed in Stratton, *Buddhist Sculpture of Northern Thailand*, Chicago, 2004, pp.171-2, figs.7.15 & 7.18. Stratton also publishes further examples closely related to the present sculpture (with similar bases), spanning the mid-15th to early-16th centuries (*ibid.*, p.178, figs.7.51 & 7.53).

**Provenance**

Ex-Collection of Louis and Annette Kaufman, assembled 1930s-1960s



877

**A LARGE COPPER ALLOY HEAD OF BUDDHA  
CENTRAL THAILAND, AYUTTHAYA PERIOD, CIRCA 1500**

17 5/8 in. (44.7 cm) high

**\$40,000 - 60,000**

泰國中部 大城時期 約1500年 銅佛首

This most remarkable head of Buddha is of a rare and distinctive type, strongly associated with Ayutthaya royal commissions, which Woodward describes as, “modeled in a style that strives for remote grandeur” (Woodward, *The Sacred Sculpture of Thailand*, Bangkok, 1997, p.228). Woodward made these comments referring to a very closely related example of the same size in the Walters Art Museum (fig.1, 54.2564). The present sculpture differs in metallic composition, has a slightly thinner headband, and survives in better condition. Yet the two share long and slender faces with pointed chins, thin and recessed crescent-shaped smiles, elongated concave ears, brows converging on a narrow nose bridge, slender upswept eyes, and small snail-shell hair curls. The effect, in the present sculpture, is one of empyrean assuredness.

The facial qualities of this sculpture echo those appearing on a set of twenty-four images of the Buddha made for Wat Phra Si Sanphet around the start of the 16th century. Wat Phra Si Sanphet was the Ayutthaya royal family’s temple, built on the original palace grounds of the kingdom’s founder King U-thong (r.1350-69), but later leveled by the Burmese in 1767. Woodward surmises that the set of twenty-four Buddhas was saved and transported to Wat Pho in Bangkok. The head of a deity from Wat Phra Si Sanphet exhibiting the same facial features is now in the National Museum, Bangkok (*ibid*, p.240). Adding to this facial type’s regal associations, Woodward suggests that it may also draw inspiration from a large sculptural set of each of the Buddha’s five-hundred previous lives, commissioned in 1458 by Ayutthaya’s King Borommatrailokanat (r.1448-88; *ibid*, pp.186 & 228, fig.85).

**Provenance**

Collection of Pierre Combescot, 1965 – 2000.



Fig.1

Head of Buddha Thailand, Ayutthaya Late 15th-early 16th century Leaded tin brass 16 15/16in. (43 cm) high  
The Walters Art Museum (54.2564)





878

**A LARGE COPPER ALLOY HEAD OF BUDDHA  
CENTRAL THAILAND, AYUTTHAYA PERIOD, 16TH CENTURY**

12 in. (30.5 cm) high

**\$50,000 - 70,000**

泰國中部 大城時期 十六世紀 銅佛首

This outstanding large bronze head of Buddha from the Ayutthaya Kingdom of Central Thailand bears a regal countenance and beautiful green patina. It would have almost certainly featured a crown, affixed into the groove bordering the hairline before its distinctively smooth dome and *ushnisha*. By contrast, Thai images of Buddha without a crown feature nub-like tufts or snail shell curls, preserving iconography established in the Gupta period of 4th- to 6th-century India.

This image was intended to imbue Buddha with regal splendor. In particular, the head features a facial type employed during the Ayutthaya Kingdom for Crowned Buddha images, characterized by a brow marked by a thinly incised arc at its base above the eyelids, and an acute, raised ridge that meets in the center to form the bridge of the nose. Another characteristic feature is this bronze's beautifully modeled lips with an incised line around the perimeter, converging on recessed dimples to form a crescent-shaped smile. A third common attribute are the elegant upswept eyes that reserve only a narrow opening for a downcast gaze. These traits are represented in 16th-century heads cast with their crowns in the Asian Art Museum, San Francisco (B60S13) and The Walters Art Museum, Baltimore (25.1). The Walters head also features a particular incised line above the upper eyelid that suggests they likely share a close period and workshop. The Walters Art Museum also holds complete standing and seated images (54.281 & 54.2554). Lastly, another bronze Ayutthaya head with a plain dome, in the San Diego Museum of Art, has small holes at the hairline clearly made for an affixed crown (1948.35).

Discussing the popular ascendancy of the Crowned Buddha type by the mid-16th century, Woodward indicates that at least in one instance, such an image is used to signify Maitreya, the Buddha of the future. However, in the 18th century, a reliable account explicitly refers to crowned Buddha images as depicting Shakyamuni when he converted the heretic king Jambupati (Woodward, *The Sacred Sculpture of Thailand*, Seattle, 1997, p.233).

**Provenance**

La Compagnie de la Chine et des Indes, Paris, 6 November 1971

Cornette de Saint Cyr, Paris, 31 October 2017, lot 174



879

**A LARGE COPPER ALLOY HEAD OF BUDDHA  
THAILAND, CIRCA 16TH CENTURY**

13 3/8 in. (34 cm) high

**\$40,000 - 60,000**

泰國 約十六世紀 銅佛首

This large bronze head of Buddha is a paragon of the Thai sculptor's ability to represent the Buddha with stylized features, emphasizing his supernatural nature and gentle spiritual authority. Likely produced at a time when the Lan Na Kingdom of northern Thailand's power waned while the Ayutthaya Kingdom of central Thailand ascended as the dominant Thai political authority, this head appears to incorporate features of both Lan Na and Ayutthaya styles of the 16th century to arrive at this elegant marriage of soft modelling and crisp lines.

Among the head's stylistic features that might be ascribed a northern Thai origin are its prominent snail shell curls, arranged into a thinly banded heart-shaped hairline. Moreover, its high arching brow converging at the nose, graceful upswept eyes, and soft ovoid shape follow the late 15th- and early 16th-century Lan Na Buddha images produced in Chiang Mai and neighboring Lamphun, which Stratton categorizes as the 'Thai Ping' type. Compare, for example, several pieces published by Stratton including two masterpieces held in Wat Pa Sang Ngam in Lamphun (Stratton, *Buddhist Sculptures of Northern Thailand*, Bangkok, 2004, pp. xxxiv & 223-5, nos. C.16, C.17, 8.71, 8.73 & 8.78). Stratton explains that for many 'Northerners', Thai Ping buddhas are considered some of the most beautiful images of Lan Na, representing a crescendo in the pursuit of their own artistic identity, distinct from that of their predecessors, the Khmer and the Mon (*ibid.*, pp. 131 & 133).

Meanwhile, among this head's differences from these Lan Na Buddha images are its taller forehead and the continuation of its brow into a thinly ridged nose bridge. The shape and technical execution of its mouth also differs, having wider lips with a double-incised perimeter. These elements appear to follow conventions of the Ayutthaya style developed in central Thailand. For example, its treatment of the brow, nose, and mouth are mirrored in a stone Ayutthaya head in the Walters Art Gallery, attributed to the 14th/15th century (25.65). Moreover, its converging brow and nose are common among Ayutthaya Crowned Buddha images of the 16th century (Woodward, *The Sacred Sculpture of Thailand*, Seattle, 1997, p. 226, fig. 220).

The amalgamation of these northern and central styles likely indicate that this head was produced by Ayutthaya workshops incorporating northern features as an homage to some of Lan Na's most celebrated Buddha sculptures. As Woodward notes, the sculpture of 16th-century Ayutthaya certainly appears to incorporate artistic styles of other kingdoms, particularly that of Lan Na. He adds that, "In matters of religion it may have been Lan Na that was leading the way, for it was northern monks who were the superior Pali scholars and who could therefore win respect for learning" (*ibid.*, p. 227). A closely related example, apart from its quintessential Ayutthayan small nubs of hair, was sold at Christie's, New York, 20 March 2009, lot 1221.

**Provenance**

Jean-Claude Moreau-Gobard, Paris, 9 November 1968  
Private French Collection

880

**A COPPER ALLOY HEAD OF BUDDHA  
CENTRAL THAILAND, AYUTTHAYA PERIOD,  
16TH-18TH CENTURY**

With remains of black lacquer and gilding in recessed areas.

8 5/8 in. (22 cm) high

**\$15,000 - 20,000**

泰國中部 大城時期 十六至十八世紀 銅佛首

This tranquil bronze head, cast in a rich brown alloy, depicts the Buddha with pleasing rounded features. His lips and nostrils are beautifully proportioned, the lines of his eyes and brow curve decisively, and his dome and *ushnisha* scale into gradually tapering mounds of nub-like hair curls.

The head's rounded shape contrasts with most other post-15th century Thai depictions of the Buddha with an oval face. While scholars disagree on the dating of this style to the 16th or 18th centuries, a head in the Chantharakasem National Museum, Ayutthaya provides a good point of comparison for the type and is generally considered to be of the 16th century. For further discussion, see McGill (ed.), *The Kingdom of Siam*, Ghent, 2005, pp.142-4, no.45. Another related example was recently sold at Bonhams, New York, 20 March 2018, lot 3220.

**Provenance**

Private French Collection, assembled 1968-72

Cornette de Saint Cyr, Paris, 31 October 2017, lot 175



# Buddhist Sculpture of Gandhara

Lots 881 - 886



881

**A SCHIST FIGURE OF BUDDHA  
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY**

26 1/2 in. (67.3 cm) high

**\$60,000 - 80,000**

犍陀羅 約三世紀 片巖佛像

Finely modeled in the classic Gandharan style, Buddha appears before his worshippers with a compassionate yet determined expression. His enlightened nature is expressed through the flawless rendition of his physiognomy – his youthful and perfectly smooth face, his straight and prominent nose, and his impeccably carved wavy hair radiating from the center of the hairline.

The ancient region of Gandhara was once an important center for trade and religious activities. Carved stone monuments and iconic statuary were created for Buddhist patrons while drawing on Greco-Roman sculptural traditions. The present work is one such example, incorporating the emphasis on naturalism, seen in the treatment of his heavy monastic robe wrapping around his neck in thick layers and forming U-shaped folds on his legs with a convincing sense of gravity.

The figure was once affixed to a Buddhist monument, generally the original architectural context of most Gandharan sculpture, as indicated by the two anchor holes on its base. Compare to another standing Gandharan Buddha sold at Bonhams, Hong Kong, 29 November 2016, lot 112. Also see a similar example in the Metropolitan Museum of Art (Behrendt, *The Art of Gandhara*, New York, 2007, p.51, no.40).

**Published**

*Oriental Art*, Summer, 1957, Vol. III, No. 2, p.72.

**Provenance**

Sotheby's London, 3rd December 1956, lot 42

Vérité Collection, France, 1956-2009

Drouot, Paris, 18 October 2009, lot 4





882

882  
**A SCHIST RELIEF PANEL WITH SCENES OF BUDDHA'S FIRST  
 SERMON AND PARINIRVANA**  
**ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**  
 6 1/2 x 18 in. (16.5 x 45.5 cm)

\$4,000 - 6,000

犍陀羅 二/三世紀 片巖佛陀說法與涅槃石碑

Repeated Seated Buddha images on the front and side edges of this narrative panel depicting two scenes from Buddha's life give it a strong sense of cohesion. The scene on the left shows Buddha's passing into *parinirvana*. He is surrounded by mourners as he transcends the cycle of death and rebirth after reaching enlightenment. The scene on the right depicts an earlier moment from Buddha's life, signified by the deer seated under his throne and his hand set upon a wheel to his right. This scene depicts Buddha's First Sermon at Deer Park – his first enunciation of his achieved liberation from the fetters of rebirth. Thus, the juxtaposition of these two scenes on a single panel appears to forfeit chronology to instead impart a fundamental didactic on the transcendent nature of the Buddha. The British Museum holds a similar scene of Buddha's First Sermon at Deer Park (1979,0130.1).

**Provenance**

Private New Jersey Collection before 1969

883  
**A SCHIST FIGURE OF BUDDHA**  
**ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY**  
 27 3/4 in. (70.5 cm) high

\$30,000 - 50,000

犍陀羅 三/四世紀 片巖佛像

The artist has carved a commanding sculpture of Buddha clad in a voluminous pleated robe with an arresting gaze. A diminutive bearded figure, possibly Vajrapani, with a bare torso and simple lower garment, stands as if leaning against the Buddha with his elevated right elbow. Three other examples of large standing Buddhas attended to by diminutive figures are held in the Peshawar Museum (Kurita, *Gandharan Art*, Vol.I, Tokyo, 2003, pp.161-2, nos.310-312).

Buddha's slightly squat proportions, broad, mustachioed face with large ears, and thick hair pulled in straight line over the *ushinisha* follow a convention favored by Gandharan art of Swat Valley. Compare a seated Buddha held in the Royal Ontario Museum that also has a band of rosettes across the base (Kurita, *Gandharan Art*, II, Tokyo, 2003, p. 101, no. 264). Also compare Bonhams, New York, 19 March 2018, lot 3063.

**Provenance**

Dr. H. Erlenmeyer (1900-1967), Basel  
 E. Boos, Lausanne  
 Piguet, Geneva, 29 May 2015, lot 458



883

884<sup>w</sup>

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

35 in. (89 cm) high

**\$60,000 - 80,000**

犍陀羅 三/四世紀 片巖佛陀說法像

This sizeable sculpture depicts Buddha with a sumptuously pleated robe, muscular biceps, and a handsome face. Buddha's monastic garment courses, drapes, wraps, and pools over his athletic body, displaying the high sculptural Greco-Roman legacy in Gandharan art. Raising his hands before his chest, Buddha displays the *dharmachakrapavartina mudra*, the gesture of Furthering the Dharma.

The sculpture's tapering base and its effaced parasol at the top of the halo indicate it was once part of a larger ensemble, likely a centerpiece surrounded by didactic panels. The sculpture's construction and iconography are consistent with the central Buddha images of an important group lead by the famous 'Muhammad Nari Stele' (Luczanits (ed.), *The Buddhist Heritage of Pakistan*, New York, 2011, p.163, no.68). Scholars offer competing interpretations of their subject matter, but generally they are considered to depict either Shakyamuni Buddha or Buddha Amitabha in their celestial abodes (Harrison & Luczanits, "New Light on (and from) the Muhammad Nari Stele", in *BARC, International Symposium Series 1*, Otani University, 2011, pp.69-127). Such ensembles exemplify the dissemination of Mahayana Buddhism throughout Gandhara by the 3rd century CE (Behrendt, *The Art of Gandhara*, New York, 2007, p.47).

A closely related example was found at Yusufzai monastery and photographed in the 1860s (British Museum, 1868,0612.1862). Although constructed differently, with a rectangular throne, another closely related stylistic example, with the same *mudra* and showing the soles of the feet fully exposed, was sold at Bonhams, New York, 14 March 2016, lot 63. Two further examples, one in the British Museum (1880.217) and the other sold at Sotheby's, New York, 23 March 2007, lot 6, show the same *mudra* but are styled with squarer facial types and a slightly different arrangement of the robe's pooling hem, and demonstrate how these sculptures rarely survive with their halos intact – a feature that sets the present example apart.

**Provenance**

Private Dutch Collection by 1958

Thence by descent



885 W

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

28 in. (71 cm) high

**\$40,000 - 60,000**

犍陀羅 約三/四世紀 片巖彌勒菩薩像

Sporting an elaborate turban, this well-carved and polished schist sculpture of Maitreya shows the Future Buddha raising his hands in *dharmachakrapavartina mudra* to progress the Buddhist Dharma. The sculptor has obviously sought to emphasize this feature of Maitreya's iconography, carving them slightly oversized and with attractive digits.

As seen in a closely related example, the fire altar carved in low relief at the center of his rectangular throne is common to Gandharan depictions of Maitreya (Christie's, New York, 21 March 2012, lot 724) and another in the Ashmolean Museum (Harle, *Indian Art*, Oxford, 1987, p.14, no.16), that also has crown ribbons flailing across the nimbus. This appears to be a flamboyant feature reserved for Maitreya sculptures, repeated in an example in the Musée Guimet (Auboyer, *Rarities in the Musée Guimet*, Paris, 1973, p.23, no.1).

Compare the close stylistic treatment of this sculpture's arrangement of jewels and turban - with a tall central fan-shaped cockade - to that of another published in Kurita, *Gandharan Art*, Vol. II, Tokyo, 2003, p.57, no.141. Furthermore, compare one with the cloth-covered base (*ibid.*, p.63, no.157), and another with the same repeated loops draping over the proper right leg, published in Ingholt, *Gandharan Art in Pakistan*, London, 1957, p.137, no.302.

**Provenance**

French Private Collection, acquired in the 1960s  
ArtCurial, Paris, 11 June 2018, lot 161



886

**A SCHIST HEAD OF BUDDHA  
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY**

14 1/4 in. (36.2 cm) high

**\$80,000 - 120,000**

犍陀羅 約三世紀 片巖佛首

Successfully evoking Buddha's enlightened countenance, this beautifully carved and polished schist head is a superb example of Gandharan sculpture. Gandharan sculpture's Greco-Roman legacy and its evolution towards abstraction are seamlessly juxtaposed here with naturalistic curves producing the nasal sidewall, nostrils, and chin meeting crisp ridges defining the lips, philtrum, eyelids, and eyebrows.

