

# Indian, Himalayan & Southeast Asian Art

Wednesday September 18, 2013 at 10am  
New York





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## **Bonhams**

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

## **Preview**

Friday September 13, 10am to 5pm  
Saturday September 14, 12pm to 5pm  
Sunday September 15, 12pm to 5pm  
Monday September 16, 10am to 7pm  
Tuesday September 17, 10am to 7pm

## **Bids**

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

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

**Sale Number:** 20997  
Lots 1 - 247

**Catalog:** \$35

## **Inquiries**

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Automated Results Service  
+1 (800) 223 2854

Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/20997](http://www.bonhams.com/20997)**

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

## **Illustrations**

Front cover: Lot 176  
Inside front cover: Lot 8  
First session page: Lot 35  
Second session page: Lot 73  
Third session page: Lot 147  
Inside back cover: Lot 155  
Back cover: Lot 23

## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

### Mediation and Arbitration Procedures

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

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

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignee 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 consignee 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 consignee to pay the balance of the original purchase price to the original purchaser. Should the consignee fail to pay such amount promptly, we may disclose the identity of the consignee and assign to the original purchaser our rights against the consignee with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignee'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 consignee's warranty of title and other representations and warranties made by the consignee 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 (800) 223 2854 ext. 3550.

### Auction Estimates

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](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 consignee'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 (800) 223 2854 ext. 3550.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](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  $\alpha$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

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

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

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

### Bidding at Auction

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

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

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

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

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

### In Person

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

### Absentee Bids

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

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

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday October 2 without penalty. After October 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

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



## Important Notice to Buyers

### Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Wednesday, October 2** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**Lots will be available for collection from Cadogan Tate beginning at 9:30am ET on Monday, October 7.**

Address:

Cadogan Tate Fine Art Storage Limited  
41-20 39<sup>th</sup> Street  
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

### Handling & Storage Charges

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

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

#### Furniture/Large Objects

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

#### Small Objects

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
(t) 718 247 2070  
(f) 347 468 9916 or  
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at  
(t) 718 247 2064 or  
m.driver@cadogantate.com

### Payment

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## Oversized Lots

36	74	100
54	76	102
60	80	234
69	84	239
70	90	240
73	91	

## GLOSSARY

### Typical Headings Used in the Catalog

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

#### AUTHORSHIP

##### **Jamini Roy**

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

##### **Attributed to Jamini Roy**

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

##### **School of Jamini Roy**

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

##### **After Jamini Roy**

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

##### **“Signed”**

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

##### **“Bearing the signature of” or “inscribed”**

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

#### SCULPTURE and OTHER WORKS OF ART

##### **A gray schist bodhisattva**

##### **Gandhara, 2nd/3rd century**

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

##### **A gray schist bodhisattva**

##### **Gandharan style , 20th century**

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

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**Himalayan Art**  
Lots 1 - 51



1



2

**1**  
**A wood manuscript cover with the five tathagatas**  
**Tibet, 11th-13th century**

The crowned tathagatas bordered by pearl and scrolling foliage motifs; the left edge with floral pattern; the right edge with *kirtimukha*.

4 1/4 x 13 7/8 in. (10.5 x 35.8 cm)

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

With Pala and Kashmiri features, the present lot belongs among the earliest surviving Tibetan manuscript covers. Stylistic commonalities include the thin waists and triple-leaf crowns bearing likeness to Kashmiri sculpture, the swirling foliage indicative of Pala ornamentation, and the pearl border reminiscent of Sassanian and Sogdian roundels. For a comparison of these features with similar examples in the MacLean collection, see Selig Brown, *Protecting Wisdom*, Canada, 2012, nos 1 & 6, pp. 38-9 & 56-9.

**2**  
**A wood Prajnaparamita manuscript cover**  
**Tibet, 13th/14th century**

With Prajnaparamita enthroned at the center holding her sword and displaying the gesture of reassurance, seated on a Newari throne, flanked by Vairocana to her left and Shakyamuni to her right, similarly enthroned with distinct components, and with eight diminutive tathagatas between, the borders with bead and vegetal motifs; the right edge with partial stupa.

5 1/4 x 13 3/4 in. (13 x 35 cm)

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

The resplendent throne-backs and foliage here testify to the stylistic influence of Newari artists on Tibetan manuscript covers following their migration from the sacked Buddhist monasteries of India in the 13th century. Selig Brown notes that in earlier examples these elements appear as an integrated mass, seeming more segregated in later pieces dating closer to the 16th century. Additionally, she identifies the lotus buds at the ends of the throne-crossbeams as a datable component, being simpler in form in the 13th century (Selig Brown, *Protecting Wisdom*, Canada, 2012, pp. 27-32). For a closely related piece in an Asian collection also carved with a stupa on its side, see Xu Tianfu (ed.), *Faces of Dharma*, Taipei, 2012, no. 124, p. 174.

3

**A copper alloy *purbha* with Vajrakila  
Tibet, circa 13th century**

With an elaborate hilt of Vajrakila with six arms holding various attributes including a *purbha* raised to the heart, and three heads with fierce expressions surmounted by crowns of dried skulls and Akshobhya nestled in the chignons, above an eight-pronged *vajra* grip between "thread-mansion" formations and with the blade extending from the mouth of a snake-spewing *makara*-head.

17 in. (43.1 cm) high

\$10,000 - 15,000

The *purbha* is thought to be the only implement capable of transmuting the powerful negative energy of vice and egocentrism into benevolent compassion (Rhie and Thurman, *Worlds of Transformation*, New York, 1999, p. 435). According to legend, Padmasambhava introduced the magic dagger to Tibet to subdue forces hostile to Buddhism. It is the embodiment of Vajrakila, who is one of eight Herukas (wrathful deities) of the Nyingma Mahayoga. Whereas, usually only his three faces are depicted, the present lot is a rare example with the inclusion of his torso and arms. For two other examples in private collections, see HAR#59544 & 90845.



3



4

4  
A gilt polychromed wood manuscript cover  
Tibet, circa 13th century

Carved with two interlaced foliate sprays issuing from a garuda mask, set within a beaded border and outer rim consisting of a single foliate scroll interwoven throughout three edges and the fourth with intertwining couplets; the sides with blossoms.  
27 x 8 1/4 in. (68.5 x 21 cm)  
\$5,000 - 6,000

Provenance:  
Sotheby's, New York, 16 September 1999, lot 75



5

5  
A gilt polychromed wood manuscript cover  
Tibet, 13th century

The central medallion with large stylized scrolling forms bordered by a beaded rim and a band with curling leaf motif emerging from each center of the outer rim; one edge with gilt *kirtimukha* mask and floral sprays.  
26 x 10 3/4 in. (66 x 27.3 cm)  
\$5,000 - 7,000

For a closely related example of almost identical ornate features, see Weldon, *Early Tibetan Manuscript Covers: 12th-15th century*, London, 1996, no. 13, also see no. 12.

Provenance:  
Sotheby's, New York, 16 September 1999, lot 82



6

6  
Two gilt polychromed manuscript book covers  
Tibet, 13th-15th century

One with diamond medallions of two turning lions, the *ashta mangala*, and a dragon, set within an outer rim of floral sprays issuing from twin peacocks at the center above and a flaming, lotus-born *triratna* below; an edge with *kirtimukha*; the other with interlacing foliate scrolls and an outer rim depicting different stages of the lotus blossom encircled by a single stem; an edge with *kirtimukha* and reverse with concentric rings.  
11 1/2 x 30 5/8 in. (29.2 x 77.7 cm) & 11 3/8 x 28 1/4 in. (29 x 71.8 cm)  
\$4,000 - 6,000

The cover with diamond medallions belongs to a group distinguished for their rich gilding and shallow carved abstract design, four of which are discussed in Selig Brown, *Protecting Wisdom*, Canada, 2012, nos. 18-21, pp. 98-104. Compare in particular the medallions, peacocks, flaming jewels, and effusively applied gold of the present lot to no. 19. A fifth example of this group was published alongside the present lot in Weldon, *Early Tibetan manuscript covers*, London, 1996, no. 20. The other cover in this lot features an inside face with concentric circles on a red background which Selig Brown notes was popular amongst the 14th & 15th centuries (Brown, 2012, p. 157).

Published:  
Weldon, *Early Tibetan Manuscript Covers: 12th - 15th century*, 1996, no. 21.

Provenance:  
Rossi & Rossi, 1996  
Sotheby's, New York, 16 September 1999, lots 76 & 80

7

**A copper alloy figure of Padmapani  
Western Tibet, 11th/12th century**

Standing in *tribhangha* pose with his right hand raised in *abhaya mudra* and the left holding a lotus stem, dressed in a *dhoti* incised with linear and roundel designs tied at his muscular waist and with a central pleat falling between the legs, adorned with a heart-shaped pendant at the center of a beaded necklace and a complete garland hanging from his shoulders down to his knees, his face with lips of inlaid copper and eyes of inlaid silver surmounted by a triple-leaf crown with side ribbons and blossoms.

12 in. (30.5 cm) high

\$30,000 - 50,000

Emerging from the highly refined classic models of 10th and 11th century Kashmir, the cult of Avalokitesvara was paramount in the Western Tibetan regions of Guge, Tsaparang, and Toling. In the 11th and 12th century the figures became more attenuated and details of the *dhoti* more simplified as seen in another example in the Brooklyn Museum of Art (78.256.4).

The absence of the typical elements associated with Padmapani; a Buddha image in the crown or headdress and an antelope skin across his shoulder, are not unusual in sculpture of this period and the broader region. For an example in the Asia Society (1979.45), see Reedy, *Himalayan Bronzes: Technology, Style and Choices*, Newark, 1997, no. W126, and for another in the Los Angeles County Museum of Art (M.75.4.1) see Beguin, *Dieux et Demons de l'Himalaya*, Paris, 1977, no 41.

Provenance:

Private New York Collection

Acquired in Detroit in the early 1960s



7

8

**A gilt copper alloy figure of Akshobhya  
Nepal or Tibet, 14th century**

Cast wearing a diaphanous robe over his powerful frame gathering in elegantly pleated folds over his left shoulder and with a prominent beaded and incised foliate hemline, seated in *vajrasana* with his hands in *bhumisparsa mudra*, and adorned with a simple five-petal crown with pleated cloth ties falling behind his pendulous earlobes to his shoulders, his face defined by a curved nose and narrow eyes, the copper base plate with an embossed *visvavajra*.

10 1/2 in. (26.7 cm) high

**\$100,000 - 150,000**

The crown type, hemline, narrow eyes, and thick brows converging to a small nose are elements common to Khasa Malla and Western Tibetan regions. The absence of the defined knuckles on the hands, a common convention of the Khasa Malla, point to Tibetan attribution for this sculpture, but the influence of the style is clearly evident.

As noted by Alsop "The Khasa kingdom provided an entry for this subsidiary Newar style into the art of Western Tibet, for the Khasa dominions contained many important monasteries that must have been a rich source of patronage for migrating artists and their successors. When the Khasa's control of their territories waned it is likely that the sculptors who served them in fashioning Buddhist images migrated towards the Tibetan Buddhist regions, just as the sculptors of earlier generations usually ended up in Tibet" (see Alsop in Singer and Denwood, *Tibetan Art*, London, 1997, p. 75)

For a related example, see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, 94C, p. 357. Also compare with an Akshobhya sold by Koller, Zurich, 30 October 2012, lot 110 and a Buddha sold by Christie's, New York, 19 March 2013, lot 342.

Provenance:

Private Canadian Collection

Acquired by the owner's parents while based in Malaysia between 1968-1975



9

**A gilt copper alloy figure of Vajradhara**

**Tibet, 15th century**

Seated on a lotus throne in *padmasana*, wearing a patterned *dhoti* tied at the back, his hands in *dharmacakrapavartina* fostering lotus stems that blossom at his shoulders presenting the *vajra* and *ghanta*, bedecked with jewelry of inset turquoise, a festoon with central coral pendant, and a complementing inset turquoise *urna* centering his benign expression surmounted by a five-tiered crown with central *kirtimukha* mask and flanking ribbons before hair tied in a high chignon and topped with a jewel.

*10 1/2 in. (26.5 cm) high*

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

Vajradhara is the supreme primordial Buddha representing the quintessence of Buddhahood in the Gelug and Kagyu schools. Achieving a 'state of vajradhara' is synonymous with complete realization.

For a related example in the Newark Museum Collection, see Rhie and Thurman, *Wisdom and Compassion*, 1991, pl. 147, p. 357. Also compare the similar treatment of the crown and jewelry to a Vajradhara sold at Sotheby's New York, 20 September 2005, lot 26.





10

**10**  
**A thangka of three tathagatas**  
 Tibet, 15th/16th century

Distemper on cloth; with Vairocana, Akshobhya and Ratnasambhava seated on platforms protected by their corresponding animals: the snow lion, horse and elephant, with diminutive bodhisattvas flanking each figure and rows of seated tathagatas occupying the upper corners, a diminutive Milarepa seated in a cave at the center.

21 x 16 7/8 in. (53.3 x 42.9 cm)

**\$15,000 - 25,000**

Compare face and crown type with a single figure thangka of Shadaksari formerly in the Jucker Collection, see Kreijger, *Tibetan Painting*, Boston, 2001, p. 48, no. 10.

**11**  
**A inlaid copper alloy figure of Vajradhara**  
 Tibet, 16th/17th century

Seated in *dhyanasana* on a double-lotus base with his arms in *vajrahumkara mudra* (highest energy) holding the *vajra* and *ghanta*, clad in a *dhoti* and a shawl draped over his shoulders with jointed hems extending from his elbows, adorned with a belt and necklaces of bead and pendant swags, anklets, bracelets, and circular lotus earrings, his steadfast expression with lips and eyes of inlaid copper and silver and an *urna* of inset turquoise, his hair pulled into a high chignon secured with a five-leaf tiara and surmounted by a half *vajra*; a lengthy inscription runs along the base:

chos sku rdo rje 'chang gi sku |  
 mthong ba don ldan 'di nying ni |  
 skyabs mgon byams pa'i mtshan can gyi ||  
 nad sten dgos 'dod kun 'byung du ||  
 lhag bsams rnam dag sgo nas ni ||  
 bsgrub sde chen mo'i bzhengs pa yis ||  
 dge bas mkha snyams sems can rnams ||  
 sgrib sbyangs tshogs rdzogs sangs rgyas shog ||  
 dge'o bkra shi ||

"May this body (statue) of the Dharmakaya Vajradhara, meaningful to behold, erected as the great center [of] accomplishments, in fulfillment of all the wishes and desires of the lord protector (His Eminence) whose name is endowed with Maitreya's appellation, and the virtue of [this act] purify all obscurations and perfect all accumulations [of merit] so the living beings equal [in number] to the [limitless] sky become Buddhas. Virtue and Happiness!"

23 in. (58.3 cm) high

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

A Vajradhara of similar size, age and proportions was sold at Christie's, Paris, 14 December 2011, lot 1052, and appears on the front cover of Xu Tianfu (ed.), *Faces of Dharma*, Taipei, 2012. Also compare the played sash with that on another bronze sold in the aforementioned sale, lot 186.

Bonhams is grateful to Dr Elena Pakhoutova for her assistance in translation of the inscription.





12



14



13

12

**A gilt copper alloy figure of Manjushri  
Tibet, 15th/16th century**

Inset with semi-precious stones; with hands joined in the gesture of explication, the left hand holds a silver wire stem supporting the *sutra* by his left shoulder and a small sword rising from a stylized flower by his right.

*5 3/4 in. (14.6cm) high*

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

Compare the present lot with two figures of Tara and one Vajradhara sold at Christie's, New York, 22 March 2011, lot 314; 21 March 2012, lot 827; and 19 March 2013, lot 409, respectively.

13

**A gilt copper alloy ghanta and vajra  
Tibet, circa 15th century**

The bell cast with alternating royal emblems and *kirtimukha* linked by issuing swags between bands of *vajras*, with letters in Lantsa script ensconced in lotus petals on the shoulder, the copper grip with smoothed heads surmounted by a tiara and eight-pronged vajra finial; the paired *vajra* with lotus grip.

*Ghanta: 7 1/4 in. (18.5 cm) high; Vajra: 5 5/8 (14.2 cm) long*

**\$3,000 - 4,000**

Similar pairings have sold at Sotheby's, New York, 20 March 2013, lot 258 and Christie's, New York, 21 March 2001, lot 105 and 22 March 2000, lot 112.

14

**A gilt copper figure of Khedrubje Geleg Palzang  
Tibet, 17th/18th century**

Seated on a broad-leafed lotus and stamen pedestal, the Panchen Lama rests his left hand on a manuscript, his right raised in the teaching gesture, the hems of his robes with incised floral patterns; a Tibetan inscription on the reverse reads: *mkhas grub dge legs dpal bzang la na mo*; "the learned and accomplished Gelek Palsang".

*5 in. (12.6 cm) high*

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

15

A gilt copper alloy figure of a hierarch  
Tibet, 16th/17th century

Seated on an antelope skin splayed over a  
double-layered cushion with cloud and lotus  
designs, clad in a monastic outer robe draped  
in naturalistic folds and a meditation band  
(*yogapatta*) slung over his right shoulder, his  
hands resting in his lap supporting a vase of  
longevity with lotus bud finial, and wearing a  
blissful expression and a fringe of curls.

6 1/4 in. (15.9 cm) high

\$25,000 - 35,000





16

**16**  
**A thangka of a Sakya lama**  
**Tibet, 17th century**

Distemper on cloth; the Sakya hierarch with the gesture of explication by his right hand and the left holding a cloth-wrapped *sutra* in his lap, surrounded by numerous lineage masters, and the protector deities including Hevajra and Chakrasamvara flanking his head and three forms of Mahakala in the lower section.

*Image: 18 x 14 in. (45.7 x 35.5 cm)*

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

Provenance:

Private Southwest Collection

Acquired from Navin Kumar in 1988-9

**17**  
**A thangka of Vajradhara and Bhagavani**  
**Tibet, 16th/17th century**

Distemper on cloth; blue Vajradhara embraced with his red consort at center, he holds a *vajra* and bell crossed at the heart and she holds a curved knife and skullcup, richly adorned with crowns and silks they sit atop a lotus and lion supported throne, red lotuses bloom from the mandorla throne back, numerous emanations, wrathful deities, and arhats surround them while Amitabha sits at the center of a triad above.

*Image: 22 3/4 x 15 in. (57.5 x 38 cm)*

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



17

**18**  
**A gilt copper alloy figure of Marichi**  
**Qing dynasty, 18th century**

Seated on a lotus base in *vajrasana* with her eight arms radiating around her, wearing a garment with stippled hem and beaded edge, girdle, arm ornaments, necklace, lotus bud earrings, and elaborate tiara, her principle head with a serene expression flanked by her wrathful right hand face and boar's face on the left, her hair drawn into a double chignon and surmounted by a buddha-head finial.

*13 in. (33 cm) high*

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

Marichi, whose name means 'ray of light', is the goddess of the dawn, who drives away the night and the darkness of ignorance and fear. In Chinese Buddhism, this deity assumes the female form and is believed to be the mother of the Northern Star referred to as the 'Dipper Mother' (*Dum Yuánj n*), a constellation in Sagittarius. She is similarly observed in Daoism, where she is often referred to as the Queen of Heaven (*Ti n Hòu*). For a further reading cf. Frédéric, *Buddhism: Flammarion Iconographic Guides*, Paris, 1995, pp. 224-5.

For another bronze most likely cast in a monastery in Beijing during the reign of the Qianlong emperor (1736-96), see Pal & Tseng, *Lamaist Art*, Boston, 1969, no. 47. Additionally, an example of Ushnishavijaya of similar size and style was sold at Koller, Zurich, 7-8 May 2013, lot 130 and Christie's, South Kensington, 15 May 2008, lot 379. Lastly, a monumental version exhibiting an almost identical treatment of the face, jewelry, sash, and robe is held in the Brooklyn Museum of Art (10.221).

Provenance:

Private Collection, Canada

Christie's, New York, 20 September 2000, lot 111





19

**19**  
A gilt copper alloy figure of Akshobhya  
Qing dynasty, 18th century  
Seated on lotus throne with his hands in  
*bhumisparsha mudra*, abundantly adorned with  
jewelry of inset stones, large earrings and a  
five-leafed crown, his shoulders covered with  
an undulating scarf and swirling tresses, his hair  
arranged in a two-tiered chignon surmounted  
by a flaming jewel (*cintamani*).  
7 in. (17.8 cm) high  
**\$8,000 - 12,000**

Pieces of similar style and period were sold at  
Bonhams, New York, 18 March 2013, lot 159,  
at Christie's, South Kensington, 7 November  
2012, lot 706, and at Sotheby's, London, 9  
October 1967, lot 102. Also compare to a  
bronze published in von Schroeder, *Indo-Tibetan  
Bronzes*, Hong Kong, 1981, no. 153b.



20

**20**  
A gilt copper alloy figure of Saravid Vairochana  
Qing dynasty, 18th century  
Seated in *padmasana* above a lotus throne wearing  
a *dhoti* with patterned hems, his hands resting in  
*dhyana mudra*, his neck, chest, and arms richly  
adorned, the shoulders covered by an undulating  
scarf and swirling tresses, his four heads with  
serene expressions, painted eyes and lips, large  
earrings and five-leafed crowns, his hair covered in  
blue pigment and arranged in a two-tiered chignon  
surmounted by a flaming jewel (*cintamani*).  
7 in. (17.8 cm) high  
**\$15,000 - 20,000**

Saravid Maha Vairochana is the patriarch of all  
the families of Great Vairochana. A statue of  
the root deity is installed at the center of the  
famed Tabo monastery complex in Spiti Valley  
(see Klimburg-Salter (ed.), *Tabo, a Lamp for the  
Kingdom*, Milan, 1997, fig. 61, p. 97). There  
'the Omnipresent One' sits at the center of a  
37-deity mandala from which everything stems,  
spreading out from his germinal refulgence until  
finally becoming dim. For more examples in gilt  
copper alloy, see the Huntington Archive no.  
0000066 & HAR#71851.

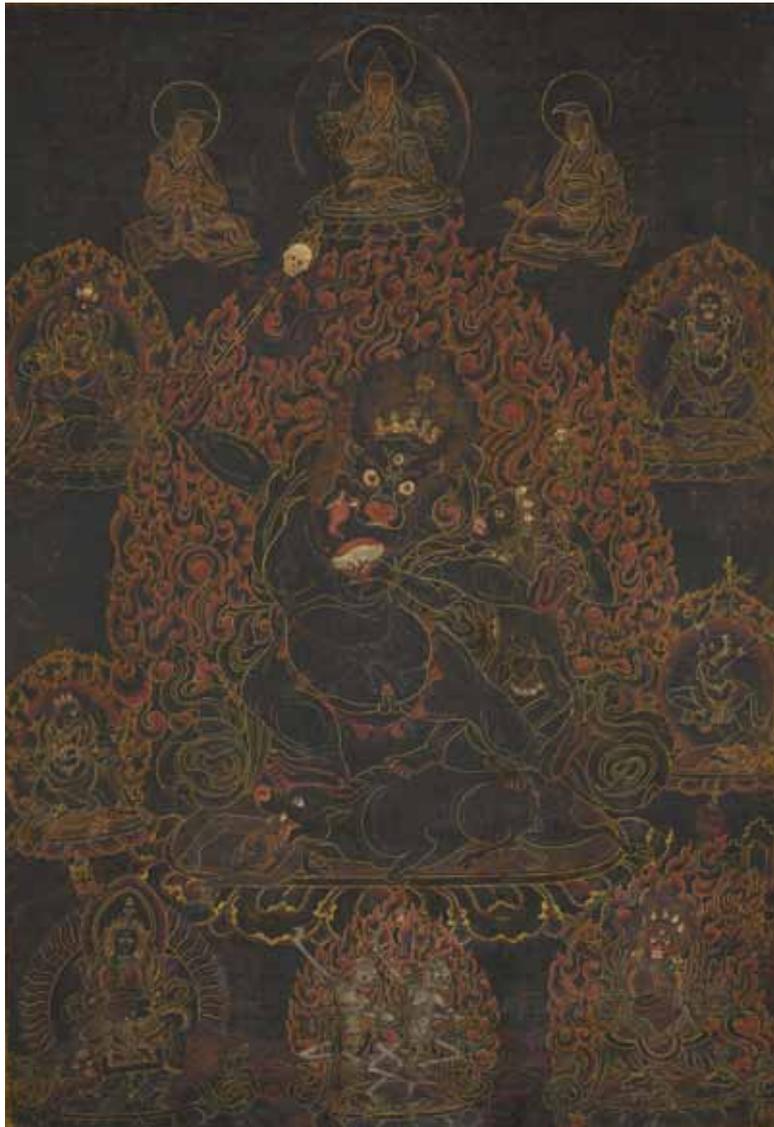
Pieces of similar style and period were sold at  
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October 1967, lot 102. Also compare to a  
bronze published in von Schroeder, *Indo-Tibetan  
Bronzes*, Hong Kong, 1981, no. 153b.

**21**  
A gilt copper alloy figure of Padmapani  
Tibeto-Chinese, 17th/18th century  
Inset with semi-precious stones; with right hand  
in *vitarka mudra* holding the flowering utapala  
stem at his right shoulder, the left clutching the  
swirling ribbon scarf at the hip.  
10 1/8 in. (25.8 cm) high  
**\$20,000 - 30,000**

The facial type and sumptuous treatment  
of the jewelry are consistent with casting in  
China in the 17th and 18th centuries. The  
treatment of the lotus platform and incised  
design at the back are also hallmarks of this  
period. A closely related example with similar  
crown and identical treatment of the flower  
see is published in Gordon, *The Iconography  
of Tibetan Lamaism*, New York, 1972, p. 64.  
Also compare with a larger figure of Maitreya  
in Rhie and Thurman, *A Shrine for Tibet*, New  
York, 2009, no. I-14, p. 76.

Provenance:  
Private New England Collection, acquired in 1970s





22

22

**A black ground thangka of Yama Dharmaraja  
Tibet, 18th century**

Distemper on cloth; with a buffalo face and holding a staff and flaming skull finial in his outstretched right hand, the left hand with a coiled lasso, attended by his consort Chamundi who offers a blood-filled skullcup with her right hand and a trident in her left, both are adorned with wrathful attire, bone ornaments, and various skins, surrounded by swirling gilt-edged flames, dancing chitipati below, a retinue of six wrathful protectors, and Tsongkhapa with lineage masters above; a lengthy poetic inscription on the reverse with a description of the deity in the first verse, mainly regarding the face, and a wish to assist the deity in his effort for the dharma.

*Image: 22 x 16 1/2 in. (56 x 42 cm)*

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

See lot 23 for further discussion of the subject. Compare with a closely related example in the Rubin Museum of Art, see Linrothe and Watt, *Demonic Divine*, New York, 2005, fig. 1.4, p. 6.

23

**A gilt copper alloy figure of Yama Dharmaraja and Chamundi  
Tibet, 17th/18th century**

The Lord of Death astride the buffalo bedecked with beaded swags and crushing the prostrate body with blissful expression below, his right arm raised holding the skull club, his left displaying *vitarka* mudra, adorned with a snake draped over his shoulders, a garland of freshly severed heads, and festoons interlinked through central *cakras*, his bull's head ablaze with bulging eyes and a *vajra* nestled in his flame-like hair, his consort, Chamundi, rising up his left flank wearing an antelope skin and fierce expression, offering the nectared skull cup to his outstretched tongue.

*7 1/2 in. (19 cm) high*

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

This superb casting is distinguished by the naturalistic treatment of the buffalo and bull's head and powerful proportions of their bodies. Similar features can be found in a solitary Yama Dharmaraja in the Rubin Collection, see Rob Linrothe and Jeff Watt, *Demonic Divine*, New York, 2004, p. 177, no. 34.

Also see Pal, *The Art of Tibet*, New York, 1969, p.102, pl.72, von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong 1981, pp.550-551, pl.157E and *Art Lamaïque*, Bruxelles, 1975, pl.87. Also compare with a Christie's, Paris, December 7, 2007, lot 368. An earlier Tibetan example from the 14th/15th century is illustrated in *Buddhist Statues Tibet*, Hong Kong 2003, pp.152-153, pl.146.

Provenance:  
Private Northern Californian Collection  
Acquired in the 1960s





24

**24**  
**A gilt copper alloy figure of Pehar**  
**Mongolia or China, 18th century**

Finely cast, the worldly protector balancing on a finely incised saddle cloth over a robust lion with a thick flowing mane, his radiating arms outstretched around his three faces with fierce expressions and wearing a cymbal-shaped hat (*tipsbu*) incised on the brim.

6 in. (15.2 cm) high

\$3,000 - 5,000

Defined as the 'activity' aspect (*Thinley gyi Gyalpo*) this is the most common form of the Worldly Protector from the Nyingma tradition. Compare with another in Gordon, *The Iconography of Tibetan Lamaism*, New York, 1972, p. 93.

Provenance:

Private New York Collection, acquired in the early 1980s



25

**25**  
**A gilt copper alloy figure of a Pehar**  
**Tibeto-Chinese, 18th century**

Balanced on a caparisoned lion, with radiating arms and adorned with jewelry of inset semi-precious stones, his three faces with fierce expressions and surmounted by wearing a cymbal-shaped hat; with remaining polychromy on the faces and hair of the Pehar and his mount.

4 1/4 in. (10.8 cm) high

\$1,500 - 2,500

Provenance:

Private New England Collection, acquired in 1970s

**26**  
**A thangka of a Worldly Protector**  
**Tibet, 18th century**

Distemper on cloth; holding a *dorje* and *mala*, dressed in intricate gold patterned robes, mounted on a mountain goat, and with right hand outstretched holding a *vajra*, numerous wrathful dakinis dance around him and Dorje Setrap, Drahla and a red hat lama seated at the apex.

Image: 24 x 17 1/4 in. (60.8 x 43.8 cm)

\$5,000 - 8,000





27

A gilt copper alloy figure of Amitayus  
Tibet or Mongolia, 18th century

Seated on a single row lotus platform with  
defined stamen, the bodhisattva with both  
hands supporting the *kalasha* adorned with a  
*triratna*, and wearing elaborate jewelry and a tall  
five-leaf crown.

11 1/2 in. (29.2 cm) high

\$20,000 - 30,000

In keeping with traditional iconography,  
Amitayus holds a vase of the elixir of immortality  
in his lap. He is invoked in rites for healing the  
sick, prolonging life, and transmitting "life  
power". As discussed by Fisher, Amitayus is  
often interchangeable with Amitabha, especially  
in East Asia and Tibet, where he gradually  
acquired a distinct identity as the Buddha for  
the attainment of long life (Fisher, *Art of Tibet*,  
London, 1997, p. 37). Compare the treatment  
of the lotus base to an example of Vajrasattva  
published in Olson, *Tantric Buddhist Art*, New  
York, 1974, no. 33, p. 75.

Provenance:

Private Collection, Los Angeles

28

**A gilt copper alloy figure of Buddha  
Qianlong period, 1736-1796**

Brilliantly gilded and finely cast, standing on a lotus pedestal, adorned in an outer robe draped in symmetrical raised folds with incised collar and hems, right hand in *abhaya mudra* and left in *varada mudra*, his blissful facial expression with steadfast eyes and a serene smile, flanked by pendulous earlobes, the hair bound in high chignon.

6 7/8 in. (17.4 cm) high

\$15,000 - 20,000

This type of Buddha image wearing a heavy, but diaphanous, robe falling in abstracted concentric folds is commonly referred to as the 'Udayana type' after the infamous legend of the first image of Buddha made during Buddha's lifetime. Recounted by the Chinese pilgrim Xuan Zang around 664 CE, King Udayana of Kaushambi in Swat Valley missed Buddha so much while the latter had ascended to heaven to preach to his mother that he commissioned a sandalwood image to comfort him. Another legend speaks of Kumarayama carrying a true copy of this Udayana Buddha on his back to the Kingdom of Kucha in Central Asia from where it was later relocated to Xi'an in 401 CE. There it is thought to have inspired even more copies which made their way as far as Nara, Japan in the late 6th century. In the 14th century, Yuan Emperor Taiding (1321-8 CE) commissioned a stone 'Udayana Buddha' which is located in Jiufeng Temple, Nanjing Province and became the prototype for many others.

An example of a Udayana type figure of Dipankara Buddha was sold at Bonhams, Hong Kong, 26 May 2013, lot 357. Further examples are held in the Harvard Art Museums (1956.202) and the Guimet Museum (see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pl. 158F pp.552-3).

Provenance:

Private American Collection



28



29

**29**  
**A gilt copper repoussé arhat**  
**Tibet, 18th century**

Rendered in two sections, his face with a creased forehead and prominent cheek bones, wearing voluminous robes and his right hand in *vitarka mudra*.

13 in. (33 cm) high

\$10,000 - 15,000

Compare with a closely related example of Tsongkhapa in the Kandell Collection, now in the Freer-Sackler Galleries, published in Rhie and Thurman, *The Alice S. Kandell Collection*, New York, 2009, no. I-13. Also see another published in Xu Tianfu (ed.), *Faces of Dharma: Selected Works of Tibetan Buddhist Art*, Taipei, 2012, no. 45, p. 92.

Provenance:

Private Collection, Los Angeles

**30**  
**A gilt copper alloy figure of Lobzang Gyatso**  
**Tibet, 18th century**

Finely cast, seated on a double cushion and wearing a patchwork robe with possibly the hilt of his *purba* extending from the fold behind his right hand in the gesture of teaching, a heavy outer robe draped over his shoulders and pooling sumptuously over his legs, his portrait with a broad nose, prominent ears, steadfast expression, and traces of polychromy for his eyes and hair.

4 5/8 in. (11.7 cm) high

\$25,000 - 35,000

The suggested presence of the projecting *purba* is consistent with other inscribed portraits of the Great Fifth Dalai Lama, see Rhie and Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, p. 272, no. 98. The other earlier portrait with his right hand in the earth-touching pose is in the Museum of Fine Arts, Boston, see Pal, *Lamaist Art: The Aesthetics of Harmony*, Boston, 1975, no. 54.

The naturalist rendering of his robes and the intact gilded consecration plate bearing a finely incised *visvajra* are indicative of master craftsmen associated with Tashi Lhunpo, see Liu I-se, *Tibetan Buddhist Art (Hsi-tsang Fo - Chiao I-shu)*, Beijing, 1957, figs. 76 & 78.