Radiating from the high arching forehead Buddha's locks undulate in symmetrical waves from a central parting in a manner that is shared by three closely related examples in the British Museum (see Zwalf, *Gandhara Sculpture*, Vol. II, London, 1996, pp.9, 10, & 32, nos.1, 3, & 39). Meanwhile, the present example's distinctive broad curling locks above the high-domed *ushnisha* are reflected in other examples within a French private collection and the Tokyo National Museum (see Kurita, *Gandharan Art*, Vol.II, Tokyo, 2003, pp.11 & 92, nos.12 & 232).

**Provenance**

French Private Collection, acquired in the 1960s  
ArtCurial, Paris, 11 June 2018, no.162





# Himalayan Sculpture and Painting

Lots 887 - 942



887

**A COPPER ALLOY FIGURE OF MANJUSHRI  
NORTHEASTERN INDIA, PALA PERIOD, 11TH CENTURY**

Himalayan Art Resources item no.61903

3 in. (7.6 cm) high

**\$10,000 - 15,000**

印度東北部 帕拉時期 十一世紀 文殊菩薩銅像

Flailing sashes add vigor and compositional balance to this svelte figure of Manjushri, the Bodhisattva of Perfected Wisdom. Manjushri holds the Wisdom Sword aloft and the *Prajnaparamita Sutra* before his chest. Manjushri's broad smile lingers beneath the bronze's buttery

patina exhibiting the hallmarks of a much cherished and propitiated personal icon under the devotee's thumb. Compare a Pala bronze Avalokiteshvara of the same scale, alloy, and stylistic type sold recently at Christie's, New York, 21 March 2018, lot 301 and formerly in the J.R. Belmont and Pan-Asian collections.

**Provenance**

Private Californian Collection, before 1980



888

**A COPPER ALLOY FIGURE OF MANJUSHRI  
TIBET, CIRCA 13TH CENTURY**

Himalayan Art Resources item no.61934

7 in. (17.8 cm) high

**\$15,000 - 20,000**

西藏 約十三世紀 文殊菩薩銅像

This early Tibetan bronze portrays Bodhisattva Manjushri with a cheerful expression. His tall chignon is almost stupa-like. Stylistically, the crown ribbons and simple jewelry are mirrored by other Tibetan bronzes of the 11th to 13th century, such as an example published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol.II, Hong Kong, 2001, p.1139, no.296C. Also compare the lotus petals to that of a 13th-century bronze Dakini sold at Bonhams, New York, 14 March 2016, lot 8.





889

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

With later polychromy.

Himalayan Art Resources item no.61911

3 5/8 in. (9.2 cm) high

**\$35,000 - 45,000**

印度東北部 帕拉時期 約十二世紀 佛陀本生故事石牌

Rubbed and worn to a smooth buttery patina, this intricate plaque must have been treasured as a personal object of devotion. Portable plaques like this were produced during the Pala period in Northeastern India around the 11th and 12th centuries, probably as mementos for pilgrims to the region's famed sites. Each associated with a pilgrimage site, the sculpture depicts the eight major events in Shakyamuni Buddha's life.

These are, clockwise from bottom left: the gift of honey by a monkey at Vaisali, the first sermon at Sarnath, taming of the wild elephant at Rajagrha, *mahaparinirvana* at Kusinagara, the descent from Trayastrimsa heaven at Sankasya, performing miracles at Sravasti, and the birth at Lumbini. Lastly, the larger central scene represents Buddha's defeat of Mara at Bodhgaya.

These plaques played a pivotal role in the spread of Buddhism, having been found in China, Burma, Sri Lanka, and Tibet. A closely related example in Tibet, showing similar physiognomy in Buddha's broad forehead and short neck, is preserved in the Potala Palace, Lhasa (von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p.400, no.129A).

**Provenance**

Private Asian Collection, acquired in Hong Kong, 1992



890

**A COPPER ALLOY SHRINE TO CROWNED BUDDHA  
NORTHEASTERN INDIA, KURKI HAR, CIRCA 11TH CENTURY**

The reverse, with a single line dedicatory inscription, partially translated, 'A pious gift of "Da"[?]...'

Himalayan Art Resources item no.61939

3 5/8 in. (9.2 cm) high

**\$20,000 - 30,000**

印度東北部 庫基哈爾 約十一世紀 寶冠佛陀銅像

Formerly of the collection of Samuel Eilenberg (1913-98), this gem of a miniature shrine to Crowned Buddha neatly frames him between two stupas and under the Bodhi tree and a parasol. The shrine is cast in the Kurkihar style, named after a hoard of nearly 150 sculptures preserved in the Patna Museum, which were excavated in 1930 in Kurkihar, Bihar. Among these excavated works, almost a hundred bear inscriptions dating them to the 10th to 12th century. From the hoard, a larger shrine of Crowned Buddha flanked by bodhisattvas

similarly depicts the central figure under a parasol and canopy, with his right shoulder bare, and seated above a 'batwing' lotus pedestal (Huntington Archive #2053). A very close casting of Standing Crowned Buddha from the hoard is attributed a c.11th century date (Huntington Archive #2317).

Samuel Eilenberg was a Polish-born American mathematical genius and one of the most revered collectors of Indian and Southeast Asian art of the 20th century. Owing to his primary interest in algebraic typology, which involves the discovery of algebraic axioms, or rules, in objects and spatial relationships, the iconometry of India's religious art immediately drew his fascination during a trip to Bombay in the 1950s. In 1989, Eilenberg donated more than 400 South and Southeast Asian sculptures to the Metropolitan Museum of Art, New York. He had a penchant for small, eccentric, and fairly unique sculptures like the present example.

**Provenance**

Collection of Samuel Eilenberg, New York (1913-98)  
Private New York Collection



891

**A GROUP OF FIVE BUDDHIST TSAKLI  
TIBET, CIRCA 1300**

Distemper on cloth; depicting Green Tara, Manjushri, Red and Yellow Shakyamuni, and the Medicine Buddha.  
Himalayan Art Resources item no.61906  
3 7/8 x 3 1/8 in. (9.8 x 8 cm), the largest

**\$2,000 - 3,000**

西藏 約1300年 微型佛畫五幅

*Tsakli* are small paintings employed in numerous ritual situations, such as empowerment rituals, mandala creations, teaching transmissions, substitutes for ceremonial items, and visualization aids. *Tsakli* can encompass a vast range of subjects, from deities to their attributes and appropriate offerings. While thangka paintings often depict these subjects in rich detail, *tsakli* generally focus on one item at a time.

Typical of the 14th century, the Buddha images here have tall conical *ushnishas* and rainbow aureoles, like those appearing in a thangka of Amitabha formerly in the Jucker Collection (Sotheby's, New York, 26 March, 2006, lot 48) and two other examples in private collections (HAR 36445 & 36448). The Newari inspired scroll work and squat proportions of the Tara figure, with simple gold band jewelry, is redolent of c.1309 mural painting at Shalu Monastery (Laird, *Murals of Tibet*, Köln, 2018, p.393)

**Provenance**

Collection of Namgyal and Veronika Ronge, Germany  
Private Collection, New York

892

**A COPPER ALLOY FIGURE OF MANJUSHRI  
WESTERN TIBET, KASHMIR STYLE, 11TH/12TH CENTURY**

Himalayan Art Resources item no.61912

6 in. (15.2 cm) high

**\$25,000 - 35,000**

藏西 克什米爾風格 十一/十二世紀 文殊菩薩銅像

This handsome figure of Manjushri is an example of early Western Tibetan sculpture borrowing the artistic style of Kashmir. As noted by Pal, it is known that Kashmiri artists were physically present in Western Tibetan monasteries during the 11th and 12th centuries (see Pal, *Bronzes of Kashmir*, New York, 1975, p.241). Given its geographical proximity, the art of northwestern India had a more immediate influence on the evolution of early Western Tibetan style than Pala art.

While the three-leaf crown and the treatment of his pectoral muscles are reminiscent of Kashmiri bronzes, his face has significantly deviated from the Kashmiri chubbiness. Also, the folds of his lower garment are rendered with incised lines, rather than raised patterns. Compare this figure's torso, crown, incised *dhoti*, and vajra-tipped sword to a seated figure of Manjushri published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pp.172-3, no.50D.

**Provenance**

Private Asian Collection, acquired in Hong Kong, 1990



893

**A COPPER ALLOY FIGURE OF VAJRASATTVA  
TIBET, CIRCA 13TH CENTURY**

Himalayan Art Resources item no.61918

9 in. (23 cm) high

**\$80,000 - 120,000**

西藏 約十三世紀 金剛薩埵銅像

Accurately depicting the Adi-Buddha according to prescribed iconography, this quite singular bronze figure of Vajrasattva is further embellished with a number of rare and creative auspicious motifs. Surprising fine details are in abundance, including the many incised animals on the back of his thighs, and the tiny wolf-like creature running on the front left of the base's foot. Additional floral motifs between the base's rear lotus petals, and Vajrasattva's crown ribbons being tied in an endless knot, are more enhancements that supplement Vajrasattva's iconography, distinguishing this extraordinary example.

From metaphysical debates on the multiplicity and unity of Buddhas, arises the notion of an Adi-Buddha: a primordial source of enlightenment pervading the universe, from which all things come and

into which all enlightened beings dissolve. His name meaning "Vajra Being", Vajrasattva is the Adi Buddha ascribed agency. He is frequently invoked for purification rituals and as a bodhisattva. The Nyingma also treat him as a *vidam*. In certain instances, Vajrasattva is considered a sixth Presiding Buddha, representing their ethereal unity.

The bronze's overall style and iconography closely follow classic Pala models of 11th- to 12th-century Northeastern India known to have inspired early Tibetan sculpture. Compared to one such Pala Vajrasattva, the present bronze is modelled in an almost identical seated posture with a sensuous bend in the waist (von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2003, p.289, no.72E). Both sculptures afford Vajrasattva elegant proportions and naturalistically modelled fingers and toes. Both also reproduce Vajrasattva's scarf flailing upwards by his shoulder with 'fishtail' pleats.

Meanwhile, the artist of this extraordinary Vajrasattva departs from the purely imitating Indian models by altering the facial type, crown leaves, and lotus base. The downward-facing flower at the center of the base's foot is similarly shown on a 13th-/14th-century gilt bronze Buddha from the medieval Khasa Malla Kingdom of western Tibet and Nepal (Bonhams, New York, 19 March 2018, lot 3019).





894

**A COPPER ALLOY FIGURE OF MAHAKALA PANJARANATA  
TIBET, 14TH CENTURY**

Himalayan Art Resources item no.61940

6 3/8 in. (16.2 cm) high

**\$12,000 - 16,000**

西藏 十四世紀 兩臂大黑天銅像

Mahakala holds a ritual knife over a skull bowl, while clutching the skull-scepter in the crook of his left arm. He is clad in snakes and wears a tiger skin, which the artist has chased into a mesmerizing pattern. This corpulent and hieratic bronze figure of Mahakala standing on a corpse closely follows formal iconographic conventions for the protector deity established in Pala and Licchavi art.

A Pala precedent for this mode of depiction is exemplified by a c.11th-century stele of Mahakala from Lakhi Sarai (Bautze-Picron, "An Indian

Site of Late Buddhist Iconography and Its Position within the Asian Buddhist World", in *Silk Road Art and Archaeology*, vol.2, 1991/2, fig.16). Meanwhile, a 9th-century Licchavi stele in the Syambunath Museum, Kathmandu, provides a precedent for the subject in Nepal (Huntington Archive 50555).

Mahakala is here depicted as a protector of the *Hevajra Tantra*, and the treatment of this figure's base suggests it was part of a larger ensemble, perhaps dedicated to Hevajra. The bronze's style and brassy alloy are suggestive of the region of Mustang, bordering Nepal and Tibet.

**Published**

Helmut Uhlig, *Tantrische Kunst des Buddhismus*, Berlin, 1981, p.222, no.107.

**Provenance**

Nik Douglas, New York, 1981  
Private New York Collection





895

**A SATIN BLACKGROUND THANGKA OF PANJARNATA MAHAKALA  
TIBET, 19TH CENTURY**

Distemper on satin-weave silk.

Himalayan Art Resources item no.61890

34 1/2 x 26 in. (87.5 x 66 cm)

**\$20,000 - 30,000**

西藏 十九世紀 寶帳大黑天黑緞唐卡

This masterfully painted thangka on satin was produced as a single, complete composition, rather than as part of a set. It depicts Panjaranata Mahakala, a guardian of Buddhist wisdom. He is dramatically rendered at the painting's center with flawless brushstrokes and shading, wearing a crown of five grimacing skulls over his emblazoned weave of locks and above his intense eyes gazing at the blood-filled skullcup before his chest.

Important deities and historic lamas associated with the religious practice of Panjaranata Mahakala surround him. Overseeing the painting's apex is the Primordial Buddha, Vajradhara, flanked by two mahasiddhas. To their left and right are the Five Founding Patriarchs of the Sakya order of Tibetan Buddhism: Sachen Kunga Nyingpo (1092-1158), Sonnam Tsemo (1142-1182), Dragpa Gyaltsen (1147-1216), Sakya Pandita (1181-1251) and Chogyal Pagpa (1235-1280). To the left of central figure is Brahmanrupa Mahakala accompanied by four small female figures, and below him Shri Devi Magzor Gyalmo riding a mule. To the right of the central figure is Ekajati holding a vase, and below her Shri Devi Dudsolma riding a donkey. Directly below the central figure, a particularly striking Brahman figure lords over the bottom third of the painting. He is joined by the Five Activity Protectors, who trample on ignorant corpses, consuming their organs. At the very bottom, Panjaranata Mahakala is offered skullcups and weapons from a central altar, surrounded by inhabitants of the charnal grounds.

Compare another finely painted blackground thangka on silk sold at Sotheby's, New York, 21 September, 1995, lot 89. An earlier thangka of Panjaranata Mahakala with a similar composition, in the Zimmerman Family Collection, is published in Pal, *Art of the Himalayas*, Newark, 1991, p.185. The present thangka's quality also compares favorably to a stylistically related thangka of Shadbhuja Mahakala sold at Sotheby's, 17 March 2015, lot 1012.

**Provenance**

Private New England Collection



896

**A SILVER INLAID COPPER ALLOY FIGURE OF TARA  
SWAT VALLEY, CIRCA 8TH CENTURY**

Himalayan Art Resources item no.61965

4 2/3 in. (11.8 cm) high

**\$120,000 - 180,000**

斯瓦特 約八世紀 銅錯銀度母像

Seated in 'royal ease' (*alitasana*) on her lotus base, with her right hand in *varada mudra*, Tara offers to grant her devotee's wishes. She wears a patterned lower garment, and a tight-fitting tunic with an inverted u-shaped hem and pendent ends. Tara holds the stem of a lotus in her left hand, a symbol of her divine purity and yielding generosity. Her face is well worn from centuries of propitiation, yet her silver inlaid eyes remain a potent reminder of Tara's supranatural presence and charity.

In the 4th and 5th centuries, Swat Valley served as an important regional haven for Buddhism while Huns raided nearby monasteries throughout ancient Gandhara's lush plains. Then, Buddhist bronzes from Swat Valley served as an important artistic and religious link between the former civilization of Gandhara and the Gupta Period of Northern India to the rising states of Kashmir, Gilgit, and Western Tibet. Swat Valley bronzes provide some of the earliest sculptural depictions of Tara.

The present lot's stylistic features are matched by other Swat Valley bronzes from the same period. A similar treatment of Tara's face, hair, and drapery is represented in a bronze held in the Ashmolean Museum of Art and Archeology (EA1997.200), and another published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p.97, no.12G. Further examples showing similar tunics are published in Pal, *The Arts of Kashmir*, 2007, p.72, fig.63 and p.86, fig.85, and Pal, *Bronzes of Kashmir*, New Delhi, 1975, p.185, no. 69, where the scarf creates a hood-like panel behind the head.

**Provenance**

Benny Rustenburg, Lotus Crown Group, Hong Kong, 20 June 2000  
Private European Collection





897

897

**A COPPER ALLOY FIGURE OF EYE-CLEARING  
AVALOKITESHVARA  
TIBET, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.61931  
4 1/8 in. (10.5 cm) high

**\$2,000 - 3,000**

西藏 約十七世紀 啟目觀音銅像

This rare form of Avalokiteshvara depicts the Bodhisattva with four arms, performing the "eye clearing" *mudra* while holding a vase and mirror. The Eye-Clearing Avalokiteshvara, originated in the Nyingma tradition, and possesses the power to remove the ignorance of all beings. A modern monumental sculpture of the deity is worshipped in Ganden Monastery, Ulaanbaatar.

898

**A COPPER ALLOY FIGURE OF PADMAPANI  
WESTERN TIBET, 13TH CENTURY**

Himalayan Art Resources item no.61910  
9 7/8 in. (25 cm) high

**\$50,000 - 80,000**

藏西 十三世紀 蓮華手菩薩銅像

This exemplar of perfected enlightenment steps forward with a benign smile and making the gesture of reassurance with his right hand (*abhaya mudra*). A lotus scales the Bodhisattva's left side and blooms by his shoulder, turning inwards as if to whisper in his ear. Stylistically, this sculpture belongs to group of 11th-13th century early bronzes produced in Western Tibet, inspired by even earlier Indian models, particularly from neighboring Kashmir. Other examples include an Avalokiteshvara formerly in the Robert Hatfield Ellsworth Collection (see Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, pp.136-7, no.28), a Manjushri sold at Sotheby's, London, 11 October 1990, lot 34, and a 13th-century Avalokiteshvara published in Hall (ed.), *Tibet: Tradition and Change*, Albuquerque, 1997, pp.90-1, no.45.

**Provenance**

Private Asian Collection, acquired in Hong Kong, 1990



898

899

**A THANGKA OF USHNISHAVIJAYA  
TIBET, 19TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.88596

*Image: 30 1/2 x 22 3/4 in. (77.5 x 58 cm);*

*With silks: 59 1/4 x 33 3/4 in. (150.5 x 86 cm)*

**\$30,000 - 50,000**

西藏 十九世紀 尊勝佛母唐卡

Set within a verdant landscape, this beautiful thangka depicts Ushnishavijaya, the goddess of long-life, inside the dome of a richly embellished stupa. Appearing from the light emanated from Buddha's *ushnisha*, she has three faces, in white, yellow and blue, and eight arms each in different *mudras* or holding various attributes.

On either side of the central stupa, white Avalokiteshvara and blue Vajrapani each hold a lotus flower and a fly whisk. They are surrounded by four near-identical blue-colored wrathful deities, differentiated only by the attributes in their hands – Acala with a sword, Takkiraja with a hook, Niladanda with a stick, and Vajrapani with a vajra. Above the blue and green mountains executed in the Chinese style, Shadakshari and Green Tara rise on either side, above whom Tsongkhapa and another Gelug teacher are each joined by two disciples. In the foreground, Shri Devi Magzor Gyalmo, Yama Dharmaraja, and Vaishravana gather around the stupa base.

Compare to a related composition, also with Ushnishavijaya in a large central stupa against a green landscape, in the collection of Shelley and Donald Rubin (HAR 975).





900  
**A GILT COPPER ALLOY PLAQUE WITH BUDDHAS**  
**CENTRAL TIBET, DENSATIL, 15TH CENTURY**

Himalayan Art Resources item no.61964  
12 3/4 x 13 3/4 in. (32.5 x 35 cm)

**\$30,000 - 50,000**

藏中 丹薩替 十五世紀 銅鑲金眾佛陀飾板

This splendid plaque depicts a gem-studded aureole surrounded by repeated figures of Shakyamuni Buddha symmetrically arranged in high relief. Its heavy casting, thick gilding, and overall style indicate the plaque was produced for Densatil Monastery; two other Densatil panels with repeated buddhas were sold at Christie's, Paris, 14 December 2016, lot 32 and Bonhams, Hong Kong, 27 November 2013, lot 415.

**Provenance**  
Private Collection, Southern France



901

**A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI  
NEPAL, KHASA MALLA KINGDOM, 13TH/14TH CENTURY**

Himalayan Art Resources item no.61907

10 1/4 in. (26 cm), height including tangs;

9 7/8 in. (25 cm), height excluding tangs

**\$80,000 - 120,000**

尼泊爾 迦舍摩羅王朝 十三/十四世紀 銅鑲金釋迦摩尼坐像

The Khasa Malla Kingdom ruled the Karnali Basin in Western Nepal and part of Western Tibet between the 12th and 14th centuries. The Khasa Malla rulers were devout Buddhist patrons that appear to have developed a distinct stylistic identity in their artistic commissions. Of impressive volume and quality, this extraordinary image of Shakyamuni stems from the small corpus of sculpture and painting attributed to the Khasa Malla Kingdom.

The art of Khasa Mallas took inspiration from its neighboring cultures and incorporated stylistic elements from the Kathmandu Valley, Western Tibet, and Pala India. As the Khasa Mallas had close contact with the Newars in Kathmandu, influences from the Valley prevail others. The naturalistic and sensuous modeling of the present figure, for example, is one of the hallmarks of the Newari style. Similarly, gilt bronzes from the Kathmandu Valley tend to also show notable losses to the gilded surface, being thinly applied and frequently rubbed during devotional practice.

However, as exhibited in the present work, many features are distinctly Khasa Malla. Shakyamuni's face, for example, is absent of the Newari broad forehead. His eyebrows are high and slanting. He has a beak-shaped nose. His mouth is narrow with plump lips. And his eyes have wavy lids that widen at the sides. Compare almost identical physiognomy on a Khasa Malla Shadakshari published in Alsop, "The Metal Sculpture of the Khasa Malla Kingdom", in *Oriental Art of Tibet*, Hong Kong, 1998, p.167, fig.9. With rounded, double-lobed petals under a thick beaded upper rim, and a plain rear, the Shadakshari also has a similar base.

The Khasa Mallas also distinguished their Buddhist sculptures with meticulous details, like the present bronze's defined knuckles and subtle toning around the shoulder muscles. These characteristics are repeated on a larger gilt bronze of the same subject in the Rubin Museum of Art, published in Vajracharya, *Nepalese Seasons: Rain and Ritual*, New York, 2016, p.72, no.17. Moreover, the Rubin Shakyamuni also shares similarly plump hands and feet with the present bronze, and a double-layered 'fishtail' pleat over its left shoulder.

**Provenance**

Private Collection, Southern Germany



902

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

Himalayan Art Resources item no.61936

6 1/8 in. (15.5 cm) high

**\$12,000 - 16,000**

西藏 約十四世紀 銅鎏金無量壽佛坐像

Amitayus is seated in *dhyanasana* on a double lotus throne, supporting a long-life vase in his lap. His foliate jewelry is richly chased and inset with turquoise and coral. The face has a benevolent expression with

downcast eyes, a bow-shaped mouth of outlined lips, and delicately arched eyebrows in relief.

The robust physiognomy and broad lotus leaves are characteristic of 14th-century Tibetan sculpture produced by expert Newari caster. This bronze compares favorably to a closely related example published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.364, no.98B, and another sold at Bonhams, New York, 19 March 2018, lot 3017.

**Provenance**

Estate of Dorothy Beskind (1917-2014), New York  
Thence by descent



903

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

Himalayan Art Resources item no.61913

6 3/4 in. (17 cm) high

**\$35,000 - 45,000**

尼泊爾 迦舍摩羅王朝 十三/十四世紀 銅鑲金度母像

The recently identified sculptural tradition of the Khasa Malla Kingdom has sparked great interest among scholars and collectors in the past twenty years. This uplifting figure of Tara exhibits a number of the Khasa Malla's stylistic features, including her well-defined knuckles, high slanted eyebrows, and red-painted lotus base at the rear. Compare the close stylistic treatment of her garments and regalia, including the pleats fanning across the base and large turquoise-inset earrings, with another Khasa Malla Tara in the Ford Collection (Pal, *Desire and Devotion*, Baltimore, 2001, p.191, no.107). Compare also Christie's, New York, 12 September 2018, lot 348.

**Provenance**

Private Collection, United Kingdom



904

**A SILVER INLAID GILT COPPER ALLOY FIGURE OF SHAKYAMUNI  
CENTRAL TIBET, 15TH CENTURY**

Himalayan Art Resources item no.61961

6 7/8 in. (17.4 cm) high

**\$30,000 - 50,000**

藏中 十五世紀 錯銀鑲金釋迦牟尼銅像

Richly gilded and finely cast in the round, Shakyamuni sits in *bhumisparsha mudra* on a vajra-throne (*vajrasana*). Shakyamuni wears a monk's patchwork robe heightened by inlaid silver beading. The back of the robe enfolds the subtle contours of his body, while the hemline is incised with a meandering floral motif. The vajra symbol partially sunk into the base before the Buddha is considered a reference to the time and location of his enlightenment at Bodhgaya, Northeastern India.

Related Buddha images of the mid-15th-century include a thangka of Shakyamuni in the British Museum (Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, p.77, no.3), and a 15th-century gilded bronze sold at Sotheby's, New York, 30 November 1994, lot 68. In discussion of the former, Rhie & Thurman note that the broad shoulders, pronounced chest, and patchwork robes are similar to those appearing in the 15th-century murals of Tabo monastery in Western Tibet, suggesting "a wide distribution of artistic styles at the time, particularly between central and western regions". The authors also remark that by the second half of the 15th century there appears to be a deliberate transition away from the imposing monumentality of 13th- and 14th-century styles, towards a "process of refinement and elaboration".

The appearance of monks and buddhas dressed in patchwork robes in Tibetan art dates as far back as the *Chidar*, otherwise known as the second wave of Tibet's apprenticeship of Indian Buddhism between the 11th and 13th centuries. But in Tibet, more precious garments rapidly replaced the humble Indian patchwork robe. By the 15th century, the patchwork robe is transformed into the finest conceivable garment of the period, a transformation that perfectly exemplifies this 'refinement and elaboration' of the period. Compare with another Buddha with silver-inlaid patchwork robes sold by Christie's, Hong Kong, 31 May 2017, lot 2804.

The lotus petals are swollen and layered in a manner consistent with a style prevalent in 14th- and 15th-century Central Tibet. Compare a related figure of Shakyamuni in the Rietberg Museum (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.72, no.30).





905

**A THANGKA OF HAYAGRIVA  
TIBET, 19TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61942

Image: 24 1/2 x 17 5/8 in. (62.3 x 44.7 cm);

With silks: 50 x 30 in. (127 x 76 cm)

**\$8,000 - 12,000**

西藏 十九世紀 馬頭明王唐卡

The highly accomplished painter has mastered a variety of techniques, embellishing this thangka with contrasting features. For example, the subtle transition of the background between green, yellow, and blue, contrasts with the bold opaque figures of the deities, their aureoles, and the gold 'sun disc' the central figure stands above. Similarly, while flaming aureoles are crisply lined, clouds are expertly shaded with a wash.

Identified by the horse head emerging from the central figure's hair, this thangka depicts Hayagriva. He embraces his consort while extending his wings. The divine couple are surrounded by four forms of Mahakala, each occupying an intercardinal direction. Four *dakinis* dance around the main deity's lotus base, while Rahula, Begtse Chen, and Vaishravana populate the very bottom. In the blue sky above, Amitabha Buddha is flanked by three lineage teachers on each side. Compare a closely related composition sold at Bonhams, London, 11 May 2017, lot 43, and a Vajrakila sold at Sotheby's, New York, 28 March 2006, lot 114.

**Provenance**

Private Charlottesville Collection

Thence by descent

906

**A COPPER ALLOY FIGURE OF NARO DAKINI  
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61937

6 in. (15.2 cm) high

**\$30,000 - 50,000**

西藏 約十二世紀 那若空行母銅像

Striding on a prone figure with her head and skullcup raised to the sky, this expressive sculpture depicts Naro Dakini, a form of Vajrayogini as she appeared to Mahasiddha Naropa. Naropa is a root Indian guru of the Sakya school of Tibetan Buddhism. Except for her jewelry and garland of freshly severed heads, Naro Dakini is naked. Her wrathful face – with three large eyes, flaming brows, and bared fangs – further intensifies her visual impact. Triumphant and turned towards the heavens, such figures of Naro Dakini are among Tibetan art's most heroic portrayals of the feminine divine.

For a stylistic comparison, see the treatment of this sculpture's youthful figure, winding beaded necklace, and looped girdle on a c.12th-century Pala bronze of Vajravahni published in von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p.286, no.94A. Also, the formation of her prominent garland, with severed heads tied by their hair, is similar to that of another Pala style Vajravahni (ibid., p.1109, no.289B). Lastly, compare a closely related bronze image of Naro Dakini in the Potala Palace, captured in a 1991 photograph of Lima Lhakhang (ibid., p.227; second row from the bottom, first on the left).

**Provenance**

Alice and Nasli Heeramaneck Collection  
Sotheby's, London, 7 July 1986, lot 110



907 

**A NINE-DEITY AMITAYUS MANDALA  
TIBET, CIRCA 16TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61887

35 x 30 in. (89 x 76 cm)

**\$25,000 - 35,000**

**To be sold without reserve**

西藏 約十六世紀 無量壽佛壇城

This skillfully executed thangka depicts a Nine-deity Amitayus mandala, which follows a tantric tradition associated with Mahasiddha Jetari, who lived in India between the 9th and 10th centuries. Nine-deity Amitayus mandalas are centered by a stylized lotus flower, with eight near-identical Amitayus images, each occupying a petal, surrounding a central Amitayus. Other examples are published on Himalayan Art Resources (set 2394). This form of mandala originates from the *Arya-aparimitayurjnana-nama-mahayana-sutra*, serving to aid the practitioner in achieving complete enlightenment.

The upper register is again centered by the long-life deity Amitayus, flanked by lineage teachers including Acharya Garbha, Jetari, Acharya Bodhi Bhadra, Acharya Samadhi Bhadra, Vajrasana (the greater and younger), Bari Lotsawa Rinchen Drag, and Sachen Kunga Nyingpo (1092-1158).

The bottom register portrays the donor family on the left, followed by Vaishravana, Yellow Jambhala, Black Jambhala, Yellow Vasudhara, White Ganapati, Chaturbhuj Mahakala, Shadbhuj Mahakala, Panjarnata Mahakala, Shri Devi, and Yama Dharmaraja. Between the two registers, Tsongkapa, Manjushri, Ushnishavijaya and Maha Pratisara each occupy a blue corner.

Mandalas like the present example closely follow Nepalese aesthetics, seen in the architectural arrangement, the rich red and blue palette, and the vegetal scrolls in the background. Its composition compares closely with paintings commissioned at Ngor Monastery during the 15th-16th century, known to have been painted by Newari artists (see a Guhyasamaja Mandala from Ngor Monastery sold at Bonhams, New York, 17 March 2014, lot 18).

Compare another closely related Nine-deity Amitayus mandala in the Rubin Museum of Art, New York (P1998.13.5).

**Provenance**

Private Florida Collection, acquired in Kathmandu, 1963-65



908

**A POLYCHROMED COPPER ALLOY CHAKRASAMVARA MANDALA  
NORTHEASTERN INDIA AND CHINA, PALA AND QIANLONG PERIODS,  
QIANLONG MARK, 12TH AND 18TH CENTURY**

An inscription in Chinese along the bottom of the lotus base reads, "*Daqing Qianlong nian jing zhuang*". Translated, "Respectfully consecrated during the Qianlong period in the Great Qing dynasty".

Himalayan Art Resources item no.61916

13 3/8 in. (34 cm) high

**\$180,000 - 220,000**

東北印度與中原 帕拉王朝與乾隆時期 十二與十八世紀 勝樂金剛曼荼羅  
「大清乾隆年敬裝」楷書款

This complex sculpture represents a lotus mandala symbolizing the celestial abode of Chakrasamvara. Mandalas are ubiquitous throughout Tantric Buddhist art, though most are painted two-dimensionally or temporarily created with sand. Rare sculptural mandalas, such as the present lot, are perhaps the most fascinating kind, constructed with a mechanism to open and close the lotus petals around the central deity. The inception of such bronze lotus mandalas probably dates back to the time this example was produced, during the Pala period in Northeastern India (8th-12th century). Sculptural lotus mandalas later experienced a revival in China in the 15th century, catering to the Ming imperial taste. Thereafter, some of these highly prized sculptural mandalas, both Pala and Ming, were preserved within the Qing imperial collection. If not the only known example, the present lot is one of few medieval Pala lotus mandalas to have been preserved in the Qing dynasty with a new base, whose inscription records the mandala's consecration during the Qianlong reign (1735-96).



At the center of this lotus mandala, when opened, the artist has cast a delicate gilded image of Chakrasamvara embracing his consort Vajravarahi. The divine couple is surrounded by eight dancing yoginis cast on the interior of each hinged lotus petal. When retracted to enclose the deities within their transcendent realm, the exterior of the lotus petals depict eight *mahasiddhas* in cremation grounds, perfecting their transformative Buddhist practice in these potent liminal spaces. The lotus bud is supported by a finely modeled bronze stem with scrolling openwork vines that cradle gilded effigies of Shakyamuni Buddha and a pair of Bodhisattvas. Two gilded serpent kings, Nanda and Upananda, support the lotus flower's glorious ascension from the purified waters depicted on the sculpture's lotus base below.