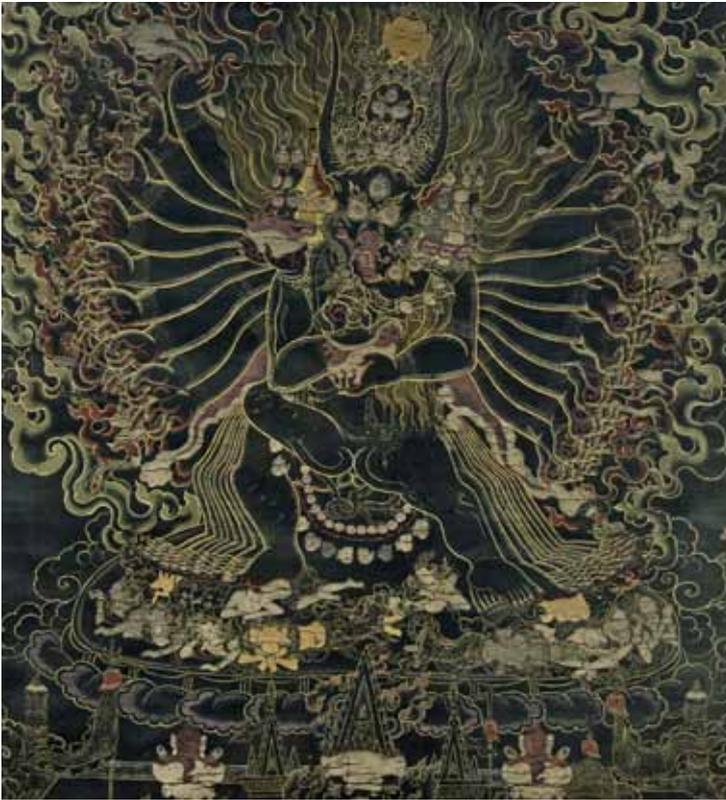
Lobzang Gyatso (1617-82 CE) is central figure to both Kagyu and Nyingma orders. Strife between aristocratic factions was reconciled under his reign and he began construction of the infamous Potala Palace in Lhasa in 1645.

Provenance:

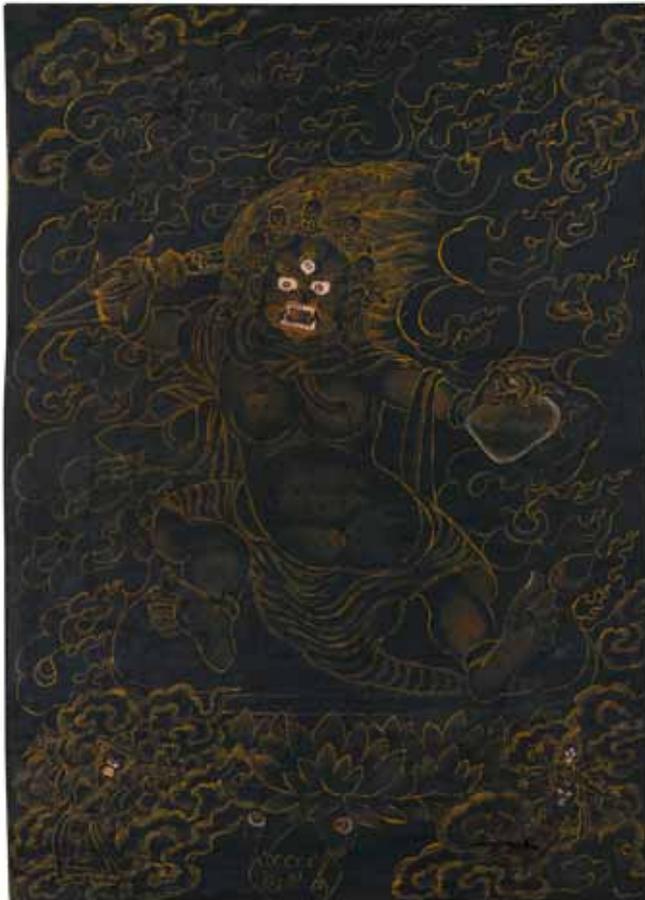
Private New England Collection, acquired in 1970s



30



31



32

**31**  
**Two black ground thangkas of Shadbhuja Mahakala and Vajrabhairava**  
**Tibet, circa 18th century**

Distemper on cloth; both finely painted, very fierce, and ablaze; Shadbhuja Mahakala standing on Vinayaka holding a chopper to the scented skull cup in his primary hands surrounded by wrathful and tutelary deities; Vajrabhairava standing on a multitude of gods, animals, and humans, embraced with his consort and placing the chopper to the skullcup, with many heads and radiating arms holding many attributes.

*Mahakala: Irregular, 33 1/2 x 24 3/8 in. (85.1 x 61.99 cm)*

*Vajrabhairava: Irregular, 29 x 24 3/8 in. (73.7 x 61.99 cm)*

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

Provenance:

Property from the Hunter Museum of American Art sold to benefit future acquisitions, 1955-2013

Gift of Ely Jacques Kahn 1955

**32**  
**A black ground thangka of a wrathful deity**  
**Tibet, 19th century**

Distemper on cloth; holding a *purbha* and *kapala* in his outstretched arms and wearing a tiger skin and crown of dried-skulls, immersed in flames and with Rahula in the bottom right corner and another retinue figure in the left.

*Image: 24 1/2 x 17 3/4 in. (62.3 x 45 cm)*

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



33

**33**  
**A black ground thangka of Red Simhamukha**  
**Tibet, 19th century**

Distemper on cloth; The red dakini with the right hand upraised holding a curved-knife marked with a *vajra*, the left with a blood filled *kapala* to the heart, and carrying a *khatvanga* staff in the bend of the left elbow, adorned with a dry skull crown and a severed-head necklace, she dances on a prone naked figure, around her are Padmasambhava and his wives in the upper register with Nyingma lineage hierarchs, four tutelary forms of Simhamukha and other protector deities, and possibly Vaishravana with his consort at bottom center.

*Image: 23 5/8 x 16 3/8 in. (60 x 41.7 cm)*

**\$7,000 - 10,000**

For closely related compositions held in the Erie Art Museum and the Rubin Museum of Art, see Himalayan Art Resource, HAR#91040 & HAR#635. The figure at bottom center with his consort riding the white snow lion and flanked by an attendant dumping precious jewels from tiger and leopard skin sacks is possibly Vaishravana in his aspect as guardian of the *Terma* (Revealed Treasure) text from which this form of Simhamukha arises.

Provenance:  
 Private Southwest Collection



34

**34**  
**A black ground thangka of Vajrabhairava Ekavira**  
**Tibet, 19th century**

The wrathful tutelary form of Manjushri at the center with 9 faces, the primary face of a buffalo and the uppermost of fierce Manjushri, with 34 arms he holds the chopper to the skull cup with his primary hands while the others radiate around him holding various weapons, he is enshrouded with flames and stands erect with 16 legs on prone figures above a lotus issuing from a rocky outcrop, various retinue figures mounted on mythical animals and identified by accompanying inscriptions surround him, including Lalitavajra, Varuna, Nairrti, Yama, Agni, Indra, and Brahm .

*Image: 26 1/4 x 18 1/4 in. (66.5 x 46.3 cm)*

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

When Yama, Lord of Death, was ravaging Tibet, the people invoked Manjushri for help. He assumed the form of Yamantaka (Conqueror of Death - also known as Vajrabhairava) and subdued Yama, making the latter a Regent of Hell. As the deputy of Manjushri, Vajrabhairava is known as the "discerning protector". In the Sakya tradition he is counted among the four main tantric deities along with Hevajra, Guhyasamaja and Chakrasamvara.

Depictions of this solitary aspect of Vajrabhairava Ekavira, without a consort, are less common. Compare to a related example of similar composition in the Rubin Museum of Art (F1997.17.5, see HAR#295). The thangka is finely painted with heavy use of gold outlining and is stylistically akin to another thangka in Rubin Museum Art (F1997.30.4, see HAR#387) published in Linrothe and Watt, *Demonic Divine*, New York, 2004, no. 16, pp. 138-9. Compare also the rocky outcrop, lotus petals, and identifying inscriptions.

35

**A thangka of Red Tara  
Tibet, 18th century**

Distemper on cloth; Tara with the right hand in the gesture of generosity holding a gilded red vase of power extended across the knee, the left holding the stem of a red and blue utpala flower blossoming at her left ear, adorned with flowing green silks, jeweled ornaments, and gold tiara with blossoms, seated with the right leg slightly extended in a relaxed manner and the left drawn up on the lotus platform, directly above the goddess is a Panchen Lama and Amitayus, Vaishravana and Palden Lamo in the lower corners, and the twenty corresponding forms of Tara surround the principle figure in identical poses and prescribed colors identified by inscriptions.

*Image: 26 1/2 x 18 1/2 in. (67.3 x 47 cm); With silks: 49 x 32 1/2 in. (124.5 x 82.6 cm)*

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

Tara is a completely enlightened buddha who had previously promised to appear, after enlightenment, in the form of a female bodhisattva and goddess for the benefit of all beings. Her primary activity is to protect from the eight fears. Practiced in all schools of Tibetan Buddhism her various forms are found in all classes of tantra - Nyingma and Sarma.

From the tantra known as the 'Twenty-One Praises of Tara' spoken by the Buddha Samantabhadra arises a system of practice with 21 Tara emanations, one for each verse of praise. Each form of Tara has a specific color and accomplishes a specific activity. Based on that, there are three well-known and distinct lineages for the set of twenty-one Taras: Pandita Suryagupta, Lord Atisha, and the lineage from the Nyingma Lama - Longchenpa. In the Atisha system all the Taras appear in the same basic posture with equal faces and hands and only differ in the color of the body and vase held in the right hand of each. Green is the primary color of Tara, however green is not included in the enumeration of the twenty-one. There are four red Taras, six white, three yellow, four orange, two red-black and two black Taras.

This composition is superbly arranged to accommodate all the aspects of the deities, yet remain open to reveal the fine details of the landscape and floral forms. Compare with a single form of Red Tara in the collection of Rubin Museum of Art (F1997.17.4, see HAR#294).





36



36  
A pair of gilt copper alloy repoussé lions  
Tibet, 17th/18th century

The pair wearing bells and holding a flaming jewel, with tufts of hair swirling and flailing about their limbs and with fanged, tongue-extended grimaces.

19 in. (48.2 cm) high

\$8,000 - 12,000

These lions would have originally appeared below the dais of a large stupa or statue. Compare to various similar examples held in Asian collections, see Xu Tianfu (ed.), *Faces of Dharma*, Taipei, 2012, nos. 73-82.

37  
A set of three thangkas depicting the life of Tsongkhapa  
Tibet, circa 18th century

Distemper on cloth; each with the central figure of Tsongkhapa surrounded by life scenes.

Each image: 26 3/4 x 17 3/4 in. (68 x 45 cm)

\$10,000 - 15,000

The standard set of paintings depicting the life story of Je Tsongkhapa, designed in the early 18th century by Jamyang Shepa (1648-1721/22), has fifteen individual compositions. Typically hung in the grand hall of monasteries, they illustrate how, throughout his previous lives, Tsongkhapa, the 15th century saint and scholar of Tibet, cultivated the Path leading to Enlightenment and how his spiritual progression was attested by prophecies of all the Buddhas of the past.

For others from a similar set see Guiseppi Tucci, *Painted Scrolls and the Philadelphia Museum of Art*, (Acc.#1960-131-7).

Provenance:

Property from the Hunter Museum of American Art sold to benefit future acquisitions, 1968-2013

Anna C. Turner Collection





38

**38**  
**A terracotta polychromed figure of Hayagriva and Vajravarahi**  
**Tibet, 19th century**

Standing on a lotus base astride in *alidhasana* on two prostrate figures with six arms radiating outwards before his wings, in his primary hands he holds Vajravarahi whose left leg is wrapped around his thigh, he wears a tiger skin and garlands of human skulls, his three faces with very fierce expressions surmounted by crowns of dried human skulls, flame-like hair, and the characteristic horse head.

14 3/8 in. (36.5 cm) high

\$8,000 - 12,000

For a version in wood from Mongolia in the Rubin Museum of Art, see HAR no. 65732, and for a stylistically similar figure in bronze see Olson, *Tantric Buddhist Art*, New York, 1974, no. 72.

**39**  
**A gilt copper alloy head of Avalokiteshvara**  
**Bhutan, 18th century**

His elegant face centered by a turquoise inlaid *urna* and richly adorned with an elaborate five-leafed crown and earrings inlaid with semi-precious stones, the diamond shaped earrings embellished with repeated blossoms, the crown with festooned bells dangling across his forehead and foliate ribbons swirling behind the ears, his hair arranged into a distinctive tall chignon surmounted by the crowned Amitabha with foliate aureole.

16 3/4 in. (42.7 cm) high

\$5,000 - 8,000

Provenance:  
 Private Dutch Collection, late 1980s

**40**  
**A Bon Po thangka of Tagla Membar**  
**Tibet, 19th century**

Distemper on cloth; Encircled by flames and standing on a lotus throne supported by various beasts, the central deity in *alidhasana* above prostrate figures, with his right and left hands outstretched holding the golden wheel and nine swords, adorned with a crown of five dry skulls, gold earrings, necklaces and freshly severed heads, and wearing a green scarf and human and animal skins; numerous retinue figures surround him, including Sipai Gyamo, the Queen of the World, and Sidya Temor on a red mule in the bottom corners, the Red Tiger-faced One directly below him, the five Female Mamo Mind Emanations with the multicolored leader holding a stupa to his left, the animals of the four directions, Tonpa Shenrab directly above him, and Kunzung Gyawa Dupa flanked by two Bon Po hierarchs at the apex.

Image: 37 x 24 in. (94 x 61 cm)

\$10,000 - 15,000

Tagla Membar, the "Tiger God", is a fierce form of a direct disciple of Tonpa Shenrab who founded the Bon religion. In discussion of a closely related example in the Rubin Museum of Art (HAR200041), Watt and Linrothe explain that although Tagla Member is primarily implemented as a guide leading the practitioner to Bon enlightenment, he is also referred to as a 'doctrinal weapon' employed whenever Bon is being suppressed by Buddhists (see Watt & Linrothe, *Demonic Divine*, New York, 2004, no. 59). Compare to another thangka with almost identical composition published in Kvaerne, *The Bon Religion of Tibet*, London, 1995, pp. 124-5.

Provenance:  
 Private Southwest Collection



39





41



42



43

**41**  
**A thangka with Kagyupa hierarch and monastery**  
**Tibet, 19th century**

Distemper on cloth; the arhat seated wearing a pattern robe and red cap, displaying the gesture of teaching, surrounded by disciples of his abbot and various architectural and landscape vignettes of life scenes identified by inscriptions.

*Image: 34 x 22 in. (86.4 x 55.9 cm)*

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

Provenance:  
 Private Southwest Collection

**42**  
**Two thangkas of Padmasambhava and Heruka**  
**Tibet, 18th and 19th century respectively**

Distemper on cloth; Padmasambhava surrounded by his seven other aspects with Shakyamuni above; a Heruka in typical form embracing his consort surrounded by a retinue of protector deities.

*Padmasambhava: Image: 24 1/2 x 18 in. (62.2 x 45.8 cm); With silks: 35 3/4 x 24 1/2 in. (90.8 x 62.2 cm); Heruka: Image: 32 x 21 1/4 in. (81.3 x 54 cm)*

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

Provenance:  
 Private Southwest Collection



44

**43**  
**A thangka of Thousand-Armed Avalokiteshvara**  
**Eastern Tibet, 19th century**

Distemper on cloth; the all seeing Lord with eleven heads wearing silks of gold detail, standing atop a lotus blossom and before an aureole of extending multicolored lotus bulbs, his thousand arms beset with eyes radiating outwards and holding auspicious items, with various lineage masters and protective deities around him.

*Image: 33 1/4 x 22 1/2 in. (84.5 x 57.1 cm); With silks: 56 1/2 x 33 in. (143.5 x 83.8 cm)*

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

Provenance:  
 Private Southwest Collection

**44**  
**A thangka of Shakyamuni Buddha**  
**Tibet, 18th century**

Distemper on cloth; Buddha finely detailed at center, with eight forms of Green Tara flanking enthroned Shadaksari above, the lower section with eight bodhisattvas gazing upon the glowing golden stupa, below Amoghapaśa and Maitreya flanking the knees of Shakyamuni.

*Image: 24 x 16 3/8 in. (61 x 41.6 cm); With silks: 47 x 28 1/2 in. (119.3 x 72.4 cm)*

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



45

**45**  
**A thangka of a hierarchy**  
**Eastern Tibet, 18th/19th century**

Distemper on cloth; with his extended right hand holding a *kapala* filled with precious jewels and flaming *triratna*, his left in a gesture of explication, seated on a meditation mat and platform of leaves, he is surrounded by previous incarnations, Amoghāsiddhi at the top flanked by Gelugpa lineage masters and Green Tara at the bottom center.

*Image: 20 1/2 x 28 1/2 in. (52 x 72.4 cm); With silks: 54 3/4 x 38 1/4 in. (139 x 97.2 cm)*

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

The position of the hands and the skull bowl are typically associated with Pema Jungne, one of the eight aspects of Padmasambhava. However, the skull bowl is typically filled with nectar and the surrounding figures show other aspects or scenes from his life.

The open format, pale green and earth tones employed in the landscape are typical traits of the Eastern Tibetan style of Kama Gadri, 17th-19th century.

Provenance:  
 Private Californian Collection



46



48



47

46

**A silver mounted chod kapala**  
Tibet, 17th-19th century

With an embossed silver *vajra* to the interior, the exterior outer rim with scalloped foliate panels worked with single grinning skulls at the sides and *visvavajras* at the ends.

2 1/4 x 5 3/4 x 7 in. (5.7 x 14.6 x 18 cm)

\$4,000 - 6,000

'Scented' skullcups are seen in the hands of many wrathful deities. During tantric meditations these skullcups are filled with an alcoholic ritual substance visualized by monks as containing 5 corpses and 5 bodily excretions. The meditation transforms this into ambrosia, parallel to the transformation of the five delusions into the five wisdoms, and the five poisons into the five tathagathas.

Provenance:

Private Collection, Los Angeles

Acquired from Leonard Loeb, New York, 1971

47

**A gilt copper alloy ghanta and vajra**  
Tibet, circa 18th century

With copper grip inlaid with inset turquoise and a four-pronged vajra finial with *makara* detail; the interior with molded "ohm ah hum"; the paired vajra with lotus grip and *makara* detail.

*Ghanta*: 9 6/8 in. (24 cm) high; *Vajra*: 6 7/8 in. (17.7 cm) long

\$3,000 - 4,000

48

**Two leather Me Chak tinder pouches**  
Tibet, 19th century

With applied silver and gilt ornamentation and curved iron striking blades, the larger inset with hardstones, the other with Chinese characters "rú yuè zhì héng" a reference from the Book of Odes.

5 1/4 in. (13.2 cm), the larger

\$1,000 - 1,500



49

49  
An illustrated manuscript page  
Nepal, 13th century

Distemper on palm leaf; with two illuminations and five lines of transitional Nagari script; with benign *grahas* depicted as elegant male divinities holding blue lotuses.

1 7/8 x 11 in. (4.7 x 27.7 cm)

\$8,000 - 12,000

This folio comes from a collection of *dharanis* or incantations. Traditionally *dharanis* are hymns addressed to the various Tantric Buddhist divinities in praise of them or for protection against various ills. Very few illuminated manuscripts of such texts survive from eastern India. Two leaves commissioned by a Nepalese visitor to the great monastery of Nalanda in Bihar (circa 1075 CE) with miniatures including a Prajnaparamita, Manjusri and scenes from the life of the Buddha are held in the Los Angeles County Art Museum (see, Pal, *Indian Painting*, Los Angeles, 1993, no. 3). Later manuscripts, almost exclusively from Nepal, normally show the divinity addressed, who are often minor divinities more akin to nature spirits as in this leaf.

The recto has a brief colophon at the end of the Candrapane Graha Matrika Dharani, a hymn addressed to the mother of the *graha* Candrapani. *Grahas* are malevolent spirits who cause illnesses, here appearing benign. The text is couched in the traditional form of Buddhist sutras with the Buddha himself expounding the doctrine to his intimates on the correct worship of the *grahas* (*grahanam puja*).

The fine gold illumination in this leaf is remarkable, and reflects the high regard in which Buddhist manuscripts were held. The depiction of the seated Buddha, with an ornate crown and armbands and displaying the mudra of preaching the law, is typical of Nepalese depictions.

50  
A double-sided ritual thiyasapu manual of iconographic illustrations  
Nepal 19th century

44 pages with 260 illustrations, mineral pigments on paper: many pages with three deities in union with their consorts, such as the eight Mother Goddesses, the primordial goddess Guhyeshvari, and a fully developed iconography of Chakrasamvara and Vajravarahi; Newari script below.

Each page: 11 5/8 x 6 1/4 in. (29.5 x 15.87 cm)

\$4,000 - 6,000

Compare with a ritual manual in the Philadelphia Museum of Art (1994-148-617) and a book of iconographic drawings in the Los Angeles County Museum of Art (M.82.169.2).

Provenance:  
Private Californian Collection  
Acquired from Dr. Myer in 1969



50



51

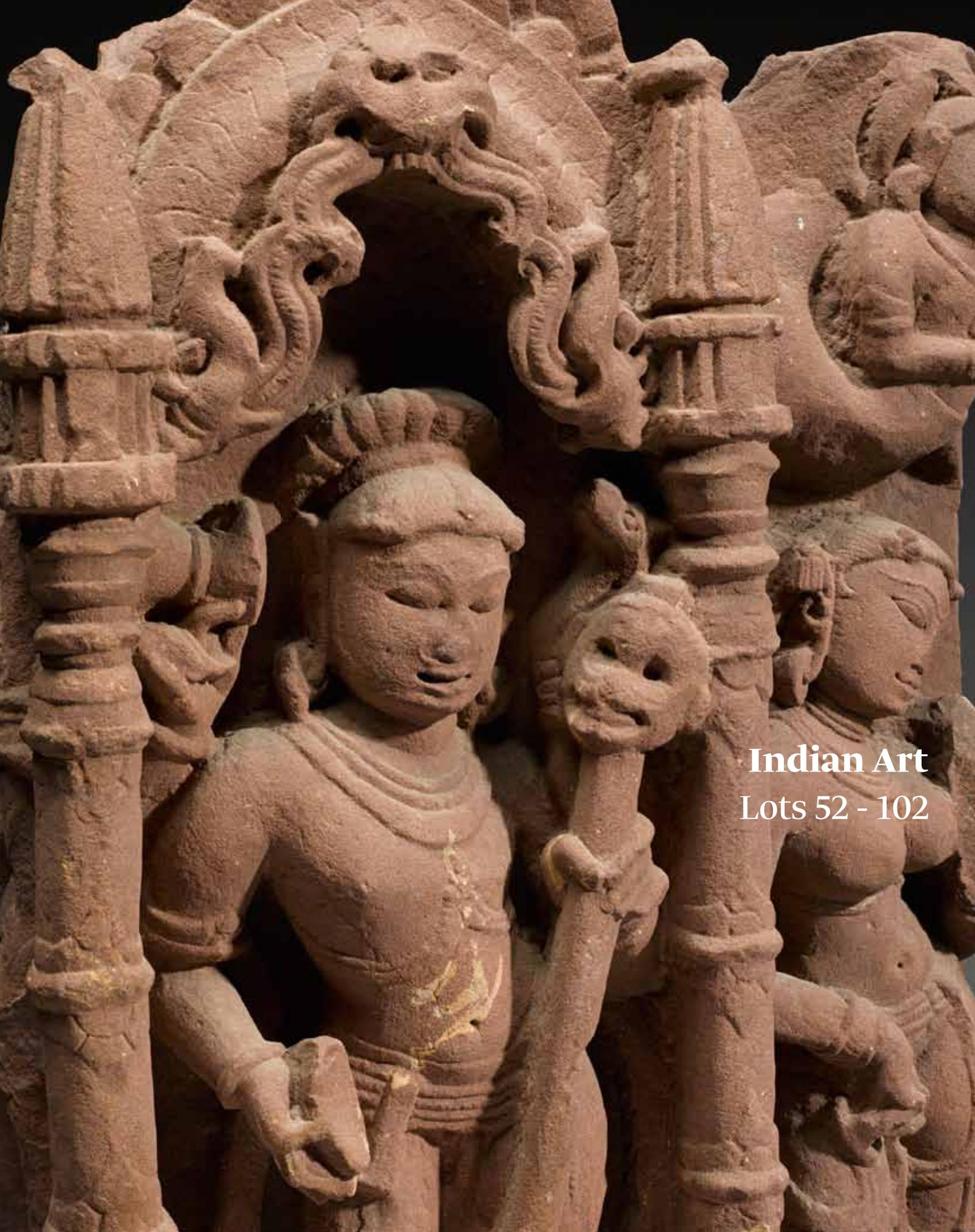
**51**  
**A gilt copper figure of eleven-headed Avalokiteshvara**  
**Nepal, 18th/19th century**

Standing on a circular lotus pedestal, abundantly adorned and wearing a long *dhoti* and mantle, both incised with floral designs, and an antelope skin draped underneath and over his left shoulder; with ten radiating arms, his primary raised in *anjali mudra* with boon between the hands, his other left hands holding the elixir of immortality, flaming *triratna*, and lotus bud, his other right hands displaying *varada mudra* and holding a *chakra* and a seated buddha ablaze with pristine awareness; the majority of his eleven-tiered heads with fierce faces, but surmounted by the benign expression of Amitabha.

13 1/4 in. (33.8 cm) high

\$20,000 - 30,000

Unlike the Tibetan convention of eight arms, Nepalese examples are often depicted with ten, as in the present lot. Also the variance can be found in the arrangement of the heads, in Tibet it is cast with three rows of three benign bodhisattva heads surmounted by a wrathful head, which is finally surmounted by a head of Amitabha Buddha. Whereas Nepalese examples the first row of three heads are of a bodhisattva followed by a row of three wrathful heads followed by two rows each of two wrathful heads and finally a head of Buddha. For a related example see Sotheby's, London, 2 April, 1990, lot 50 and von Schroeder *Indo Tibetan Bronzes*, p. 382, no. 103a for a slightly earlier example.



**Indian Art**  
Lots 52 - 102



52



53



54



55

**52**  
**A schist relief panel with scenes from the life of Buddha**  
**Ancient region of Gandhara, circa 2nd century**  
 The stupa drum panel with scenes depicting Buddha preaching on the left and a group of five ascetics on the right, flanked by niches with diminutive figures and below a band of lotus petals.  
*17 1/4 in. (45 cm) wide*  
**\$1,500 - 2,500**

**53**  
**Two schist dishes**  
**Ancient region of Gandhara, 2nd/3rd century**  
 The circular of green schist with vine motif surrounding five compartments, the underside with thread pattern; the yoni-shaped dish with incised lotuses.  
*5 3/8 in. (13.6) diameter, the larger*  
**\$1,000 - 1,500**

Provenance:  
 Private Pittsburgh Collection, documented to 25 June 2001

**54**  
**A schist architectural panel with a garland bearer**  
**Ancient region of Gandhara, 2nd/3rd century**  
 The pseudo-Corinthian capital carved in high relief with curling acanthus leaves supporting the bust of female garland bearer wearing a necklace with leaf pendant.  
*16 1/2 in. (41.8 cm) long*  
**\$4,000 - 6,000**

While the majority of scholarship on Gandharan architecture and sculpture has focused on Buddhist sites and little is known of its ancient cities, the absence of any explicit religious iconography on this ornate capital raises the question of whether it may have appeared as part of an administrative or other secular building.

Provenance:  
 Private Pittsburgh Collection  
 Sotheby's, New York, 26 March 1999, lot 449

**55**  
**A schist relief panel with devotees**  
**Ancient Region of Gandhara, 2nd/3rd century**  
 The two figures dressed in monastic robes offering smiles and *anjali mudra* to their right, set within an arched niche with visible support beams and decorative gable, with two cherubs above and a column to the right.  
*6 3/4 x 8 in. (17 x 20.3 cm) high*  
**\$1,500 - 2,500**

Provenance:  
 Private Pittsburgh Collection  
 Sotheby's, New York, 26 March 1999, lot 445

**56**  
**A terracotta head of Buddha**  
**Ancient region of Gandhara, 3rd/4th century**  
 Finely modeled with well-defined pursed lips and heavy-lidded downcast eyes below gently arching brows and a curved hairline of wavy locks pulled over the domed *ushnisha*.  
*9 1/4 in. (23.8 cm) high*  
**\$6,000 - 8,000**

A related example is held in The Metropolitan Museum of Art (13.96.4) and a similar piece of this quality was sold at Christie's New York, 21 September 2007, lot 226.

Provenance:  
 Private New York Collection  
 Doris Wiener Gallery, 1980s



56

57

**A polychromed stucco head of a woman**  
**Ancient region of Gandhara, 4th/5th century**

Sensitively modeled with her face angled slightly to one side and lips parted, with elegant curls undulating across her temples drawn back in finely combed sections secured by a headdress with remains of beaded jewelry and festoons.

10 1/2 in. (26.5 cm) high

\$15,000 - 20,000

Following the tradition set by Roman art, the sculptor has departed from the stylized features of Buddha, paying emphasis to mood and distinctive facial characteristics. Rare for the copious remains of polychromy, the present lot reveals how most Gandharan art would have appeared *in situ* and shares a similar importance in elucidating this late phase of Gandharan art as a Romanesque portrait of a monk held in the British Museum (1978,0306.1).

Provenance:

Private New York Collection, late 1990s

58<sup>a</sup>

**Two gray schist heads of bodhisattvas**  
**Ancient region of Gandhara, circa 3rd century**

One wearing a turban comprised of twisted bands, beads and rosettes; the other with a loosely arranged coiffure.

7in. (17.8 cm), the higher

\$2,000 - 3,000

Provenance:

Private West Coast Collection

The first acquired from Yvonne Moreau-Gobard, 2 February 1982



57



58



59

**59**  
**A green schist relief panel with two ascetics**  
**Ancient region of Gandhara, circa 3rd century**

Exceptionally carved in high relief with two ascetics wearing long flowing robes and wavy locks, one seated with a water pot between his feet, a sacred chord draped over his emaciated torso, his left hand upraised, and his face with almond-shaped eyes and unkempt facial hair; the other kneeling with his back turned away from the viewer resting his weight on the arch of his right foot, holding the remnants of the water pot in his left hand and with his right pressed against his forehead shielding his modeled face.

11 1/4 in. (28.5 cm) long

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

Carved with an expressive flair, in their original context lining a stupa these ascetics would have either been part of narrative panel below a central icon of Buddha, or a non-narrative decorative band depicting disciples and followers. If part of a narrative, it is possible that the scene would have represented the conversion of the sixteen disciples of Bavari who were sent to scrutinize Buddha. Various depictions can be seen in Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pls. 107-8 and Zwalf, *A Catalogue of the Gandharan Sculpture in the British Museum*, London, 1996, nos. 222 & 500. Reinforcing the validity of Buddha's teachings, such images of profoundly affected disciples were important progenitors of the faith.

Published:  
 Simon Ray, London, 2004, no. 1, p. 6-7.

60

**A schist figure of Maitreya**  
**Ancient region of Gandhara, circa 3rd century**

The life size future Buddha seated on a raised plinth with central offering, with his hands resting in *dhyana* mudra and holding the elixir of life contained within the *kundika* acutely modeled in the shape of a downturned lotus bud, the finely carved stylized folds of his *sanghati* elegantly pooling in concentric rings at his ankles and spilling over the edge of the base, bedecked with various necklaces including a large choker with inset design and talismanic armlets, the right revealing a lotus from underneath the tightly pulled robe, his mustached face with aquiline nose and steadfast gaze from heavily-lidded eyes, flanked by pendant earrings and centered by an incised *urna*, his wavy curls pulled over the domed *ushnisha* and cascading to his shoulders, secured by a beaded headress comprising a network of beads interlinked between horizontal bands that rest above the forehead and wrap around the *ushnisha*.

42 in. (106.6 cm) high

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

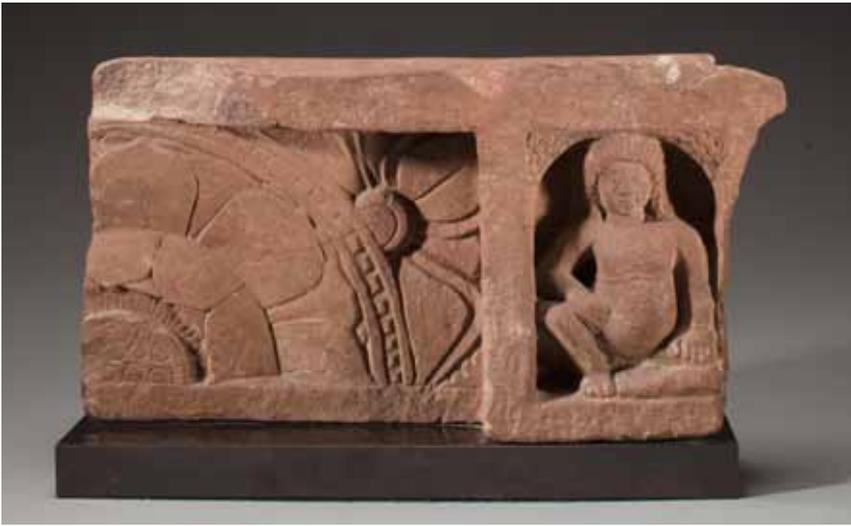
With a broad muscular torso, strong hands, and ornate stylized folds, this near life-size sculpture exhibits the power and authority of Maitreya, believed to reside in Tushita heaven until the time comes when Shakyamuni is no longer remembered and the future Buddha will need to be reborn.

It speaks to important developments in Buddhist sculpture and worship occurring in the ancient region of Gandhara around the 3rd century, coinciding with a transition from Nikaya to Mahayana Buddhist worship in the region. Firstly, iconic shrines such as this became the focus of veneration, replacing worship of relics and stupas with the large-scale production of images of Buddha and of bodhisattvas. Testament to this, Buddha's alms bowl, represented here at the base of the plinth, was an important relic housed in Gandhara and visited by Chinese pilgrims, but seems to vanish from Gandharan sculpture by the end of the 3rd century (Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, p. 56).