The sculpture's lotus stem, lotus bud, and paired Bodhisattvas and serpent kings can be attributed with confidence to 12th-century Northeastern India. Its overall design and modelling are reflected in another Pala lotus mandala dedicated to Chakrasamvara in the Palace Museum, Beijing (*Zangchuan Fojiào Zaoxiang*, Hong Kong, 2008, p.56, no.55). Both the three-layered exterior of the present mandala's lotus petals and the technique of casting the retinue figures in high relief on their interior matches those of a Pala Hevajra mandala in the Rubin Museum of Art (The Rubin Museum of Art *Collection Highlights*, New York, 2014, pp.224-5). And while another Pala Hevajra lotus mandala, formerly in the Pan-Asian Collection, lacks the Bodhisattvas and serpent kings on its stem, it demonstrates a similar refined treatment of its central deities (Pal, *The Sensuous Immortals*, Los Angeles, 1977, no.57). Lastly, compare another Pala example sold at Christie's, New York, 22 March 2011, lot 382.

Meanwhile, this lotus mandala's base features broad and plump petals characteristic of the Qianlong period. Its seven-character inscription also indicates it was consecrated during the Qianlong reign and suggests it was once in the Qing palace collection. The base's inscription ends with "*jing zhuang*" ("respectfully consecrated"), which is distinct and less common than "*jing zao*" ("respectfully made"). The use of the term here appears to commemorate a consecrating ritual rather than sealing the interior of the base with consecrated material, which would be inconsistent with how Pala lotus mandalas were initially produced. Another instance of a Qianlong inscription memorializing the consecration of an earlier Buddhist sculpture appears on a Xuande-mark-and-period Vajrasattva sold at Hanhai, Beijing, 7 June 2010, lot 2669.







909

909  
**A THANGKA OF THE SECOND PANCHEN LAMA,  
 LOBZANG YESHE  
 TIBET, 18TH CENTURY**

Distemper on cloth; recto with gold Tibetan inscriptions identifying figures; verso consecrated with a red hand print in the center.  
 Himalayan Art Resources item no.61888  
 27 1/2 x 18 1/4 in. (69.8 x 46.3 cm)

**\$6,000 - 8,000**

西藏 十八世紀 二世班禪喇嘛洛桑益西唐卡

This well-executed painting is a single, complete composition rather than being part of a thangka set. It depicts the Panchen Lama incarnation lineage of the Gelug school of Tibetan Buddhism. Its central figure is the Second Panchen Lama Lobzang Yeshe (1663-1737), also recognized as the Fifth Panchen Lama according to the Tashilhunpo system. He is joined by the First (or Fourth) Panchen Lama Lobzang Chokyi Gyeltsen (1570-1662) above. The present example compares favorably to another painting of the Second Panchen Lama in the Freer Gallery of Art, Washington D.C. (F1905.70; HAR 69608). It echoes the present thangka's treatment of the blue brocaded throne, the landscape, and the Panchen Lama's voluminous meditation cloak. The Freer thangka, however, survives in a lesser condition.

**Provenance**

Private New York Collection by 1990s



910

910  
**A THANGKA OF PADMASAMBHAVA IN HIS PURE LAND  
 TIBET, 18TH CENTURY**

Distemper on cloth; with original silk veil and mounts. Recto with gold Tibetan inscriptions identifying figures and places; verso with red Tibetan 'om, ah, hum' invocations at the center.  
 Himalayan Art Resources item no.61954  
 Image: 24 1/2 x 17 1/4 in. (62.2 x 43.8 cm);  
 With silks: 50 x 29 in. (127 x 73.5 cm)

**\$6,000 - 8,000**

西藏 十八世紀 蓮花生大士居淨土唐卡

Packed with fine detail, this composition depicts Padmasambhava in his palace atop the Copper Colored Mountain. Padmasambhava has resided in this Pure Land paradise since leaving Tibet. He is accompanied by his two consorts, and worshipped by numerous lamas and kings lucky enough to have been reborn there. Above the four-storied golden palace, celestial gods and goddesses dance and play music. The top register is centered by Brahma in his own palace, flanked by Palchen Nga Gyal and Longchenpa on either side. In the prominent orange mountain caves below, yogis seclude themselves for their tantric practice. On the other side of the water in the foreground, tigers, snakes, demons, and cannibals engage in gruesome activities, forming a stark contrast with Padmasambhava's paradise. This was a popular subject in 18th- and 19th-century Tibet. A similar composition is published in Rhie & Thurman, *Wisdom and Compassion*, New York, 1991, pp.362-3, no.149.

**Provenance**

Private New Jersey Collection before 1969



911

911  
**A BRASS ALLOY AND IRON VAJRAKILA PURBHA**  
**TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61957  
 14 1/4 in. (36.1 cm) long

**\$20,000 - 30,000**

西藏 約十二世紀 銅質鐵尖普巴金剛槩

Many purbhas, like the present lot, personify the mediational deity Vajrakila. Unlike many Vajrakila purbhas, where only the deity's three faces are shown, here his purbha-wielding arms are also depicted at the apex of this ritual implement. The miniature purbhas he grips have been so carefully rendered by the artist that their minute tripartite blades are also clearly visible. Compare a similar purbha in the Nyingjei Lam Collection (HAR 68328).

**Provenance**

Private European Collection, acquired in the 1970s/1980s  
 Sotheby's, New York, 20 March 2013, lot 223



912

912  
**A BRASS ALLOY VAJRAKILA PURBHA**  
**TIBET, CIRCA 13TH CENTURY**

Himalayan Art Resources item no.61955  
 15 1/2 in. (39.4 cm) long

**\$20,000 - 30,000**

西藏 約十三世紀 銅質普巴金剛槩

A *purbha* is a ritual peg often used to subdue or exorcise harmful influences. According to legend, it is with the power of a purbha that Padmasambhava subdued malevolent forces and cleared the path for Buddhism adoption in Tibet. The present work is a refined example of purbhas entirely cast in bronze. The three-faces of the deity Vajrakila at the top are meticulously rendered with tensed facial muscles, bared fangs, and coiled snakes in the hair. Each face has a nuanced expression. Separately cast earrings also add to the overall delicacy and superior quality of this purbha's casting. A larger purbha of similar construction, formerly in the Halpert Collection, is published in Pal (ed.), *Tibet: Tradition and Change*, Albuquerque, 1997, pp.164-5, no.82.

913

**A GILT COPPER FIGURE OF MAITREYA  
NEPAL, CIRCA 11TH CENTURY**

Himalayan Art Resources item no.61953

11 1/4 in. (28.5 cm) high

**\$50,000 - 70,000**

尼泊爾 約十一世紀 銅鑲金彌勒菩薩像

This superb casting of Maitreya emphasizes the Future Buddha's benign demeanor. Although equally vital to popular Buddhist practice, standing Maitreya images are rarer than similarly presented bronzes of Avalokiteshvara Padmapani. Standing Maitreya images are often almost identical to those of Avalokiteshvara Padmapani, but for the presence of a small stupa at the center of Maitreya's crown.

A number of this bronze's elegant features suggest a c.11th-century attribution. Maitreya's physiognomy is sensitively modeled with supple, rounded forms, which became dominant in Nepalese sculpture by the 11th century. Also, the slackening of the sacred cord (*upavita*) below his waist, and it lopping over a sash that sits diagonally around the hips, is a Nepalese stylistic feature which van Alphen has argued disappears by the 12th century (van Alphen in Bonhams, Hong Kong, 29 November 2016, lot 111). Moreover, the prominent zig-zag folds between his legs are shared with an 11th-century Avalokiteshvara in the Rietberg Museum (Uhlir, *On the Path to Enlightenment*, Zurich, p.94, no.48).

This manner of depicting Maitreya and Avalokiteshvara, standing with a graceful sway of the hips, maintained its popularity in Nepal up until at least the 16th century. Compare, slightly later examples from the 12th and 13th century sold at Bonhams, New York, 20 March 2018, lot 3205, and published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.175, no.31E; Weldon & Casey, *The Sculptural Heritage of Tibet*, London, 1999, fig.38.

**Provenance**

Private French Collection, acquired 1980s





914

914  
**A THANGKA OF MAITREYA IN HIS PURE LAND  
 TIBET, 19TH CENTURY**

Distemper on cloth; with original silk mounts.  
 Himalayan Art Resources item no.61943  
*Image: 26 x 19 3/8 in. (66 x 49.1 cm);*  
*With silks: 47 x 27 in. (119 x 69 cm)*

**\$4,000 - 6,000**

西藏 十九世紀 彌勒菩薩居淨土唐卡

Maitreya reigns over Tushita Heaven at the center of his celestial palace. He is flanked by Avalokiteshvara and Manjushri, and joined by Tsongkhapa and a Panchen Lama of the Gelug School of Tibetan Buddhism. Numerous monks and lineage holders populate the open field before the palace, lucky enough to have been reborn into Maitreya's paradisiacal realm. Compare the bodhisattvas, architectural elements, and the oversized flowers with a thangka of Sukhavati Heaven in the Hahn Foundation (Kimiaki, *Art of Thangka*, III, Seoul, 2001, p.65, no.24).

**Provenance**

Private Charlottesville Collection  
 Thence by descent



915

915  
**A THANGKA OF GREEN TARA IN HER PURE LAND  
 TIBET, 19TH CENTURY**

Distemper on cloth; with original silk mounts.  
 Himalayan Art Resources item no.61944  
*Image: 26 x 19 1/4 in. (63.5 x 48.8 cm);*  
*With silks: 47 x 28 in. (119 x 71 cm)*

**\$4,000 - 6,000**

西藏 十九世紀 綠度母居淨土唐卡

The thangka depicts Green Tara at the center of her palace in the Sandalwood Forest, Tara's Pure Land paradise. She bestows the gestures of teaching and wish-granting, flanked by yellow Marichi and blue-black Ekajati. Celestial musicians and dancers perform in the foreground. Her paradise has a warm and harmonious feel. Another 19th-century thangka of the same subject is held in the Rubin Museum of Art, New York (F1996.32.5; HAR542). A third was sold at Bonhams, London, 11 May 2017, lot 28.

**Provenance**

Private Charlottesville Collection  
 Thence by descent



916

**A GILT COPPER ALLOY FIGURE OF TARA  
TIBET, DENSATIL STYLE, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61917

7 in. (17.7 cm) high

**\$200,000 - 300,000**

西藏 丹薩替風格 約十四世紀 銅鑲金度母像

Richly adorned with inset jewels, and skillfully modeled with rounded forms, this elegant gilded image of Tara was created in the 14th-century aesthetic of the famed central Tibetan monastery of Densatil.

Close stylistic parallels can be drawn between the present work and a number of gilt bronze sculptures confidently attributed to Densatil Monastery. A bronze Mahamantranusarini held in the Museum Rietburg, for example, shows the same type of lower garment decorated with rows of single and clustered jewels divided by raised beaded lines (Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.162-3, no.107; identified as Ashtabhujā Tara). The two also have the same broad bangles, large round earrings centering jeweled flowers, and armbands with a five-jeweled triangular design secured by a beaded chain.

Tara's hair is neatly arranged into a fan-shaped chignon bound into five vertical sections each decorated with a jewel on top. The same treatment appears on a renowned Parnashavari in the Kinney Collection, originally placed on the "Tier of Offering Goddesses" of a *tashi gomang* stupa at Densatil (see Czaja & Poser, *Golden Visions of Densatil*, New York, 2014, pp.120-1, no.24). This hairstyle is also worn by four offering goddesses on a Densatil plaque published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.431, no.113G. Furthermore, the plump lotus petals modeled into a near teardrop shape closely resemble those of a Densatil Akshobhya also in the Museum Rietberg (see Czaja & Poser, *op. cit.*, pp.130-1, no.28).

The Nyingjei Lam Collection has a gilt bronze Tara almost identical to the present work (see Weldon and Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p.110-1, no.22). Weldon and Casey Singer discuss the many features betraying a Newari stylistic heritage and attribute the Nyingjei Lam Tara to 14th-century south central Tibet associated with the Densatil style.



917

**A BLACKGROUND THANGKA OF YAMARI HERUKA  
TIBET, 18TH CENTURY**

Distemper on cloth; recto with Tibetan inscriptions in gold identifying the figures.  
Himalayan Art Resources item no. 61889  
22 x 16 in. (56 x 40.5 cm)

**\$15,000 - 20,000**

西藏 十八世紀 忿怒文殊嘿嚕嘎黑唐卡

This excellently painted blackground thangka depicts Yamari Heruka of the Nyingma School of Tibetan Buddhism. 'Heruka', means 'blood drinker', usually referring to male wrathful deities who adopt a fierce countenance to benefit sentient beings. According to the Nyingma lineage of Manjushri Mitra, ferocious Yamari Heruka embraces his consort at the thangka's center, rendered with his prescribed iconography of three faces and six arms holding ritual weapons. He is surrounded by a detailed entourage of eight attendants, identified by inscription as Dragtung Pema Dragpo, Yamari, Sangwa'i Dagpo, Kutrul Chidag, Tugtrul Tsedag Nagpo, Sungtrul Sogdag, Yaksha Mebal, and Tamdrin.

Directly above Yamari Heruka are Vajradhara and Manjushri, flanked by lineage gurus. In the top left corner are Manjushri Mitra, Tsuglag Palge, Vasudhara and Dricho Palchen. In the top right corner are Dragtung Nagpo, Shanti Garbha, Sanggye Yeshe, and Longchenpa, along with a Tibetan figure in monastic garb not named by inscription. The lower third of the composition depicts various protector deities related to the practice of Yamari Heruka and the Nyingma 'Revealed Treasure' (*terma*) traditions.

Compare a thangka of the same period depicting another Heruka, wearing a similar crown and enflamed hair, sold at Bonhams, New York, 18 Mar 2013, lot 169. Also, see two 19th-century thangkas of Shri Heruka in the Rubin Museum of Art, New York (F1997.12.2 & P1998.15.1; HAR 194 & 702).

**Provenance**

Private New England Collection





918

**A SILK THANGKA OF MAHACHAKRA VAJRAPANI  
TIBET, CIRCA 16TH CENTURY**

Distemper on silk; verso lengthily inscribed in Tibetan with gold paint, consisting of *dharanis* and the last line translated, "The Buddha can bear the unbearable".

Himalayan Art Resources item no.61947  
Image: 25 1/4 x 25 1/4 in. (64 x 64 cm)

**\$10,000 - 15,000**

西藏 約十六世紀 大輪金剛手菩薩絲質唐卡

Painted on blue silk patterned with clouds, this rare thangka depicts Mahachakra Vajrapani surrounded by further manifestations of Vajrapani, Buddhism's ancient protector. In this Mahachakra form, Vajrapani manifests as a great *yidam* (meditational deity) - an enlightened being who can be the focus of one's tantric practice, bestowing powers and spiritual attainments. That he is depicted sharing the poison of the snake in his mouth with his female *sakti* in *yab yum* makes this an all the more religiously potent image. Various mahasiddhas populate the field above, while the paintings' subject is suggested to be the vision of the lama in the bottom left corner, seated under a canopy with his right hand raised in the gesture of explication (*vitarka mudra*).



919

**A GILT COPPER ALLOY FIGURE OF CHAKRASAMVARA  
CENTRAL TIBET, 15TH CENTURY**

Himalayan Art Resources item no.33006

10 in. (25.4 cm) high

**\$200,000 - 300,000**

藏中 十五世紀 銅鑲金勝樂金剛像

This masterfully cast sculpture portrays twelve-armed Chakrasamvara and his consort Vajravahni in ecstatic embrace, a complex meditational image that only the best artists could deliver. Chakrasamvara and Vajravahni's coupled pose (*yab-yum*) expresses one of the most important transcendental ideals in Buddhist art – the supreme bliss of enlightenment attained through the perfect union of Wisdom (Vajravahni) and Compassion (Chakrasamvara).

Chakrasamvara crosses the *vajra* and *ghanta* in his primary hands, producing *vajrahumkara mudra*. The attributes in his other hands are creatively modeled, including an axe with curved shaft, Brahma's head with twisted locks, and the curved knife, detailed with a chased rim. Almost tucked out of view, his upper thighs are clad in intricate textiles. All jewelry elements – his crown, arm bands and bracelets – are confidently chased and embellished with inset turquoise.

The artist spared no effort in his depiction of Vajravahni as well. She wears the *panchamudra*, or 'five ornaments', worn by females of the highest yoga tantra. Appearing above garlands of skulls and severed heads, her meticulously executed apron with interlaced floral medallions and *ghanta* is mesmerizing.

The sculpture is executed in one of the refined styles developed by master artists of Tibet's renaissance in the 15th century. The sculpture's jewelry, crowns, and facial types compares favorably to a competing style newly identified as the atelier of Sonam Gyaltzen, active in Shigaste in the second quarter of the 15th century. (See, for example, the Sonam Gyaltzen Avalokiteshvara and Mahachakravajrapani sold at Bonhams, New York, 19 March 2018, lots 3033 & 3034.) The present sculpture's apron, long beaded festoons with circular pendants, crown type, broad faces, and knitted brows are closely related to two 15th-century Chinese silk images of Chakrasamvara in the Potala Palace (HAR 101608) and the Hung Collection (HAR 90916).