Secondly, the present lot represents the rise in popularity of the worship of Maitreya at Gandhara and further afield. He is identified here by the remarkably detailed water vessel (*kundika*) dangling from his fingers by the spout. The most elaborate of these vessels, in connection with Gandharan reliquaries, mimic the bulbous shapes of lotuses or fruits. Compare to one such example held by a standing Maitreya and a reliquary located in The Metropolitan Museum of Art (*ibid.*, no. 42, p. 54 & no. 21, p. 24). As Mahayana Buddhism spread from Gandhara to China, images of Maitreya became the focal point of a widespread cult, the idea of a messianic savior appealing to many living under the chaotic political climate and civil unrest of the Six Dynasties Period (220-589 CE) following the collapse of the Western Han Dynasty in the beginning of the 3rd century - the time around which this sculpture was made. The link between the art of Gandhara and early Buddha images in China is clearly demonstrated through a comparison of the facial features and robes between the present lot and a gilt bronze Buddha held in the Harvard Art Museums (1943.53.80.A) believed to be the earliest devotional Buddhist image made in China.

Provenance:  
 Private Californian Collection  
 Collected in the late 1960s by an architect based in Rawalpindi working at the behest of Ayub Khan on the design of Islamabad





61



62



63



64

**61**  
A red sandstone architectural panel with a yaksha  
Northern India, Kushan period, circa 2nd/3rd century  
Carved with the sun disc and broad leafed petals of the lotus sided by a seated yaksha with a chord above his prominent belly and full head of hair.  
14 1/4 in. (36.2 cm) long  
**\$2,000 - 3,000**

Provenance:  
Private Pittsburgh Collection

**62**  
A mottled red sandstone head of Shiva  
Central India, circa 5th/6th century  
Carved with rounded cheeks, third eye, and interweaving matted dreadlocks surrounding a blossom.  
4 1/8 in. (10.5 cm) high  
**\$1,000 - 1,500**

Provenance:  
Private Pittsburgh Collection, documented to 25 June 2001

**63**  
A mottled red sandstone relief with a yakshi  
Mathura, Kushan period, circa 2nd century  
Framed by the abundant blossoms of the tree above, the yakshi clutches a branch, wearing her hair in a loose chignon and richly adorned with a patterned sash and various jewelry.  
12 in. (30.4 cm) high  
**\$3,000 - 5,000**

Exhibited:  
Birmingham Museum, Alabama, 2010-2013 (523.2010)

Provenance:  
Collection of Dr. Alston and Eivor Callahan, Alabama, acquired from Spink and Son, London, 17 January 1986.  
Collection of Dr. Mike and Mrs. Teresa Callahan, Alabama, acquired by inheritance

**64**  
A sandstone figure of Hariti  
Uttar Pradesh, 4th-6th centuries  
Neatly modeled with a boy, possibly Priyankara, squatting between her legs, she holds an alms bowl and the remnants of a cornucopia, and wears various jewelry, a mantle, and a crescent-tiara.  
6 in. (15.2 cm) high  
**\$8,000 - 12,000**

Hariti is one of a number of North Indian deities that were absorbed into the Buddhist pantheon as Buddhism adapted and incorporated preexisting beliefs of local populations. Another such deity was Kubera and two related examples also from Uttar Pradesh are held in the Norton Simon Museum (M.1975.11.04.S) and the Victoria & Albert Museum (IM.322-1921).

Provenance:  
Acquired in New York, 1980s

**65**  
A terracotta figure of a gana  
Northern India, Gupta Period, circa 4th-6th century  
Projecting beyond his frame with a big belly and one foot perched on the border below, wearing a buoyant expression and his hair in thick curls.  
8 7/8 in. (22.7 cm) high  
**\$2,000 - 3,000**

This figure may represent Kubera, the king of the yakshas, known as "the wealth giver" (*Dhana-da*). For further discussion and examples in Indian museums see van Alphen, *Tejas: 1500 Years of Indian Art*, New Delhi, 2007, p. 125-9. Also compare the similar treatment of the face, earplug and hair to an example in the Metropolitan Museum of Art (1985.398.1).

Provenance:  
John Eskenazi Ltd, 1982  
Private Italian Collection, late 1970s

**66**  
A terracotta figure of a fasting hermit  
Northern India, Gupta Period, circa 4th-6th century  
Carved and polished displaying his attenuated torso and lean arms motioning to his left, his bearded face with sunken cheeks, his unkempt hair in long matted locks.  
7 1/2 in. (19.4 cm) high  
**\$2,000 - 3,000**

Compare to a closely related example in the Metropolitan Museum of Art (1987.424.22).

Provenance:  
John Eskenazi Ltd, 1982  
Private Italian Collection, late 1970s

**67**  
A terracotta head of a woman  
India, Gupta Period, circa 5th century  
Well-modeled with soft features, her face with full lips, well-defined nose, and prominent eyes with incised irises below gently arching brows, her finely combed hair arranged in a bun and secured with a beaded fillet.  
7 1/2 in. (19 cm) high  
**\$8,000 - 10,000**

Her prominent eyes and the graceful contours of her lips and jaw exemplify the sophisticated elegance of Gupta period sculpture (circa 320 to 550 CE), comparing favorably to similar examples in terracotta held in the Brooklyn Museum of Art (83.172.2 & 81.288).

Provenance:  
Private Asian Collection



65



66



67



68

68

**A red sandstone figure of a female attendant  
Madhya Pradesh or Rajasthan, 8th/9th century**

Sensuously modeled and standing in *tribhanga*, with a diaphanous *dhoti* tied over her voluptuous waist, adorned with a necklace and a sash draped over her elbows, her face with a sweet expression and her hair tied in a bun.

15 3/4 in. (40.1 cm) high

\$2,500 - 3,500

Compare the close likeness of figures standing at the bottom of a temple door frame in see Desai & Mason (ed.), *Gods, Guardians, and Lovers*, New York, 1993, no. 51, pp.226-7).

Exhibited:

Birmingham Museum, Alabama, 2010-3 (537.2010).

Provenance:

Collection of Dr. Alston and Eivor Callahan, Alabama, acquired from Spink & Son, London, 17 January 1986

Collection of Dr. Mike and Mrs. Teresa Callahan, Alabama, acquired by inheritance

69

**A red sandstone carving of a female attendant  
Central India, circa 8th/9th century**

Standing a slightly flexed pose flanked by narrow columns, the female looks slightly down and to her right, she holds a floral tribute in her upraised hand and her left hand holds a scarf end by her thigh, carved with full rounded breasts divided by a beaded tassels falling from her jeweled necklace, her lower diaphanous garment is secured by a thick belt issuing jeweled swags that fall across her thighs, outside the column the panel carved in low relief with twisting vines below *vyalas*.

18 in. (45.7 cm) high

\$6,000 - 8,000

Provenance:

Private Northern Californian Collection, acquired in 1960s

70

**A red sandstone stele of Vishnu  
Uttar Pradesh, Post-Gupta Period, 7th/8th century**

Standing with his principle right hand raised in the gesture of assurance and the others holding his mace, *chakra* and conch, wearing a short *dhoti* and adorned with a large foliate garland, the sacred chord and various jewelry, his face of classic stylized form surmounted by the mitre and locks of hair spilling over his shoulders, back by a nimbus with lotus blossoms and flanked by male and female *chayri* bearers.

29 1/4 in. (74.3 cm) high

\$20,000 - 30,000

As noted by Desai & Mason in discussion of a similar, later stele in the Frank C. Russek Collection, fly whisks are indicative of royalty in India and the attendants here emphasize the ultimate royal stature of the principal figure (see Desai & Mason (ed.), *Gods, Guardians, and Lovers*, New York, 1993, no. 70, p. 262).

Exhibited:

Birmingham Museum, Alabama, 2010-3 (533.2010).

Provenance:

Collection of Dr. Alston and Eivor Callahan, Alabama, acquired from Spink & Son, London, 17 January 1986

Collection of Dr. Mike and Mrs. Teresa Callahan, Alabama, acquired by inheritance



69





71

**71**  
**A red sandstone figure of Shiva**  
**Central India, circa 9th century**

Standing in *tribhanga* pose with Nandi in stride behind him, holding the shaft of his trident with his right hand and prayer beads with his left upraised, adorned with beaded necklace and large pendant earrings flanking a well-defined face with proud expression surmounted by a crown with central jewel and unkempt hair in exaggerated curls.  
 16 1/2 in. (41.8 cm) high  
**\$3,000 - 5,000**

Provenance:  
 Private Pittsburgh Collection  
 Sotheby's, New York, 26 March 1999, lot 116

**72**  
**A buff sandstone figure of Shiva Bhikshatana**  
**Madhya Pradesh or Rajasthan, circa 10th century**

Finely carved, standing in a swayed posture next to his stray dog with crisply defined paws and naked but for raised sandals, garland, and festooned jewelry, a *shrivatsa* mark at the center of his chest, his face with a healthy beard and wide eyes below curved brows and surmounted by his unkempt curls secured with a headband.  
 19 1/2 in. (49.5 cm) high  
**\$6,000 - 8,000**

The elegantly modeled sculpture depicts Shiva as Supreme Beggar, the Lord of Ascetics, standing next to the remnants of his stray dog which he is often depicted feeding, such as at the Annamalaiyar Temple in Tamil Nadu. Shiva assumes this form of Bhairava to atone for severing Brahma's fifth head, which he wanders and collects alms with until his sin is expiated upon reaching the holy city of Varanasi. More popular in South India, the present lot is a rare example of the subject from the North. The piece compares favorably to another with attendant dog in the British Museum (1962,1017.1). For three examples of South Indian images, see The Huntington Archive (scan nos. 0023154, 0022521 & 0022924).

Exhibited:  
 Birmingham Museum, Alabama, 2010-3 (523.2010).

Provenance:  
 Collection of Dr. Alston and Eivor Callahan, Alabama, acquired from Spink & Son, London, 17 January 1986  
 Collection of Dr. Mike and Mrs. Teresa Callahan, Alabama, acquired by inheritance

**73**  
**A sandstone stele of Shiva Bhairava**  
**Rajasthan, 9th/10th century**

Standing under an arch of *makaras* and *kirtimukha* and flanked by *shikhara*-topped columns, the terrifying aspect of Shiva in a flexed pose holding a skull staff, drum, and a skull cup, with Ganga standing at right on the back of a *makara* with an *apsara* above.  
 38 in. (96.5 cm) high  
**\$10,000 - 15,000**

Compare the treatment of the necklace, triple-band belt and girdle on a figure of Isana (Shiva-Rudra) published in Agarwal, *North Indian Temple Sculpture*, Delhi, 1995, fig. 58. The stele would have initially been part of a door jam with Yamuna on the opposing side. For related examples, see Sotheby's, New York, 16 & 17 March 1998, lot 31 and 5 December 1992, lot 89.

Provenance:  
 Lyon Family Collection, Los Angeles  
 Acquired from William Wolff, New York, 5 May 1971, as noted on original receipt



72





74

74

**A buff sandstone relief of Uma Maheshvara**

**Madhya Pradesh or Rajasthan, circa 10th century**

The holy family together with Shiva holding the trident and gazing at Parvati nestled on his thigh and holding the swirling lotus, both wearing elaborate headdresses, bedecked in jewelry and festoons, and seated on their mounts, with diminutive Ganesha and Skanda next to attendants below and Brahma at upper left.

22 3/8 in. (56.8 cm) high

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

Exhibited:

Birmingham Museum, Alabama, 2010-3 (528.2010A-B).

Provenance:

Collection of Dr. Alston and Eivor Callahan, Alabama, acquired from Spink & Son, London, 17 January 1986

Collection of Dr. Mike and Mrs. Teresa Callahan, Alabama, acquired by inheritance

75

**A sandstone panel with the Saivite family**

**Central India, circa 10th century**

Carved with great detail and divided into four horizontal registers; at the base, the heads of an ascetic with matted locks and a woman with a tiara, possibly a *nagini*, under a hooded canopy; the second register with a *yali* raised on hind legs above an elephant and with a *devata* struck in dynamic pose nestled in the crook of his back, sided by a column depicting a *purna kalasha* below a festooned bell with ribbons draping from a *kirtimukha* mask flanked by *apsaras*, and two capitals, the lower with a *purno-asya kalasha*; the third with three-headed Skanda holding a trident and seated above the remains of his peacock's tail, the top with Shiva and Parvati as the adoring couple seated on Nandi and Ganesh by his father's side.

22 1/4 in. (56.2 cm) high

**\$10,000 - 12,000**

The detail and complexity of this panel compares closely to the niches and steles produced under and just before the Chandela Dynasty (10th-13th centuries) around the 10th century. Compare the similar inclusion of the overflowing *purno-asya kalasha* and *kirtimukha* on a panel held in the Norton Simon Museum (F.1975.11.3.S), as well as the similar segregation of registers on the edges of a stele of Harihara in the British Museum (1872,0701.75).

Provenance:

Acquired in New York, early 1990s

76

**A gray sandstone stele of Uma Maheshvara**

**Central India, 11/12th century**

The adoring couple holding *darshan*, wearing diaphanous *dhotis* and crisply detailed jewelry, Shiva with four hands, placing one on Uma's waist and holding a snake, trident, and boon with the others, the pair backed by lotus halos and seated in *rajalilasana* atop an adoring Nandi with Ganesh and an attendant on either side of the lotus plinth supported by attendants and flanked by Uma's lion and a fifth attendant, and with the edges of the stele detailed with elephant, *vyala*, and *makara*.

23 1/2 in. (59.7 cm) high

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

Rich with complex detail and iconography, compare the treatment of the jewelry, especially the necklaces, to related steles in the British Museum (1957,0216.1), the Norton Simon Museum (F.1978.23.S), and a piece sold at Sotheby's, New York, 24 March 2011, lot 13.

Provenance:

Private Pittsburgh Collection

Sotheby's, New York, 16 September 1999, lot 116

Sotheby's, New York, 16 & 17 March 1988, lot 47



75





77



78

**77**  
**A sandstone head of Vishnu**  
**Central India, circa 11th century**

With pursed lips, almond shaped eyes, curved eyebrows below remnants of the tall miter.

*12 3/4 in. (32.4 cm) high*

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

Provenance:  
 Private New England Collection, acquired in 1970s

**78<sup>a</sup>**  
**A sandstone head of a Vishnu**  
**Central India, 10th/11th century**

The mitre with finely incised floral forms and a prominent central jeweled ornament, his hairline arranged in ringlets above a full rounded face with well-defined features.

*6 in. (15.2 cm) high*

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

Provenance:  
 Private West Coast Collection, acquired in the 1970s



79

**79**  
**A sandstone head of a king**  
**Central India, circa 11th century**

With a flowing finely delineated beard and thin moustache, his coiffure pulled back into a bun and adorned with circular ornaments and beaded bands, with a raised *tilak* to the forehead.

*10 1/2 in. (26.7 cm) high*

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

This distinguished portrait shares the characteristics of high status individuals in Chandela sculpture. For a closely related example representing a Chandela king in the Site Museum, Khajuraho, see Desai, Dehejia (ed.), *Royal Patrons of Great Temple Art*, Bombay, 1988, no. 1, p. 87. Also compare to examples sold at Sotheby's, New York, 23 March 1995, lot 17 and 24 March 2011, lot 10.

Provenance:  
 Private West Coast Collection

## A buff sandstone relief panel

Madhya Pradesh or Rajasthan, 10th/11th century

Carved with a crowned figure kneeling in obeisance at center, flanked by a parasol bearer and attendant, with three figures above each holding offerings and sporting distinct elaborate hairstyles, with a *naga*-hooded figure at lower left and a decorative column of figures holding water pots at right.

21 in. (53.3 cm) high

\$6,000 - 8,000

This intricate and beautifully carved relief would have appeared at the lower right of a larger ensemble, either as part of an architectural frame or a stele flanking a central icon. In this context, the royal figure would have been indicative of either a mythological narrative or the historic patron.

Exhibited:

Birmingham Museum, Alabama, 2010-3 (531.2010).

Provenance:

Collection of Dr. Alston and Eivor Callahan, Alabama, acquired from Spink &amp; Son, London, 17 January 1986

Collection of Dr. Mike and Mrs. Teresa Callahan, Alabama, acquired by inheritance





81

**81**  
**A black stone panel with an elephant**  
**Rajasthan, 12th/13th century**

Carved with a dynamic elephant with crisply carved caparison and an *apsara* below a band of musicians.  
*13 in. (33 cm) long*  
**\$4,000 - 6,000**

In its original context the elephants would have most likely appeared as the right-hand arch of a Gajalakshmi stele, illustrating the goddess below. Stylistically, it recalls the black-stone sculptures produced in the region of Mount Abu in southwest Rajasthan. Compare to a stele of Krishna published in Simon Ray, London, 2003, no. 7, pp. 28-31.

Provenance:  
 Private Pittsburgh Collection

**82**  
**A green stone head of Vishnu**  
**Kashmir, circa 800 CE**

His pacific expression with slender eyes framed by pendant earrings and hair in short corkscrew curls surmounted by a triple crescent diadem with beads and foliage around flower-head medallions and a lotus blossom crowning the top of the head.  
*7 1/8 in. (18 cm) high*  
**\$15,000 - 20,000**

With the remnants of the ear and whiskers of a lion's face to his left, this piece was almost certainly part of a Vishnu Vaikuntha Chaturmukha configuration. While there is no consensus on its meaning and identification, the figure was popular in Kashmir and may have emphasized Vishnu as Supreme Being, see Srinivasan, *Many heads, arms, and eyes: origin, meaning, and form of multiplicity in Indian art*, New York, 1997. A closely related example with near identical treatment of the crown is held in the Brooklyn Museum of Art (85.223.1).

Provenance:  
 Private European Collection

**83**  
**A black stone stele of Gajalakshmi**  
**Kashmir, Karkota period, 9th century**

Enthroned beneath a lustrating elephant, the goddess sits with her left leg folded and her pendant right foot resting on a neatly-defined lotus, she wears slippers, a thin garment, which pleats and clings around her sensuous form, and a shawl covering her head and draping about her elbows, and is adorned with armlets, beaded necklaces, large earrings, and a triple-crescent tiara with festoons, in her left hand she holds the robust stem of a lotus supporting a vase of plenty overflowing with flora, to her left stands a *chauri* bearer in *tribangha* pose on the plinth supported by two jubilant lions flanking adoring devotees holding upturned vessels similar to that in the elephant's trunk.  
*10 3/4 in. (27.3 cm) high*  
**\$15,000 - 25,000**

'Gaja' meaning 'elephant', the Gajalakshmi form is among the most cherished Hindu subjects, imbued with iconography supporting Lakshmi as the goddess of prosperity, well-being, and abundance. The upturned water pots held by the elephant above and figures below allude to the rainfall and rivers which bring forth crops and harvests. The *purna kalasha* (vase of plenty) blossoming from her lotus is an early Vedic motif for the source of life. For variations on the subject from Kashmir compare the present lot to two held in the Metropolitan Museum of Art (1991.407.2 & 1993.194).

Provenance:  
 Private European Collection



82



84

**A sandstone stele of Kurukulla**  
**Eastern India, Pala Period, 9th/10th century**

The young goddess seated in *sattvasana* above a broad-leafed lotus throne, with her four arms she offers the gesture of assurance with a lotus blossom issuing from the center of her primary right palm, and her other, limp and upraised, recoiling from a fired arrow, in her left hands she clutches the stem of a lotus which blossoms by her shoulder with curved petals and robust stamen, and her slack bow, she is adorned with a sacred thread that mimics her curves as it runs across her waist and over her breast with revealed nipple, and bedecked with armbands and a necklace of classic Pala style, her face with a sweet smile carved in high relief and slender, undulating eyes, flanked by large earrings piercing her lobes, and centered by a rectangular *urna*, below a tiara with side ribbons flailing upwards on the petal-shaped mandorla, and two leaves flanking the lotus-born Buddha Amitabha at center with hands resting in *dhyana mudra* presented before her five-tiered rounded chignon crowned with a blooming lotus bud.

28 1/8 in. (71.4 cm) high

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

Kurukulla is one of the most alluring deities in Buddhist art. Thought to have initially been a tribal goddess originating from Udayana in Swat Valley, she is the goddess of enchantment, magnetism, and witchcraft. Liturgically, she is invoked to subdue those evil spirits, demons, and humans who work against the welfare of humanity and its spiritual evolution, while in popular practice, she is called on for the success a new enterprise, to win court cases, or to bewitch others. In this regard, the *Arya Tara Kurukulla Kalpa*, outlines magical rites for enchanting and subjugating others, curing frigidity and impotence, and acquiring wealth and power.

Ranking among the top tier of sculpture produced in the early Pala period, the present lot exudes the essence and affect of the deity. Just as Kurukulla's flower-arrows symbolize the desire she incites in her targets, the sculpture brims and overflows with floral imagery at her pedestal, mandorla, right hand, left hand, bow, crown, and hair. Her bow is slack and gentle, her face is kind and cheerful, her breasts are large and revealed. Depicting the youthful deity with sensuous proportions and her four arms with the impression of physiognomic accuracy, the piece matches the high caliber of a stele of Parnashabari in the Bangladesh National Museum (see the Huntington Archive no. 0009331).

Provenance:

Private Collection, New York

Sotheby's, New York, 25 March 1999, lot 154





85



85

**A black stone bust of Padmapani  
Northeast India, Pala/Sena period, 12th century**

Elegantly carved pinching the undulating stem of a lotus which blossoms with robust petals by his left shoulder, the Lord of Compassion with a narrow waist projecting diagonally for the *tribhanga* pose, wearing a diaphanous sash and sacred chord draped over his left breast and shoulder, adorned with a bands of pearls across his neck, his benevolent expression with a smile, beaked nose, and downcast eyes, flanked by upturned pendant flower bud earrings and surmounted by a crown with ribbons and his hair exquisitely arranged in a high chignon of matted locks presenting the seated Amitabha.

11 1/2 in. (29.2 cm) high

\$15,000 - 20,000

Of superior carving, the present lot is as splendid example of Pala/Sena sculpture. His intricate jewelry, headdress, and sharp facial features were designed to catch and reflect the light of flickering lamps, animating the deity before the devotee. Too, the sinuous lotus stem compliments the lithe movement of his body. Compare the refinement of these features with that of a Shiva and of attendant figures flanking Buddha on two steles held in the in Varendra Research Museum (see Lefevre & Boussac, *Chefs-d'oeuvre du delta du Gange*, Paris, 2008, p. 67 & 94).

In the early 11th century the opportunist Chola emperor Rajendra seized Bengal from the Palas, who were occupied with resisting the Rastrakutas to the west, and set up a vassal dynasty, the Senas of Karnataka. With its slightly chiseled beauty, the present lot reflects a taste that the Senas appear to have brought with them (Huntington, *The "Pala-Sena" Schools of Sculpture*, Leiden, 1984, p. 73). Compare, for instance, the treatment and carving of the exterior of two 11th century temples in Lakkundi, Karnataka, in Dhaky, *Encyclopaedia of Indian Temple Architecture: South India*, New Delhi, 1996, p. 244 & 260.)

Provenance:

Private Italian Collection, late 1980s

86

**A black stone panel with Shuchismati and Grihapati  
Northeast India, Pala period, 11th century**

Beautifully and humorously carved with reclining Shuchismati receiving a foot rub from an attendant while baby Grihapati joyfully lies before her raising his right hand to her breast, she supports her head with her left hand and holds a lotus with her right, she wears diaphanous *dhoti* with classic horizontal striations and a looping sash tied at the waist, her sacred thread rests against her right hip and graces across her sensuous stomach and the sash covering one of her full breasts; amongst her abundant jewelry, she wears neatly incised arm bands and a three-leaf tiara surmounting her endearing expression with full lips, round cheeks and almond-shaped eyes; flanking her rest are two diminutive goddesses standing on lotus blossoms; below her are supports, and a devotee making offerings of a fire altar full offering bowl; above are the Saivite emblems of Ganesha, Skanda and the lingam.

15 3/4 in. (39.7 cm) long

\$10,000 - 15,000

The image of the pampered, child-rearing goddess was popular in Bengal between the 10th and 12th centuries, where it was most likely commissioned and consulted by women wishing for progeny (see Pal, *Indian Sculpture*, Los Angeles, 1998, p. 93). The female figure at the bottom register sitting before a fire altar and offering bowl probably represents one such donor. Several similar examples can be seen in Indian museums (see Donaldson, *Shiva-Parvati and Allied Images*, New Delhi, 2007, C-24 & figs 91-2, and Lefevre & Boussac, *Chefs-d'oeuvre du delta du Gange*, Paris, 2007, no. 99.) in addition to an example held in a private collection published in Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, no. 68.

Although debated, the scene most plausibly depicts Schushismati and Grihapati. Expounded in the Skanda and Shiva *puranas*. Grihapati was a divinely precocious boy who was gifted to the childless Vishwaner and Schushismati and after the former made pilgrimage to a Shiva linga at Varanasi. By age 6 he could recite all sacred texts but by 9 a planetary alignment indicated he would soon die. He comforted his parents and set off to complete a penance to conquer death. Indra, acting as a rival to Shiva, tried to tempt Grihapati into asking for boons and then attacked him after the latter refused. Shiva intervened and rewarded Grihapati for his unwavering stoicism and loyalty by granting him immortality and electing him as the guardian of all directions.

Provenance:

Private Dutch Collection, early 1990s

**A copper alloy figure of a Digambara Jina**  
**Karnataka or Tamil Nadu, 9th century**

Solid cast, standing "sky clad" in the body-abandoning pose (*kayotsarga*) and modeled with supple curvature and latent strength, his slender arms extending from broad shoulders below a fleshy waist, a characteristic *shrivatsa* mark appears above his right breast, while his face features a prominent lower lip, a nose like a garuda's beak, high arched brows, and eyes cut with a single opening.

17 1/2 in. (44.4 cm) high

**\$100,000 - 150,000**

The present lot possibly originates from Karnataka, where Jains were cited as being instrumental to the establishment of both Ganga (350-1000 CE) and Hoysala dynasties (1026-1343 CE) and where Jain communities flourished under continuous royal patronage (see Pal, *The Peaceful Liberators: Jain Art from India*, 1994, p. 20), but it is more likely that it was cast in Tamil Nadu, where Jainism experienced a revival in the 8th and 9th centuries following an influx of Jain migrants from Karnataka. (Tamil Nadu had previously been a stronghold for Jain worship until the popularity of Hindu *bhakti* saints dominated the region, converting Jain Pallava kings in turn. For further discussion, see Granoff (ed.), *Victorious Ones: Jain Images of Perfection*, New York, 2009, p. 208.) A greater number of similar Jain bronzes survive from Tamil Nadu, albeit but a handful, from which to compare and attribute.

The closest related sculpture held in a North American museum is located in the Los Angeles Country Museum of Art and appears on the front cover of Pal, *The Peaceful Liberators: Jain Art from India*, 1994. The two share similar ovoid faces with a slightly pointed crowns, high arching brows and v-shaped lips. Combining these physiognomic details, they are set apart from other examples from the region and period, which share only one or two features in addition to the more commonly shared characteristics of slightly upturned pendulous earlobes, broad sloping shoulders, and fleshy waists. Among these is a standing Jina from the 8th century held in the Rockefeller collection (see Granoff (ed.), *The Victorious Ones: Jain Images of Perfection* 2009, no. S 25, p. 208), another attributed to circa 900 (in Pal, *The Elegant Image: Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection*, Mumbai, 2011, no. 83 p 154), and an 11th century example from a private collection (see Granoff (ed.), 2009, no. S 29, p. 216-7). The last of which demonstrates by contrast that by the 11th century the form of the bronze Jina became more stylized with a rounder face, ballooning thighs, and greater curvature and rigidity to the arms, as discussed by Phyllis Granoff (ibid.).

One strikingly rare feature the present lot shares only with the Rockefeller Jina amongst this group is the *shrivatsa* mark appearing above the right breast. Whereas this auspicious mark appears ubiquitously at the center of the chest of any Jina from North India from as early as the second century onwards, it is extremely rare amongst South Indian Jain images, and Granoff argues is unique to images from Tamil Nadu (ibid., p.208).

This figure, produced by members of the Digambara sect, represents one of the twenty-four figures making up the heart of the Jain religion, teachers who developed the doctrines and achieved victory over the cycle of rebirth. One of three great Indian faiths, Jainism is subdivided, for the most part, into two sects: the Svetambara, whose monks wear white clothes, and the Digambara, whose monks walk naked, reinforcing the Jain doctrines on material renunciation and control over the senses. Unlike Hindu sculptures, the Jina image is not viewed as a vessel the deity inhabits, rather it serves as a reminder of the twenty-four exemplars and their spiritual achievements. As Jan van Alphen comments: "They serve only as a means by which the spirit can be diverted from earthly desire and affliction and directed towards the transcendent. Meditating on these images brings the believer closer to the great examples, the Liberated souls." (van Alphen, *Steps to Liberation: 2,500 years of Jain Art and Religion*, Antwerp, 2000, p.43). Modeled with a supple curvature and latent strength that blends the sensual and spiritual, the natural and superhuman, the current example is an exquisite symbol of the quest of the soul within the human body.

**Provenance:**

The object was passed by descent from the estate of Mrs. Julian B. Herrmann, the majority of which was sold by Christie's, New York in 1977-8. Mrs. Herrmann was the niece of Eric Cohn who would accompany and advise her on antiquing trips to Europe in the 1920s and 30s. Eric Cohn, in turn, was closely associated with Serge Sebarsky who co-assembled the collection of the Neue Galerie New York. An in-depth third-party report analyzing the object's surface indicates that the present lot was at some point cleaned using a process of electrolytic reduction that was popular in Northern Europe around the early 20th century, but has been little used since. This therefore would be consistent with the likelihood that Mrs. Herrmann purchased the bronze on one of her antiquing trips. The other possibility is that the piece was bought on the New York market between the 50s and 60s before her unfortunate decline in health in the early 70s. After the sale of Mrs. Herrmann's estate in 1978 the current owner commissioned an appraisal which documents the piece in her possession by 1978.





88



89



90



90

**88**  
**A brass figure of Durga Mahishasura**  
**South India, 17th century**

With her lion mount assisting, she steadies the buffalo with one foot whilst extracting the demon Mahishasura by the hair with her primary left hand, her other arms radiating weapons and attributes, the bud finial of her crown with incised crescent moon and *sirischakra*.

4 3/4 in. (12 cm) high  
 \$1,500 - 2,500

Provenance:  
 Private British Collection

**89**  
**A copper alloy figure of Krishna**  
**South India, Nayak Period, 17th/18th century**

Standing in *tribhanga* with the calf clamoring up the lotus pedestal to lick the sole of his right foot, wearing a short *dhoti* below his rotund belly and holding the conch and wheel by his shoulders.

4 1/2 in. (11.5 cm) high  
 \$1,500 - 2,500

The present lot belongs to a rare group of figures which combine the iconography of Vishnu with his avatar Krishna. For another eight-armed example, see Pal, *Asian Art at the Norton Simon Museum: Vol. 1, Art from the Indian Subcontinent*, 2003, no. 199, p. 261 & 275.

**90**  
**Two copper alloy urli**  
**Tamil Nadu, 19th/early 20th century**

Of typical form with scroll handles; the larger ornamented with an elephant carrying a lingam, a peacock, and crocodile, and a length dedicatory inscription in Old Tamil around the rim.

34 1/2 in. (87.7 cm) diameter, the larger  
 \$3,000 - 5,000

Another *urli*, without inscription, was sold at Christie's, South Kensington, 19 & 20 June 2013, lot 353.

Provenance:  
 Private Pittsburgh Collection

**91**  
**A stone lingam**  
**North India, Madhya Pradesh**

On a later metal stand; pale green-gray polished stone with natural inclusions.

10 in. (25.3 cm) high  
 \$1,500 - 2,500

The *lingam* is the primary form in which Shiva is worshiped. Various considered a phallus or a pillar of light, this aniconic form is considered to be the purest embodiment of the deity.

Provenance:  
 Private Collection, Pasadena  
 Acquired in the 1980s



91



92

92  
 A copper alloy figure of Nandi  
 Nepal or India, 17th/18th century  
 The seated bull with legs tucked underneath and head upraised with a sweet smile, adorned with a *bindi* and garland.  
 10 3/4 (27.2 cm) long  
 \$1,000 - 1,500

Provenance:  
 Private Pittsburgh Collection

93  
 A copper alloy Saivite temple bell  
 South India, 18th/19th century  
 With a seated form of Nandi surmounting a tapered handle and a simplified dome; a dedicatory inscription in Old Tamil around the bell.  
 10 in. (25.3 cm) high  
 \$800 - 1,200



93



94

94  
A silver vinaigrette in the shape of a flower  
Mughal, late 18th/early 19th century  
Finely cast, the stem with three ergonomic sprouted leaves before a flower bud container.  
4 3/4 in. (12 cm) long  
\$2,000 - 3,000



95

95  
A silver and gilt-silver enamel pandan box  
Lucknow, early 19th century  
The dome cover tapering to pointed handle and a bird finial, the interior gilded, the covered plate and cover decorated with animals and floral forms.  
5 1/2 x 5 in. (14 x 12.7 cm)  
\$800 - 1,200

Provenance:  
Collection of Joseph Klein (1899 - 1987), New York



96



97

96

**A parcel-gilt silver container in the form of a goose**  
**Mughal, circa 1790**

The charming container with patterned feathers in the round and gilded beak and feet.

2 3/4 in. (6.9 cm) long

\$1,500 - 2,500

Provenance:

Private British Collection

97

**A silver and copper brazier with elephant handle**  
**Bombay, circa 1920-30**

With a finely textured ergonomic silver elephant handle attached to the copper hearth with silver bird-shaped feet, openwork foliate cartouches, and band depicting exotic animals in a landscape on the mouth rim, and a copper liner.

11 3/8 in. (28.9 cm) long

\$4,000 - 6,000

This brazier for lighting cigars represents the quintessence of the Bombay style with its narrow chased bands of running animals and elephant's head handle. As a trading hub, Bombay attracted a confluence of silversmiths as far as Thailand. Cosmopolitan in its inception, Bombay did not develop its own a discernible style until the second quarter of the twentieth century, by which time the quality of workmanship from other centers was already in decline. For further discussion, see Wilkinson, *Indian Silver: 1858-1947*, London, 1999, p. 21-7.

Published:

Wilkinson, *Indian Silver: 1858-1947*, London, 1999, no. 26, p. 25

98

**A parcel-gilt silver finial in the shape of a woman**  
**Gujurat or Rajasthan, 18th century**

Minutely delineated, the fixture, possibly for a hookah pipe, with hollow tubular base below her pleated skirt and parting sashes of floral motifs, wearing abundant jewelry including various rings and turban pins.

3 3/4 in. (9.5 cm) high

\$3,000 - 5,000

The type of turban can be connected to the style favored in the court in Udaipur at the beginning of in the second quarter of the 19th century under Maharaja Jawan Singh (r. 1828-1838).

99

**Jewelry box**  
**Kerala, early 20th century**

Wood, lacquer and brass; the interior fitted with a small covered tray.

9 1/2 x 15 in. (24.1 x 28.1 cm)

\$500 - 800

These large ornamental boxes were used by the bridegroom to transport his gift of jewelry to the bride at their wedding. The distinctive shape is derived from the houses of Kerala on the Malabar coast.

Provenance:

Private Collection, Los Angeles



98



99



100



101



102

100

**An architectural bracket of Saraswati**

**South India, 19th century**

carved with legs crossed and fixed with wings playing a stringed instrument.

*30 3/4 in. (78.1 cm) high*

**\$700 - 1,000**

101

**A polychrome wooden female attendant**

**South India, 18th century**

With her right arm outstretched heralding a deity, possibly Vishnu, the left hand in counter balance before the waist.

*22 in. (55.8 cm) high*

**\$800 - 1,200**

102

**A wood with polychrome winged angel**

**South India, probably Kerala, 18th/19th century**

Standing on a lotus pedestal in sinuous *tribhanga* holding the *vina*, adorned with a floral garland and wearing a short *dhoti* tied with draped arches at the sides echoing his wings.

*35 1/4 in. (89.5 cm) high*

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





103

**103**  
 A folio from a shahname  
 School Of Mu'in Musavvir, Safavid Isfahan, Iran, 17th Century  
 Recto: showing the Hum binding Afrasiyab with rope in an interior chamber, dividing four columns of gold-framed *nasta'liq*. Floral gold border design.  
 Verso: with four columns of *nasta'liq* and red frame collection label numbered '1419'.  
 Folio: 14 1/2 x 9 in. (36.8 x 20.8 cm)  
 \$5,000 - 8,000

The description of the text refers to Rustam, by is not consistent with the scene depicted. It is likely that the image has been taken from another damaged page and pasted on to this folio. Another folio depicting the a closely related scene is in Poster, *Realms of Heroism*, New York, 1994, no. 56, p. 56. Also see a closely related scene by Musavvir of Bizhen Slays Human in the San Diego Museum of Art (1971.67).

Provenance:  
 Private Californian Collection



104

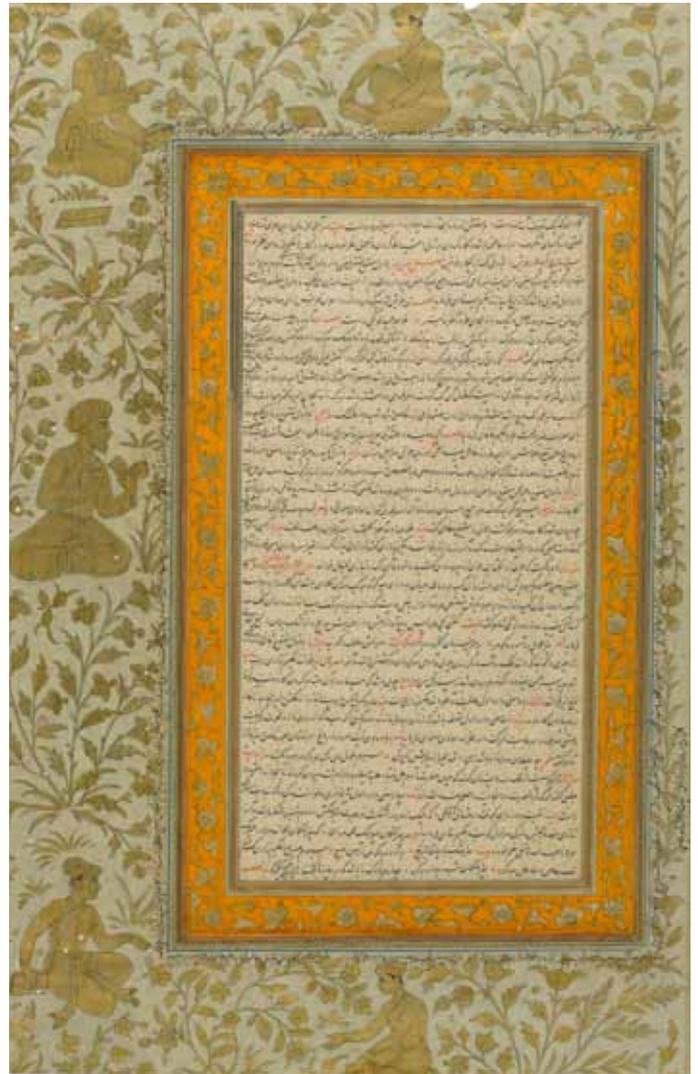
**104**  
 An illustration from a ragamala series: todi ragini  
 Sub Imperial Mughal, early 17th century  
 Opaque watercolor on paper; standing in a rocky landscape with a *vina* resting on her shoulder, the lonely maiden is approached by a buck and three doe.  
 Image: 6 3/4 x 4 in. (17 x 10.1 cm); Folio: 8 1/2 x 5 3/4 in. (21.7 x 14.6 cm)  
 \$3,000 - 5,000

Compare with a Ramayana page in the National Museum, Delhi, published in Leach, *The Image of Man*, London, 1982, no. 382.

Provenance:  
 Acquired from Weschler & Son, 1990s



105 (recto)



105 (verso)

105

A double-sided folio from a farhang-i jahangiri  
Mughal, early 17th century

Ink and gold on paper; each side with 35 lines of text written in neat *nasta'liq* script in black and red ink, the borders containing male figures in attitudes of discourse with folios in hand or set before them among broad foliate designs.

Folio: 13 1/2 x 8 3/4 in. (34.2 x 22.2 cm)

\$20,000 - 30,000

The Imperial dictionary, *Farhang-i Jahangiri*, was written by Jamal al-Din Inju and is usually dated to 1608-9. However, the first time that a copy is mentioned as being presented to Jahangir is in 1623. According to Leach, "Jamal al-Din was a Sayyid from Shiraz who first served in the Deccan on arrival in India. He then traveled to Akbar's court and in 1597 the emperor became the patron of Inju's dictionary." She adds that in 1623, on the anniversary of Jahangir's accession, the old scholar made the formal presentation recorded in the emperor's memoirs. Numerous copies were made for over a century and were owned by such people as Tipu Sultan.

There are fifteen leaves from the dictionary in the Chester Beatty Library and were probably acquired from the French dealer Demotte. In his 1929 exhibition catalog the dealer included some paintings which were mounted on dictionary folios, see Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, vol. I, London, 1995, pp. 321-4. For other comparative examples, see Binney III, *The Mughal and Deccani Schools*, Portland, 1973, nos. 20 & 46.

Provenance:

Private Northern Californian Collection

Acquired from William Wolff, New York, 1970s



106

**106**  
An illustration from a ragamala series: gauri ragini  
Mughal, mid 18th century

Opaque watercolor and gold on paper; verso with nine lines of *nasta'liq*; seated on a river bank with a European style fort in the distance, the lonely maiden holds two floral garlands and pines for her lover.

*Folio: 10 1/4 x 6 1/4 in. (26.2 x 16.2 cm)*

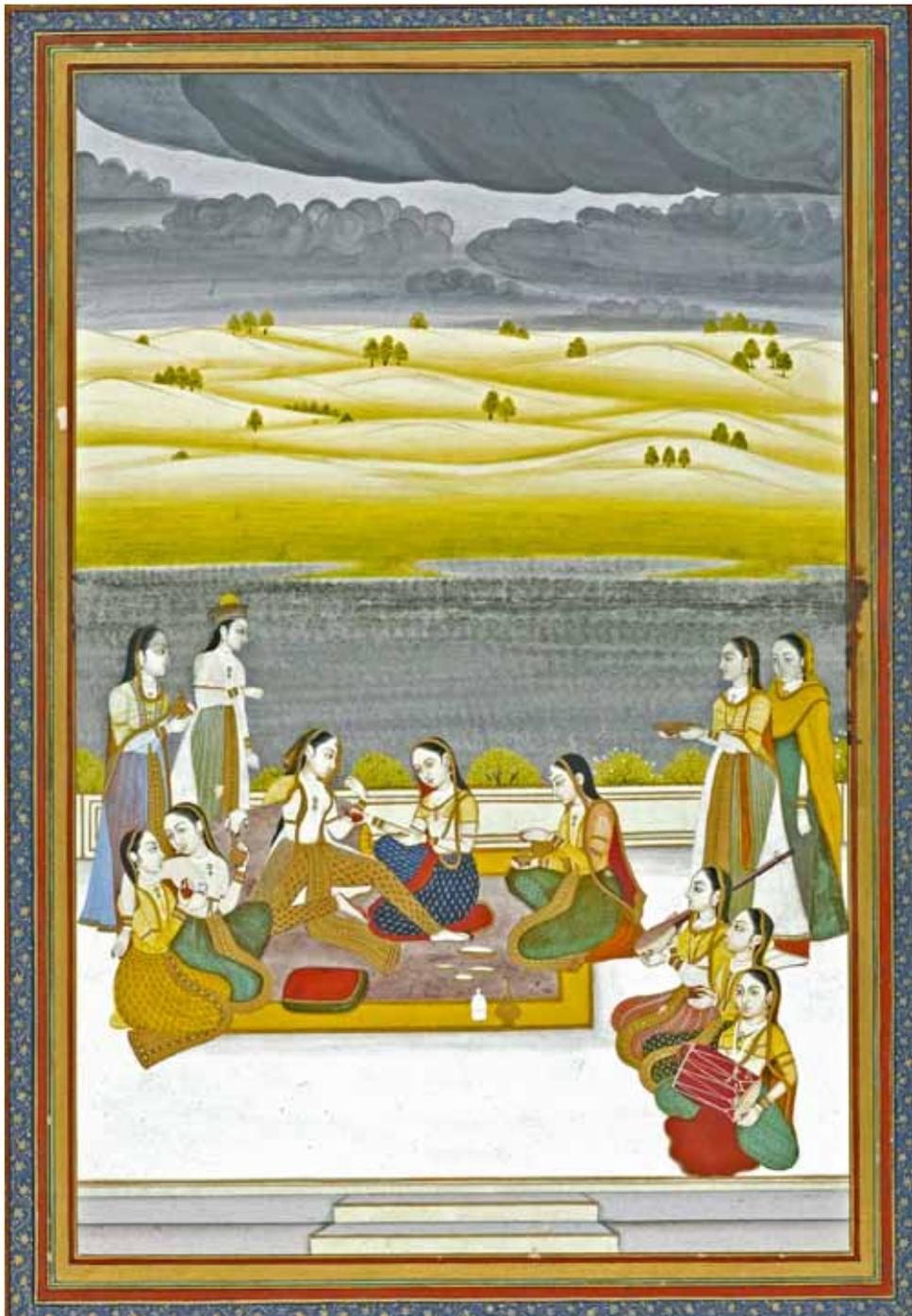
**\$15,000 - 20,000**

Gauri Ragini, a wife of Malkos Raga and an evening melody of autumn, describes the dark complexion and beautiful face of the heroine often depicted in the company of peacocks.

Provenance:

Private Californian Collection

Acquired from William Cleary, San Francisco, 1970s



107

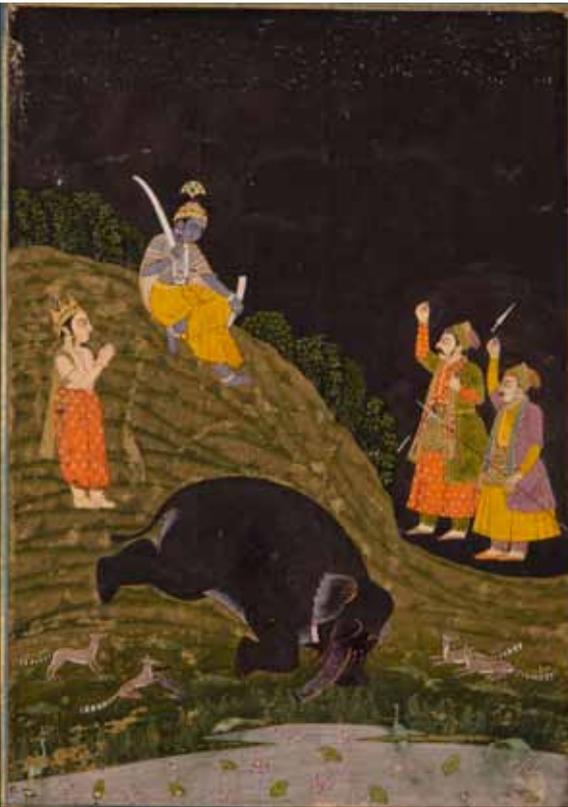
107  
Princess entertained on a terrace  
Late Mughal, late 18th century

Opaque watercolor and gold on paper; beneath threatening black clouds the princess leans against a bolster being offered refreshments, wine in the company of two other maidens, musicians perform and other attendants frame the terrace.

*Image: 10 x 6 1/2 in. (25.4 x 16.5 cm); Folio: 16 1/8 x 11 5/8 in. (41 x 29.7 cm)*

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

The scene captures the idealized celebration pending arrival of the rains. The receding landscape reveals bare, dry low hills that are set in stark contrast to the swollen black clouds.



108

**108**  
**An illustration from a ragamala series: kanada ragini**  
**Late Mughal, late 18th century**

Opaque watercolor and gold on paper; under a starry night sky, Krishna sits atop of a hill holding the tusks of the vanquished elephant, his victory celebrated by two attendants holding spears, while a crowned figure, possibly Lakshmana, joins his hands in veneration, small ring-tailed mongooses approach the elephant nervously and one seizes his severed trunk. Mounted in a blue album page with red *nasta'liq* inscription at the top.

*Image: 9 x 6 in. (23 x 16 cm); Folio: 11 1/2 x 8 1/2 in. (29 x 21.5 cm)*  
**\$2,000 - 4,000**

Provenance:  
 Private Collection, New York  
 Collected in Boston in the 1950s

**109**  
**An illustration from a ramayana series: a battle scene at Lanka**  
**Murshidabad, late 18th century**

Opaque watercolor and gold on paper; with Vibhishana, Hanuman, Jambhavan, and Angada reporting to Rama and Lakshmana in procession below, above the monkey and bear army wage battle with the demons.

*Image: 8 x 5 1/2 in. (20.3 x 14 cm)*  
**\$10,000 - 15,000**

A closely related page the Impey Ramayana was sold at Bonhams, New York, 19 March 2012, lot 1173, and another is held in the Los Angeles County Museum of Art (M.72.88.3).

Provenance:  
 Private Collection, New York



109

**110**  
**Rupmati and Baz Bahadur hunting**  
**Late Mughal, late 18th century**

Opaque watercolor and gold on paper; bounding on horseback across rolling hills, the couple seize a deer in concert, bold Rupmati lassoing it with her bow and Baz Bahadur aiming the arrow.

*Image: 7 3/4 x 10 3/8 in. (19.5 x 26.2 cm)*  
**\$4,000 - 6,000**

Baz Bahadur was the last independent sultan of Mandu and a great lover of music. Once out hunting he became enchanted by a shepherdess, Rupmati, and her song. The two married according to Hindu and Muslim rites and lived happily until Emperor Akbar sent his army to conquer Mandu. Baz Bahadur set out to confront it, but was no match for the imperial force and fled to Chittigargh while Rupmati poisoned herself to evade capture.

Compare with a closely related composition in the Yale University Art Gallery (1962.7) and another in the Victoria and Albert Museum (IS.294-1952).

Provenance:  
 Private Collection, New York  
 Acquired in Paris in the 1980s

**111**  
**Rustam slaying the dragon**  
**Late Mughal, Agra, 19th century**

Opaque watercolor and gold on board; the nimbate warrior leaps from his lavishly saddled steed caught in the claws of the dragon to slay the beast.

*Image: 6 7/8 x 7 7/8 in. (17.5 x 19.9 cm)*  
**\$3,000 - 5,000**

Provenance:  
 Private Collection, New York  
 In handwritten ink on the verso: "From agra, India - February 1926"; and the same handwriting on the back of the from saying: "From Ganeshi Lall, agra. Italy 1926"



110



111

112

**A portrait of Shah Jahan  
India, 19th/20th century**

Opaque watercolor, gesso and gold on paper; standing on an orb above balanced scales and the lion and lamb resting together in harmony, with radiant nimbus contemplating the large spinel, three cherubs present the emperor's sword, crown, and parasol.

*9 x 5 1/4 in. (22.8 x 13.2 cm)*

**\$1,000 - 2,000**

This portrait is likely based on an early 17th century album page now in the Freer Sackler (F1939.49a). The composition is a play on his title 'King of the World' showing the lion and lamb in peaceful coexistence under his just rule.

Provenance:

Property deaccessioned from the Gibbes Museum of Art, Charleston, South Carolina  
Gift of Colonel Charles Blackmon (1975.005.0057)

A World War II era stamp on the reverse reads:  
Passed By Examiner US Army Base 1812

113

**A portrait of Humayun  
India, early 19th century**

Opaque watercolor and gold on paper; the second Mughal emperor enthroned underneath the gold and jewel encrusted parasol, thin foliate arabesques in gold embellish the cushions, *patka* (sash), rug, and borders, while the strands of his fur collar are carefully delineated by the artist's hand.

*Image: 7 3/4 x 4 1/4 in. (19.6 x 10.7 cm)*

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

Portraits of the great Mughal emperors were produced long after the fall of the empire, often catering to interest from the British in the 19th century. This composition is closely related to an early 17th century portrait now in the Freer Sackler Gallery (F1939.48b).

Provenance:

Property deaccessioned from the Gibbes Museum of Art, Charleston, South Carolina  
Gift of Colonel Charles Blackmon (1975.005.0056)

A World War II era stamp on the reverse reads:  
Passed By Examiner US Army Base 1812

114

**A portrait of a nobleman  
Persian or Deccan 18th century**

Opaque watercolor and gold on paper; leaning on a long staff and wearing a thick-knotted turban, fur-trimmed brown jacket, and pale blue *jama* secured by a gold sash.

*6 1/8 x 3 1/4 in. (15 x 8.2 cm)*

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

Provenance:

Private Californian Collection  
Acquired from Rudi Oriental Arts, New York 1970s

115

**A portrait of a soldier  
Deccan, 19th century**

Ink and wash on paper; standing with a spear resting on his right shoulder and left arm on his large shield with sword behind.

*Folio: 9 7/8 x 5 3/4 in. (25 x 14.4 cm)*

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

116

**An equestrian portrait of a nawab of Lucknow  
Lucknow (Oudh), circa 1850**

Opaque watercolor and gold on paper; the ruler presented in sumptuous robes on a fine piebald steed.

*Image: 10 3/4 x 8 in. (27.2 x 20.3 cm); Folio: 14 x 9 5/8 in. (35.7 x 24.5 cm)*

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

"Late eighteenth and nineteenth-century Oudh, with its capital at Lucknow, was an Indian mixture of today's Tehran, Monte Carlo, and Las Vegas, with just a touch of Glyndebourne for good measure. Although a series of Company officers and Residents (after 1773) tried to keep the Nawabs in hand, they seldom succeeded, for the vastly rich, imaginatively sensual, selfish, childish, yet often generous Nawabs were untamable" (Cary Welch, *Room for Wonder*, New York, 1978, p. 34).

Though preserving all the trappings and golden finery embodying Lucknow's belle époque, this dandyish prince looks outward at us with an unsettling mixture of uncertainty and trepidation in his features. His piebald horse bends its head in exhaustion, and leaves a trail of spittle on the grass below, leaving us with the curious impression that the forces of the Lucknow Nawabs have been spent. Indeed, this may even be a youthful portrait of Wajid Ali Shah, last of the Lucknow Nawabs. Wajid Ali Shah (r. 1847-56) was most unfortunate to have ascended the throne at a time when the East India Company was determined to annex prosperous Oudh, which was popularly known as the garden, granary, and queen-province of India. Wajid Ali Shah himself was so extravagant and indolent that to this day his name is regarded by many in India as synonymous with decadence; even during his time, he was branded "a monster of debauchery, profligacy and vice". In 1856, the British conspired with hostile elements at his court, pensioned him off for incompetence, and exiled him to Calcutta for the rest of life. This was one of the factors which led to the Indian Mutiny.

117

**A scene from a bhavagata purana: Matsya  
preparing to slay Shankhasura  
Kashmir, 19th century**

Opaque watercolor, gold, and silver on paper; Matsya, the first avatar of Vishnu, rises from the waters to vanquish the demon Shankhasura emerging from a conch, four men seated on a lotus symbolizing the *vedas* venerate Vishnu; the frame and verso with nasta'liq calligraphy.

*Image: 5 5/8 x 3 3/8 in. (14.2 x 8.5 cm); Folio: 9 1/2 x 5 3/8 in. (24 x 13.5 cm)*

**\$800 - 1,200**

Provenance:

Private East Coast collection  
Acquired from Spencer Samuels & Co., New York, 1969

118

**A black nilgai buck  
North India, early 19th century**

Opaque watercolor and gold on paper; nasta'liq calligraphy on verso; tethered with a holster and wearing a string of bells against a green ground and clouded sky.

*Folio: 7 1/8 x 5 in. (18 x 13 cm)*

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

119

**An illustrated Shahnamah  
Kashmir, 19th century**

4to (325 x 200mm). Original gilt cloth binding. With 57 opaque watercolor on paper illustrations depicting scenes from the Persian epic by Abu'l Qasim Firdausi (circa 935-1020 CE). Hinges lacking, damage to spine, cloth covers rubbed, and many pages warped.

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

Provenance:

Property deaccessioned from the Gibbes Museum of Art, Charleston, South Carolina  
Gift of Colonel Charles Blackmon (1975.005.0059)  
A World War II era stamp on the reverse reads:  
Passed By Examiner US Army Base 1812



112



113



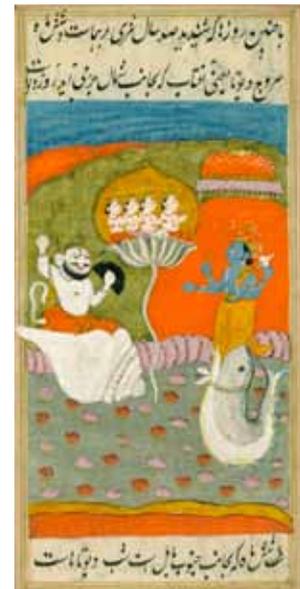
114



115



116



117



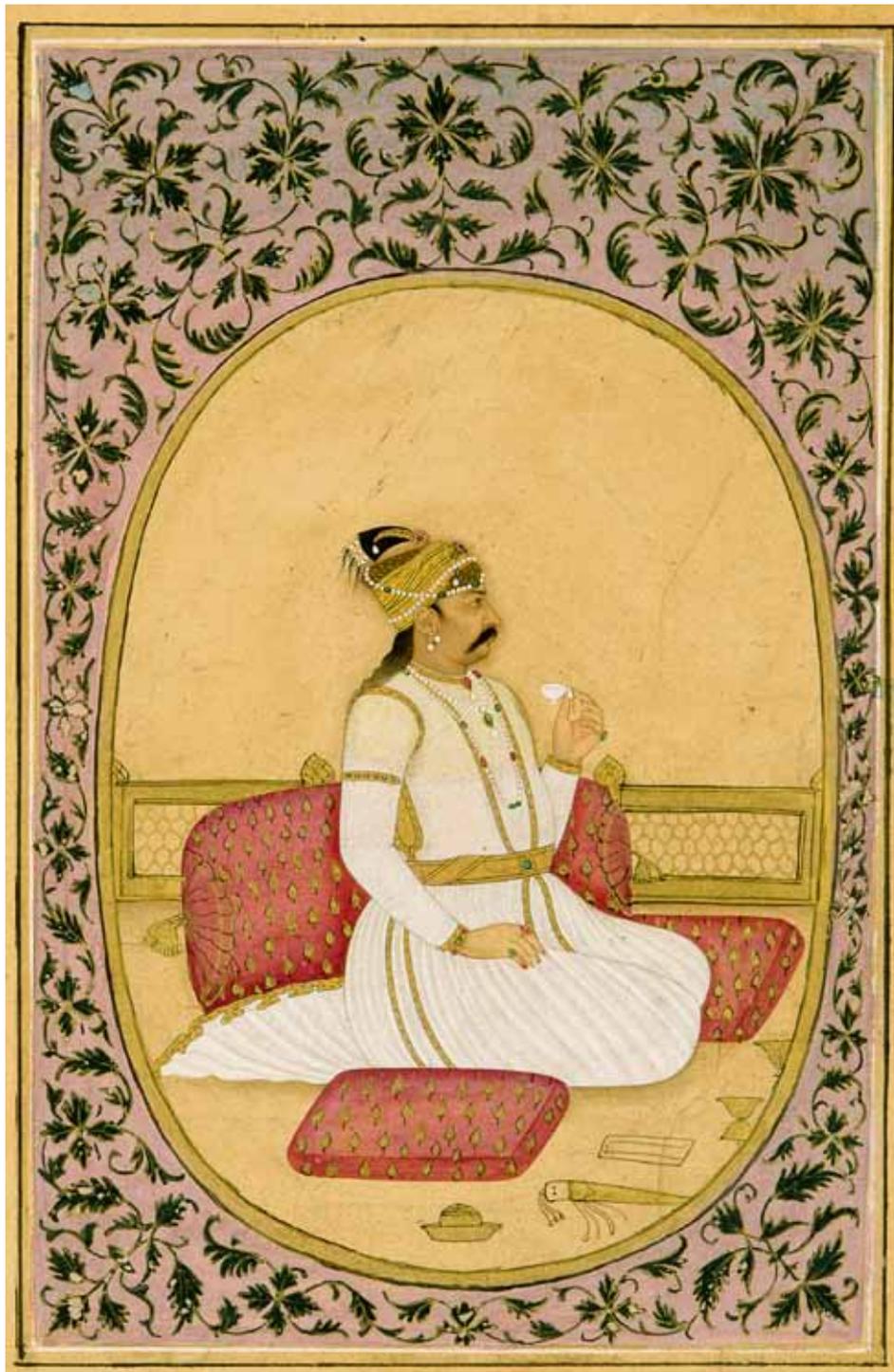
118



119



119



120

120

A portrait of Raja Bhao Singh of Bundi  
Possibly Kishangarh, late 18th century

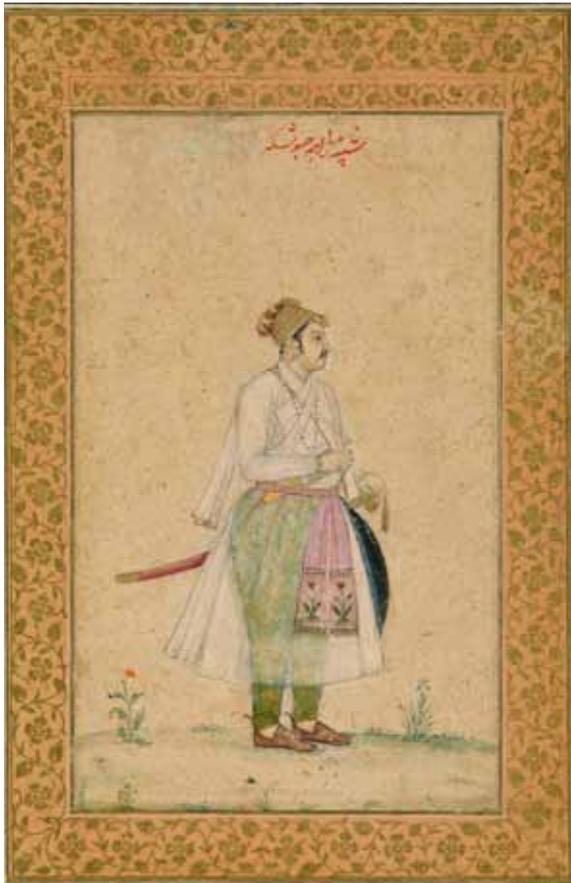
Opaque watercolor and gold on paper, *nasta'liq* and devanagari inscriptions in the borders; Bhao Singh kneeling on a terrace and resting against a large red bolster, wearing a long white *jama* with gold borders, jewellery and a turban with an aigrette, his raised left hand holding a wine cup; outer borders of scrolling foliate motif on gold.

Image: 6 5/8 x 4 5/8 in. (16.8 x 12 cm); Folio: 17 x 11 in. (43.2 x 28.2 cm)

\$6,000 - 8,000

Provenance:

Sotheby's, London, 23 May 2006, lot 84



121

**121**  
**A portrait of Maharaja Jai Singh of Jaipur**  
**Kishangarh, 18th century**

Opaque watercolor on paper; the posthumous portrait shows the ruler standing in a sparse landscape clutching his sword and *kattar*; single line devanagari on the verso and a single line of nasta'liq identifying the ruler.  
*Image: 8 x 4 7/8 in. (20.3 x 12.4 cm); Folio: 10 5/8 x 7 1/8 in. (27 x 18 cm)*  
**\$6,000 - 8,000**

**122**  
**A boar hunt**  
**Kishangarh, late 19th century**

Opaque watercolor and gold on paper; mounted on his rearing steed the prince looks on as his dog drags down the boar, in an open landscape receding to a lake-side palace.  
*Image: 13 3/8 x 10 1/4 in. (33.8 x 26 cm); Folio: 14 5/8 x 11 1/4 in. (37 x 28.7 cm)*  
**\$1,500 - 2,000**

Compare with a closely related example of a portrait of a horse in the Victoria and Albert Museum (IS.69-2006).

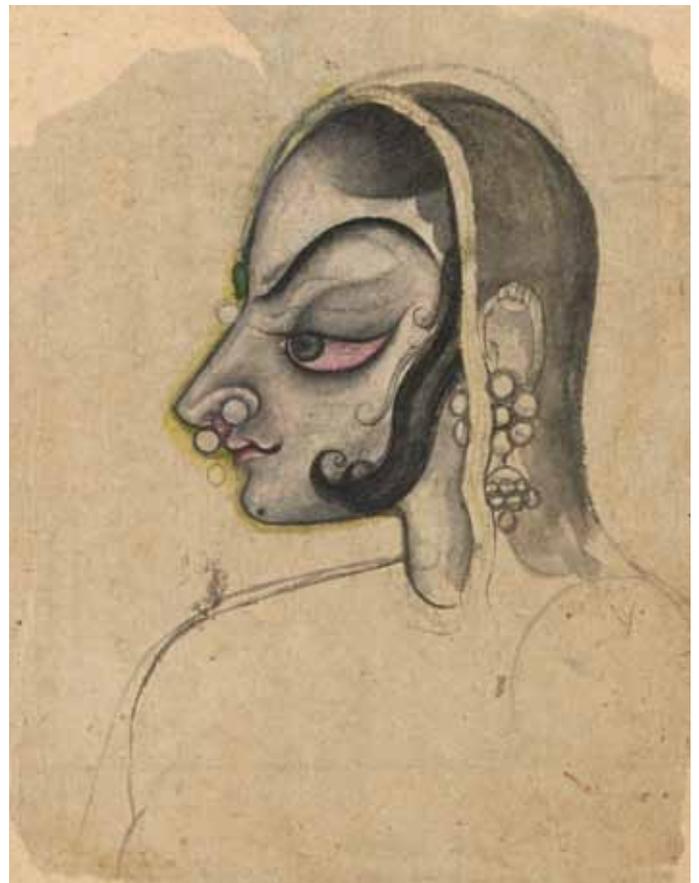
Provenance:  
 Private New York Collection  
 Acquired by the present owner's grandfather in Detroit in early 1960s

**123**  
**A portrait of Radha**  
**Kishangarh, late 18th century**

Ink on paper; of quintessential form with the aquiline nose, curved eye, and high-arched eyebrow.  
*8 1/4 x 9 1/2 in. (20.9 x 24.1 cm)*  
**\$1,000 - 1,500**



122



123



124

**124**  
An illustration from a ragamala series  
North Deccan, first quarter of the 17th century  
Opaque watercolor and gold on paper; a young  
prince is held by the wrists by his maiden as he  
tries to flee the bed chamber, she admonishes  
him for offering a single gold bracelet as  
penance for his early departure.  
*Image: 10 1/4 x 8 1/4 in. (26 x 21 cm); Folio: 13  
x 10 5/8 in. (33 x 27 cm)*  
**\$10,000 - 15,000**

This page from an unpublished series of ragamala illustrations belongs stylistically to those series associated with the Northern Deccan. From the surviving pages of various sets it is apparent that a tradition of Hindu illustration existed outside of the hegemony of the Muslim courts of the Deccan. For an account of these related ragamala series see Mark Zebrowski, *Deccani Painting*, London, 1983, pp. 40-59.

Provenance:  
Private New York Collection  
Acquired by the present owner's grandfather in  
Detroit in early 1960s



125

**125**  
An illustration from a ragamala series:  
ragini of dipak raga  
North Deccan, first quarter of 17th century  
Opaque watercolor and gold on paper; with  
a prince holding a spear outside a pavilion,  
which has a bed prepared in an upper  
chamber; a panel at top with two lines of  
ragamala text in devanagari.  
*Image: 10 7/8 x 8 3/8 in. (28 x 21.2 cm)*  
**\$10,000 - 15,000**

This page from an unpublished series of ragamala illustrations belongs stylistically to those series associated with the Northern Deccan. From the surviving pages of various sets it is apparent that a tradition of Hindu illustration existed outside of the hegemony of the Muslim courts of the Deccan. For an account of these related ragamala series see Mark Zebrowski, *Deccani Painting*, London, 1983, pp. 40-59.

**126**  
An illustration from a ragamala series:  
madhumadhvi ragini  
Aurangabad, Deccan, circa 1680-1700  
Opaque watercolor and gold on paper;  
sheltered from the downpour under a tree, two  
attendants try to sooth the distressed maiden  
with lightening streaking through the sky and  
peacocks dance around them.  
*Image: 10 x 7 1/2 in. (26 x 18.5 cm); Folio: 15 x  
10 1/4 in. (38 x 26 cm)*  
**\$5,000 - 8,000**

For pages from the same series in the Walter's Art Museum (W.905), see Pal, *Desire and Devotion*, 2001, p. 181 and another in the San Diego Museum of Art (1990.465). Also see Sotheby's, New York, 22nd March 2002, lot 16 and Christie's, New York, 14 September 2010, lot 200.