**Provenance**

Christie's, London, 6 May 1975, lot 50

Phillip Goldman Collection, 1975-2002

Sotheby's, New York, 21 March 2002, lot 161

Private Wisconsin Collection



920

**A GILT COPPER ALLOY FIGURE OF BUDDHA  
NEPAL, 15TH CENTURY**

Himalayan Art Resources item no.61909

12 1/8 in. (30.7 cm) high

**\$30,000 - 40,000**

尼泊爾 十五世紀 銅鑲金佛陀像

This sizable bronze is finely modeled with preferred physiognomic features in Nepalese Buddha images, such as a broad forehead framed by a straight hairline, full and round shoulders transitioning to robust arms, and tightly-fitted robes revealing a well-defined torso.

The fingers and toes are well articulated, as is the hem of the robe – draping over Buddha's left shoulder in three pleats, rather than a more typical fishtail shape. The stylized treatment of Buddha's undulating eyebrows is redolent of the painted face on Boudhanath stupa in Kathmandu. Compare his forehead, hairline, and robust arms and shoulders to a gilt bronze Akshobhya published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2003, p.363, 97E.

**Provenance**

Hollywood Galleries, Hong Kong, 1990s

Private German Collection

Private American Collection

Christie's, New York, 17 September 2003, lot 48





921

**A THANGKA OF MAITREYA  
TIBET, 18TH CENTURY**

Himalayan Art Resources item no.61950

*Image: 30 1/4 x 19 1/8 in. (77 x 48.5 cm);*

*With silks: 56 1/2 x 30 1/4 in. (143.5 x 77 cm)*

**\$50,000 - 70,000**

西藏 十八世紀 彌勒菩薩唐卡

In this vibrant yet delicate composition, Maitreya is shown approaching Tushita Heaven, represented by the central disc containing a golden-roofed palace set on a *visvajra*. In the colorful floating clouds above, the Thirty-five Buddhas of the *Sutra of Confession* appear in four groups behind Avalokiteshvara Shadakshari.

Numerous floating rainbow pearls emerge before Maitreya and a Kagyu hierarch. Above the hierarch, Chakrasamvara, Vajradhara, and small mandalas are contained within rainbow ringed discs. Below the deities, earthly palaces are erected in a verdant landscape, wherein a student kneels in front of his guru.

The powerful presence of two wrathful deities protect the paradisiacal peaceful scene above. Lion-faced Simhavaktra snarls amidst flaming clouds on the right. On the other side, Guru Dragpur projects a dark band of fire to destroy demon figures. Guru Dragpur is a meditational form of Padmasambhava manifesting as a protector deity of the Drukpa Kagyu order. Guru Dragpur was discovered as a Revealed Treasure Teaching (*terma*) by Drugchen Padma Karpo (1527-1592). He is also depicted in a Shabdrung Ngagwang Namgyal thangka sold at Bonhams, New York, 13 March 2017, lot 3040.



922

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

With inset turquoise, coral, and lapis.  
Himalayan Art Resources item no.61952  
9 1/4 in. (23.4 cm) high

**\$50,000 - 70,000**

西藏 約十四世紀 銅鑲金蓮華手觀音像

In this refined gilded sculpture, the seated Bodhisattva is benevolent and elegant. Seated in the *lalitasana* posture, which adds a sense of regal ease, the Bodhisattva puts his right hand in *varada mudra*, and his left hand is in *vitarka mudra*. Beautiful lotus blossoms symbolize any being's potential to rise from 'murky waters' to realize their innate Buddhahood.

The Bodhisattva wears a diaphanous *dhoti* with fine patterns, exemplifying the pursuit for rich and elaborate surfaces in Tibetan sculpture. The simple treatment of the crown decorated with turquoise and the lotus flowers by his shoulders indicate a 14th century date for the bronze. Compare with von Schroeder, *Indo-Tibetan Sculpture*, Hong Kong, 1981, p.430, no.113C, and Bonhams, New York, 13 March 2017, lot 3077. The crown's distinctive design is consistent with another Padmapani sold at Bonhams, London, 12 November 2015, lot 79. Also see a related gilt bronze formerly of the Pan-Asian Collection sold at Christie's, New York, 21 September 2007, lot 191, and a Manjushri sold at Bonhams, New York, 19 March 2018, lot 3018.



923

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

Himalayan Art Resources item no.61962

10 1/2 in. (26.8 cm) high

**\$40,000 - 60,000**

西藏 十六世紀 銅鑲金金剛薩埵像

Vajrasattva is a representation of the primordial essence of Buddhahood, the Adi Buddha. Vajrasattva is frequently invoked for a purifying ceremony at the start of Vajrayana rituals, wherein his mantra is repeated a hundred thousand times. Vajrasattva brings an actionable quality to the Adi Buddha's formless purity. Framed by flowing sashes, the Newari creator of this attractive bronze has evoked a sense of immediacy in the slight sway of Vajrasattva's torso.

See a closely related example in the British Museum, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.440, no.118B; and a 16th-century Vajradhara in the Asian Art Museum of San Francisco (von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.443, no.119G). A similar Newari-made Vajradhara, bearing a distinctly more Tibetan face, was sold at Sotheby's, Paris, 12 December 2013, lot 218. Also compare Christie's, New York, 22 March 2011, lot 300.

**Provenance**

Private European Collection







924

**A GILT COPPER ALLOY FIGURE OF KAPALADHARA HEVAJRA  
CENTRAL TIBET, CIRCA 1430-1450**

Himalayan Art Resources item no.61908

7 5/8 in. (19.5 cm) high

**\$250,000 - 350,000**

藏中 約1430至1450年 銅鑲金喜金剛像

A prized subject in Tibetan sculpture, the *yidam* Hevajra coupled with his consort Nairatmya dissolve in *yabyum*, into a complete interpenetrative union. Hevajra is the principal meditational deity of the high Anuttarayoga Tantras and Nairatmya is a tantric form of Prajnaparamita, the Mother of all Buddhas. Here, Hevajra's sixteen radiating arms carry skull cups containing eight animals on one side, representing the Eight Diseases, and eight deities on the other side, representing the accomplished relief from each disease. Superbly modeled and thickly gilded, this sophisticated bronze follows the work of Sonam Gyaltzen, an artist commissioned by the Sakya order of Tibetan Buddhism around 1430, and a recently identified Tibetan master sculptor (cf. Watt in Bonhams, New York, 19 March 2018, lot 3033).

Compare this bronze's style and high quality with another gilt bronze Hevajra in Sakya Monastery, Shigatse, Central Tibet, attributed by Watt to Sonam Gyaltzen or his atelier (HAR 31935). The sculpture's style and quality are indicative of Tibetan art's renaissance in the 15th-century. The tight formation of the male deity's neatly arranged arms is shared by a gilt bronze Hevajra in Musée Guimet, Paris (HAR 85922).

Among the animals representing diseases modeled in the skull cups is a bad-tempered cat (liver disease), a *sharabha* (disease of the spleen), a man (smallpox), a camel (leprosy), a bull (brain hemorrhage), a horse (insanity), and an elephant (lung disease). As Hevajra and Nairatmya represent the chrysalis by which to transcend these diseases, the animals turn inwards towards the divine couple, while the deities turn outwards, bestowing health and good fortune on the viewer.

**Provenance**

Private Swiss Collection, purchased in Nepal in 1960s

Koller, Zurich, 2 and 3 June 2015, lot 120





925

**A THANGKA OF RATNASAMBHAVA  
TIBET, 16TH/17TH CENTURY**

Himalayan Art Resources item no.61919

Image: 33 1/4 x 26 in. (83.5 x 66 cm);

With silks: 50 3/8 x 29 7/8 in. (128 x 76 cm)

**\$18,000 - 22,000**

西藏 十六/十七世紀 寶生佛唐卡

With vivid colors, lavish use of gold, and dynamic mythical animals, the painting's artist has created a vigorous, beautiful, and potent image of the Presiding Buddha Ratnasambhava. It is likely from a set depicting

the Five Presiding Buddhas, each surrounded by approximately two-hundred miniature Buddha images with alternating *mudras*, together representing The Thousand Buddhas of this aeon. The schema follows an earlier painting tradition, thought to maximize the merit produced by each thangka. One such earlier, 15th-century Ratnasambhava thangka sold at Bonhams, New York, 19 March 2018, lot 3023.

Compare the present thangka with another closely related and of the same subject in the collection of Barbara and Walter Frey (HAR 69110). A 16th-century thangka of Amitabha also shares a similar composition and vibrant palette against a dark blue background (Sotheby's, New York, 22 March 2018, lot 934).



926

**A GILT COPPER ALLOY FIGURE OF RATNASAMBHAVA  
CENTRAL TIBET, 14TH/15TH CENTURY**

Himalayan Art Resources item no.61933

10 1/2 in. (26.5 cm) high

**\$180,000 - 220,000**

藏中 十四/十五世紀 銅鑲金寶生佛像

In clean lines and rounded forms, the artist conveys the power and presence of Ratnasambhava, the Presiding Buddha of the South. The well-proportioned figure and simple yet sensuous modeling are evocative of high Newari craftsmanship, popularly commissioned by wealthy Tibetan monastic patrons during the 14th and 15th centuries.

The bronze is related stylistically to a 14th-century gilt bronze Buddha sold at Sotheby's, New York, 22 March 2018, lot 1036, especially in the robust limbs, the broad shoulders, and the thick chest narrowing to a defined waist. Both wear two layers of upper garments, suggested by the two prominent robe edges decorated with beaded line. One garment extends from the left shoulder under the right arm. The other garment also starts from the left shoulder and descends to the left leg. This two-layered garb appears to be a characteristic feature of Buddhist bronzes produced in 14th and 15th centuries, as replicated on the following examples: von Schroeder, *Buddhist Sculptures in Tibet*, Vol.2, Hong Kong, 2001, pp.962 & 1063, no.231B & 271D; Sotheby's, New York, 22 March 2018, lot 1037; and Béguin, *Art Sacre du Tibet*, Paris, 2013, p.121, no.49.

More specifically, the bronze also broadly relates to one of the pre-eminent artistic projects of the 14th and 15th century in Tibet, the *tashi gomang* stupas of Densatil monastery. These tall gilded *tashi gomang* stupas were packed with affixed Buddha and Bodhisattva sculptures by the use of tangs protruding from the center of each's lotus base. The present sculpture has the remnants of such a tang. The sculpture also draws stylistic parallels to sculptures identified with Densatil monastery, such as its comparable treatment of the lotus petals, rounded physiognomy, and webbed hands with raised emblems to a gilt bronze of Saravid Vairocana published, Czaja & Poser, *Golden Visions of Densatil*, New York, 2014, pp.128-9, no.27.

**Provenance**

Koller Auktionen, Zurich, 23 & 24 November 1990, lot 92



927

**A GILT COPPER ALLOY PURBHA  
MONGOLIA, 17TH/18TH CENTURY**

Himalayan Art Resources item no.61914  
11 in. (28 cm) long

**\$35,000 - 45,000**

蒙古 十七/十八世紀 銅鑲金普巴杵

This ritual implement's fine detail, rich gilding, tripartite blade, and finial are typical of the luxurious Buddhist bronze casting of the Zanabazar school of Mongolia. Compare each face's three-tipped flaming eye brows with a Vajrabhairava in the Zanabazar Museum of Fine Arts (HAR 50308).

For another purbha of the same form, see one attributed to Derge, eastern Tibet, held in the Museum of Fine Arts, Boston (Pal, *Lamaist Art*, Boston, 1969, pl.67). A third is in the Jacques Marchais Museum (Lipton, *Treasures of Tibetan Art*, New York, 1996, p.219, no.115). Other examples with a narrow knob-grip are published on Himalayan Art Resources (10457, 21572, and 10779).

**Published and Exhibited**

Hollywood Galleries, *Buddha Enlightened*, Hong Kong, 2013, p.25, no.8.

**Provenance**

Acquired in Hong Kong, 1993









928

**A GILT COPPER ALLOY FIGURE OF PANJARANATA MAHAKALA  
TIBET, CIRCA 17TH CENTURY**

Himalayan Art Resources item no.61915

10 3/4 in. (27.5 cm) high

**\$800,000 - 1,200,000**

西藏 約十七世紀 銅鑲金寶帳大黑天像

Finely cast and remaining in near-immaculate condition, this ferocious gilded sculpture of Panjaranata Mahakala aptly imparts this protector of Buddhist wisdom's power. Known as "Lord of the Pavilion", this two-armed form of Mahakala is the guardian of the *Hevajra Tantra*. The *Hevajra Tantra* is mainly practiced by the Sakya order of Tibetan Buddhism, and thus Panjaranata is considered the Sakya's principal protector deity as well. Although Panjaranata is a rare subject found in bronze sculptures, a few of examples from the Yongle (1402-24) and Xuande (1425-35) periods have survived. The present work, created in or around the 17th century, is an ambitious reinvigoration of the famed Yongle style.

Immediate parallels in style and composition can be drawn between the current lot and Yongle-Xuande examples, such as a Yongle gilt bronze Panjaranata of similar size, preserved in the Potala Palace, published in von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p.1260, nos.348A&B. Both sculptures depict the deity with his legs bent and turned outward standing on a stiff prostrate corpse while holding a chopper and skull cup in front of his chest. Both sculptures have bases consisting of a single row of long lotus petals with trifurcating tips neatly arranged between thickly beaded rims. Both sculptures have similar superbly gilded surfaces, and share some jewelry elements, such as the five-skull crown with *chakra* finials and the skull necklace with beaded loops.

This 17th-homage, however, surpasses Yongle-Xuande prototypes in emphasizing the protector-deity's fierceness and immensity. Here, Panjaranata sticks out his tongue from a wide-open mouth, baring his fangs for all to see. The high cheekbones and wrinkled nose further accentuate his ferocity, tantamount to Panjaranata's role as an unrelenting guardian of Buddhism. By comparison, Yongle-Xuande bronzes present the deity more subdued; Panjaranata's mouth is slightly open and his facial muscles are not as tense. For example, see a smaller Yongle mark and period sculpture of Panjaranata Mahakala published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no.145D. The present 17th-century revitalization also adds vigor to Panjaranata's hair. Rather than being pulled into a chignon and secured with a tiara, as with the Yongle-Xuande models, the deity's hair now stands on end, wavy as if bursting into flames. Finally, the prostrate corpse is now striped of any clothing or ornamentation, and rendered with decrepit muscles and emaciated ribs, creating a more forthright depiction of Panjaranata's power.

Another clear and closely related example of this revival of the Yongle-Xuande style is a gilt bronze Panjaranata Mahakala in the collection of the Capital Museum, Beijing (Capital Museum, *The Goddess of Mercy in Buddhism*, Beijing, 2008, pp.266-7, no.40). Two further closely related gilt bronze examples include a Hevajra in the JPHY Collection and a dancing emanation of Padmasambhava (von Schroeder, *op. cit.*, p.455, no.125D-E, and Neven, *Art Lamaïque*, Brussels, 1975, no.30, respectively). All three figures share near-identical bases, and similar treatments of the prostrate figures, jewelry, and severed heads, as with the present enthralling sculpture.

**Provenance**

Sotheby's, New York, 17 June 1993, lot 24



929

**A POLYCHROMED WOOD FIGURE OF NRITYADEVI, GODDESS OF DANCE  
NEPAL, MID 15TH/16TH CENTURY**

Himalayan Art Resources item no.61901

37 in. (94 cm) high

**\$20,000 - 30,000**

尼泊爾 十五世紀中期/十六世紀 彩繪木質舞神像

Pigmented and heavily adorned, this carving of the goddess of dance (*Nrtyadevi*) is a prime example of Newari woodcarving from the Late Malla period. At just under three feet in height, the figure demonstrates the classic *tribhanga* pose, showing a body in motion, while her curvaceous physique adds a sensuous quality to the Hindu goddess. With the shifts in her body and her right foot in mid-step, the sense of movement here is palpable. Admiring her pose, one can almost hear the musical accompaniment to such classical dance movements. *Nrtyadevi* stands atop a lotus flower pedestal, supported by earth's great purity.

Carved in the round, highly adept Newar artists presented *Nrtyadevi* with ornate jewelry in the form of anklets, bangles, necklaces, large disc earrings, and a stunning head piece evocative of bridal wear. Her dress too is decorated with mesmerizing patterns and, as is common in Newar painting, red dominates. Her intricate ornamentation asserts the goddess' high status, just as the delicate facial features on her slightly cocked head serve as an invitation to engage. She offers *darshan* and awaits the viewer's gaze.

Publishing another closely related *nrtyadevi* in the Patan Museum, Nepal, Slusser deduces a mid-15th century date. Other similar *nrtyadevis* are held in the Metropolitan Museum of Art (2016.21.1), the Philadelphia Museum of Art (2000-7-4). Another was sold at Sotheby's, New York, 19 September 1996, lot 6.

Bonhams would like to thank Adam Swart for his assistance in the preparation of this lot.

**Provenance**

Private Florida Collection, acquired in New York, 1982





930  
**A PAUBHA OF SHIVA ENSHRINED**  
**NEPAL, EARLY-MID 18TH CENTURY**

Distemper on cloth.  
 Himalayan Art Resources item no.61960  
 28 1/2 x 22 1/4 in. (72.4 x 56.5 cm)

**\$20,000 - 30,000**

尼泊爾 十八世紀早中期 濕婆博巴

This painting depicts Shiva seated above adoring Nandis at the center of a shrine. Stylistic similarities are found among the facial types and treatment of surrounding figures in a paubha of Vishnu, dated 1716 CE, formerly in the Jucker Collection (Kreijer, *Kathmandu Valley Painting*, Boston, 1999, p.63, no.18). Also notable is the distinctive treatment of supporting pillars and white balustrades shared in both paintings, indicating an early-mid-18th-century date for the present lot as well.

Also compare a closely related paubha depicting Saiva shrines in Pal, *Art of Nepal*, Los Angeles, 1985, p.74, no.P30. About their common architecture, Pal notes, "Rising in three tiers, the central shrine is a copy of a temple design popular in the Kathmandu valley during the seventeenth century".

**Provenance**

English Private Collection, 1997  
 Christie's, New York, 12 September 2012, lot 563



931

**A PAUBHA DEPICTING AN USHNISHAVIJAYA CHAITYA  
COMMEMORATING A BHIMARATHA CEREMONY  
NEPAL, DATED 1795 CE**

Distemper on cloth; with a lengthy inscription dated 'samvat 915, in the month of Jyeshtha, in waxing fortnight, second lunar day [20 May 1795 CE]'.  
Himalayan Art Resources item no.61959

36 3/4 x 28 1/4 in. (93.3 x 71.7 cm)

**\$80,000 - 120,000**

尼泊爾 1795年 尊勝母佛塔博巴

With rich and vivid colors, this commemorative painting depicts at its center a *chaitya* (stupa) resting on a lotus in a blue lake with the Buddhist long-life deity Ushnishavijaya. There, she is said to reside within the stupa's womb. Ushnishavijaya is flanked by celestial attendants adoring her, beneath the eyes of the stupa's *harmika* and its tall, golden spire. A multitude of cloud-borne Buddhist deities abound in the verdant and auspicious landscape. The Five Presiding Buddhas appear at the painting's apex, with white Vairocana at their center, Ushnishavijaya's spiritual progenitor.

In the painting's bottom third, Dhanasimha Tuladhar and his wife Jashavati, of Naradevi, Kathmandu, perform the Bhimaratha ceremony with *vajracharya* priests, celebrating Dhanasimha having reached the special age of 77 years, 7 months, and 7 nights. It is at this advanced age that Dhanasimha has crossed over from human life into divine life, according to Newari belief. Thereafter, Dhanasimha and his wife will be regarded as deities, freed from temporal responsibilities at the onset of seniority.

The painting commemorates Dhanasimha's Bhimaratha ceremony in three episodes. Starting in the bottom right corner, Cikidhika of Itumbahal, the *vajracharya* priest officiating the ceremony, begins with an offering to the fire (*agni puja*). Then, two assistant *vajracharya* priests consecrate Dhanasimha and his wife Jashavati with holy water from a conch shell and *panchamrita* sprinkled from *durva* grass. Finally, in the bottom left corner, observed by family members and descendants - many of whom commissioned this painting - Dhanasimha and his wife begin a chariot procession through Kathmandu's neighborhoods of Tengal, Asan, Hanumandhoka, and Yatakha, led by a horse symbolically representing their ritual voyage to the realm of the sun god Surya (*Suryaloka*).

With Ushnishavijaya in the center of this painting, Dhanasimha's family members are wishing him an even longer life. Around its bottom and lower left and right borders, a lengthy dedicatory inscription provides the names of the those in attendance who commissioned this painting to commemorate Dhanasimha's Bhimaratha ceremony:

|| *Om namo bhagavate āryye uṣṇīṣavijayāyai* || *śreyostu samvat 915 jyeṣṭhamāse śuklapakṣe dvitīyā budhavārakunhu nātātola yaṃkulavihārādhivāsita, tulādhara dhanasiṃhaju strī jaśavati nimhastam, putra mateṇasiṃhaju pautrā bhājusimhaju, bekhāsimhaju prapautra jñānavantasiṃha, bahādurasimha, harṣanarasiṃha, prabhṛti guheśvarimayī, thikayamatī, bhīmakhvālamayī, dhanalakṣmīmāyī, tārāvātimayī, gunelakṣmīmāyī, helamatimayī | mūlaguru itumbāhāyā śricikidhikaju, upādhyā taocheyā sīsī, harṣa(..)ju thutisenā pratiṣṭhā yāseṃ bhimaratha jātrā, teṃga, asaṃtola, rājakula, etākhā paryyantam jātrā yāhā julo śubham magalam bhavantu sarvādākālam* || *śubham* ||

"Om, salutation to the honorable goddess Uṣṇīṣavijayā. Let it be good! This paubha (scroll painting) was made collectively by these family members - the son Mateṇasiṃha, the grand-sons Bhājusimha, Bekhāsimha, the great-grand-sons Jñānavantasiṃha, Bahādurasimha, Harṣanarasiṃha, others Guhyeśvari, Thikayamatī, Bhīmakhvāla, Dhantalakṣmī, Tārāvati, Gunelakṣmī (and) Helamatī - for two persons, Dhanasimha Tuladhar (and his) wife Jaśavati, residing at Yamkulavihāra of Nāta locality (Naradevi) on Wednesday, NS 915 in the month of Jyeshtha, waxing fortnight, second lunar day (20 May 1795 CE). Blessed Cikidhika of Itumbahal, the main Vajracharya priest, assistant priests Sīsī, Harṣa(..)ju of Toache consecrated it. The Bhimaratha procession was done towards Tengal, Asan tole, Rājakula (royal palace) and even Etakhā (Yatakā). Let it be auspicious in all times. (Let it be) good!"

A Lakṣhachaitya paubha dated 1808 CE, previously in the Jucker Collection, is from the same locality in Naradevi, Kathmandu, and was possibly produced for the same Tuladhar family; some of the names on its inscription match those of the present one. The paubha shares a similar presentation of the central stupa, landscape, and placement of its deities (Kreijger, *Kathmandu Valley Painting*, Boston, 1999, p.82, no.28).

Bonhams would like to thank Ian Alsop and Kashinath Tamot for their research of this painting and translation of its inscription.

**Provenance**

Private European Collection, acquired 1970s/80s  
Sotheby's, New York, 21 March 2012, lot 310



932

**A STONE STELE OF CHINTAMANI LOKESHVARA  
NEPAL, CIRCA 16TH CENTURY**

Himalayan Art Resources item no.61902

17 1/2 in. (44.5 cm) high

**\$15,000 - 20,000**

尼泊爾 約十六世紀 倚樹觀音石碑

On the right side of this finely carved stele, Avalokitesvara holds the trunk of the wish-fulfilling tree, and delivers a plucked boon to a crowned celestial helper (*purusha*) holding a sack below. Tara stands in the center with the lotus and lily flowering from her pure, divine being. On the left, another representation of Avalokitesvara as

Padmapani completes the trio. This subject is rare in stone sculpture, but is repeated in an early 18th-century paubha (Pal, *An Aesthetic Adventure*, Chicago, 2003, p.82, no.47) and a lamp in the Los Angeles County Museum of Art (Pal, *Art of Nepal*, Los Angeles, 1985, p.141, no.S71). For a stylistic comparison in stone, see a Vishnu and Lakshmi panel sold at Christie's, New York, 20 September 2006, lot 116.

**Provenance**

Heinrich von Brentano, Berlin, 1964

Hans Battenburg, Dusseldorf

Thence by descent





933

933

**A GILT COPPER ALLOY VAJRA  
TIBET, CIRCA 16TH CENTURY**

Himalayan Art Resources item no.61904  
5 1/4 in. (13.5 cm) long

**\$10,000 - 15,000**

西藏 約十六世紀 銅鑲金金剛杵

Referred to within the name of Shakyamuni's seat of enlightenment (*vajrasana*), this vajra symbolizes the immutable quality of the spiritual truth Shakyamuni unveiled. Used as ritual implement in Tibet, it is cast with five-prongs, four of them turned inwards on the central prong. The style of this vajra derives from early Ming imperial workshops of the 15th century, but has more slender petals and a shorter grip, suggesting a date from the subsequent century. Compare with closely related examples sold at Christie's, New York, 22 March 2013, lot 1253, and Bonhams, Hong Kong, 2 October 2018, lot 120.



934

934

**A COPPER ALLOY FIGURE OF NAMASANGITI  
NEPAL, 16TH/17TH CENTURY**

Himalayan Art Resources item no.61938  
2 3/4 in. (7 cm) high

**\$10,000 - 15,000**

尼泊爾 十六/十七世紀 十二臂文殊菩薩銅像

Manjushri Namasangiti is one of the most important deities within the Newari Buddhist tradition of the Kathmandu Valley. He is conceived as the spiritual progenitor of all Tathagatas and the entire Buddhist cosmos. Manjushri Namasangiti's multi-armed form is a metaphor for his cosmic portent, providing him with six arms to represent each of the Five Buddha Families and Vajrasattva. See an earlier Nepalese bronze image of the deity published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2003, p.356, no.94A.



935

935  
**A THANGKA OF PADMASAMBHAVA IN HIS PURE LAND  
 TIBET, 19TH CENTURY**

Distemper on cloth.  
 Himalayan Art Resources item no.61941  
*Image: 26 3/8 x 19 1/4 in. (67 x 49 cm);*  
*With silks: 47 x 28 in. (119 x 71 cm)*

**\$5,000 - 7,000**

西藏 十九世紀 蓮花生大士居淨土唐卡

On the mythical Copper Colored Mountain rising from the ocean, Padmasambhava resides in his Pure Land, at the center of a glorious palace, accompanied by Nyingma lineage masters, bodhisattvas, and protector deities. Dakini's gambol around the palace's outer wall, its gates are protected by directional guardians, and an auspicious rainbow encircles Padmasambhava's paradise. The thangka compares favorably to another example in the Museum der Kulturen, Basel, (HAR 3313782).

**Provenance**  
 Private Charlottesville Collection  
 Thence by descent



936

936  
**A THANGKA OF SHAKYAMUNI AND THE THIRTY-FIVE  
 CONFESSION BUDDHAS  
 TIBET, 19TH CENTURY**

Distemper on cloth; with original silk mounts.  
 Himalayan Art Resources item no.61945  
*Image: 25 x 17 5/8 in. (63.5 x 44.7 cm);*  
*With silks: 47 x 29 in. (119 x 73.5 cm)*

**\$1,500 - 2,500**

西藏 十九世紀 釋迦牟尼與三十五佛唐卡

A closely related thangka of the same subject was sold at Bonhams, San Francisco, 11 December 2015, lot 2008.

**Provenance**  
 Private Charlottesville Collection  
 Thence by descent



937

**A THANGKA OF RED TARA  
EASTERN TIBET, PALPUNG, 18TH CENTURY**

Distemper on cloth; verso with Tibetan inscription, translated: *By the blessings and strength of the Goddess of Power, the three realms animate and inanimate, fulfilling the wishes to possess power; may the four activities spontaneously arise.*

Himalayan Art Resources item no.8077

Image: 16 1/8 x 10 3/4 in. (41 x 27.2 cm);

With silks: 26 3/4 x 14 1/4 in. (68 x 36.3 cm)

**\$15,000 - 20,000**

藏東 八蚌風格 十八世紀 紅度母唐卡

As suggested by this painting's inscription, Red Tara is invoked for the purposes of increasing power. At the center of this restrained composition, the artist has delicately painted her seated on a lotus throne and before an aureole of pastel pink and blue. With skillful washes the artist transitions between the landscape's verdant hills,

lake, clouds, and sky. At the center of the sky, Katog Tsewang Norbu (1698–1755) appears, a famous Kagyu lama in 18th-century Eastern Tibet. Arising out of the lake near the bottom center, a naga serpent makes offerings to Red Tara.

The style and palette of this painting draw inspiration from Eastern Tibet and its proximity to China, borrowing Chinese painting conventions. Palpung Monastery in Eastern Tibet is credited with popularizing this style, continuing the innovative artistic vision of Situ Panchen Chokyi Jungne (1700–74). Compare a closely related thangka of Red Tara in the Hahn Cultural Foundation, (HAR 93868), and further examples in private collections (HAR 1801 & 127), and sold at Bonhams, New York, 16 March 2015, lot 38.

**Published**

Rossi & Rossi Ltd, *Beyond Lhasa: Sculpture and Painting from East and West Tibet*, London, 2002, fig.20.

Jeff Watt, *Tibetan Thangkas: Buddhist Paintings from the 17th to the 19th Century*, Rossi & Rossi Ltd, Hong Kong, 2018, pp.46–9.

938

**A THANGKA OF PALDEN LHAMO  
TIBET OR MONGOLIA, 19TH CENTURY**

Distemper on cloth.

Himalayan Art Resources item no.61951

*Image: 41 5/8 x 29 3/4 in. (105.7 x 75.5 cm);*

*With margins: 42 3/4 x 30 7/8 in. (108.5 x 78.5 cm)*

**\$30,000 - 50,000**

西藏或蒙古 十九世紀 吉祥天母唐卡

The vivid thangka depicts Tibet's protector, Palden Lhamo, encircled by her entourage, riding her mule through a sea of blood. Palden Lhamo's name means 'Glorious Goddess'. A myth surrounding this goddess tells of how, moved by compassion for sentient beings, she threatened to kill her own son if her husband would not cease from performing human sacrifices. Forced to carry out her ultimatum, she used her son's flayed skin as a saddle whilst fleeing the kingdom.

Abounding with energy and movement and, this painting's dramatic composition is reflected in 18th-/19th-century thangkas of the same subject sold at Bonhams, Sydney, 22 June 2014, lot 152 and Bonhams, New York, 17 September 2014, lot 68.





939

**FOUR PATAS OF DAKINIS AND MAHAKALA  
NEPAL, 18TH CENTURY**

Mineral pigments on paper; each verso inscribed in Newari with eight lines of mantras associated with the deity.

*Image: 15 1/2 x 10 1/4 in. (39.3 x 26.1 cm), the largest;  
Folio: 16 7/8 x 11 5/8 in. (42.8 x 29.5 cm), the largest*

**\$15,000 - 20,000**

尼泊爾 十八世紀 空行母與大黑天宗教畫四幅

These Nepalese ritual paintings comprise depictions of Dakini standing on a corpse, Karma Dakini standing on severed heads, Vajra Dakini standing on a hamsa; and six-armed Mahakala. Another from the same series sold at Sotheby's, New York, 18 December 1981, lot 240. Other closely related examples are held in the Los Angeles County Museum of Art (Pal, *Art of Nepal*, Los Angeles, 1985, pp.225-26, pls.32-3) and sold at Christie's, Paris, 13 June 2013, lot 283.

**Provenance**

Private French Collection



940

**TWO PATAS OF SHIVA AND BHUVANESHVARI  
NEPAL, 18TH CENTURY**

Mineral pigments on paper; both versos inscribed in Newari with eight lines of mantras associated with each deity.

*Image:* 15 1/2 x 10 1/8 in. (39.5 x 25.8 cm), the larger;

*Folio:* 16 3/4 x 11 3/4 in. (42.5 x 29.5 cm), the larger

**\$6,000 - 8,000**

尼泊爾 十八世紀 濕婆與萬有母宗教畫兩幅

Such Nepalese ritual paintings offer glimpses into rarely seen esoteric iconography. One depicts Bhuvaneshvari rising from a *yantra*, with four arms, holding a sword, shield, lasso and elephant goad. The other depicts Shiva as Kali standing on a corpse over a funeral pyre, with four arms offering gestures (*mudras*) of charity and protection while holding a sword and severed head. A painting from the same group is preserved in the Los Angeles County Museum of Art (M.81.206.8).



941

**A GILT COPPER ALLOY VAJRACHARYA CROWN  
NEPAL, CIRCA 18TH CENTURY**

Himalayan Art Resources item no.61905

10 5/8 in. (27 cm) high

**\$12,000 - 16,000**

尼泊爾 約十八世紀 銅鑲金金剛法師冠

This ritual crown would have been worn by a Newari Buddhist priest, called a *vajracharya* ('master of the vajra'), during ritual practice or while officiating ceremonies. The crown's Buddhas of the Five Directions and its *axis mundi* vajra finial, Pal notes, "...add a cosmic dimension to the crown; by wearing it the priest himself becomes homologized with the cosmic principle or divine essence." (*Art of the Himalayas*, New York, 1991, p.49). Compare with a closely related crown in the Victoria and Albert Museum (Guy, *Indian Temple Sculpture*, London, 2018, p.59, pl.59), and another, dated 1864, in The Metropolitan Museum of Art, New York (36.25.2979).