Provenance:  
Private Collection  
Acquired in Paris in 1980s

श्यामाचंदनवर्चितस्तनतटी नासाग्रमुक्ताफलामुक्ताहारवतीविवि  
त्रवसनांतोबूलरक्ताधरा। ऊर्ध्वेवंकलयासमंजलमुवोवर्षतिगर्जेत्यलंम  
धाराशिविनोनुवंतिनिकटेमृत्यंतिकामान्विता॥१५॥ इतिमध्वारारगिनी





127

**127**  
**An illustration from a ragamala series: ramakali ragini**  
**Malwa, 17th century**

Opaque watercolor and gold on paper; within the bedchamber of a pink pavilion, the lady resists the advances of her late lover, the doorway signaled in red; two lines of devanagari above.

*Folio: 8 1/4 x 5 7/8 in. (21 x 15 cm)*

**\$1,500 - 2,000**

Provenance:  
 Private Collection, New York  
 Acquired in Paris in the 1980s

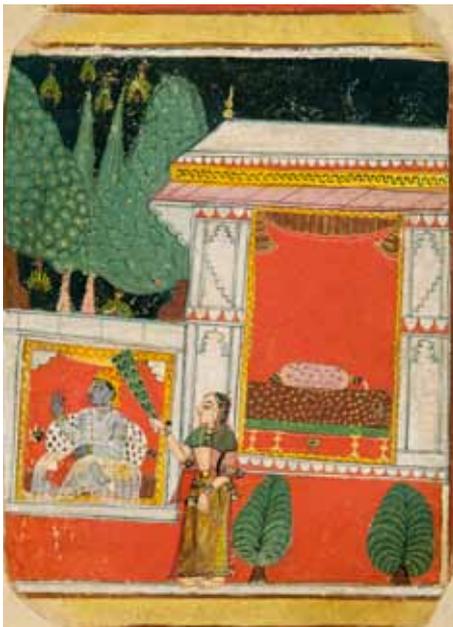
**128**  
**An illustration from a ragamala series**  
**Malwa, circa 1660**

Opaque watercolor on paper; the hero seated in a chamber attended by a maiden with a peacock feather *morchal*; single line of devanagari verso.

*Image: 7 1/4 x 6 in. (18.4 x 15.2 cm)*

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

Another page from the series sold Christie's, New York, 20 March 2012, lot 272.



128

**129**  
**An illustration from a ragamala series: dhanashrini ragini**  
**Malwa, circa 1680**

Opaque watercolor on paper; the maiden admires the portrait of her lover delivered by a monkey who has slipped past the guarding peacock, her bed is prepared inside the marble pavilion; the verso with seven lines of devanagari.

*Image: 6 x 6 1/8 in. (15.3 x 15.5 cm); Folio: 8 x 7 in. (20.4 x 17.8 cm)*

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

Provenance:  
 Private Collection, New York  
 Acquired in Paris in the 1980s

**130**  
**An illustration from a ragamala series: khambhavati ragini**  
**Amber, Late 17th/early 18th century**

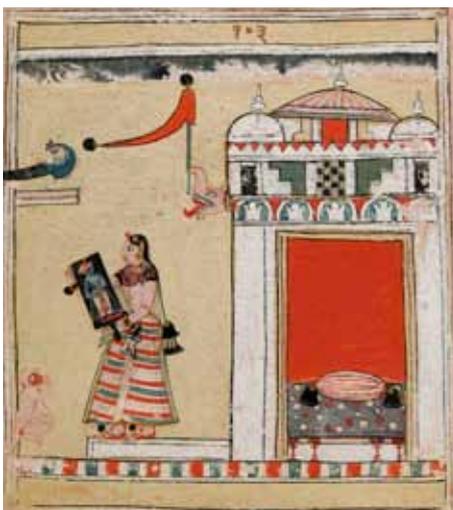
Opaque watercolor, gold, and silver on paper; four-headed, Brahma performs a *puja*, with his four arms he holds sacred texts, a rosary, and pours ghee into the fire, the attendant pours further offerings into the fire, above them stand the domes of the pavilion; the upper register with four lines of devanagari.

*Image: 6 3/8 x 5 3/4 in. (16.1 x 14.5 cm)*

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

Compare to a page from a Malwa series of the same subject held in the Philadelphia Museum of Art (1976-189-1).

Provenance:  
 Private Collection, New York  
 Doris Wiener Gallery, circa 1978 (label verso)



129

**131**  
**An illustration from a ragamala series: bhairav raga**  
**Provincial Mughal, Rajasthan, 18th century**

Opaque watercolor and gold on paper; in a formal palace courtyard the prince receives an offering of *pan* while attended and entertained by other courtesans.

*Image: 3/8 in. (20.8 x 13.5 cm); Folio: 11 1/2 x 8 in. (29.2 x 20.3 cm)*

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

Provenance:  
 Private Californian Collection, acquired in the 1970s





132



133

132

**An illustration from a ragamala series: todi ragini  
Jaipur, circa 1750**

Opaque watercolor and gold on paper; with the palace behind her and surrounded by bountiful flora and fauna, the lady, seated on a glorious lotus, reaches to pet the tame antelope whilst holding her *vina* in her other hand; six lines of devanagari above.

*Image: 8 1/4 x 7 1/4 in. (21 x 18.4 cm); Folio: 11 3/4 x 9 3/8 in. (30 x 23.9 cm)*  
**\$4,000 - 6,000**

Three pages from this series are in the San Diego Museum of Art (1990.8.851, 855, 856). Another page is in the Los Angeles County Museum of Art, (M.71.1.42) see Rosenfield, *The Arts of India and Nepal*, Boston, 1966, p. 173.

Provenance:

Private Collection, New York  
Acquired in Paris in 1980s

133

**Princess smoking a hookah  
Jaipur, 18th century**

Opaque watercolor and gold on paper; by moonlight, on a terrace overlooking the lush garden and hills and surrounded with lavish textiles, the lady holds the hookah pipe with one hand while her arms wrap around her knees as she listens to the tune her maiden plays.

*Image: 9 3/4 x 6 1/4 in. (24.7 x 15.7 cm)*  
**\$5,000 - 8,000**

Provenance:

Private Collection, New York  
Mathias Komor gallery label on the reverse of the frame dated to 13 December 1952

134

**An illustration from a bhagavata purana series: Kamsa kills  
Devaki's newborn  
North India, late 18th century**

Opaque watercolor and gold on paper; Kamsa holds the newborn of the imprisoned Devaki, while Vasudev looks on from the right and guards occupy the lower level.

*Image: 6 1/2 x 6 7/8 in. (16.5 x 17.2 cm); Folio: 16 x 12 5/8 in. (40.7 x 32 cm)*  
**\$1,000 - 1,500**

This page most likely relates to Kamsa, the evil ruler of Mathura (in northern India). On the day Kamsa's sister Devaki was married off to Vasudeva, an *akashvani*, or voice from the sky, was heard prophesying that Devaki's 8th son would be the destroyer of Kamsa. The frightened Kamsa immediately unsheathed his sword to kill his sister but Vasudeva intervened and implored Kamsa to spare his bride, and promised to hand over every new born child to him. Kamsa relented but imprisoned both Devaki and her husband Vasudeva. When Devaki gave birth to her first child, Kamsa came to the prison cell and slaughtered the newborn. In this way, he killed the first six sons of Devaki.

135

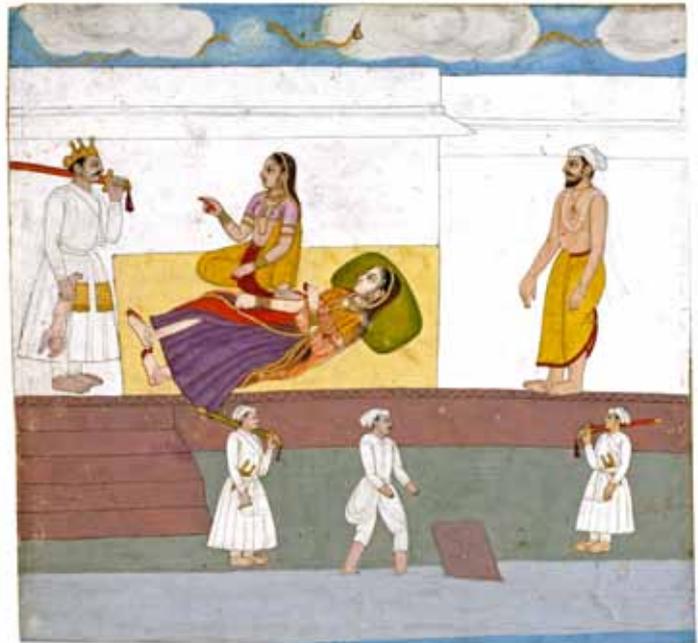
**Krishna and the gopis play Holi  
Rajasthan, early 18th century**

Opaque watercolor on paper; Krishna reaches for Radha's cheek, his flute holstered, the couple encircled by gopis of various complexions holding garlands, throwing colored powder, and spraying dyed water in celebration of Holi.

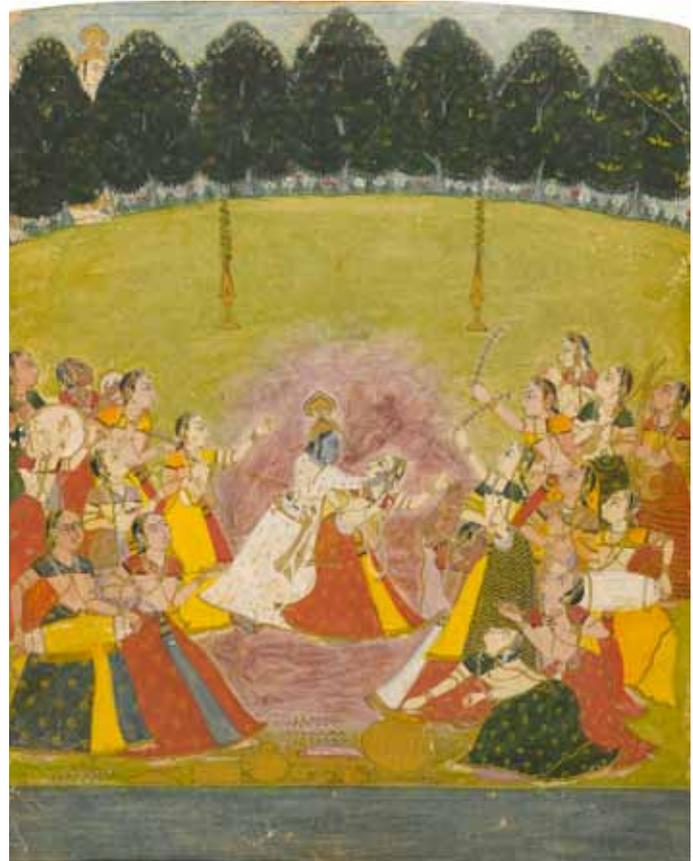
*Folio: 11 x 8 5/8 in. (28 x 21.8 cm)*  
**\$2,000 - 3,000**

Provenance:

Private East Coast collection  
Acquired from Daniel Brooks Gallery, New York, 1973



134



135



136



137

136

**The battle between Bali and Indra**  
Jaipur, Late 18th century

Indra, covered in eyes and seated on Airavata, exchanges a barrage of arrows and weapons with the demon king Bali seated in a floating chariot, while their armies converge at the center.

*Image: 8 3/4 x 13 in. (17 x 33 cm); Folio: 11 3/4 x 15 5/8 in. (30 x 39.7 cm)*  
**\$3,000 - 5,000**

Mahabali, the *asura*, was the great-grandson of Hiranyakashipu, and the grandson of Prahlada. He was a benevolent ruler who set his sights too high, conquering Indra and the heavens in turn. The Devas entreated Vishnu to restore the balance of power, who took the form of Vamana.

Provenance:  
Private Pittsburgh Collection, documented to 29 August 2007

137

**An illustration from a bhagavata purana: Krishna visits Radha**  
Jaipur, circa 1820

Opaque watercolor and gold on paper, Krishna stands before an open pavilion offering a lotus, Radha consults with her entourage to consider the entreaty by her estranged lover; devanagari script in upper margin.  
*Image: 8 x 13 1/4 in. (20.3 x 33.5 cm); Folio: 11 x 16 in. (27.8 x 40.7 cm)*  
**\$4,000 - 6,000**

Another page from this series was sold at Bonhams, London, 4 October 2011, lot 368.

Provenance:  
Private Californian Collection  
Acquired in 1970s

138

**Ganesha enthroned**  
Jaipur, circa 1820

Opaque watercolor and gold on paper; seated on a gold throne covered by a parasol Ganesha is shown with ten arms holding the various attributes and joined by his consort Lakshmi who tugs at his left ear and holds a lotus with her left hand.

*Image: 7 1/8 x 4 1/2 in. (18 x 11.5 cm); Folio: 10 1/2 x 7 1/2 in. (26.2 x 19 cm)*  
**\$2,000 - 3,000**

Provenance:  
Private New York Collection  
Acquired by the present owner's grandfather in Detroit in early 1960s

139

**The coronation of Rama and Sita**  
Jaipur, 19th century

Opaque watercolor, gesso, gold, and silver on paper; the rishi Vasistha installs Rama as king, anointing his brow with sacred marks before an audience of his brothers, monkeys, nobles, and gods, including Shiva, Brahma, and Lakshmana towards the bottom right hand corner.

*Image: 10 x 6 7/8 in. (25.4 x 17.6 cm)*  
**\$1,800 - 2,500**

Compare with another page illustrating the Coronation of Rama and Sita with raised gesso elements, held by the Calcutta Art Gallery in Havell, *The Heritage of Indian Art*, London, 1964, pl. 49a, p. 77.

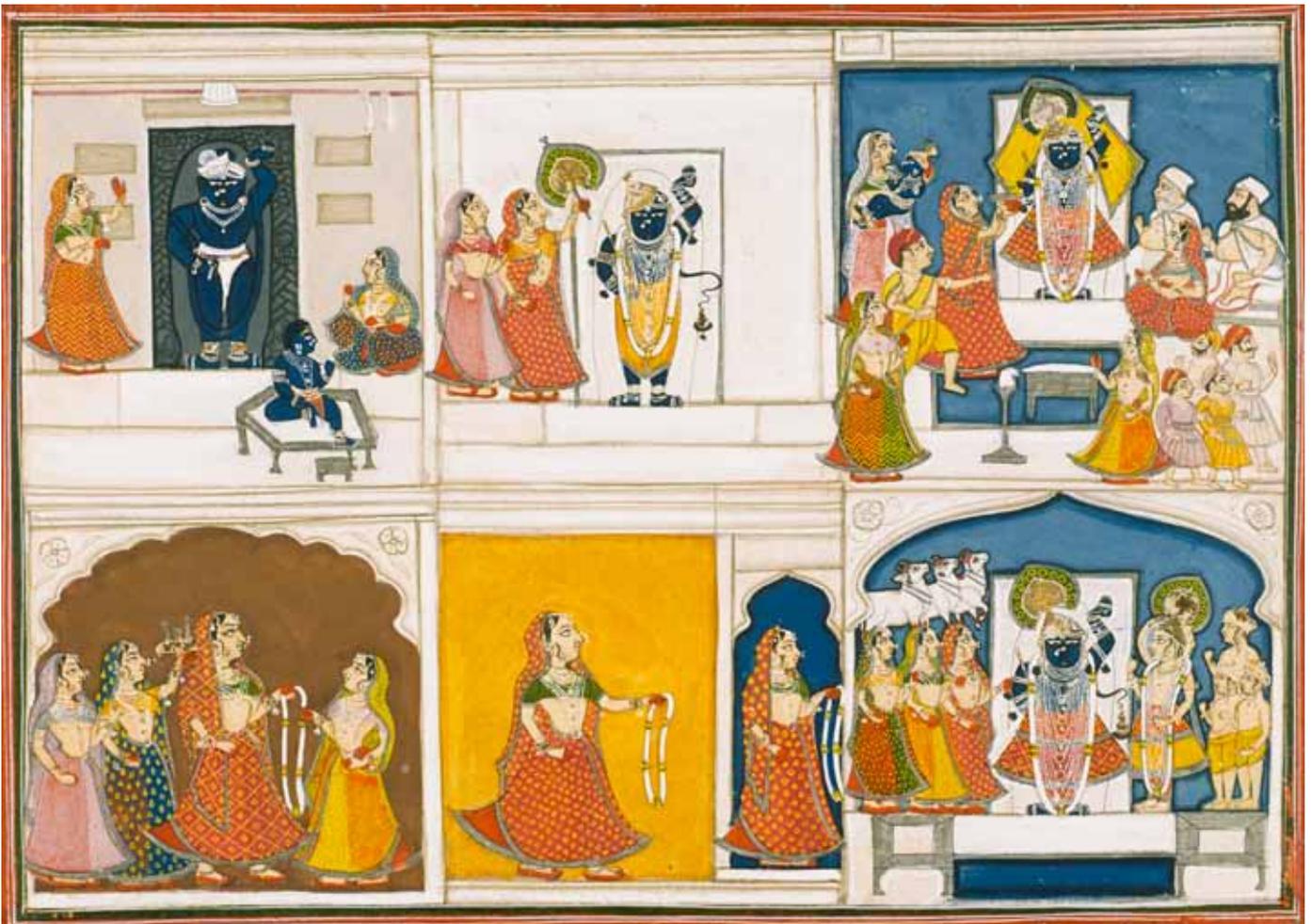
Provenance:  
Acquired in New York, 1980s



138



139



140

**140**  
**Worship of Shri Nathji**  
**Nathdwara, circa 1840**

Opaque watercolor and gold on paper; within the Haveli, showing various vignettes of the preparation for offering a garland to and communal worship of Shri Nathji.

*Image: 8 1/4 x 12 in. (21.6 x 30.5 cm); Folio: 9 3/4 x 13 1/2 in. (24.8 x 34.3 cm)*

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

Other pages of from a related series are in the Victoria and Albert Museum, (IS.65-2006) and the San Diego Museum of Art (1990.837).

Provenance:

Private New England Collection, acquired in 1970s

**141**

**An illustration from a ragamala series: nata ragini**  
**Bundi, circa 1685**

Opaque watercolor and gold on paper; as the summer sun sets, the hero bounding on horseback engages a second foot soldier having dispatched the first, their swords no match for his superior blade.

*Image: 7 1/8 x 4 1/2 in. (18 x 11.4 cm); Folio: 14 5/8 x 10 1/2 in. (37 x 27 cm)*

**\$7,000 - 10,000**

The painting is from a dispersed set of a Bundi ragamala with pages in the Brooklyn Museum of Art (Poster, *Realms of Heroism*, New York, 1994, no. 124), the Achenbach Foundation, San Francisco, and the Metzger collection in the Rietberg Museum, Zurich (Bautze, *Lottosmund un Lowenritt*, Stuttgart, 1991 nos. 31-2).

Provenance:

Private Collection, New York

Acquired in Paris in the 1980s

चैत्रप्रीरागनी॥  
३२

नेहरागनी द्वौ सप्तश  
द्यौती सदै पहरौ॥





142

**An illustration from a ragamala series: Malasri ragini  
Bundi, circa 1750**

Opaque watercolor and gold on paper; richly adorned, the lady beholds the immaculate lotus, caressing its petals, coupled birds above; four lines of devanagari upper margin.

*Image: 7 x 4 3/8 in. (17.7 x 11.3 cm); Folio: 9 1/4 x 6 1/2 in. (23.5 x 16.5 cm)*  
\$7,000 - 9,000

Compare to another folio of Desakhya Ragini from the same series in the Brooklyn Museum of Art (67.10).

Provenance:

Private Collection, New York  
Acquired in Paris in the 1980s

143

**An illustration from a ragamala series: bilaval ragini  
Bundi, late 18th century**

Opaque watercolor and gold on paper; A lady feeds four pigeons, seated against a large red bolster under a rectangular tented canopy, a maidservant standing behind her holding a flywhisk.

*Image: 10 1/8 x 6 7/8 in. (25.7 x 17.4 cm); Folio: 12 1/4 x 9 1/4 in. (31 x 23.5 cm)*

\$3,000 - 5,000

144

**An illustration from a ragamala series: gunakali ragini  
Bundi, 18th century**

Opaque watercolor and gold on paper; the lady picks flowers in preparation for her lover's arrival; a line of devanagari above.

*Image: 8 1/4 x 6 1/2 in. (21 x 16.5 cm); Folio: 10 1/4 x 7 3/4 in. (26 x 19.7 cm)*

\$2,000 - 3,000

Provenance:

Private Collection, New York  
Acquired in Paris in the 1980s



143



144



145

**145**  
**An illustration from a ragamala series: bhairavi ragini**  
**Bundi, early 19th century**

Opaque watercolor on paper; with the rich vegetation and architecture in the background, the lady holding a trident with her right arm tends to the blue *lingam* adorned with garlands and *kalasha* with her left.  
*Image: 6 1/4 x 9 3/4 in. (25 x 16 cm)*  
**\$1,500 - 2,500**

Provenance:  
 Private East Coast Collection  
 Acquired from Graham Gallery, New York (label verso)

**146**  
**An illustration from a bhagavata purana series: Vishnu and**  
**Satyabhama on Garuda**  
**Bundi, late 18 century**

Opaque watercolor and gold on paper; before a devotee standing on a rock mountain Vishnu sits with Satyabhama on a lotus-saddle on Garuda's back, with wings outstretched Garuda holds the bows and arrows of his master as they fly into battle.  
*Image: 8 x 6 3/4 in. (20.3 x 17 cm)*  
**\$2,000 - 3,000**

Compare with another example in the Victoria and Albert Museum, London (Inv. 378-1889) and an earlier version in the Los Angeles County Museum of Art, see Cummins, *Vishnu*, New York, 2010, nos. 28 & 29.

Provenance:  
 Private New England Collection, acquired in the 1970s



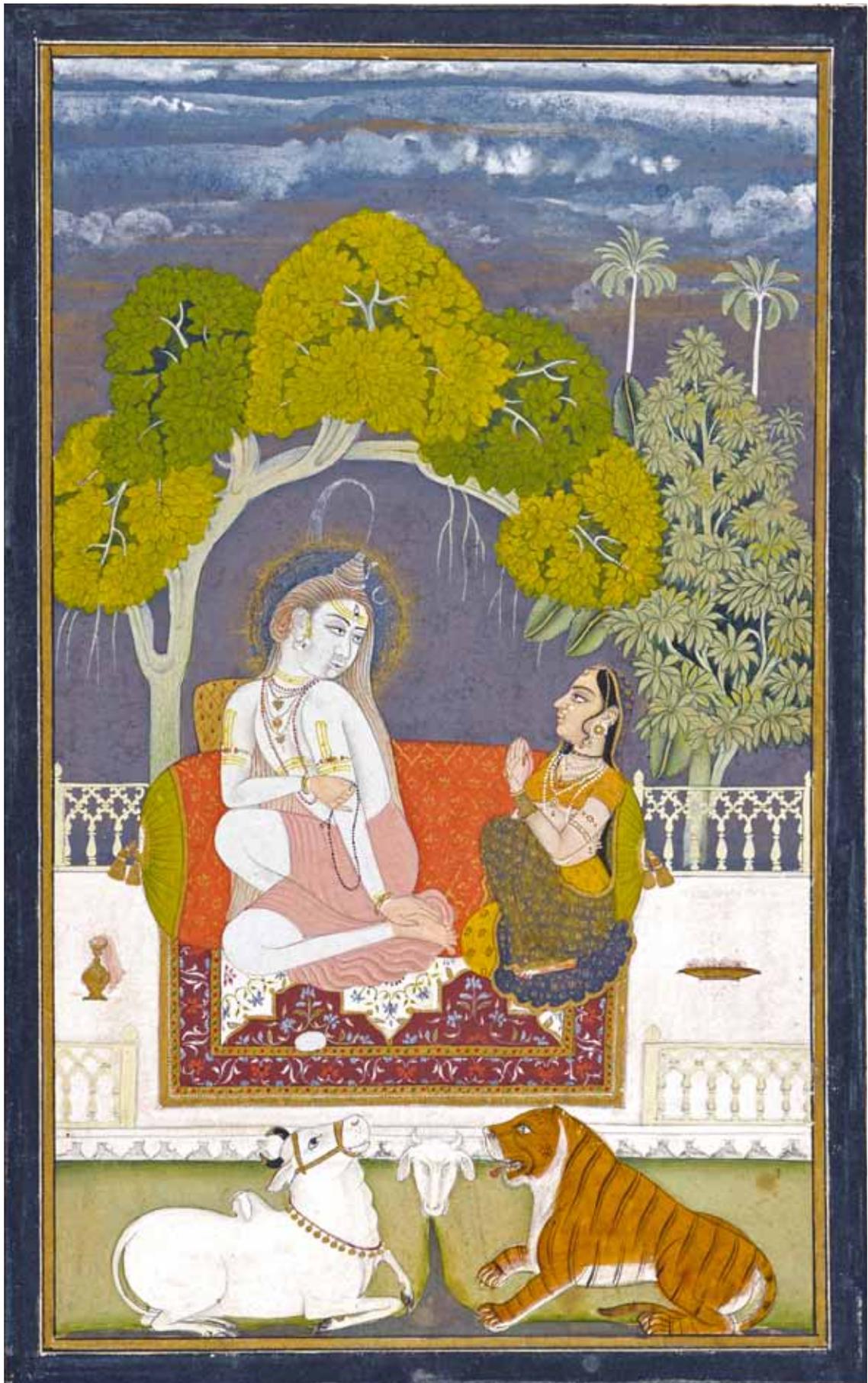
146

**147**  
**Shiva and Parvati on a terrace**  
**Bundi, circa 1758**

Opaque watercolor and gold on paper; showing Shiva in a yogic pose, thumping a *mala* and his three-quarter profile framed by a finely gilded halo, Radha with her hands joined in adoration, and the animal vehicles below divided by goat head fountain spout projecting from the marble platform; an effaced verso inscription offers a date of Samvat 1815 (1758 CE).  
*Image: 7 3/8 x 4 3/8 in. (18.8 x 11.1 cm); Folio: 11 1/4 x 8 1/8 in. (28.6 x 20.6 cm)*  
**\$10,000 - 15,000**

A closely related example is in the University of California, Berkeley Art Museum/Pacific Film Archive (1998.42.213). Also see Kramrisch, *Painted Delight*, Philadelphia, 1986, no. 79, p. 86 from Malpura, dated circa 1750-60, for a similar treatment of Shiva coiffure and the animals. Compare the treatment of the female figures in a ragamala page in the National Museum, New Delhi in Beach, *Rajput Paintings at Bundi and Kota*, Ascona, 1973, pl. XLI, fig. 41.

Provenance:  
 Private Northern California Collection  
 Acquired from William Wolff, New York, 1970s





148

148  
Two folios from a bhagavata purana series  
Mewar, first half 17th century

Opaque watercolor on paper; devanagari text with square format illustrations to each side; one page with recto of Krishna and Balarama with four naked cowherds driving cows back to their stalls where they are received by four gopis, and verso of Krishna and Balarama served food and wine by two maidservants with two beds are prepared for the night; the second page with recto of a battle scene and multi-armed demon, and verso with a palace scene with ruler tended by maidens.

Each Folio: 9 1/4 x 16 in. (23.8 x 40.7 cm)

\$4,000 - 6,000

These folios are from the Uttaradha, the tenth book of the Bhagavata Purana. The recently discovered manuscript is the earliest illustrated Bhagavata that can be assigned to Mewar with any certainty. Accomplished in execution, the bold color, flat planes, vigorous compositions show the influence of early Rajput painting, but the refined line and subtle shading indicate an awareness of Mughal painting. As these paintings are less complex than those done for the Mewar court during the mid 17th century, it has been suggested that this manuscript was possibly painted in a workshop outlying the center of Mewar. In style, the painting is similar to a Dhola-Maru manuscript in the National Museum of India, New Delhi, which was painted in Aghatpur, near Udaipur.

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

149  
An equestrian portrait of Maharaja Kishore Singh  
Kota, early 19th century

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

'Shri Gosain ji Jawad ji Maharaj Shri ji duvaar(?) ra'

'Jadu Ji Maharaj Sawari mein ghodo Abudeep(?)'

Folio: 6 x 9 1/2 in. (15.2 x 24.13 cm)

\$2,000 - 3,000

While the inscription is incomplete and does not clearly identify the subject, the treatment of his portrait, turban, and the attire of the attendants are all consistent with the period and style under Kishore Singh of Kota (r. 1683-96).

150  
A portrait of Maharaja Jagat Singh  
Mewar, 18th century

The posthumous copy with the nimbate maharaja appreciating the beauty of the flower, with pearls draped across his chest and around his *kattar*.

Image: 8 3/4 x 5 3/4 in. (22.3 x 14 cm)

\$2,000 - 3,000

Provenance:  
Private Pittsburgh Collection



149



150

...दाराणजीश्रीत्ररसीहजीघोडेपीतांबरबगसप्रन्नसवार





152

151

**Maharana Ari Singh on a boar hunt**

By Kesu Ram, Mewar, dated 1765-66

Opaque watercolor and gold on paper; Wounded from previous blows, the enraged boar sets upon the fallen attendant and begins to gore his leg as the ruler and his royal riding partner are poised to deliver the death blows; recto inscription: *Ranaji Shri Ari Singh ji on horse Pitambar*; verso inscription: *Picture of Shri Maharajadhiraj Maharana ji Shri Ari Singhji on a hunt... by the artist Kesu Ram, Samvat 1822 (circa 1765-66).*

*Folio: 10 x 6 in. (25.8 x 15 cm)*

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

Compare with another portrait by Kesu Ram of Ari Singh in the same palette on a very similar caparisoned horse in the National Gallery of Victoria (see Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980, no. 163). Other equestrian subjects of the ruler can be found in Topsfield, *Court Painting at Udaipur*, Zurich, 2002, no. 182 and Sotheby's, London, 26 April 1994, lot 44 and 23 April 1996, lots 43-8.

Provenance:

Estate of Henry Ginsberg

Acquired from Spink & Son, London, 1980s

152

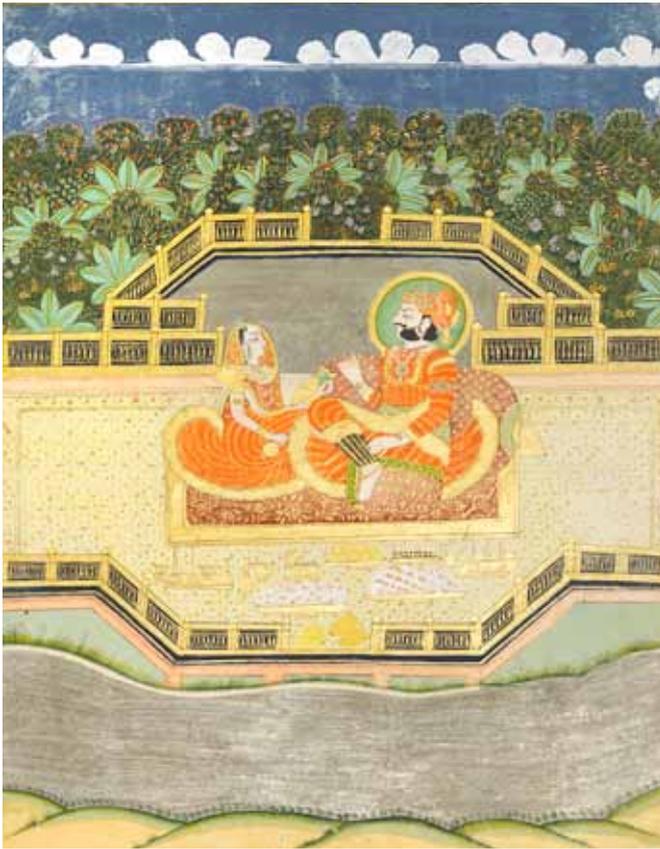
**Kunvar Sri Kisan in darbar with ministers and secretaries  
Jodhpur, Marwar, circa 1740**

Opaque watercolor and gold on card; verso with identification inscription in black nagari script: 'Sri Kisan'; The *kunvar* (prince) kneels on a small yellow rug, supported by a large bolster, wearing a tall, orange Marwari turban decorated with a jeweled *turah* (crest), and his forehead is painted with saffron *tilaka* (sectarian mark) stripes, with a gold punch dagger inlaid with rubies tucked into his gold silk *patka*, and two scribes with paper and writing implements kneel in front of the prince, while two Rajput clansmen, exercising their right privilege of remaining seated in the prince's presence, are on his left, a servant fans the prince with a yak-tail whisk.

*Image: 9 x 9 1/8 in. (23 x 23.4 cm)*

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

By the mid 17th century, the Rathor chieftains of Marwar were emulating the etiquette of the Mughal emperors by holding darbars, or formal audiences, with courtiers arrayed about them. This painting is from the same school of artists as the painting *The Darbar of Kunvar Rai Ram Singh of Jodhpur*, c. 1745-50, illustrated in Noey & Temos, *Art of India from the Williams College Museum of Art*, Williamstown, 1994, fig. 10, p. 25. The heads are rendered in a stylized manner, in full profile and with enlarged eyes. The luminously colored figure of the prince, which is painted in an intentionally smaller scale, contrasts superbly with the turgid colors of the ministers' magenta turbans and with the simple green and purple background.



153

**153**  
**Maharaja Man Singh and consort on a terrace**  
**Jodhpur, circa 1830**

Opaque watercolor and gold on paper; the royal couple sharing wine on an open terrace with various gold containers and platters heaped with fresh flowers before them.

*Folio: 13 1/2 x 10 1/4 in. (34.3 x 26 cm)*

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

Compare with two closely related compositions in Pal, *Court Paintings of India*, New York, 1983, nos R43-44m pp. 258-9.

Provenance:  
 Private Collection, California  
 F. Halesan, 1958 (inscribed verso)

**154**  
**A portrait of Maharaja Man Singh of Jodhpur**  
**Mawar, circa 1830**

The maharaja enjoys the hookah under the night sky accompanied by three attendants, all wearing distinctive Mawari turbans.

*Image: 11 1/4 x 8 in. (28.5 x 20.3 cm)*

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

Provenance:  
 Private Pittsburgh Collection

**155**  
**An illustration to the second Siddha Siddhanta Paddhati**  
**Jodhpur, circa 1825**

Opaque watercolor and gold on paper; inscribed verso '*..svarup.*' The Siddha is simply adorned with raised jewelry and wearing a flared orange dhoti, the surrounding landscape forms and foliage are finely outlined in gilt.