942

**A PARCEL GILT SILVER AND GILT COPPER ALLOY REPOUSSÉ  
SADDLE WITH ASSOCIATED GOLD DAMASCENED STIRRUPS  
AND BRIDLE SET**

**TIBET, CIRCA 18TH AND 19TH CENTURY**

Himalayan Art Resources item no.61946

Saddle: 19 in. (48 cm) long

**\$8,000 - 12,000**

西藏 約十八與十九世紀

局部銀鑲金與銅鑲金錘揲馬鞍配鍍金馬鐙與馬轡

The saddle panels are decorated with elaborate repoussé, showing parcel-gilt silver dragons framing a central *kirtimukha* (Face of Glory). The panels are further adorned with inset turquoise and red glass bosses. The saddle is equipped with gold-damascened iron stirrups and leather-backed bridle, likely of an earlier date.

Such lavish saddles were reserved for Tibetan nobility and government officials. In discussion of a closely related example held in the Metropolitan Museum of Art (*Warriors of the Himalayas*, 2006, p.242, no.146), La Rocca notes the diversity of use of these saddles by different members of the family over multiple generations, including a “ceremonial horseback target-shooting competition”.

A closely related example is in the Chenxuntang Collection, published in Xu, *Jewels of Transcendence*, Hong Kong, 2018, pp.226 & 227, no.160. Further examples were sold at Sotheby's, New York, 19 September 2015, lot 712 and 19 March 2014, lot 81.

**Provenance**

Private American Collection, acquired in Nepal, late 1970s  
Thence by descent

# Treasures from the Nyingjei Lam Collection

Lots 943 - 948

The Nyingjei Lam Collection was formed in the 1970s and 1980s by a passionate collector based in the Far East for almost fifty years. The quality of the collection is unparalleled in diversity and rarity of sculpture, spanning a millennium, and is considered one of the gold standards in the field of collecting Himalayan Art. "Nyingjei Lam" translates to "Paths of Compassion".

Bonhams is honored to be presenting select works, supporting the Nyingjei Lam Trust's mission of education and social projects in India and other regions around the globe.

The following six sculptures from the Nyingjei Lam Collection, have been on long- term loan, for more than ten years, to the Rubin Museum of Art, New York.



943

**A GILT COPPER ALLOY FIGURE OF MAHACHAKRA VAJRAPANI  
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.68311

4 1/4 in. (10.7 cm) high

**\$40,000 - 60,000**

西藏 約十二世紀 銅鑲金大輪金剛手像

This rare and unusual early Tibetan bronze depicts Mahachakra Vajrapani. The practice of Mahachakra Vajrapani was popularized by the Sakya school of Tibetan Buddhism, and later by the Gelug. Mahachakra Vajrapani is a *vidam* (meditational deity), an enlightened being who can be the focus of one's tantric practice, bestowing powers and spiritual attainments.

The *vidam* strikes a dynamic pose, astride a *makara* and turtle, biting through the middle of a snake, and surmounted by an eagle (*kyung*). Mahachakra Vajrapani digesting a snake's venom is one of the most striking examples of tantric imagery in Tibetan Buddhism. Snakes are key to his wrathful symbolism, conveying his role of subduing harmful forces and converting 'poisonous' emotions into virtue (cf. van Alphen, in Bonhams, Hong Kong, 29 November 2016, lot 108).

The denseness of the gilded figure's casting is representative of the power and vigor of early Tibetan bronzes. When compared to a later bronze in the Potala Palace, the Sakya may have codified Mahachakra Vajrapani's iconography as standing on human figures by the 13th-century (von Schroeder, *Buddhist Sculpture in Tibet*, Vol.II, Hong Kong, 2001, p.1115, no.292D). By contrast, earlier examples show great eccentricity, such as the present example's *makara* and *kyung*. A c.11th-century sculpture sold at Bonhams, New York, 13 March 2017, lot 3064, and a bronze published in Himalayan Art Resources (HAR 20349), show two other instances of eccentric early sculptures of Vajrapani.

**Exhibited**

*Casting the Divine: Sculptures of the Nyingjei Lam Collection*, Rubin Museum of Art, New York, 2012-13.

**Provenance**

The Nyingjei Lam Collection

On loan to the Rubin Museum of Art, New York, 2005-2019



944

**A COPPER FIGURE OF KRISHNA YAMARI  
TIBET, 12TH/13TH CENTURY**

Himalayan Art Resources item no.68327

6 1/4 in. (16 cm) high

**\$80,000 - 120,000**

西藏 十二/十三世紀 黑闇魔敵銅像

The distinctive early Tibetan bronze depicts Krishna Yamari standing victoriously astride a buffalo with his right hand aloft. Krishna Yamari's countenance is semi-wrathful: still handsome, not fanged, and with flowers in his hair, but also with furrowed brow and snakes for jewelry; his body is strong and supple, and not gargantuan. The hilt of the sword he once brandished remains in his raised right hand, and his left shows the gesture of warding off evil *tarjarni mudra*. He wears a tiger skin across his waist, and a sacred cord slack across his bare torso. The buffalo beneath him is remarkably spirited and almost appears as if it is about to stand up, while Krishna Yamari looks perfectly poised to mitigate his balance and be transported on the buffalo's back.

Yamari is a popular meditational deity (*vidam*) in Tibetan Buddhism, which has three main forms and associated literature: Raktayamari, Vajrabhairava, and Krishna Yamari. There are abundant variations within these three forms, most all of them vivid and exotic. The form of Krishna Yamari depicted by this bronze is rare and conforms within a set of variations within different tradition between the 12th and 14th centuries. Another bronze of Krishna Yamari of about the same period shows him with six arms and astride a moving buffalo (Heller, *Early Himalayan Sculpture*, Oxford, 2008, p.137, no.46; HAR 35036).

By date and style, this sculpture is related to a bronze figure of Vajrapani sold at Bonhams, New York, 17 March 2014, lot 3. Informative comparisons can be made with other early and powerful representations of Buddhist deities, such as a 9th-century Vajrapurusha in the Norton Simon Museum and a 10th-century Padmataka in the Jokhang, Lhasa (see, Pal, *Art of the Himalayas and China*, Pasadena, 2003, p.74, no.46; and von Schroeder, *Buddhist Sculpture in Tibet*, Hong Kong, 2001, p.473, nos.147B & 149A, respectively). A 10th-century deity in a more conventional pose shares similar modeling of the body and adornments (Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p.33, no.9). Cast in an alloy rich in copper, the present bronze is dense in the hand and has a beautiful, glossy chocolate brown patina.

**Exhibited**

*Casting the Divine: Sculptures of the Nyingjei Lam Collection*, Rubin Museum of Art, New York (2012–13)

**Provenance**

The Nyingjei Lam Collection

On loan to the Rubin Museum of Art, New York, 2005-2019



945

**A SILVER INLAID COPPER ALLOY FIGURE OF MANJUSHRI  
TIBET, CIRCA 12TH/13TH CENTURY**

Himalayan Art Resources item no.68323

5 1/2 in. (14 cm) high

**\$60,000 - 80,000**

西藏 約十二/十三世紀 銅錯銀文殊菩薩像

This handsome portrait of Manjushri, the Bodhisattva of Perfected Wisdom, has eyes and an *urna* of inlaid silver, emphasizing his enlightened mind. With his left hand he raises the bound pages of the *Prajnaparamita Sutra* before his chest, and with his right he wields aloft the wisdom sword, which cuts through ignorance. The mirrored symmetry of the flailing ends of his scarf adds movement to Manjushri's heroic pose. His belt is decorated with lotus flowers, a symbol of Buddhism's purity and wisdom. Manjushri's legs are crossed nimbly in the diamond pose (*vajrasana*) and his flexed body is supple and youthful.

Manjushri is one of the most important and popularly invoked Bodhisattvas in Mahayana and Vajrayana Buddhism. As discussed by Debreczeny, the origins of Tibetan astrology are said to originate from teachings Manjushri gave while dwelling on the five peaks of China's sacred mountain Wutaishan.

This bronze's physiognomy, jewelry, and lotus base are closely informed by the 11th-12th century Pala art of Northeastern India, known to have formed a basis for early Tibetan sculpture. A closely related bronze of Manjushri of the same style and period is held in the Tibet House Museum, New Delhi (HAR 71907).

**Published**

Karl Debreczeny, "Wutai Shan: Pilgrimage to Five-Peak Mountain", in *Journal of the International Association of Tibetan Studies*, no.6, December 2011, p.86, cat.42.

**Exhibited**

*Wutai Shan: Pilgrimage to Five-Peak Mountain*, Rubin Museum of Art, New York, 10 May - 16 October 2007.

**Provenance**

The Nyingjei Lam Collection

On loan to the Rubin Museum of Art, New York, 2005-2019



946

**A COPPER AND SILVER INLAID COPPER ALLOY FIGURE OF A BUDDHIST HIERARCH  
TIBET, 14TH CENTURY**

Himalayan Art Resources item no.68301  
6 1/8 in. (15.5 cm) high

**\$100,000 - 150,000**

西藏 十四世紀 錯銀錯紅銅佛教上師銅像

The monk's exceptional portrait shows him deep in imperturbable meditation. He holds his *mala* in both hands, concentrating on the spiritual world. His wrinkled brow betrays years of study and Buddhist practice. His eyes downcast and half-closed appear contemplative, while his gentle smile indicates his delight at the inner fulfillment found in his pursuit of enlightenment.

The monk's short crop of hair, with a heart-shaped hairline, and his big ears are conventional in Tibetan monastic portraits. The treatment of his billowing robes also follows a convention often used in portraits for the Kagyu school of Tibetan Buddhism between the 12th and 14th centuries. The luxurious garment drapes over his body with naturalistic folds, and a line of decoration within the copper-inlaid hem is finely chased.

Another portrait bronze in the Ashmolean Museum, Oxford, attributed to the 13th/14th century, has a similar shape of the head, rounded arms, garments, and base. Also see another figure of lama sold at Bonhams, New York, 14 March 2017, lot 3250, to compare the consistent composition, the representation of robes, and particularly the way the left hand holds the *mala*.

**Exhibited**

*Casting the Divine: Sculptures of the Nyingjei Lam Collection*, Rubin Museum of Art, New York, 2 March 2012 - 11 February 2013.  
*Stable as a Mountain: Gurus in Himalayan Art*, Rubin Museum of Art, New York, 13 March - 13 July 2009.

**Provenance**

The Nyingjei Lam Collection  
On loan to the Rubin Museum of Art, New York, 2005-2019





947

**A GILT COPPER ALLOY FIGURE OF BHURKUMKUTA  
CENTRAL TIBET, 15TH CENTURY**

Himalayan Art Resources item no.68460

5 1/2 in. (13.9 cm) high

\$200,000 - 300,000

藏中 十五世紀 銅鑲金穢跡金剛像

This gilt bronze depicts Bhurkumkuta, one of the rarest subjects in Tibetan sculpture. Bhurkumkuta is a healing deity worshipped for eradicating a practitioner's disease. Executed with "supreme mastery", this sculpture is identified by Weldon as perhaps the most accomplished work of Tibetan art in the Nyingjei Lam Collection (Weldon & Singer, *The Sculptural Heritage of Tibet*, London, 1999, p.116). This gilt bronze is also the finest known sculptural example of Bhurkumkuta.





Bhurkumkuta's fierce imagery serves to convey his assured capacity to eviscerate personal afflictions. Standing firmly in a *pratyaldha* pose with hands aloft menacingly, his ferocity is vividly captured with a roaring mouth, flamelike eyebrows, moustache and blazing red hair. He holds a *visvajra* (a double thunderbolt scepter) and *vajra*, which is symbolic of the immutable quality of the spiritual truth revealed by Shakyamuni. In his presence, there can be no doubt of Bhurkumkuta's capacity to eradicate sickness and disease.

Only two other bronze sculptures of Bhurkumkuta are broadly known: another 15th-century example formerly in the Goldman Collection, (see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.441, no.118E) and a Qing period example in the Katimari Collection (HAR 59542).

Discussing the present bronze's quality and 15th-century dating, Weldon draws attention to close stylistic parallels in painted murals of Gyantse Kumbum in Shigatse, Central Tibet. With its initial structures completed in the first half of the 15th century, the Gyantse Kumbum is one of the grandest monuments of Tibet. Its seventy-five chapels are filled with painted depictions of wrathful deities pertaining to tantric practice. The treatment of the present sculpture's corpulent abdomen closely resembles that painted for one of Gyantse Kumbum's murals of Krodha Trailokyadharsana (Ricca & Lo Bue, *The Great Stupa of Gyantse*, London, 1993, p.170, no.55). Similarly, the bronze's looping scarves and mesmerizing tiger skin lower garment match those in a mural of Vajrapani (*ibid.*, p.153, no.38).

Also, informing this masterpiece's 15th-century attribution is its incorporation of key elements of early Ming imperial style. The high technical mastery exhibited in bronzes of the Yongle and Xuande imperial workshops are known to have been received with great enthusiasm in Tibet (cf. Weldon, 'The Perfect Image: The Speelman Collection of Yongle and Xuande Buddhist Icons', in *Arts of Asia*, May-June 1996, pp.64-73). The sculptor's choice of representing this Bhurkumkuta's fine jewelry without inlaid semiprecious stones follows a convention set by the Yongle imperial style. Additionally, the depiction of Bhurkumkuta's scarf swirling in small loops between his torso and arms perfectly balances the sculptural composition, as with a Yongle Mahakala published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.519, no.145E). Two 15th-century thangkas of Raktayamari and Vajrasattva demonstrate other instances in which the convention of these small loops set by Ming imperial workshops were adopted into fine Tibetan artworks of the 15th century (see Rhie & Thurman, *Wisdom and Compassion*, New York, 2000, pp.234 & 332, nos.77 & 132, respectively).

#### **Published**

David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pp.116, pl.25.

Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya*, Palazzo Bricherasio, Turin, 2004, fig.IV.55.

#### **Exhibited**

*The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, Ashmolean Museum, Oxford, 6 October - 30 December 1999.

*Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya*, Palazzo Bricherasio, Turin, June - September 2004 .

*Casting the Divine: Sculptures of the Nyingjei Lam Collection*, Rubin Museum of Art, New York, 2 March 2012 - 11 February 2013.

#### **Provenance**

The Nyingjei Lam Collection, Hong Kong

On loan to the Ashmolean Museum, Oxford, 1996–2005

On loan to the Rubin Museum of Art, New York 2005-2018





948

**A GILT AND POLYCHROMED COPPER REPOUSSÉ MANDALA  
PANEL WITH INDRA AND KANHAPA  
NEPAL OR TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.68444  
13 x 21 in. (33 x 53.4 cm)

**\$30,000 - 50,000**

尼泊爾或西藏 約十四世紀 彩繪銅鑲金錘揲因陀羅與嚙那巴壇城飾板

Once a part of a glorious sculptural mandala, this fine Newari gilt and red painted repoussé panel depicts two scenes from its eastern perimeter, divided by the mythical Great Tree, Shirisha. On the left, Indra sits on his elephant, Airavata, being propitiated by a serpent king and queen. On the right, Mahasiddha Kanhapa rides a zombie in the charnel grounds, assisted by broad-bellied Acala. The panel's bands of finely articulated flames, vajras, and lotus petals correlate to protective rings that commonly form part of a tantric Buddhist mandala.

The panel's fine repoussé and pigmented background indicate the work of a Newari master craftsmen. So too, does its classic Newari representation of Indra, with his lithe pose and broad diadem. However, the location and patron of this great mandala may have been in Tibet. A closely related pair of Newari repoussé plaques from the same, 14th-century period were sold at Bonhams, New York, 14 March 2016, lot 13.

**Published**

Martin Brauen, *Mandala: Sacred Circle in Tibetan Buddhism*, New York, 2009, fig.1.10.  
Franco Ricca, *Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya*, Turin, 2004, fig. IV.71.  
David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p.75, fig.46.

**Exhibited**

*The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, Ashmolean Museum, Oxford, 6 October - 30 December 1999.  
*Arte Buddhista Tibetana: Dei e Demoni dell' Himalaya*, Palazzo Bricherasio, Turin, June -September 2004.  
*Mandala: The Perfect Circle*, Rubin Museum of Art, New York, 14 August 2009 - 11 January 2010.  
*Mandala: Sacred Circle in Tibetan Buddhism*, Michael C. Carlos Museum, Emory University, Atlanta, 21 January - 15 April 2012.

**Provenance**

The Nyingjei Lam Collection  
On loan to the Ashmolean Museum, Oxford, 1996-2005  
On loan to the Rubin Museum of Art, New York, 2005-2019

# Bon Sculpture

Lots 949 - 964



949

**A GOLD, COPPER, AND SILVER INLAID COPPER ALLOY FIGURE  
OF KUNZANG AKOR  
TIBET, CIRCA 13TH CENTURY**

Himalayan Art Resources item no.61935

6 in. (15.2 cm) high

**\$25,000 - 35,000**

西藏 約十三世紀 錯金錯銀錯紅銅貢桑阿闊銅像

This handsome bronze depicts the Bon deity Kunzang Akor. Two stylized lotus stems frame his robust figure, flowering a vase and Bon's *zungdrung* symbol by his shoulders. These attributes serve to identify Kunzang Akor, as well as the raised Tibetan letter "A" appearing on his chest. Kunzang Akor is the important meditational form of Shenlha Okar, one of Bon's Four Transcendent Lords.

Stylistically the present work belongs to a group of Tibetan sculptures, mostly depicting Buddhist deities, made during the 13th and 14th centuries. A bronze Shadakshari sold at Bonhams, Hong Kong, 3 October 2017, lot 18 represents another. Works from this group feature plump lotus petals, commanding figures, large circular earrings, bridged crown leaves, and bands of inlaid copper or silver decorating necklaces or hemlines. The present figure's jewelry is particularly intricate. His necklace alone is inlaid with gold, silver and copper, and further incised with geometric patterns. Copper and silver inlay are also applied to his arm bands, bracelets, and hemlines. Compare another bronze image of Kunzang Akor from the same period (HAR 30578).



950

**A BRASS FIGURE OF DRENPA NAMKHA**

**WEST TIBET, CIRCA 11TH CENTURY**

Himalayan Art Resources item no.44528

4 in. (10 cm) high

**\$40,000 - 60,000**

藏西 約十一世紀 尊巴南卡銅像

The recipient of centuries of handling and ritual ablutions, with its smooth, buttery patina, this spirited bronze is probably one of the earliest surviving sculptures from the Bon religion.

The parasol in the figure's left hand and the lion throne below identify him as the Bonpo teacher Drenpa Namkha. (The Bon deity Sangpo Bumtri may also be depicted holding a parasol, but he often sits upon a peacock throne.) It is said that Drenpa Namkha lived in the 8th century during the time of Trisong Detsen (r.755–794), the 38th Tibetan emperor. As one of the Three Dharma Kings of Tibet, Trisong Detsen played an important role in introducing Buddhism to Tibet. Under the pressure from the changing times, Drenpa Namkha is believed to have eventually been converted to Buddhism.

Here, Drenpa Namkha is clearly represented as a Bon master, confirmed by the three prominent *zungdrungs* (*swastikas*) on the front and sides of the lion throne. The *zungdrung*, with its arms bent to the left, is the principal symbol of the Bon religion. However no actual *zungdrung*-object is used by Bonpos as a ritual implement (Karmay & Watt (Eds), *Bon: The Magic Word*, New York, 2007, p.22).



951

**A COPPER ALLOY FIGURE OF TONPA SHENRAP  
TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.61921

7 1/2 in. (19 cm) high

**\$30,000 - 50,000**

西藏 約十五世紀 敦巴辛繞銅像

Bon as a religious tradition appeared in Tibet around the 10th and 11th centuries, and has continued till the present day. Due to its similarities with Buddhism, some Western scholars have described Bon as an 'unorthodox form of Buddhism'. However, both the followers of Bon (*Bonpos*) and Tibetan Buddhists consider Bon as a distinct religion (Per Kvaerne, *The Bon Religion of Tibet*, Boston, 1996, p.10). Crowned and bejeweled in regal dignity, this bronze figure closely resembles that of Buddha Akshobhya. However, the Bon left-turning *yundrungs* (swastikas) appearing at the center of the throne and in bloom by his right shoulder, identifies the figure as Tonpa Shenrap, the founder of the Bon religion.

Tonpa Shenrap is also known as Shenrap Miwo ("Supreme Priest, Great Man"). He is considered by Bonpos to be enlightened teacher of Bon in the present world, whose role is comparable to that of Shakyamuni in Buddhism. His life story is recorded in Bon literature and painting. Born a prince, Tonpa Shenrap became king of Tazik, the holy land of Bon situated to Tibet's west. Tonpa Shenrap travelled widely to propagate the Bon doctrine through preaching and rituals. In Bon art, he can be represented in two appearances – a crowned and bejeweled form like the present lot, or a Buddha-like figure wearing monastic robes. For an example of the latter, see a gilt bronze sculpture in the Pritzker Collection (Karmay and Watt (Eds), *Bon: The Magic Word*, New York, 2007, p.20, fig.8). The present lot is an especially handsome example of Tonpa Shenrap with a facial type influenced by the Early Ming imperial Buddhist style that received great appreciation in contemporaneous Tibet, particularly in the Tsang region of Central Tibet.



952

**A SILVER INLAID BRASS FIGURE OF NAMPAR GYALWA  
TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.61922

8 1/2 in. (21.5 cm) high

**\$30,000 - 50,000**

西藏 約十五世紀 銅錯銀南巴嘉瓦像

With right hand raised and left resting, this sculpture depicts the identifying gestures of the Bon deity Nampar Gyalwa, a manifestation of Tonpa Shenrap. Among Bon sculptures of the 15th and 16th centuries, the present lot stands out as one of the finest. His well-defined face is accented with silver-inlaid eyes. With a neat beaded girdle and densely patterned sash extending to his back, his garments and jewelry are completed in the round. Moreover, his rectangular throne is populated with different figures and animals on all four sides. It compares favorably to another bronze Nampar Gyalwa with silver-inlaid eyes sold at Sotheby's, New York, 19 September 2008, lot 310. Also see a bronze image of Nampar Gyalwa in the Museum der Kulturen, Basel (Essen & Thingo, *Die Götter des Himalaya*, Munich, 1989, p.219, no.II-456), and another published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, p.475, no.131B.



953

**A COPPER INLAID BRASS FIGURE OF SATRIG ERSANG  
TIBET, 15TH/16TH CENTURY**

Himalayan Art Resources item no.61920

7 7/8 in. (20 cm) high

\$25,000 - 35,000

西藏 十五/十六世紀 錯紅銅薩智艾桑銅像

Ranked at the pinnacle of its pantheon, Satrig Ersang is the Bon religion's principal female deity, here identified by the *zungdrung* and mirror by her shoulders. She is beautifully presented with an intricately chased lower garment, a bejeweled crown, and two copper inlaid eyes, giving her an otherworldly countenance. Instead of placing the deity on a rectangular lion throne, as is often seen in Bon sculptures of the 15th and 16th centuries, the artist has ornamented a lotus base with two miniature lions smiling at each other, adding a sense of creativity and playfulness. See another bronze image of the same deity in the V.d.W Collection (HAR 73104).



954

**A GILT COPPER ALLOY FIGURE OF KUNZANG GYALWA DUPA  
TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no.61925

6 1/4 in. (15.8 cm) high

**\$18,000 - 22,000**

西藏 約十四世紀 銅鑲金貢桑嘉瓦堆巴像



954

This gilded sculpture depicts Kunzang Gyalwa Dupa, the 'All-good Collection of Conquerors', who represents the combined power of all Bon deities. The great Tibetan scholar, Sherap Gyaltzen (1356-1415), composed an invocation describing Kunzang Gyalwa Dupa. The present bronze's iconography matches his description, apart from not having the sun and moon disks held by his primary hands before his chest. However, paintings and sculptures of Kunzang Gyalwa Dupa often vary the treatment of his primary hands (cf. Per Kvaerne, *The Bon Religion of Tibet*, Boston, 1996, p.59, no.14; Sotheby's, New York, 22 March 2018, lot 953; and HAR 85587).



955

955

**A SILVER INLAID BRASS AND IRON BON PURBHA  
TIBET, CIRCA 12TH CENTURY**

Himalayan Art Resources item no.61956

11 1/4 in. (28.5 cm) long

**\$15,000 - 20,000**

西藏 約十二世紀 銅錯銀鐵尖苯教普巴杵

The purbha's surface has been worn smooth and outlines softened, from centuries of ritual handling. The Bon deity Purbha Drugse Chempa is depicted at the center, surmounted by a mythical bird and another three-faced godhead at the apex. Different from Buddhist examples where a vajra-grip is often inserted between the deity and the tripartite blade, here Purbha Drugse Chempa directly connects with the blade through a knot of immutability. Compare a closely related Bon purbha sold at Bonhams, New York, 19 March 2018, lot 3005.

**Provenance**

Private European Collection, acquired in the 1970s/80s  
Sotheby's, New York, 20 March 2013, lot 222

956

**A BRASS BON PURBHA  
TIBET, 12TH/13TH CENTURY**

Himalayan Art Resources item no.61958

19 in. (48.2 cm) long

**\$30,000 - 50,000**

西藏 十二/十三世紀 銅質苯教普巴杵

Belonging to Tibet's indigenous Bon religion, this striking, heavily cast purbha is wrought unaffectedly with a sense of intense, bound activity. The purbha harnesses the three-sided deity Purbha Drugse Chempa with stacks of wrathful heads above an openwork endless knot grip and a tripartite blade. The whole is bound in red strings with suspended copper skulls talismans. Buddhist versions of the same period – such as one sold at Bonhams, New York, 18 September 2013, lot 3 – would have a vajra in the grip. Compare two other Bon purbhas with the alternative endless knot grip (HAR 10131 & 57062), and a third sold at Bonhams, New York, 14 March 2016, lot 5.

**Provenance**

Private Collection, Sydney, acquired in Bhutan, 1960s



956

957

**A GILT COPPER ALLOY FIGURE OF A BON TEACHER  
TIBET, 17TH CENTURY**

Himalayan Art Resources item no.61926  
6 1/4 in. (16 cm) high

**\$8,000 - 12,000**

西藏 十七世紀 銅鑲金苯教上師像

The teacher wears a distinctive 'lotus hat' worn by monastic scholars of the Bon religion. The hat consists of repeated petal-like sections, here totaling eight in number, each chased with floral designs. See another bronze figure of a Bon teacher wearing a ten-petaled lotus hat in a private collection (HAR 66766).



957

958

**A COPPER ALLOY FIGURE OF SHERAP CHAMMA  
TIBET, 15TH/16TH CENTURY**

With a Tibetan inscription at the bottom of the throne, translated, "[...] the One Who Removes Fear[...]".  
Himalayan Art Resources item no.61932  
7 3/4 in. (19.5 cm) high

**\$8,000 - 12,000**

西藏 十五/十六世紀 希繞強瑪銅像

Sherap Chamma, "Loving Lady of Wisdom", is the meditational form of one of Bon's Four Transcendent Lords, the female deity Satrig Ersang. One of her epithets reveres her as, "the one who removes fear", repeated in this bronze's inscription. See another bronze image of the deity with slightly different iconography published in Per Kvaerne, *The Bon Religion of Tibet*, Boston, 1996, pp.52-3, no.10. The distinct aureole with floral motif is similar to that of a 15th-century central Tibetan Vajradhara published in Pal, *Art from the Himalayas and China*, Pasadena, 2003, p.141, no.93.



958

959

**A GILT COPPER ALLOY FIGURE OF KUNZANG AKOR  
TIBET, 14TH/15TH CENTURY**

Himalayan Art Resources item no.61927

7 in. (17.9 cm) high

**\$8,000 - 12,000**

西藏 十四/十五世紀 銅鑲金貢桑阿闍像

Among Bonpo deities, Kunzang Akor is one of the most popular and frequently represented in bronze sculptures. He is often recognized by the presence of the Tibetan letter "A" on his chest.

As explained by Per Kvaerne, "A is the final letter of the Tibetan alphabet, inherent in all the consonants; it is a phonetic symbol of Primeval or Absolute Reality" (Per Kvaerne, *The Bon Religion of Tibet*, Boston, 1996, p.29). See another gilt bronze figure of Kunzang Akor with a similar slender body type in the Asian Art Museum of San Francisco (B87B1).



959

960

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

Himalayan Art Resources item no.61928

4 3/4 in. (12 cm) high

**\$2,000 - 3,000**

西藏 約十四世紀 銅鑲金貢桑阿闍像

The caster of this endearing bronze depicts Kunzang Akor with his characteristic *yungdrung* and lotus vase by the shoulder and the Tibetan letter "A" on the chest. The broad, swollen lotus petals, and the figure's wide forehead are indicative of a 14th-century style also found in an example in the Navin Kumar Collection (HAR 70643).



960

961

**A GILT LACQUERED COPPER ALLOY FIGURE OF NAMPAR  
GYALWA**

**MING DYNASTY, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.61923

8 7/8 in. (22.5 cm) high

**\$25,000 - 35,000**

明 約十五世紀 銅漆金南巴嘉瓦像

Identified by his unique hand gestures, the present bronze represents Nampar Gyalwa, or 'The Fully Victorious One'. He is a form of Bon's principal deity, Tonpa Shenrap, whose role in the Bon religion is similar to that of Shakyamuni in Buddhism. Recounted in the *Ziji*, a detailed biography of Tonpa Shenrab, he manifests as Nampar Gyalwa to defeat the temple-destroying demons.

Though primarily a Tibetan religion, Bon is also followed by certain Chinese cultural groups such as the Naxi people in Yunnan, which explains why some rare Bon sculptures, such as the present example, are produced in a Chinese style. The treatment of his scarf with two fishtail ends draped over the base, his looped necklaces, the folds of his lower garment, and the scroll-tipped lotus petals closely follow conventions set by Ming imperial workshops. Other examples of Bon sculptures produced in a Chinese style include a gilt bronze Kunzang Akor at the Rubin Museum of Art (C2006.71.7), and a Kunzang Gyalwa Gyatso in the Ligmincha Institute (HAR 85584).



962

**A GILT COPPER ALLOY FIGURE OF KUNZANG AKOR  
TIBET, 14TH CENTURY**

Himalayan Art Resources item no.61924

7 1/4 in. (18.4 cm) high

\$25,000 - 35,000

西藏 十四世紀 銅鑲金貢桑阿闍像

Powerfully modeled with a robust body and confident expression, this charismatic figure represents the Bon deity Kunzang Akor, "the All-Good, Cycle of A". According to Watt, numerous traditions of ritual cycles and meditation practices for Kunzang Akor exist, and sculptural representations of the deity are also created as memorials. Compare to another gilt bronze Kunzang Akor with similar rounded forms, pointy arm bands and lotus petal type in the Los Angeles County Museum of Art (M.83.191).





963  
**A COPPER ALLOY FIGURE OF A BON TEACHER**  
**TIBET, CIRCA 16TH CENTURY**

Himalayan Art Resources item no.61930  
 6 in. (15.3 cm) high

**\$7,000 - 9,000**

西藏 約十六世紀 苯教上師銅像

Holding a sutra in the left hand and the right raised in the gesture of explication (*vitarka mudra*), the lama wears a heavily patterned robe and a distinctive Bon lotus cap of six petals. A lama with the same iconography is identified as Shangshung Nyangyu Lagyu in Karmay and Watt, *Bon: The Magic World*, 2007, p.71, fig.49.



964  
**A COPPER ALLOY FIGURE OF NAMPAR GYALWA**  
**MING DYNASTY, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.61929  
 5 in. (12.5 cm) high

**\$4,000 - 6,000**

明 約十五世紀 南巴嘉瓦銅像

The bronze's facial type, crown, jewelry, and scarf ends falling across the lotus base are typical of the Xuande period. Compare an Avalokiteshvara sold at Christie's, New York, 20 March 2002, lot 72. Also SEE von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.530-1, no.151C.

**END OF SALE**

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*Fields and Trees*

oil on canvas

51.5 x 70.7 cm (20 1/4 x 27 13/16 in)

Painted in 1960

**HK\$150,000-200,000 (US\$ 19,100 - 25,500)**

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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 make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be

selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

(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](http://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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://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](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

**CONSIGNING YOUR PROPERTY**

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

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

**PROFESSIONAL APPRAISAL SERVICES**

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

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

**ESTATE SERVICES**

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

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://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](http://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](http://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  $\sigma$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

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

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

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

### Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

### In Person

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

### Absentee Bids

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

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 21 March oversized lots (noted as W next to the lot number and/or listed on page 193) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any W lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery for 14 calendar days following the auction. 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](http://www.bonhams.com/us).

## IMPORTANT NOTICE TO BUYERS

### COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on **THURSDAY 21 MARCH**. Lots not so listed will remain at Bonhams.

### W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 22 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 9am to 5pm 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 by **WEDNESDAY 27 MARCH**. 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

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

#### SMALL OBJECTS

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

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

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## OVERSIZED LOTS

801  
803  
821  
884  
885

# Bonhams Specialist Departments

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 503 3412

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699  
Elizabeth Goodridge  
+1 917 206 1621

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
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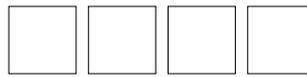
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號牌 (僅供本公司填寫)

# Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

## 資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站 ([www.bonhams.com](http://www.bonhams.com))、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至 [hongkong@bonhams.com](mailto:hongkong@bonhams.com) 索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資料透露給公司以外人員，但可能會不定時向您提供您可能會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵  郵寄

## 競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

## 若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

\* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Indian, Himalayan & Southeast Asian Art	拍賣會日期: March 19, 2019
拍賣會編號: 25150	拍賣會場地: 香港 New York
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。	
<b>一般競投價遞增幅度 (港元) :</b>	
\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定
拍賣官可隨時酌情決定把任何競投價拆細。	
客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可跟拍拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
<b>請注意所有電話對話將被錄音</b>	
以往曾於本公司登記 <input type="checkbox"/>	

## 重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字: \_\_\_\_\_ 日期: \_\_\_\_\_

\* 應急競投價: 表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, [info.hk@bonhams.com](mailto:info.hk@bonhams.com)

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