*Folio: 18 1/8 x 16 in. (46 x 40.8 cm)*

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

This dramatic panel is the right-third of a folio of the Siddha Siddhanta Paddhati. The yogi represents the individual human body born from union of Purush and Prakriti.

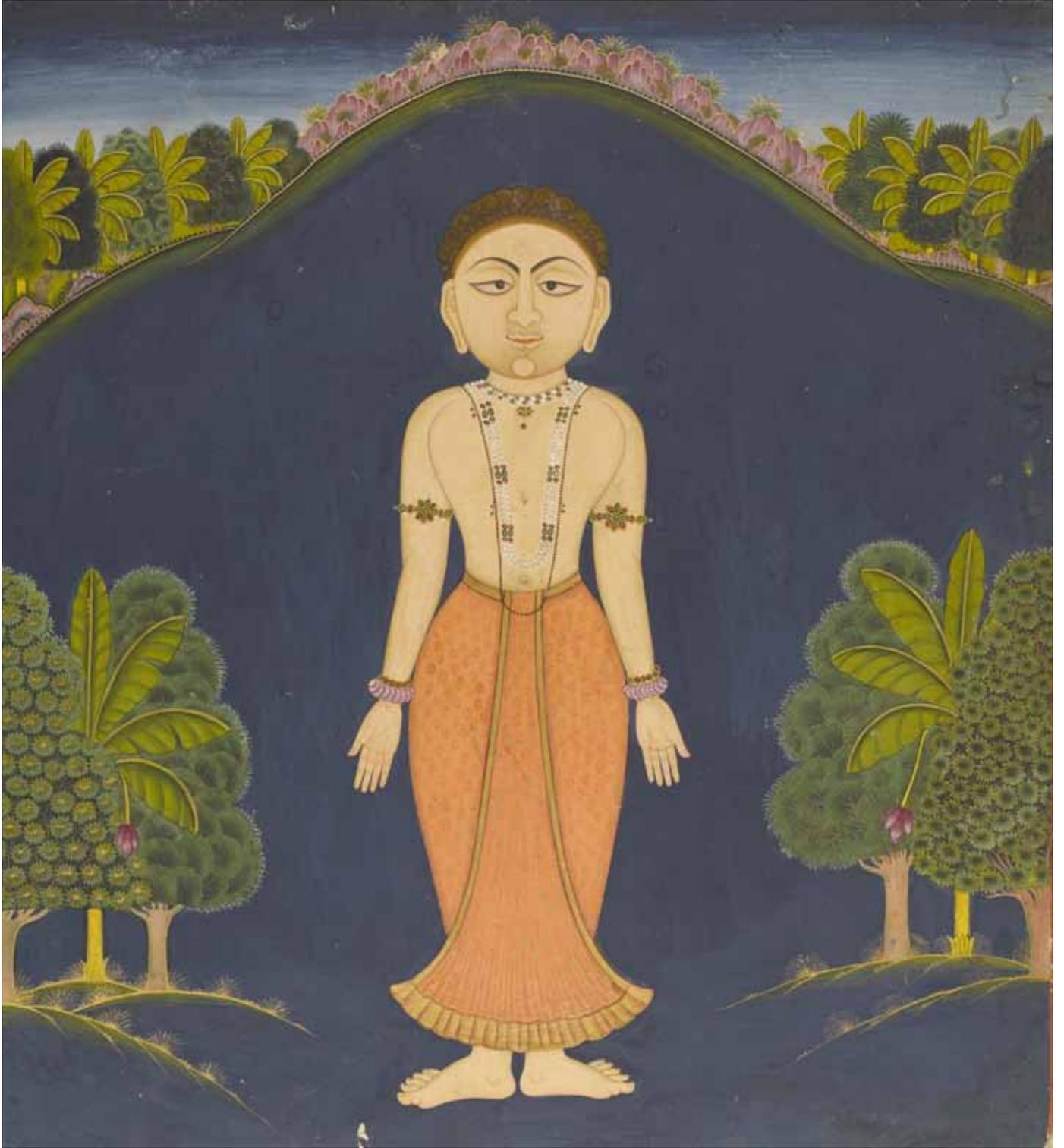
Compare with another complete three-panel folio by the 'Muslim artist' (Bulaki) in Topsfield (ed.), *"Court Paintings in Rajasthan"*, Marg, Mumbai, 2000, p. 144, no. 5. As noted by Diamond in her essay *Court Painting and Yogic Metaphysics in Nineteenth-Century Jodhpur* (*ibid.*, p. 142), "The Siddha Siddhanta Paddhati is attributed to Gorakhnath, a mahasiddha and the historical founder of the Nath Sampradaya (circa 12th century), who developed pre-existing yoga traditions into a systematized practice for internal transformation of humans into *siddhas*." Another example from the series of this large format style of painting produced during the reign of Maharaja Man Singh (1803-1843) can be found in Diamond, et al., *Garden & Cosmos*, Washington, D.C., 2008, no. 48.

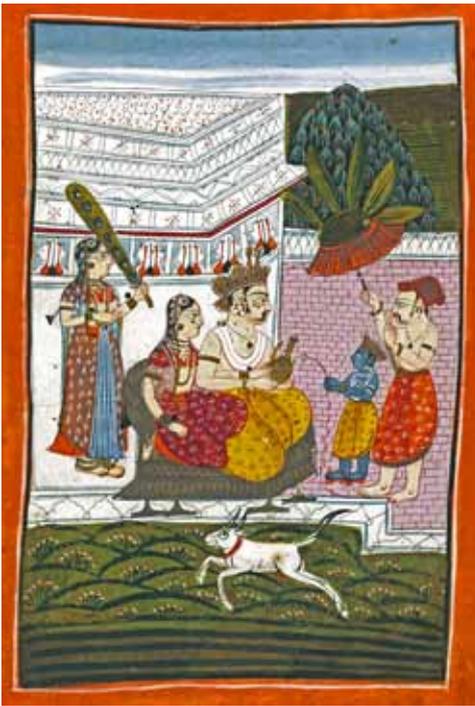
Bonhams would like to thank Dr. Debra Diamond and Dr. Catherine Glynn for their assistance in cataloging this lot.

Provenance:  
 Private Collection, California  
 Acquired from Rudi Oriental Arts, New York, 1970s

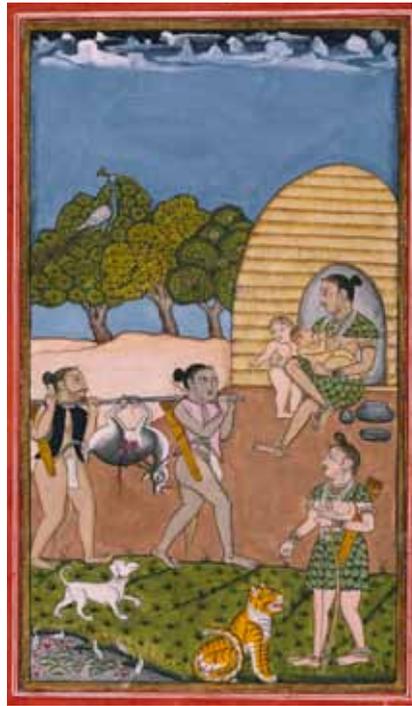


154

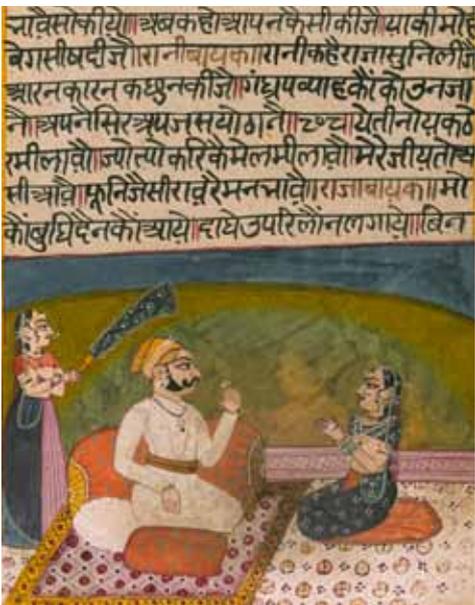




156



157



158



159

156

An illustration from a bhagavata purana:  
Vamana visits Bali

Marwar, 19th century

Opaque watercolor and gold on paper, single line inscription in upper margin; Vishnu, disguised as Vamana the dwarf, attempts to trick the demon king Bali who pours water into his hands.

Image: 10 1/4 x 6 5/8 in. (26.2 x 17 cm)

\$2,000 - 3,000

Provenance:

Acquired from Waddington and Tooth Ltd., London

157

An illustration from an unknown series:  
chinchinwar family

Deccan, mid 19th century

Opaque watercolor on paper; nasta'liq inscription 'Chanchavar' at top; hunters return with a deer to a camp with female figures tending to babies and a tame tiger.

Image: 8 7/8 x 5 in. (22.7 x 12.7 cm); Folio: 12 1/8 x 7 7/8 in. (31 x 20 cm)

\$1,500 - 2,500

Provenance:

Acquired from Tooth and Sons, Ltd., London

158

An illustration from an unidentified series  
Mawar, 19th century

Opaque watercolor on paper, seven lines of devanagari script; ruler and consort in discourse on an open pavilion.

Image: 5 1/2 x 7 1/8 in. (13.8 x 18 cm); Folio: 10 3/4 x 8 1/8 in. (27.4 x 20.7 cm)

\$1,000 - 1,500

159

An equestrian portrait  
Jodhpur, circa 1830

Opaque watercolor, gold, and silver on paper; effaced devanagari inscription in the upper register; the maharaja astride his horse, kitted with weapons and heavily clad in armor.

11 3/4 x 8 1/4 in. (30 x 22 cm)

\$3,000 - 4,000

Provenance:

Private East Coast Collection

Acquired from R. Adair Art/Antiques, Toronto, 1986

160

Lovers on a terrace

Jaipur, late 18th century

Ink on paper; the couple making love on an outdoor terrace.

Folio: 8 3/4 x 6 7/8 in. (22.3 x 17 cm)

\$2,000 - 3,000



160



161



162

161  
An amorous couple  
Rajasthan, possibly Bundi, 18th century

Ink and pencil on paper; seated against a bolster, the female offers *pan* to her lover.

4 7/8 x 3 1/8 in. (12.3 x 8.1 cm)

\$1,000 - 1,500

162  
Hunting scene in the forest  
Rajasthan, 18th century

Ink on paper; the sketch with multiple scenes divided amongst the forest landscape including a Bhil man and women wearing leaf-skirts hunting a deer and a mounted nobleman and his party.

5 3/4 x 8 3/8 in. (14.5 x 21.2 cm)

\$1,000 - 1,500



163

**163**  
**An annotated drawing of a horse**  
**India, 19th century**

Ink on paper; the stallion depicted in the act of trotting, lines of devanagari around his head, fore-legs, rump and hind-legs providing instructions for care and treatment.  
 26 x 20 in. (66 x 50.8 cm)  
 \$3,000 - 5,000



164

**164**  
**An equestrian portrait of Maharaja Jam**  
**Vibhaji II Ranmalji**  
**Nawanagar, Gujarat, third-quarter of 19th**  
**century**

Opaque watercolor, gesso, and gold on paper; his mount adorned with a raised gilt gesso blanket, and wearing the distinctive turban of Nawanagar, flanked by attendants on foot.  
 Image: 11 x 8 in. (28 x 23 cm)  
 \$3,000 - 5,000

Other equestrian portraits of the ruler are in the Darbargarh at Jamnagar (Nawanagar).

Provenance:  
 Private New England Collection  
 Acquired in the 1970s

165

**A Jain mandala**

Gujarat, 16th/17th century

Mineral pigment on cloth; Set within a lotus and encircling inscription, the jina sits enthroned in the act of teaching, he is flanked by two Svetambara monks with hands joined in veneration, the surrounding field inhabited by a dancing Bhairava and equestrian figure in the top corners, and two seated deities in the lower corners, amongst lay figures, monks and peacocks.

19 x 18 in. (48.2 x 45.7 cm)

\$4,000 - 6,000



165

166

**The chovisi of Rishabhanatha**

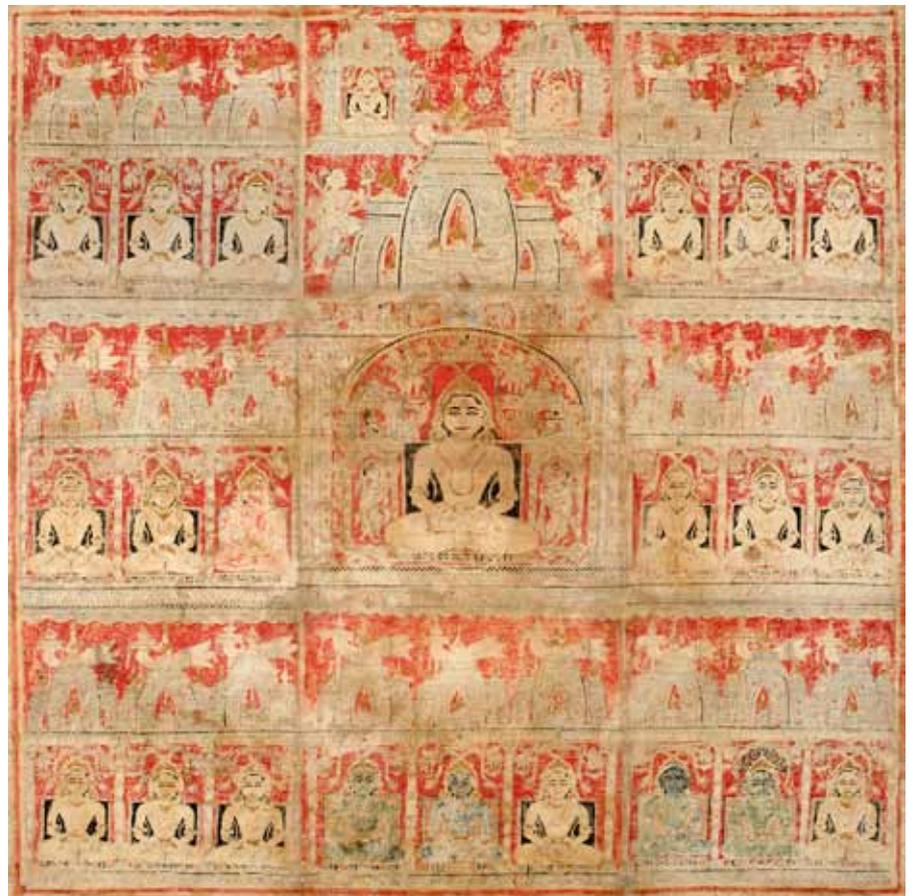
Gujarat, 16th/17th century

Mineral pigment on cloth; Rishabhanatha seated at the center within a temple complex filled with smaller lay celestial figures, he is accompanied by the twenty-three subsequent jinas.

Folio: 20 1/2 x 20 1/2 in. (52 x 52 cm)

\$6,000 - 8,000

Laying out the full array of Jinas in order of succession from the left to right, Sumatinatha the 5th is red, Vasupujya the 12th is also red, Mallinatha the 19th is usually rendered in gold but here in green, Munisuvrata the 20th is blue-black, Parshavanatha the 23rd has the seven-headed snake canopy, Neminatha the 22nd is dark blue, and Mahariva is at the end.



166

As discussed by van Alphen, the origins of Jainism reach back into the mythic past: to Rishabhanatha or Adinath, the very first Tirthankara. "Rishabha is one of the most revered Jinas. Both the term *rishbha* (bull) and *adi* (from the beginning) point to an ancient indigenous origin. Just as the Hindu god Shiva is also connected with the beginning... both Shiva and Rishabha have the bull as their emblem or mount...and loosely flowing locks in common" (van Alphen, *Steps to Liberation*, Antwerp, 2000, p. 44).



167

167  
Two illustrations from the Bhagavata Purana  
Orissa, circa 1775

Opaque watercolor on paper; Krishna & Balrama pay homage to the Brahman wives; Krishna wields a broken bow and defeats Kamsa's army; both with six lines of Devanagari in the lower register, pages 222 and 224, Folio: 9 1/2 x 14 3/4 in. (24 x 37.5 cm)  
\$4,000 - 6,000

Two other pages from this series are in the Brooklyn Museum of Art (1993.199 and 1990.185.1) see Poster, *Realms of Heroism*, 1994, no. 254 and Bautze, *Lotosmund und Lowenritt*, 1991, no. 12. Also see Christie's, New York, 16 September 2008, lot 456.

Provenance:  
Private Collection, New York  
Acquired in Paris in 1980s



168

A portrait of Maharaja Bhim Chand of Bilaspur  
Bilaspur (Basohli), circa 1680

Opaque watercolor and gold on paper; one line identification inscription in takri at foot of portrait, verso with eleven lines of text; Raja Bhim Chand of the Kahlurea clan of Bilaspur (r. 1667-1712) stands against a green background holding a *talwar* in his right hand.  
Folio: 8 1/8 x 4 3/4 in. (20.7 x 12 cm)  
\$12,000 - 18,000

Bhim Chand was a successful ruler of the small hill warring state. He allied himself with the great Sikh ruler Gobindh Singh to lead a successful resistance against the Mughal Empire. In 1692, he abdicated the throne of Bilaspur at the peak of his power to be a *fakir*.

For another portrait of Bhim Chand in a similar pose see Skelton, *Indian miniatures from the XVth to XIXth Centuries*, Venice, 1961, pl. 38. Also compare with a portrait of Ajmer Chand in the Brooklyn Museum of Art (1999.136.3).





169

**169**  
**An illustration from a mahabharata series**  
**Bilaspur, circa 1670-80**

Opaque watercolor on paper; Princes conduct a conference under a canopy outside a palace.  
*Image: 8 5/8 x 11 1/4 in. (22.2 x 28.5 cm)*  
**\$800 - 1,200**

A closely related scene from the same manuscript is in the San Diego Museum of Art (1990.1258).

Provenance:  
 From the collection of the late Peter Cochrane



170

**170**  
**Woman with a sleeping child**  
**Bilaspur, circa 1700**

Opaque watercolor on paper; the interior palace scene with a nurse watching over her sleeping child in the upper section, while the exhausted mother(?) is pampered by three attendants.  
*Image: 9 1/2 x 6 5/8 in. (23.4 x 16.7 cm)*  
**\$1,500 - 2,500**



171

**171**  
**A book cover**  
**Pahari, 18th century**

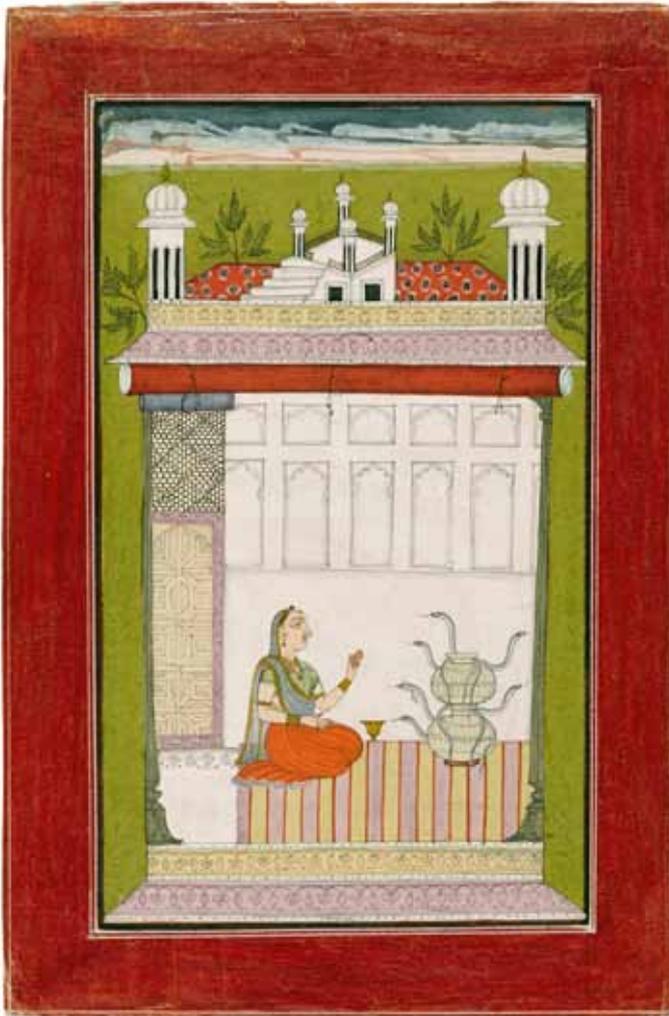
Opaque watercolor on layered paper; A groom leading a dappled blue horse against a red ground and green leaf border, verso with alternating bands of yellow and black.  
*Image: 7 5/8 x 11 3/4 in. (19.4 x 29.7 cm);*  
*Cover: 12 7/8 x 17 1/8 in. (32.7 x 43.4 cm)*  
**\$1,500 - 2,000**

**172**  
**An illustration from a ragamala series:**  
**ahiri ragini**  
**Bilaspur, 1700-1720**

Opaque watercolor and gold on paper; the lady sitting on a striped rug in the veranda of her house conversing with six snakes that emerge from stacked wicker baskets.  
*Image: 8 1/2 x 5 in. (21.5 x 12.7 cm); Folio: 10 1/2 x 7 in. (26.7 X 17.8 cm)*  
**\$4,000 - 6,000**

This same subject occurs in the Basohli ragamala of around 1700 (see Ebeling, *Ragamala Painting*, Basel, 1973, fig. 335, as well as in the later Basohli ragamala series in Berlin, in a painting which is clearly based on the present lot see Waldschmidt, *Miniatures of Musical Inspiration in the Collection of the Berlin Museum of Indian Art*, Part I, fig. 44.

See lot 173 for further discussion on this series.



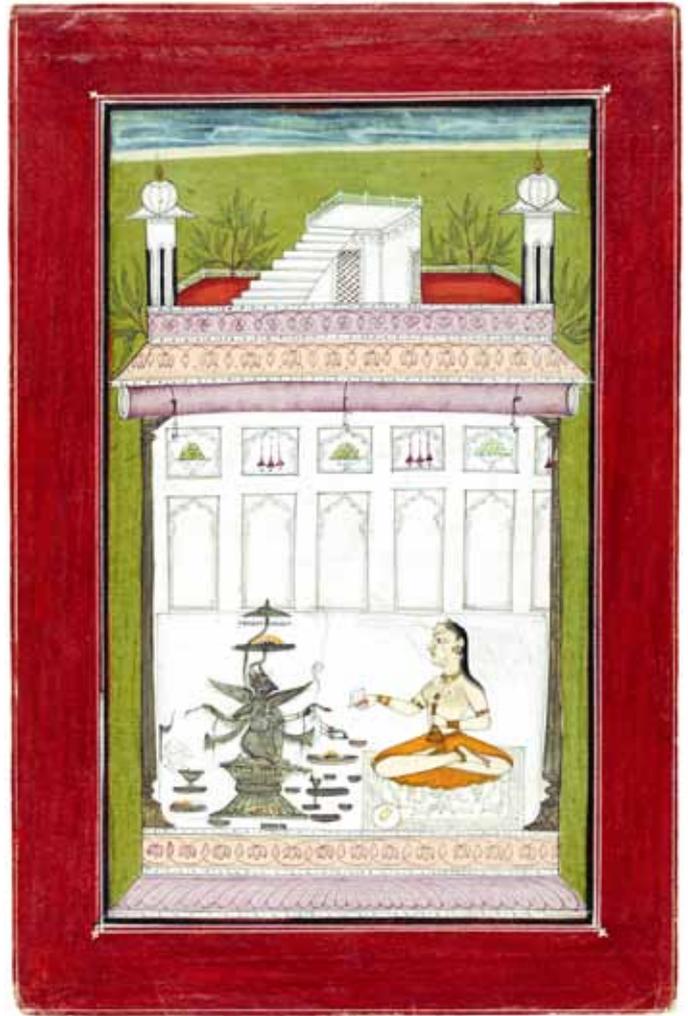
172

173  
An illustration from a ragamala series: devakari ragini  
Bilaspur, 1700-1720

Opaque watercolor and gold and silver on paper; the bare-chest female devotee is seated holding out a conch before an elaborate *saligram* stand in form of Garuda and surrounded by silver vessels containing the implements of worship, smoke and flames arise from the burning ghee and from around the *salagrama* stones.

Image: 8 1/2 x 5 in. (21.5 x 12.7 cm); Folio: 10 1/2 x 7 in. (26.7 X 17.8 cm)  
\$4,000 - 6,000

This painting is from a dispersed album that was once in the Mandi royal collection. Many of its paintings are of typical Hindu/Rajput subjects, such as avatars of Vishnu and other deities, as well as ragas, raginis and ragaputras belonging to the Pahari system of musical modes. Though clearly the product of a single studio in the Punjab Hills, they are nonetheless probably the work of artists trained in more than one tradition. The style of painting dates from the beginning of the 18th century and would appear to be closest in style to Bilaspur painting, which was one of the few Pahari states to produce vertical ragamalas at this date. The closest parallel is an almost complete ragamala now in the Museum für Asiatische Kunst in Berlin, believed to be from Bilaspur in the second quarter of the 18th century (ibid.). Earlier ragamala subjects from Bilaspur adopt the same upright format while their iconography



173

shows earlier versions of the same themes as the later sets. There is also strong influence from Mankot, particularly visible in the treatment of the trees, furniture, and textiles (see Archer, *Indian Paintings*, London, 1973, Mankot, nos. 24,25 & 27) as well as in the Mughal-style refinement that occasionally appears in early Mankot painting (see Lerner, *Flame and the Lotus*, New York, 1984, no. 63, pp. 166-168).

The most surprising element in these paintings is the influence of Deccani painting, evident in the striking but cool palette of lilac, mauve and turquoise, compositional ingenuity, and the strong element of fantasy. For further folios see Galloway and Kwiatkowski *Indian Miniatures from the Archer and Other Private Collections*, 2005, nos. 21-8.

The same iconography (but with a much simpler image of Garuda) occurs for this ragini in the later ragamala from Bilaspur now in Berlin (Waldschmidt, vol. 1, fig. 53, where Devakari is called a ragini of Malkos) and also in an early eighteenth century set from Basohli now in Boston (Ebeling, p. 284). In other Pahari ragamalas for Devagiri ragini the Siva lingam is substituted for the Garuda (Ebeling, fig. 339). Mesakarna likens the sound of the raga to that of clarified butter dripping in a sacrifice



174

174

A mamul bird (*motacilla maderaspatensis*)

Pahari, circa 1730

Opaque watercolor on paper; verso with takri inscription 'mamul'; the large pied-wagtail against a bright yellow background.

Image: 5 1/2 x 7 1/4 in. (14 x 18.5 cm)

\$10,000 - 15,000

This attractively simple but bold depiction of the mamul, whose song is *chi-zit*, may stem either from an early 18th century book of Indian birds or may have formed part of a pattern book or an artist's illustration manual of birds and small mammals that were used in wall paintings as space-fillers.



175

175  
 An illustration from a ragamala series: bangali ragini  
 Nurpur, circa 1750

Opaque watercolor and gold on paper; inscription in takri in upper margin; kneeling beneath a suspended canopy two musicians face each other, one playing the *tambura*, the other a *damaru*.  
*Image: 7 x 5 3/4 in. (17.7 x 14.7 cm); Folio: 8 5/8 x 7 3/8 in. (22 x 18.7 cm)*

\$4,000 - 6,000

The arabesque pattern in the carpet here is the same as on the canopy material in a painting entitled "Raja Fateh Singh of Nurpur entertained by dancing-girls" in the Victoria and Albert Museum and illustrated in Archer, *Indian Paintings from the Punjab Hills*, vol. I, London, no. 28, p. 398.

The compositional and technical style of Nurpur painting was greatly influenced by the Rasamanjari series painted by Golu, son of Devidasa, circa 1720. The present lot is similar to one of these Rasamanjari paintings: A Lady and Her Confidante, illustrated in Pal, *The Flute and the Brush*, Newport Harbor Art Museum, 1976, no. 37. Another leaf from the same ragamala series, karnati ragini, which also depicts two women musicians kneeling on a carpet, is in the Edwin Binney Collection, *Rajput Miniatures*, Portland, 1968, no. 78.

176

**An illustration from a bhagavata purana series:: Krishna, Balrama, and Nanda receive Akrura  
Attributable to Fattu**

**Guler/Basohli, circa 1765-1770**

Opaque watercolor and gold on paper; Devanagari text verso; within an enclosed palace setting  
Akrura bows before Krishna and Balarama, with Nanda in attendance.

*Image: 9 1/2 x 13 1/2 in. (24 x 34.5 cm); Folio: 12 x 15 3/4 in. (30.2 x 40.2 cm)*

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

In this scene Akrura reports of Kamsa's evil deeds that have terrorized the citizens of Mathura. Krishna gesticulates with his hand as he questions the bowed Akrura, while Balarama and Nanda look on passively. Contrasting the formality of the interior scene, the artist creates visual tension with the angular shift of the palace walls towards the viewer.

A small group of works, including the present lot, may possibly be attributed to Fattu, son of the master painter Manaku of Guler. The album was initially attributed to the Basohli school, but later scholarship has changed its origin in favor of Guler. As suggested by Goswamy "This series, which treats the Tenth Book (of the Purana) and has the life, deeds and loves of Krishna as its theme, may well be Fattu's work." (Goswamy and Fischer, *Pahari Masters*, Zurich, 1992, p. 314.)

While the sensitively drawn portraits of Nanda and Akrura, with distinctive facial features and finely detailed *jamās*, show the influence of Nainsukh, the robust figures and large eyes of the gods are more closely connected to the hand of Manaku.

Goswamy further states that the series may have commenced during the lifetime of Manaku, but over time, Fattu gradually came under Nainsukh's influence (*ibid.*). The illustrations in the group therefore straddle two distinct styles - the vivid clarity of Manaku which gave way to the delicate idealism of Nainsukh, thereby marking a pivotal moment in the transition of styles in this Pahari workshop. For further discussion, see Mason, *Intimate Worlds*, Philadelphia, 2001, p. 188.

This series of illustrations from the Bhagavata Purana rank as one of the great achievements of the artists of the Punjab Hills. They form a seminal turning point in determining the development of the artistic schools at Guler and Kangra. According to Archer the vigorous earlier Basohli style is seen in this series as yielding to the charms of the softer Mughal-influenced type of painting from Guler (see Archer, *Indian Paintings*, vol I London, 1973, pp.49-51).

This painting was originally part of a set of sixty-three lots consisting of illustrations to the tenth and eleventh books of the Bhagavata Purana and which sold at Sotheby's on 1st February 1960. It was originally cataloged as "Akrura is sent for news of the Pandavas, he travels to Hastinapura, the Court of Duryodhana " and attributed to "Panjab Hills, circa 1790". One of the pages from this series is apparently dated 1769 and is in the San Diego Museum of Art, Goswamy & Smith, *Domains of Wonder*, 2005, no 93.

Other examples of paintings from this series can be found in the Victoria and Albert Museum, Museum of Fine Arts Boston, Cleveland Museum of Art, Bharat Kala Bhavan Varanasi as well as other major private collections worldwide. Also see Topsfield, *In the Realm of Gods and Kings*, New York, 2004, no.66, p.166; Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol.II, pp.36-39; and Kramrisch, *Painted Delight*, Philadelphia, 1986, nos. 102-104. For another painting from this series see Sotheby's New York, November, 30, 1994, lot 24. Also see Christie's, London, 7 October 2011, lots 394 and 395 and 10 June 2013, lot 227.

Provenance:

Private European Collection

Sotheby's, New York, 19 September 2008, lot 229

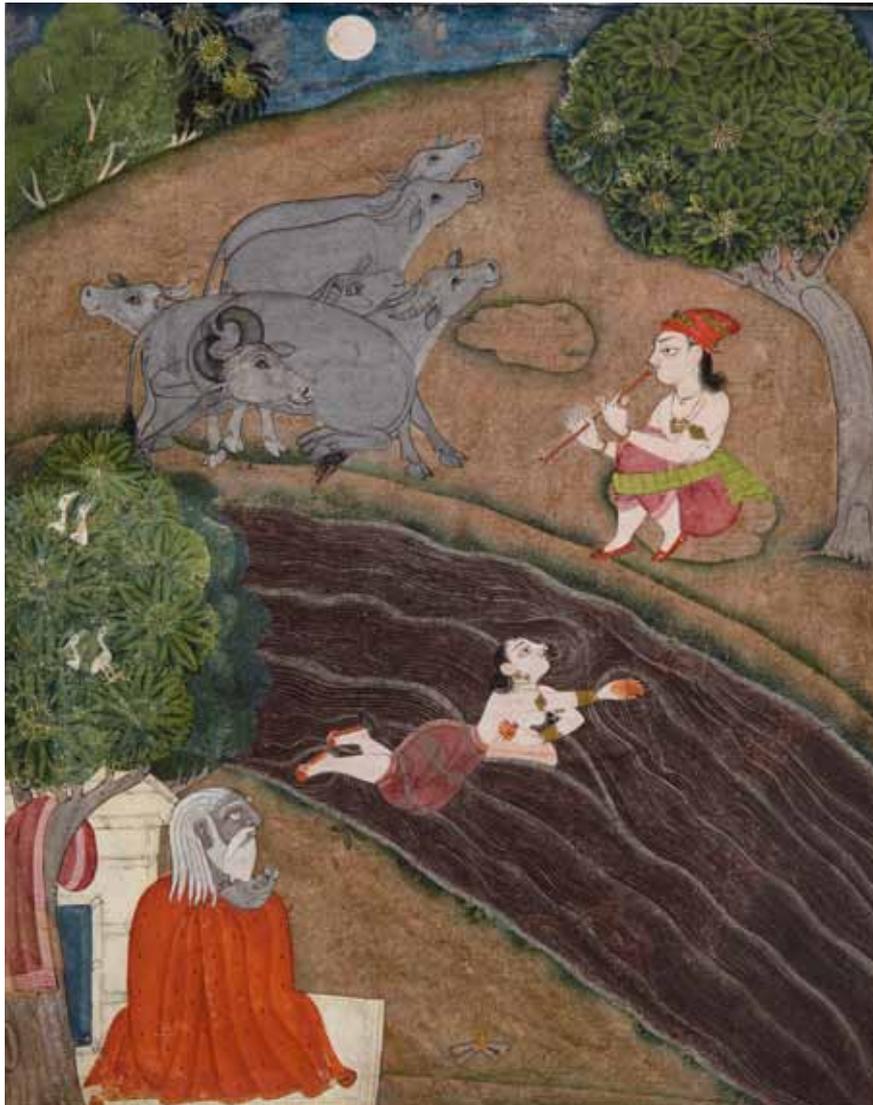
Private English Collection

Sotheby's, London, 1 February 1960, lot 35 (part)

The Property of Mrs. F.K. Smith



176



177

**177**  
**Sohni swims to meet her lover Mahinwal**  
**Basohli, mid 18th century**

Opaque watercolor and gold on paper; under moonlight Sohni departs from her husband to meet her lover watching over his buffalo.

*Image: 9 1/4 x 7 1/2 in. (23.5 x 19.1 cm); Folio: 10 1/8 x 8 5/8 in. (25.8 x 21.8 cm)*

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

Unhappily married to a man she despises, Sohni swims every night across the river to her beloved Mahinwal with the aid of an earthenware pot for buoyancy. Tragically one night, however, her sister-in-law has caught on and substitutes the pot for one of unbaked clay which dissolves in the river drowning our heroine.

For other images and a full discussion of the scene see Markel, *Drowning in Love's Passion: Illustrations of Romance of Sohni and Mahinwal*, in *A Pot-Purri of Indian Art*, Marg, Mumbai, 1998, pp. 99-114.

Provenance:  
 Private Collection, New York  
 Acquired in Paris in the 1980s



178

178

An illustration from a bhagavata purana series: Narasimha defeats Hiranyakashipu Kangra, circa 1800

Opaque watercolor and gold on paper; the dazzling Narasimha emerges from the central green column and dispatches the evil king Hiranyakashipu, with Prahalada and female devotee paying homage on each side.

Image: 5 3/4 x 8 in. (14.7 x 20.4 cm); Folio: 7 1/2 x 9 3/4 in. (19 x 24.7 cm)

\$10,000 - 15,000

This classic composition presents Narasimha in a stunning abstracted form with a coiffure-like mane and a gaping mouth revealing irregular sharp teeth. Hiranyakashipu is depicted with remarkable realism, his face is finely detail with a true expression of distress. His long hair exposed by the toppled turban, strings of pearls, and garment ribbons all conform with the exposed intestines that fall from his stomach.

Prahalada and the female devotee are sensitively drawn and their passive expressions do not reflect the horrific scene before them, but are calm in the knowledge of the avatar's ability to vanquish evil. Compare with a slightly earlier version in Pal, *Indian Paintings in the Los Angeles County Museum of Art*, Lalit Kala, New Delhi, 1982, no. 4, (M.82.42.8). Also compare with a very closely related page in Simon Ray, November 2010, no. 47.

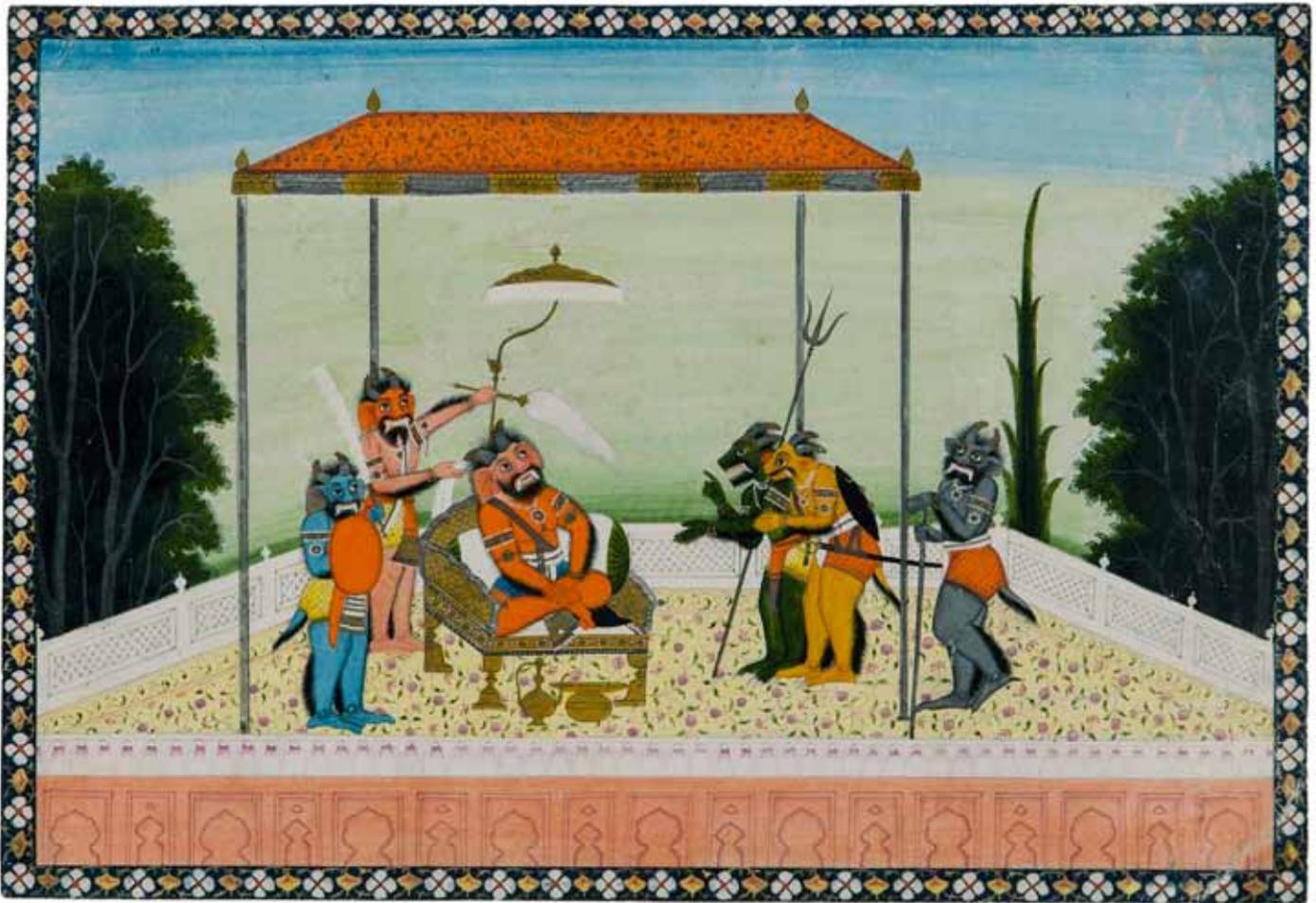
Provenance:

Private New York Collection

Acquired by the present owner's grandfather in Detroit in early 1960s

Royal Mandi Collection





180

179  
An illustration from a baramasa series: month of Asoja  
Mandi, school of Sajnu, circa 1820

Opaque watercolor and gold on paper; as large clouds loom above, the village in the background prepares for the festival surrounding the worship of the goddess Lakshmi, the *nayaka* reassuring the *nayika* as he prepares to depart while she pleads for him to remain during the rainy months, Gurmukhi text in upper margin defining the text as *Asuj* (*Asoja/Ashvina*).  
*Image: 7 7/8 x 5 1/4 in. (20 x 13.4 cm); Folio: 11 3/8 x 8 1/2 in. (28.8 x 21.7 cm)*

\$20,000 - 30,000

This painting was probably done by a follower of Sajnu on account of the long sharp eye and flattened profile. For an in-depth discussion of the artist and his works, see, Archer, *Paintings from the Punjab Hills*, vol I, p. 273-81 and Ehnborn, *Indian Miniatures*, 1985, no. 123, p. 246.

180

An illustration from a *devi mahatmya* series: Shumbha receives the report from Sugriva  
Guler, circa 1810-20

Opaque watercolor and gold on paper; the two messengers pay homage and deliver the news of his rejection, Shumbha expresses anger in response, while attendants timidly look on.

*Image: 8 1/4 x 12 in. (20.7 x 30.3 cm)*

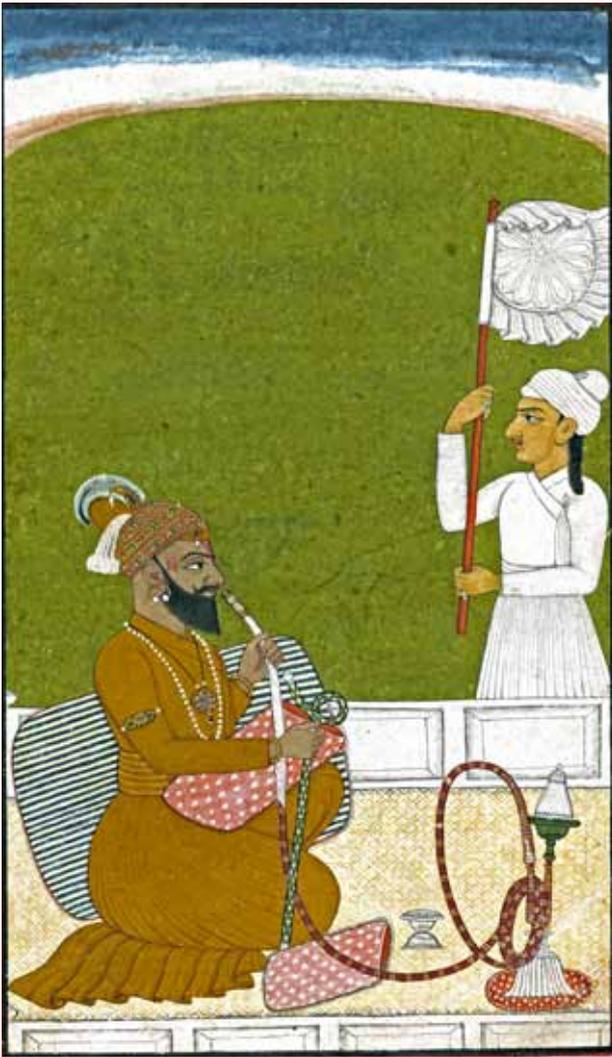
\$6,000 - 8,000

Shumbha had heard reports of the Devi's overwhelming beauty and decided to send an emissary, Sugriva to court her. The present work shows Sugriva, the yellow demon, informing King Shumbha that the beautiful Devi had rejected his advances. Angry Shumbha commands his army to abduct the goddess.

For another painting depicting this moment of the *Devi Mahatmya*, see Pal, *Court Paintings of India*, 1983, no. P26, p. 300. Also compare with a larger folio from a later version of the *Ramayana* from Guler in the Los Angeles County Museum of Art (M.73.79).

Provenance:

Christie's, South Kensington, 8 October 2010, lot 453



181

**181**  
**Raja Tegh Chand of Kangra smoking a huqqa**  
**Mandi, circa 1770-1780**

Opaque watercolor on paper; with the markings of a Vaishnava on his cheek-bone and forehead, the ruler is dressed in a plain brown *jama* with a matching turban decorated with a floral design, he sits smoking a *budri huqqa* on a summer carpet spread on the marble terrace with an attendant clad ready to wave a canopied fan over his master, with a circular rim of white cloud and sky above the green background.

*Folio: 10 x 6 5/8 in. (25.2 x 17 cm)*

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

Nine portraits of Raja Tegh Chand of Kangra are recorded by Archer in *Pahari Painting*, London, 1973, vol. I, p. 249. The present portrait is a new addition to this small corpus. The red border, which is unusual for Kangra portraits, suggests that it may have been executed in the neighboring state of Mandi with whom Tegh Chand had close relations, having granted asylum to the Mandi ruler Surma Sen.



182

**182**  
**Bird of prey**  
**Punjab Hills, possibly Mandi, 18th century**

Opaque watercolor and gold on paper; presented on a simple perch with long talons, a rounded head, and short beak, and secured by a twisted gold wire and framed emerald locket.

*Image: 10 3/8 x 6 5/8 in. (26.4 x 16.9 cm); Folio: 13 1/8 x 8 1/2 in. (33.4 x 21.8 cm)*

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

183

An illustration from a *devi mahatma* series:  
Surgiva reports to the court of Shumbha  
Mandi, early 18th century

Opaque watercolor and gold on paper; Surgiva  
in yellow reports that the goddess has rejected  
Shumbha's proposal of marriage; fly leaf cover  
with takri inscription identifying the scene.

Image: 9 1/8 x 13 1/8 in. (23.2 x 33.2 cm); Folio:  
10 3/4 x 14 5/8 in. (27.4 x 37 cm)

\$8,000 - 12,000

Compare with an almost identical composition  
sold at Sotheby's, London, 16 June 2009, lot 12.  
For other illustrations from the same series, see  
Sotheby's, New York, 20 September 2005, lot  
124; 19 September 2006, lot 20; and 19 March  
2008, lot 203.

Provenance:

Private Collection Germany, acquired in 1969  
Royal Mandi Collection

184

An illustration from a *devi mahatma*  
series: the gods wage battle against the  
demon army  
Mandi, 18th century

Opaque watercolor and gold on paper; riding  
their prescribed vehicles Shiva, Indra, Brahma,  
Surya, against Chand and Mund and their  
demon hosts.

Image: 8 1/2 x 13 7/8 in. (21.2 x 35.4 cm); Folio:  
10 1/4 x 14 1/4 in. (26 x 36.2 cm)

\$5,000 - 7,000

Compare with another illustration from a *Devi  
Mahatmya* series from Mandi, see Bautze,  
*Lotosmond und Löwenritt*, 1991, no. 19, p.  
71. Also compare with a similar series sold at  
Sotheby's, New York, 20 September 2005, lot 124.

Provenance:

Private Collection Germany, acquired in 1969  
Royal Mandi Collection



183



184

185

**An illustration from a nayika series: Krishna beckons Radha to his bedchamber  
Mandi, circa 1820-30**

Opaque watercolor on paper; with the silver moon and sparkling stars above, Krishna leans forward gesturing to Radha to join him on the sumptuously appointed bed, Radha and her attendant look down in their attempt to conceal their collective delight, pairs of pheasants and other water birds feature prominently in the background.

*Folio: 11 1/2 x 9 3/8 in. (29.2 x 23.8 cm)*

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

The unusual placement of the ornate Victorian style armchair supporting a jewel-encrusted gold *pandan* in the foreground appears to be an anomaly in later Kangra and Mandi painting. The chair type appeared to be favored by members of Sikh nobility as seen in a portrait of Ranjit Singh with Hira Singh in the Kapany Collection published in Strong, *The Arts of the Sikh Kingdoms*, London, 1997, no. 79.

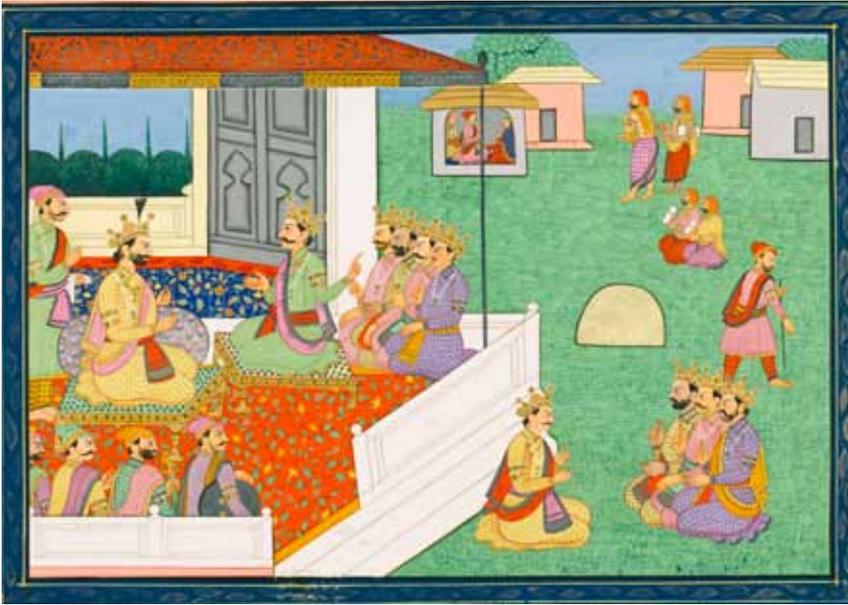
Also compare with Sotheby's New York, 16 & 17 September 1998, lot 225 and a painting in the Victoria and Albert Museum published in Archer, *Indian Paintings from the Punjab Hills*, London, 1973, no. 58, p. 365.

Provenance:

Private Texas Collection

Bonhams, London, 12 October 2006, lot 284





186

**186**  
**An illustration from a hamir hath series**  
**Kangra, 19th century**

Opaque watercolor and gold on paper; the king in conference with his ministers under the canopy and then with a smaller group on the grass.  
*Image: 7 1/2 x 11 in. (19 x 27.9 cm)*  
**\$3,000 - 5,000**

Compare with a closely related composition and treatment of the figures by the artist Ghathu Ram, circa 1870, in the San Diego Museum of Art (1990.1258)

Provenance:  
 Private New England Collection, acquired in 1970s

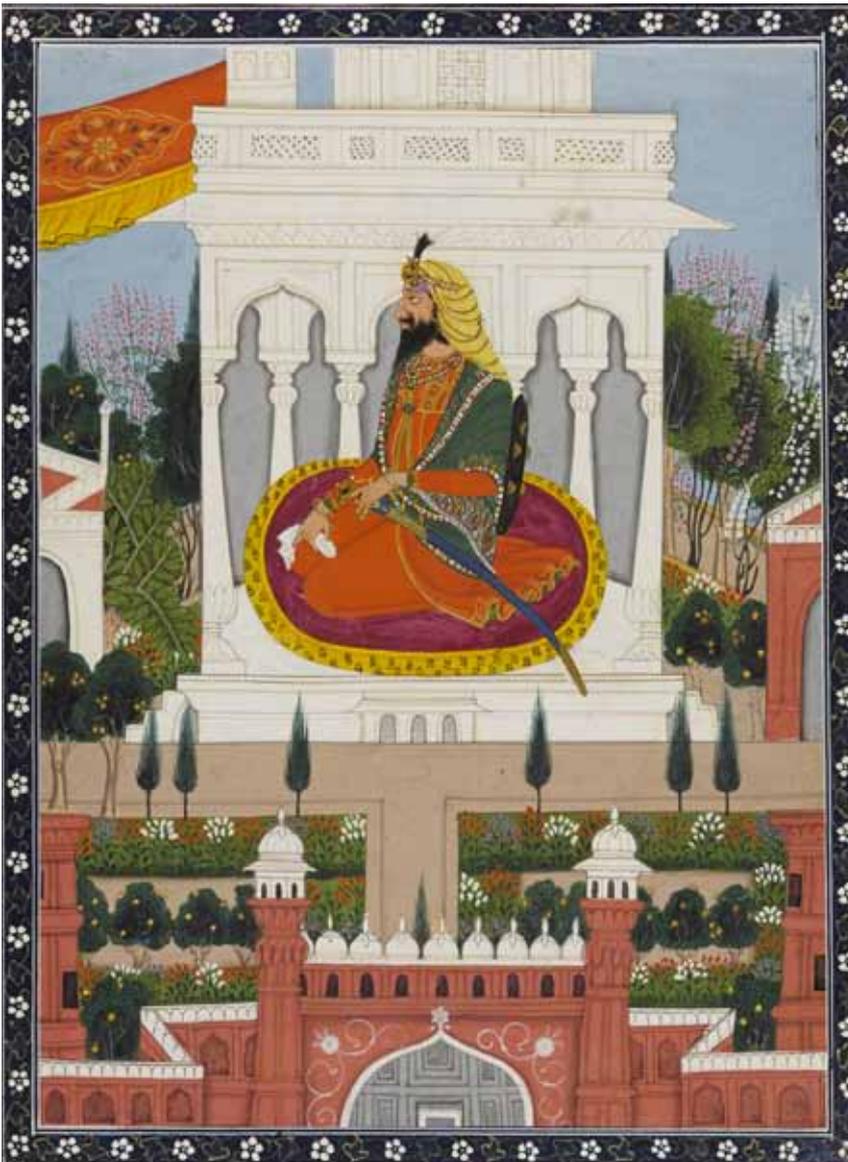
**187**  
**A portrait of Raja Dhian Singh**  
**Lahore, circa 1850-70**

Opaque watercolor, gold, beetle wing and beads on paper; the Sikh maharaja seated in his white marble pavilion surrounded by his flourishing paradise garden, wearing textured green and orange robes and a pearl necklace delineated with applied beads.  
*Image: 9 x 6 1/2 in. (22.8 x 16.4 cm)*  
**\$6,000 - 8,000**

A number of closely related portraits are in the Victoria and Albert Museum. The distinctive profile compares favorably with (IS.116-1953).

Raja Dhian Singh (1796-1843) was the Hindu prime minister during the reign of the first Sikh maharaja of the Punjab, Ranjit Singh. He was the second son of Mian Kishora Singh Dogra, and the middle of three brothers from Jammu who served the maharaja. He became chamberlain of the royal household in 1818, took part in military campaigns and was awarded many honors and grants of land.

Provenance:  
 Property deaccessioned from the Gibbes Museum of Art, Charleston, South Carolina  
 Gift of Colonel Charles Blackmon  
 (1975.005.0058)  
 A World War II era stamp on the reverse reads:  
 Passed By Examiner US Army Base 1812



187

188

**Krishna and Radha**  
**Pahari, circa 1850**

Opaque watercolor and gold on paper; the divine couple engaged in love play with Krishna caressing Radha's breast with one hand and holding a gold jeweled mirror in the other.

*Image: 9 3/4 x 6 7/8 in. (24.8 x 17.4 cm); Folio: 11 3/4 x 9 1/8 in. (29.8 x 23.2 cm)*

\$3,000 - 5,000

See a closely related example in Ducrot, *Four Centuries of Rajput Painting*, Milan, 2009, no. P5, p. 214.

Provenance:

Private New York Collection

Acquired by the present owner's grandfather in Detroit in early 1960s

189

**Radha and Krishna**  
**Kangra, mid to late 19th century**

Opaque watercolor and gold on paper; Krishna, wearing a crown surmounted by peacock feathers, supports Radha's hand in his right, his left directs her chin upwards in the coy moments before *darshan*.

*13 7/8 x 9 1/4 (45.2 x 23.5cm)*

\$3,000 - 5,000

Provenance:

Private East Coast Collection

Doris Wiener Gallery, New York, 1968



188



189



190

**190**  
**Jamini Roy (India, 1887-1972)**  
*Ganesh with Shiva*  
 Gouache on card  
 Signed lower right  
 19 x 14 in. (48.3 x 35.6 cm)  
 \$4,000 - 6,000

**191**  
**Jamini Roy (India, 1887-1972)**  
*Untitled (Mother and Child)*  
 Gouache on card  
 Signed lower right  
 9 3/4 x 14 1/2 in. (24.7 x 36.8 cm)  
 \$4,000 - 6,000

Another version of this image sold at Bonhams, New York, 19 March 2012, lot 1241.

Provenance:  
 Inscribed verso, "With best wishes from Mr. and Mrs. R.P. Mehta, Dec 1964"  
 Private American Collection, acquired in India, 1964



191

**192**  
**Jamini Roy (India, 1887-1972)**  
*Untitled (Three Boatmen)*  
 Gouache on card  
 Signed bottom right  
 13 1/4 x 19 1/2 in. (33.7 x 49.5 cm)  
 \$4,000 - 6,000

For another version see Sirhandi, *Jamini Roy: Bengal Artist of Modern India (1887-1972)*, Gainesville, 1997, pl. VI, p. 14, and another sold at Christie's, New York, 23 March 2011, lot 564.

Provenance:  
 Private Florida Collection  
 Acquired in New Delhi in 1956

**193**  
**Jamini Roy (India, 1887-1972)**  
*Three crucifixions*  
 Gouache on card  
 Signed lower right  
 27 x 21 in. (68.6 x 53.3 cm)  
 \$4,000 - 6,000



192



193



194



195



196

194  
Krishnaji Howalji Ara (India, 1914-1985)  
*Untitled (Vase with Yellow Flowers)*  
Mixed media on paper  
Signed lower right  
29 7/8 x 22 in. (76 x 55.9 cm)  
\$3,000 - 5,000

As noted by Dalmia in *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 133, "Ara's achievement lay in fusing a raw sensuality with a calculated structuring, thereby revitalizing the entire still life genre. He constantly experimented with paint to acquire what he describes as the 'honest expression of form.'"

Provenance:  
Private Collection, Los Angeles  
Acquired by the present owner's parents in India in 1950s and 60s

195

**Biren De (India, 1926-2011)**

*Untitled*

Acrylic on canvas

Signed and dated 'Biren de, 67' lower left

19 1/8 x 23 3/4 in. (48.7 x 60.3 cm)

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

Another canvas from this series sold at Christie's, New York, 15 September 2010, lot 325.

Provenance:

Private Collection, Los Angeles

Acquired from Chemould Gallery, New Delhi

196

**Laxman Pai (India, born 1926)**

*Gossip*

Oil on canvas

Signed in devanagari and further signed and dated '69 lower right. Also signed and titled 'Gossip, 1969' verso.

11 5/8 x 31 3/4 in. (29.5 x 80.6 cm)

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

197

**Laxman Shreshtha (India, born 1939)**

*Ruins*

Oil on canvas

Signed and dated '72 lower left

55 1/4 x 33 in. (140.3 x 84 cm)

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

"Shreshtha believes that after painting for two to three decades, he's begun to understand geometry, which he says is the ultimate form of painting. Shreshtha treats painting as an experiment with life itself. The more experience he gains, the more the desire to experiment and the urgency to get it on canvas. 'I'm not overwhelmed by geometrical forms, but I'm in control of them. I've used lines and rectangles to give a contemporary look to a human being's daily life.'" (Swapna Bhandarkar, "Times of India", January 7, 2003.)

Provenance:

Private Collection, Los Angeles

Acquired in New Delhi in the 1970s

198

**Laxman Shreshtha (India, born 1939)**

*Untitled*

Oil on canvas

Artist's name inscribed verso

30 x 30 in. (76 x 76 cm)

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

Provenance:

Private Collection, Los Angeles

Acquired from Chemould Gallery (label verso), New Delhi in the early 1970s



197



198



199



200

**199**  
**Laxman Shreshtha (India, born 1939)**  
*Untitled*  
 Oil on canvas  
 Artist's name inscribed verso  
 28 3/8 x 40 in. (72 x 101.5 cm)  
**\$3,000 - 5,000**

Provenance:  
 Private Collection, Los Angeles  
 Acquired in New Delhi in the 1970s

**200**  
**Damayanti Chowla (India, 1920-2004)**  
*Untitled*  
 Oil on canvas  
 Signed and dated 1969 lower right  
 27 1/4 x 30 in. (69.2 x 76 cm)  
**\$1,000 - 1,500**

"[Chowla's] best works are those that show a scatter of vertical forms, like pine trees in a snow-storm. Her capacity to reduce the huge trees to mere straws in the wind will remain her main message to the future. She is the artist who has portrayed 'the lightness of being' at its best, especially in her studies of trees." (Suneet Chopra, "Financial Times", August 22, 2004.)

Provenance:  
 Private Collection, Los Angeles  
 Acquired by the present owner's parents in India in late 1960s



201

201

Syed Haider Raza (India, born 1922)

*Naga*, 2001

Acrylic on canvas

Signed and dated 'Raza 01' bottom right as well as signed, titled and dated verso

21 3/4 x 18 in. (55 x 46 cm)

\$30,000 - 40,000

For another painting from the series see Bonfand, *Raza*, Editions de la Difference, Paris, 2008.

Provenance:

Private Collection, Northern California

Acquired from the Urban Gallery, Tel Aviv

Collection of Bernard Levy, acquired directly from the artist



202



202



203

202

**Nikhil Biswas (India, 1930-1966)**

*Untitled (Horse and Carriage)*

*Untitled (Cityscape)*

Ink and wash on paper

Both signed and dated in lower corners, the former 1962, the latter illegible.

A) 14 1/8 x 10 1/8 in. (35.9 x 25.7 cm); B) 14 7/8 x 10 3/4 in. (37.8 x 27.3 cm)

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

203

**Suhas Roy (India, born 1936)**

*Untitled*

Three color intaglio etching

Signed and dated 1968 in the lower border

Image: 11 1/2 x 6 7/8 in. (29.2 x 17.5 cm)

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

204

**Jamil Naqsh (Pakistan, born 1938)**

*Untitled (Nude with Horse)*

Mixed media on paper

Signed and dated 19 Jan 03 lower left

18 7/8 x 13 1/8 in. (48 x 33.4 cm)

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

Provenance:

Private UK Collection, acquired directly from the artist in 2003

205

**Jamil Naqsh (Pakistan, born 1938)**

*Untitled (Nude)*

Mixed media on paper

Signed and dated '03 on bottom border

18 1/4 x 14 in. (46.4 x 35.5 cm)

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

Provenance:

Private UK Collection, acquired directly from the artist in 2003



204



205



206

206  
Maqbool Fida Husain (1915-2011)  
*Untitled*  
Lithograph  
Signed lower right  
20 1/8 x 16 in. (51 x 40.8 cm)  
\$3,000 - 5,000

Provenance:  
Private UK Collection, acquired directly from the artist



207

207  
Maqbool Fida Husain (India, 1915-2011)  
*Untitled*  
Lithograph  
Signed lower right  
20 x 16 in. (50.8 x 40.5 cm)  
\$3,000 - 5,000

Provenance:  
Private UK Collection, acquired directly from the artist



208

**208**  
**Syed Sadequain (Pakistan, 1937-1987)**  
*Untitled (Portrait of a Woman)*  
Oil on masonite  
Signed lower left  
21 3/4 x 13 7/8 in. (55.2 x 35.5 cm)  
**\$7,000 - 9,000**

Provenance:  
Private Maryland Collection  
Acquired directly from the artist in Karachi, 1954 to early 1955  
Thence by descent



209

**209**  
**Syed Sadequain (Pakistan, 1937-1987)**  
*Untitled (Portrait of a Woman)*  
Oil on masonite  
Signed lower left  
19 1/2 x 13 3/4 in. (49.5 x 35 cm)  
**\$7,000 - 10,000**

Provenance:  
Private Maryland Collection  
Acquired directly from the artist in Karachi, 1954 to early 1955  
Thence by descent

210

An enameled porcelain lotus bowl  
Chinese export for Thailand, 18th century

The tapered body rising to an incurvated gold washed textured rim, decorated in *fencai* (famille rose) palette, with four rings of overlapping green and pink gradated petals, below yellow stamen; the interior with monochrome pink and an underglaze Chinese character "jun" in the well.

4 1/8 in. (10.5 cm) high; 7 in. (17.8 cm) diameter

\$2,000 - 3,000

Once the application of *fencai* enamels matured in China the use of this pink lotus petal design became extremely popular in 18th century Chinese export ware. Earlier examples have bulbous molded petals and a piece made for the imperial court is held in the National Palace Museum, Taipei (no. 故珐000017N000000000, see also *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London, Shanghai, 1936*), while a cruder *toh* jar for the Thai market is published in Robinson, *Sino-Thai Ceramics*, Bangkok, 1982, fig. 217, p. 299.

The lotus petal motif found favor in the European market as well. Compare the close likeness to numerous examples attributed between 1750-70 CE held in the Winterthur Museum, Delaware (1985.0102, 2000.0061.054 A,B&C) and published in Gordon, *Collecting Chinese Export Porcelain*, New Jersey, 1984, pl. VII. Also compare to a lotus punch bowl sold at Sotheby's, New York, 29 March 2011, lot 51.

Published:

*Arts of Asia*, May-June 2011, p. 12



210

## ***Southeast Asian Ceramics from the Collection of Dr Philip Gould***

Dr Philip Gould, art history professor emeritus from Sarah Lawrence College also taught art history at Columbia University. He was a visiting professor at Fordham University, Pratt Institute, and Parsons Institute and lectured at a number of prestigious universities in Asia, including the National Taiwan University, The National University of Malaysia, and Chulalongkorn in Bangkok.

Collecting came as an inevitable byproduct of travel, through which he charted the historic and stylistic breadths of many categories. With these materials and loans from major museums Dr Gould organized over forty exhibitions in the US and abroad. The following selection of Southeast Asian ceramics represents particularly fine examples Dr. Gould collected during his travels in Asia between 1960 and 1976.



## Bencharong

The Gould collection of *thepannom* wares, a subset of Thai bencharong (five-color) ceramics, not only represents some of the earliest and largest bencharong ceramics to appear at international auction in recent decades, but also chart significant stylistic developments occurring in the 18th century.

Produced in China by commission of the Thai royalty and fired at private kilns in Jingdezhen, they were typically enameled in Canton using Thai pattern books borrowing designs from Ayutthaya wall murals. Changes in color palette correspond to developments in Chinese enamel production, with earlier wares, such as lot 211, having a greenish-black background, red flames, and cream and yellow figures consistent with *wucaai* (famille verte) colors maturing in the early Qing. By the Yongzheng emperor's reign (1722–35) these colors were replaced by the *fencai* (famille rose) palette, adding pink, light green, black, white, and blue enamels. Lot 212 is a very rare example from this transition period, combining the yellow, creamy figures of old with rare rose-pink flames, a blue-black background, and turquoise bands. Finally lots 213 and 214 are emblematic of

*thepannom* wares produced under the Qianlong reign (1736-95) through to the early 19th century, exhibiting thinner enamels, white figures, black backgrounds, and ubiquitous purple-pink flames. For a detailed discussion of these developments see, Robinson, *Sino-Thai ceramics in the National Museum, Bangkok, Thailand, and in private collections*, Bangkok, 1982, pp. 25-39 & 83-6.

Eponymously titled after the ubiquitous presence of reverential celestial deities, the Buddhist emblems on *thepannom* wares convey royal status, protection, and good luck. The *norasingh* motif appearing throughout Dr Gould's collection was an important royal emblem believed to derive from the half-man-half-lion avatar of Vishnu. With the hindquarters of a lion embellished with a flame, a flame tipped tail, and hoofs of a deer, the *norasingh* featured prominently as wheeled effigies in royal tonsure and cremation rites of the Ayutthaya period. These effigies were no longer used in the Bangkok period (1782-present) and were subsequently phased out of *thepannom* ware by the end of Rama I's reign in 1809 (see *ibid.*, p. 73).





212

211

**Three Bencharong enameled porcelain jars  
Chinese export to Thailand, 17th-early 18th century**

Lavishly applied enameling on a greenish-black background decorated with yellow and cream colored *theppanom* and *norasingh* amidst red flames and red and green border, the lids similarly decorated and surmounted by Chinese lions; the footrims unglazed; with red glaze mouldings mounted on the shoulders of each and in the form of lion faces on the vases.

*Baluster: 16 1/2 in. (42 cm) high; Squat: 8 in. (20.4 cm) diameter*

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

In addition to the color palette, the shapes, molded faces on the shoulders, Chinese lions, and Chinese-like faces on the figures, suggest that the producers of the present lot were more accustomed to the Chinese repertoire of forms indicative of earlier bencharong wares. For an example from the 19th century with similar red lions in the Jim Thompson Museum Collection, see the rooneyarchive, 076\_bj\_146.2.

Provenance:

The Collection of Dr Philip Gould  
Acquired in Thailand, 1960-76

212

**A Bencharong enameled porcelain bowl  
Chinese export to Thailand, mid 18th century**

Fine enameling on blue-black background depicting cream and yellow *theppanom* and *norasingh* amongst rose-pink flames between red and turquoise bands; the green interior with a deep yellow band with blue floral motif around the rim and an open lotus surrounded by exotic-cotton leaves in the well; the red mouth and foot rims with applied copper protective bands.

*5 3/8 in. (13.7 cm) diameter*

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

Provenance:

The Collection of Dr Philip Gould  
Acquired in Thailand, 1960-76



213



214

213

Two Bencharong enameled porcelain *toh* jars and a bowl  
Chinese export to Thailand, late 18th-early 19th century  
With alternating reverential white *theppanom* and *norasingh* amid purple flames on a black background between red and turquoise borders with floral sprays; repeated on the domed lids of the *toh* jars which are surmounted by *chedi*-form finials; the bowl's interior decorated with yellow, red, and speckled green bands before a *lai dao klip bua* (lotus star) in the well.  
*Toh* jars: 6 in. (15.3 cm) high; Bowl: 6 1/8 in. (15.5 cm) diameter  
**\$4,000 - 6,000**

Compare the colors with a spittoon, formerly of the Doris Duke Collection, held in the Michigan Museum of Art (2005/1.464) and a bowl held in the Art Gallery of New South Wales (448.1987).

Provenance:  
The Collection of Dr Philip Gould  
Acquired in Thailand, 1960-76

214

Three Bencharong enameled porcelain wares  
Chinese export to Thailand, 18th/19th century  
With alternating *theppanom* and mythical beings against the black background and flame motif; the interior of the small bowl decorated similarly; the taller *toh* jar with a tiered *chedi*-form finial indicative of the stupa parasol.  
4 1/2 in. (11.5 cm), the highest  
**\$1,000 - 1,500**

Compare to another bowl with a matching interior published in Groussin, *La porcelain sino-thaie*, Paris, no. 54, p. 56. Also compare the smaller *toh* jar to one held in the Herbert F. Johnson Museum of Art at Cornell University (95.072.179).

Provenance:  
The Collection of Dr Philip Gould  
Acquired in Thailand, 1960-76

## Si Satchanalai

Mostly likely caused by a ban on private overseas trade instituted by the Ming Emperor Hongwu (1368-1398) around 1372 and rescinded in 1567, a dramatic shortage in Chinese export ceramics throughout Southeast Asia, known as "The Ming Gap", gave rise to booming industry in Thailand and Vietnam in the 15th and 16th centuries. While it is contested that techniques and developments at Southeast Asian kilns were the result of emigrant Chinese potters, examples produced at these sites nonetheless demonstrate an ancestry in Chinese wares.

Lots 216 and 217, for example, feature the infamous blue and white decoration. The lid of a covered bowl in lot 218 shows the carved slip techniques indicative of Cizhou ware of Hopei province in Northern China. Lastly, the viscous liquid celadon glazes pooling in recessed areas on lots 220, 221, and 222 derive from Longquan ware of Zhejiang province. For further discussion, see Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia*, Bangkok, 2009, pp. 17 -31.

215

**A stoneware covered box**

**Thailand, Si Satchanalai, 15th/16th century**

4 1/4 in. (10.8 cm) high; 4 in. (10.2 cm) diameter

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

An exquisite example, the almost calligraphic brushstrokes are expressive and extempore with the floral sprays verging on abstraction and demonstrative of the characteristic linearity of Thai ceramic decoration. A covered box with similarly skilled painting but corroded glaze is held in the Metropolitan Museum of Art (1989.238.5a,b).

Provenance:

The Collection of Dr Philip Gould

Acquired in Malaysia, 1960-76

216

**A stoneware blue and white covered box**

**Thailand, Si Satchanalai, 15th/16th century**

4 in. (10.2 cm) high

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

For similar pieces of varying proportions, see Spinks, *The Covered Bowls of the Sawankhalok Kilns*, Bangkok, 1970, plates V.C & III.B, as well as a more compressed example with iron-black decoration in Richards, *South-East Asian Ceramics*, New York, 1995, no. 42 left, p. 100.

Provenance:

The Collection of Dr Philip Gould

Acquired in Thailand, 1960-76

217

**A stoneware blue and white kendi**

**Chinese export for Indonesian market or Thailand, Si Satchanalai, 15th/16th century**

With intertwining ogival medallions containing deer surrounded by dynamic and often abstracted vegetal scrolls.

6 1/2 in. (16.5 cm) high

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

*Kendis* are hygienic drinking vessels which allowed for reliable pouring directly into the mouth without the need for the lips to touch the spout. Given its functionality for communal drinking it was vastly popular throughout Southeast Asia. Deriving from the Indian *kundika*, the form entered China in the Tang dynasty (618-907 CE) from where ceramic versions originated. The present lot compares favorably to similar *kendis* held in the University of Malaya Collection, see Khoo, *Kendi*, Singapore, 1991, figs 43-5, pp. 46-7.

Provenance:

The Collection of Dr Philip Gould

Acquired in Thailand, 1960-76



215



216



217



218



219

218

**Three stoneware covered boxes**

**Thailand, Si Satchanalai, 15th/16th century**

The central with molded petal decoration on the lid.

*4 5/8 in. (11.7 cm) diameter, the largest*

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

Thai covered bowls derive their shape from Indian urns. This is demonstrated when comparing an example with fruit-stem lid from the Ancient region of Gandhara held in the Metropolitan Museum of Art (1987.142.44a–m). Similar Thai covered bowls are held published in Richards, 1995, *South-east Asian Ceramics*, Oxford, 1995, figs 35-8, pp. 93-6.

Exhibited:

"Sawankhalok Covered Bowls", Sarah Lawrence College Library, 1998.

Provenance:

The Collection of Dr Philip Gould

Acquired in Thailand, 1960-76

219

**A porcelain blue and white covered box**

**North Vietnam, 15th/16th century**

*2 5/8 in. (6.6 cm) diameter*

**\$600 - 800**

The present lot is a well-preserved example of Vietnamese porcelain produced with the use of healthy kaolin deposits surrounding Hanoi. Compare to a Vietnamese Jardiniere bearing similar floral and geometric design in Zetterquist, *Vietnamese Ceramics*, Hong Kong, 1995, no. 15, also see *ibid.*, no. 23 for similar shaped cosmetic boxes.

Provenance:

The Collection of Dr Philip Gould

Acquired in Asia, 1960-76

220

**Eight stoneware celadon glaze wares**

**Thailand, Si Satchanalai, 15th/16th century**

Comprising a variety of glazes and incised designs; the dish with everted mouth rim and an upper cavetto of a continuous combed wavy band.

*Dish: 9 1/4 in. (23.5 cm) diameter*

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

Provenance:

The Collection of Dr Philip Gould

Acquired in Thailand, 1960-76

221

**A stoneware baluster jar**

**Thailand, Si Satchanalai, 15th/16th century**

*9 1/2 in. (24 cm) high*

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

Several intriguing similarities can be drawn between the present lot and an unglazed jar in the Honda collection from Suphan Buri province in Central Thailand (see Honda, et al., *The Beauty of Fired Clay*, Oxford, 1997, no. 263, p. 201). Suphan Buri wares are distinguished for their stamped designs, however the same leaf motif stamped on the base of the neck of the Honda piece appears painted above the foot of the present lot from Northern Thailand. Of note also is the arrowhead collar, the ridged foot, and the overall shape. Such likenesses shed light on interactions between kiln sites at the time.

Provenance:

The Collection of Dr Philip Gould

Acquired in Thailand, 1960-76

222

**A stoneware celadon glaze phan**

**Thailand, Si Satchanalai, 15th/16th century**

Decorated with incised rings on the foot and mouth rim interior, vertical fluting on the body and lotus rosette center medallion in the interior.

*5 in. (12.7 cm) high, 6 in. (15.3 cm) diameter*

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

A *phan* (stem bowl) with shorter stem and white glaze is held in the Smithsonian (S2005.281).

Provenance:

The Collection of Dr Philip Gould

Acquired in Thailand, 1960-76



220



221



222



**223**  
**A stoneware bottle and zoomorphic water dropper**  
 Northeast Thailand, Khmer, 11th-13th century and North Thailand, Si Satchanalai, 14th-16th century respectively  
 The bottle decorated with incised bands of web and arrowhead design on the collar and shoulder; the water dropper in the shape of a bird with an upturned spout and tail, incised with linear feather patterns.  
*Bottle: 6 1/2 in. (16.5 cm) diameter;*  
*Dropper: 3 1/2 in. (88 cm)*  
**\$1,000 - 1,500**

As discussed by Rooney, the flattened globular pot is a unique Khmer form produced in great quantity at kilns in Northeast Thailand (Honda, et al., *The Beauty of Fired Clay*, Oxford, 1997, p. 16). Examples with similar shape and design are held in the Honda collection (*ibid.*, no. 41) and published in Richards, *South-East Asian Ceramics*, Kuala Lumpur, 1995, fig. 146, p. 181.

The accompanying water dropper embodies the continuity of shapes and glazes in ceramic production in Northern Thailand following the transfer of regional power from the Khmers to the newly established Sukhothai empire.

Provenance:  
 The Collection of Dr Philip Gould  
 Acquired in Thailand, 1960-76

**224**  
**A stoneware lime pot in the form of a caparisoned elephant**  
 Khmer, 11th/12th century  
 The bulbous body raised on stump feet complete with modeled elephant head, trunk, tail, multifaceted caparison and mahoot.  
*3 3/4 in. (9.5 cm) diameter*  
**\$2,000 - 3,000**

Elephants were revered as symbols of regal power and as carriers of the universe within Hindu and Buddhist iconography. Lime pots were often used within a religious context in conjunction with betel-chewing which was an important component of widely practiced animistic worship in the region. For further discussion and similar examples, see Honda, et al., *The Beauty of Fired Clay*, Oxford, 1997, p. 17 & nos. 42-3, pp. 78-9. Also see Richards, *South-East Asian Ceramics*, Kuala Lumpur, 1995, fig. 137, p. 174.

Provenance:  
 The Collection of Dr Philip Gould  
 Acquired in Thailand, 1960-76

**225**  
**Three stoneware bird-shaped lime pots**  
 Khmer, 11th-13th centuries  
 With an unglazed tooled foot, globular body, and tiered lid; the left with an upturned beak and vertical bands on the body; the right with downturned beak and wings; the center with a separately molded attached head.  
*6 1/8 in. (15 cm) high*  
**\$1,000 - 1,500**

Practical and amusing, zoomorphic vessels are a hallmark of Khmer ceramics. Such bird-shaped pots represent the ak: a symbol of fidelity in popular lore as upon the death of its mate, the ak kills itself by careering into a rock or tree. Closely related ak pots are held in Honda, et al., *The Beauty of Fired Clay*, Oxford, 1997, nos. 50-2, p. 82 and Richards, *South-East Asian Ceramics*, Kuala Lumpur, 1995, fig. 134 p. 172).

Provenance:  
 The Collection of Dr Philip Gould  
 Acquired in Thailand, 1960-76



226

226

**Three stoneware jars**

**Khmer, 11th/12th century**

Two pedestal jars with mottled brown glaze, one with a collar of applied flower roundels, together with a bottle with sooty glaze.

13 3/8 in. (34 cm), the highest

\$500 - 800

The pedestal jar is a classic Khmer shape. Its balanced proportions correlate to the quality of workmanship seen in Khmer architecture. Perhaps by way of Indonesia, its design is inspired by the Indian *purna kalasa* - the auspicious 'vase of plenty'. For further discussion see D. Richards, *South-East Asian Ceramics*, New York, 1995, p. 51. For a closely related example with similar applied flower motif see *ibid.*, fig. 127, p. 166, for another without, see Honda, et al., *The Beauty of Fired Clay*, Oxford, 1997, no. 32, p. 73.

Provenance:

Private Pittsburgh Collection, documented to 17 November 1972

227

**A copper alloy bust of Naga-enthroned Buddha**

**Cambodia, Angkor Wat period, 11th/12th century**

Of classic form, his serene expression with broad lips surmounted by a diadem and conical *ushnisha* and surrounded by the canopy of the *naga's* heads.

6 1/2 in. (16.4 cm) high

\$3,000 - 5,000

Compare to a similar complete example in Bunker and Latchford, *Khmer Bronzes*, Chicago, 2011, fig. 8.45, p. 338.

Provenance:

Private Pittsburgh Collection



227



228

**228**  
A sandstone head of Buddha  
Thailand, Ayutthaya period, 15th/16th century  
Of classic form with blissful expression, undulating eye-lids, and heart-shaped hairline with tight curls.  
10 in. (25.3 cm) high  
\$2,000 - 3,000

Compare to a similar piece sold by Christie's, Paris, 19 December 2012, lot 182.

Provenance:  
Private Pittsburgh Collection



229

**229**  
A copper alloy crowned Jambupati Buddha  
Burma, 18th century  
Seated in *bhumisparsa mudra* on a graduated architectural base and wearing an elaborate crown.  
12 in. (30.5cm) high  
\$1,000 - 1,500

Crowned Buddha images are first seen in East India. However, this remarkable headdress is distinctly Burmese, emerging initially in paintings and reliefs of the late-Pagan period. A similar larger bronze can be seen in the British Museum (OA.1969.2-11.1), and another in Pal, *Sensuous Immortals*, Los Angeles, 1978, no. 92b, p. 157.

Provenance:  
Private Collection, Los Angeles



230

230<sup>a</sup>

A ceremonial shoulder cloth (*salat nanas*)

Komerling, Southern Sumatra, late 19th century

Silk ikat and wrapped gold thread supplementary weft; ikated *badan* (central field) with five columns of floral motifs and end panels of stylized trees and rosettes in *benang mas* (gold thread) songket.

75 1/2 x 29 in. (191.8 x 73.6 cm)

\$2,000 - 3,000

Sumatra produces three types of cloth: batik in Palembang and Jambi, dye-resist ikat on a backstrap loom, and songket, a discontinuous supplementary-weft technique which often incorporates metallic threads of silver or gold into the weave. The dye-resist and supplementary-weft ikat techniques, as found in the present lot, are associated with areas such as Batakland or Lampung where ancient peoples first migrated to Sumatra. The Neolithic and Dongson-style patterns reflect the limited contact of these with later cultural influences such as Islam.

Compare to examples in Majlis, *Wege zu Goettern und Ahnen*, figs 110, 114 & 116, and Gittinger, *Splendid Symbols*, fig. 65. The present piece is very similar to National Gallery of Australia NGA2000.808, also to NGA2000.904 and NGA2000.870, and Boston Museum of Fine Arts, nr. 30.821.

Provenance:

Private Collection, California

Acquired from John Ruddy



231

231

A silver repoussé bowl with scenes from the Ramakien  
Thailand, Rattanakosin Period, 19th century

With *theppanom* in foliate ogival niches in low relief alternating with scenes from the Ramakien such as Hanuman courting the mermaid Supanmacha and his combat with the demon Tasakanth; a hallmark in Thai underneath in identifying the producer "Thada" and the count "100% silver, 100 baht weight".

11 in. (30cm) diameter

\$1,000 - 1,500

These impressively rendered scenes derive from the wall murals of Wat Phra Kaew (the Temple of the Emerald Buddha) in Bangkok, completed in 1784. Coopted from the Ramayana, the Ramakien is Thailand's national epic and the kings of the Chakri dynasty (1782–present) are considered avatars of Vishnu, adopting Rama's name.

Provenance:

Private Pittsburgh Collection, documented to 10 August 2007

232

**An illustrated Phra Malai manuscript  
Thailand, 19th century**

Watercolor and ink on paper with gilt embossed thick paper covers; comprised of forty-seven fold outs with Old Thai script between twenty-six images.

*Manuscript: 5 1/2 x 27 1/2 in. (14 x 69.2 cm);  
Each image approx: 9 x 11 in. (22.9 x 28 cm)*  
**\$3,000 - 5,000**

The story of the Buddhist saint, Phra Malai, who travels to heaven and hell and shares the insights he learned from Maitreya with fellow monks and the laity, was thought to have been imported from Sri Lanka around the 13th century - about the same time that Sinhalese texts were consulted in creation of the Sukhothai style. It became one of the most popular subjects of 19th-century illuminated Thai manuscripts, which were frequently donated to monasteries as acts of merit. For more information and related examples see Ginsburg, *Thai manuscript Painting*, London, 1989. Compare also to a similar manuscript held in the Los Angeles County Museum of Art (M.76.93.2) and a completely digitized version in the British Library (OR 14838).

Provenance:  
Private Collection, Los Angeles



232

233<sup>Y</sup>

An ivory carving of The Virgin and Child  
Philippines, early 17th century

With long hair flowing across her shoulders and back, clad in a robe naturalistically draped to her feet and bound at her waist, and a mantle patterned with rhombi tucked in at the back, in her right hand she holds a rosary, her fingers tenderly supporting The Child's foot as he sits in her left arm, dressed in a tunic and displaying the gesture of blessing.

21 3/8 in. (53.4 cm) high

\$8,000 - 12,000

In step with burgeoning global sea routes linking Asia and Europe in the 16th and 17th century, many migrants from the South Chinese province of Fujian developed active trade links with Spanish settlers established in the Philippines. Specifically, the Fujianese community in Manila catered to a demand for religious images from Spanish missionaries, who brought their own prints and sculptures to Manila, and had them reproduced by local artisans. Chief among the surviving body of works is the figure of the Virgin and Child, which appears to have found a keen local audience.

This is a fine example of the development of the Virgin and Child figure into a hybrid Hispano-Philippine style. The pose and composition is similar to ivories produced in Seville (see Marcos, *La escultura barroca de marfil en España*, Madrid, 1984, no. 445), although here no mantle covers the Virgin's head. The oval face and half-closed eyelids, the alternating rhombi and oval pattern on the neckline and detailing at the hem of the sleeves, along with the schematic folds of the robe gathered together at the back of the figure, are typical of early 17th century carvings in the Philippines, predating the introduction of the baroque style. Compared to a similar example published in Marcos *Ivories from the far eastern provinces of Spain and Portugal*, Monterrey, 1997, no. 14, the present lot displays finer detailing in the robes and greater naturalism in the Virgin's flowing hair.

Ivory figures produced in the Philippines not only catered to local taste, but were also transported across oceans to adorn Latin American and Spanish altars. The close connection between Fujianese coastal cities and Manila also suggests a transmission of style from the Philippines to China, where carvers adopted the medium of ivory to carve iconographically similar forms of Guanyin for the domestic market - an example of which is held in the Victoria and Albert Museum, and illustrated amongst similar figures at the British Museum and private collections in The Oriental Ceramic Society and The British Museum, *Chinese Ivories from the Shang to the Qing* London, 1984, no. 20, and Gao Meiqing, *Chinese Ivories from the Kwan Collection*, Hong Kong, 1990. Highly influential, the Hispano-Philippine style encapsulates early interactions between Europe and Southeast Asia.

Bonhams would like to thank Julie Bellemare for her assistance in cataloging this lot.



233



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234

Two panels of Buddhist processional scenes

Sri Lanka, Colombo, 1890s

Oil on panel signed and dated 'JLK Van Dort 189' lower right on each panel; showing priests, noblemen and devotees carrying Buddhist flags and bearing covered caskets.

Each panel: 62 3/4 x 35 1/8 in. (159.4 x 89.4 cm)

\$15,000 - 20,000

John Leonhard Kalenberg Van Dort (1831-1898) was best known for his drawings of Sri Lankan daily life and its monuments. A collection of his work is in the National Museum of Colombo of the people of mid 19th century Ceylon.

The panels of the present lot most likely represent scenes associated with the *Esala Perahera* (the festival of the tooth). During the festival the priest of each *devala* (temple) take the pole every evening, accompanied by music and drumming, flag and canopy bearers, spearman and the *Ran Ayudha*, the sacred insignia of the Gods.

Provenance:

Property from a Californian Institution

Acquired by gift in 1970s



235

235

**William Daniell (Britain, 1769-1837)**

*Procession scene at Fatehpur Sikri, circa 1790*

Watercolor on paper mounted on card

Signed 'W. Daniell' lower right bottom margin and titled 'Futtypore Sicri, Palace of the Shah's of India' in lower center margin. Verso inscribed with 'HM' in the top left hand corner.

*Image: 13 3/4 x 20 1/2 in. (35 x 52.2 cm)*

**\$15,000 - 25,000**

In August 1789, Thomas and William set off up-river past Murshidabad to Bhagalpur, where they stayed with Samuel Davis, an employee of the East India Company and skilled amateur artist. They continued onto Kanpur and then traveled overland to Delhi, visiting Agra, Fatehpur Sikri, and Mathura on the way; the following April they made a pioneering tour to Srinagar and Garhwal in the Himalayas.

Provenance:

Private Collection, New York



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**A portrait of Asaf Jah VI, Nizam of Hyderabad Deccan, circa 1890**

Opaque watercolor and gold embossed on paper; frontal three-quarter length portrait of Asaf Jah VI dressed in a burgundy *sherwani* decorated with repeated gold floral motif, wearing a gold and jeweled pendant on a string of pearls, a *sarpech*, armlets, and rings, his hands rest together on the golden hilt of his sword and his gaze is directed outside the painting.

Folio: 12 1/4 x 8 3/8 in. (31.2 x 21.4 cm)

\$2,000 - 3,000

The posture, the three-quarter length portrait, as well as the gaze are clear indicators of the affect of photography on Indian miniature portraits.

Asaf Jah VI, the sixth Nazim of Hyderabad (r.1869-1911), was known for his fascination with clothing and luxuries.

237

**Forty-six company school mica paintings of laymen, women, and sadhus**

**South India, 19th century**

Watercolor on mica; showing various vocations and ascetic practices, comprised of 27 pieces approx 3 x 2 in. (7.5 x 5 cm), 13 approx 4 x 3 in. (10 x 7.5 cm), and 6 approx 6 x 4 in. (15 x 10 cm)

\$1,000 - 1,500

Provenance:

Private Pittsburgh Collection

238

**Three books on India's population and rulers**

1. *The Historical Record of the Imperial Visit to India 1911. Compiled from the Official Records under the Orders of The Viceroy and Governor-General of India.* London: John Murray, 1914. 4to (315 x 235 mm). Original deluxe full navy moroccan gilt by Kelly & Sons. Illustrated throughout with color plates, colortypes, and illuminated head and tail pieces. Minor rubbing to back cover and lower hinges, else fine. *LIMITED EDITION, no. 243 of 250.*

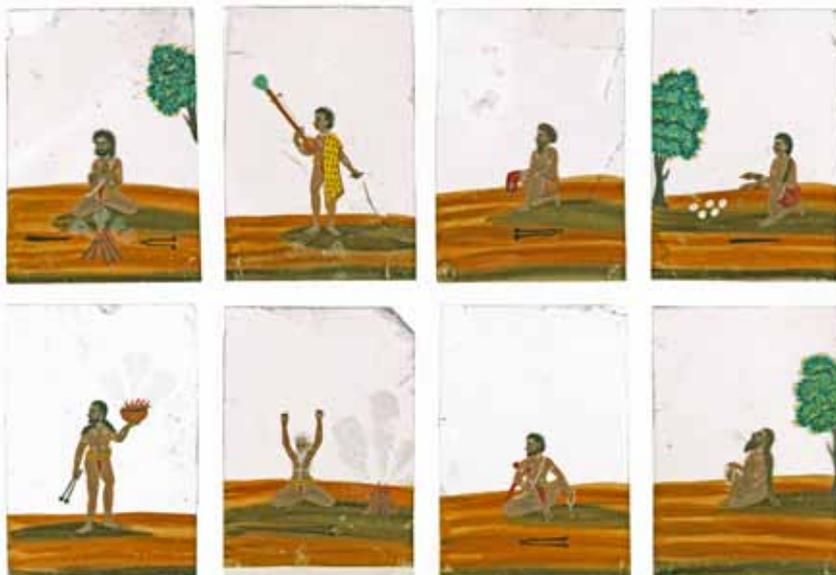
2. *Report of the Census of 1891. Vol II: The Castes of Marwar Illustrated.* Jodhpur: Published by Order of the Marwar Darbar, 1894. Folio (320 x 200 mm). Straight-grain morocco gilt. With 144 of 149 albumen prints mounted 1 to 3 per page. Spine lacking, covers very rubbed, one leaf detached and chipped at edges. Volume II appears to be all that was published. *FIRST EDITION.*

3. THE EARL OF CARNWATH (ed.). *Loyal Rulers and Leaders of the East: A Record of their Services in the Great War.* London: Zaehnsdorf Ltd., [1922]. 4to (300 x 230 mm). Original cloth gilt. With photographic illustrations and profiles of maharajas. Spine and corners worn and hinges reinforced, with detached double-facing frontis. laid in. *FIRST EDITION.*

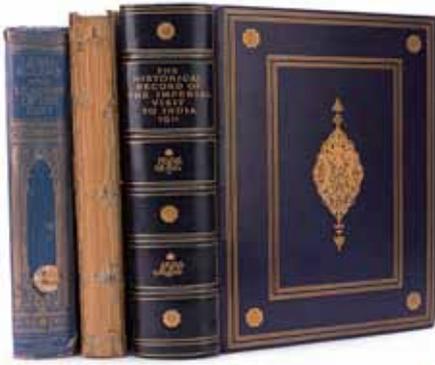
\$3,000 - 5,000

Provenance:

The Paul F Walter Collection



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239



240

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#### Six travel and early reference books

1. FERGUSSON, JAMES. - *Tree and Serpent Worship*. London: India Museum, 1873. Orig half mor gilt. With 2 hand colored maps, 57 mtd albumen photographs & 43 litho plates on Amaravati and early Indian sculpture. Cover rubbed, minor spotting.  
Provenance: Colonel Alfred Capel Cure (bookplate)
2. An album of 8 x 11 in. silver gelatin prints commemorating a pageant celebrating Maharaja Sahib Bahadur of Alwar. With 37 prints of possibly on original 41. Split binding and craquelure throughout.  
Provenance: Christie's, London, 5 June 1996, lot 306
3. DUNSTERVILLE, F. *Illustrated Guide to the Madras Railway*. Madras: Higginbotham and Co., 1898. Oblong 4to. (250 x 290 mm) Orig cloth gilt. With 40 illustrated plates of landmarks and people. Cover rubbed and stained, good overall.
4. HOME, ROBERT. *Select Views in Mysore*. London: Mr. Bowyer, 1794. Folio (340 x 265 mm). Early half calf. With 29 plates, 4 folding maps (1 hand-colored). Worn, upper cover detached.  
Provenance: Christie's, London, 5 June 1996, lot 191
5. FURNEAUX, J. H. (ed.). *Glimpses of India: A Grand Photographic History of the Land of Antiquity, the vast Empire of the East*. London: C. B. Burrows, [poss. 1986]. Oblong folio (275 x 340 mm). Orig cloth. Copiously illustrated. Covers stained and rubbed.
6. THOMSON, JOHN. *Through China with a Camera*. London: A. Constable & Co., 1898. 8to (200 x 160 mm). Quarter morocco & cloth. Nearly 100 illustrations. Fine.  
*FIRST EDITIONS.*  
**\$1,500 - 2,500**

Provenance:  
The Paul F Walter Collection

240

#### Seven books on coronations and the British imperial presence in India

1. LAWSON, CHARLES ALLEN. *Narrative of the Celebration of the Jubilee of Her Most Gracious Majesty Queen Victoria...* London: Macmillan and Co., 1887. 4to (300 x 240 mm). Orig deluxe full morocco gilt. With approx 43 photographic illustrations. Covered slightly rubbed, partial tear to frontis. *PRESENTATION COPY*. With manuscript signed and dated 1887 by author gifting the copy to Viscount Gross, Secretary of State for India on behalf of Lord Connemara.
2. *Coronation of their Majesties King Edward VII & Queen Alexandra, 9th August 1902*. Ballygarth Castle [circa 1902?]. Oblong 4to. Blue pebbled cloth with morocco onlays gilt, cloth scuffed. A commemorative album, consisting of 17 ALBUMEN prints and 11 photogravures, several blank leaves without a silhouette of a missing photograph suggesting the album was possibly personal and unfinished. One loose photograph, minor edgewear.
3. WHEELER, STEPHEN. *History of the Delhi Coronation Durbar*. London: John Murray, 1904. Folio (360 x 290 mm). Vellum gilt, Royal Arms of Great Britain on red & gilt to upper cover. With 51 photogravure portraits and plates after Bourne and Shepherd, Raja Deen Dayal and others, 3 maps and plans, one loose. Cover and edges scuffed and soiled. *LIMITED EDITION, no. 65 or 250 copies on hand-made paper.*
4. MENPES, DOROTHY & MORTIMER. *The Durbar*. London: Adam & Charles Black, 1903. 4to (265 x 200 mm). Orig deluxe CLOTH gilt. Copiously illustrated with color plates. Minor edgewear, fine condition. *LIMITED EDITION, no. 554 of 1,000.*
5. *The Historical Record of the Imperial Visit to India 1911. Compiled from the Official Records under the Orders of The Viceroy and Governor-General of India*. London: John Murray, 1914. 4to (270 x 215 mm). Orig cloth gilt. Complete and copiously illustrated with color plates, collotypes, and illuminated head and tail pieces. Worn upper hinge, minor edgewear.
6. *Coronation Durbar, 1911: Being a Reprint of Articles and Telegrams Previously Published in the Pioneer*. Allahabad, Pioneer Press, 1912. 8to (240 x 185 mm). Orig cloth. Edgewear, some wear to binding of early pages.
7. REED, STANLEY. *The Royal Tour in India. A Record of the Tour of T.R.H. The Prince and Princess of Wales in India and Burma, from November 1905 to March 1906*. Bombay: Bennett, Coleman, & Co., 1906. 4to (300 x 240 mm). Orig cloth. 2 photogravure frontispiece portraits, map, numerous illustrations after photographs by Bourne & Shepherd, and Raja Deen Dayal. Minor wear to cover edges and spine.  
*FIRST EDITIONS UNLESS STATED OTHERWISE.*  
**\$1,500 - 2,500**

Provenance:  
The Paul F Walter Collection

241

**THOMAS HOLBEIN HENDLEY. 1847-1917.**

*The Rulers of India and The Chiefs of Rajputana, 1550-1897.* London: W. Griggs, 1897.

Folio (370 x 275 mm). With 26 plates, 17 in color. Original cloth gilt.

Hinges weak, minor edgewear, near fine copy overall. Library stamp from an Indian museum. *FIRST EDITION.*

**\$2,000 - 4,000**

Provenance:

The Paul F Walter Collection

242

**Two books on Indian rulers**

1. ROUSSELET, LOUIS. *India and its Native Princes.* London: Chapman and Hall, 1875.

Large 4to (335 x 240 mm). Frontispiece and over 300 illustrations and maps. Deluxe gilt red morocco binding. Upper joint starting but sound, minor edge-wear and minor marginal spotting throughout.

Provenance: Rosetta Sotheran (manuscript presentation label dated 1875 from Henry Sotheran laid in).

2. WHEELER, J. TALBOYS. *The History of the Imperial Assemblage at Delhi.* London: Longmans, [1877].

4to (300 x 245 mm). 7 lithographed plates and maps (including one chromolithographed double-page view), 28 woodburytypes after photographs by Bourne and Shepherd. Blue publisher's cloth gilt. Hinges cracked, extremities worn.

*FIRST EDITIONS.*

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

Provenance:

The Paul F Walter Collection

243

**TOD, LIEUT. COL. JAMES (1782-1835)**

*Annals and Antiquities of Rajast'han.* Cornhill: Smith, Elder, and Co., 1829-32.

2 vols. 4to (295 x 240 mm). Half morocco and ribbed cloth. With 49 plates on 48 sheets, 3 fold out genealogical charts and 1 fold out page with devanagari. Folding plates faintly foxed, occasional minor offsetting, spines and corners rubbed.

Provenance: Jonathan Mason (bookplates with manuscript notes to the effect that the volumes were presented by the author in 1834).

*FIRST EDITION, PRESENTATION COPY.* With two page manuscript biography of James Tod bound in.

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

Provenance:

The Paul F Walter Collection

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**A personal scrapbook of M. de P. Webb commemorating the Delhi coronation durbar of 1903**

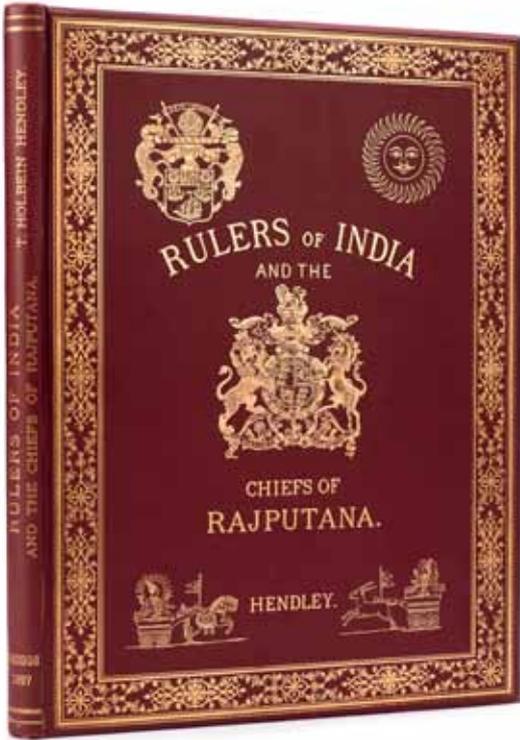
Folio (360 x 260 mm). Half sheep & cloth. Approx. 69 leaves with programs, entrance tickets, letters, press communiques and cuttings, a dance card, and approx. 62 photographs, 16 of them 8 x 11 in. gelatin silver prints, and 37 photographs signed in neg. F. Bremner. Spine and corners dry and worn with some loss, approx. 5 loose items.

**\$2,000 - 4,000**

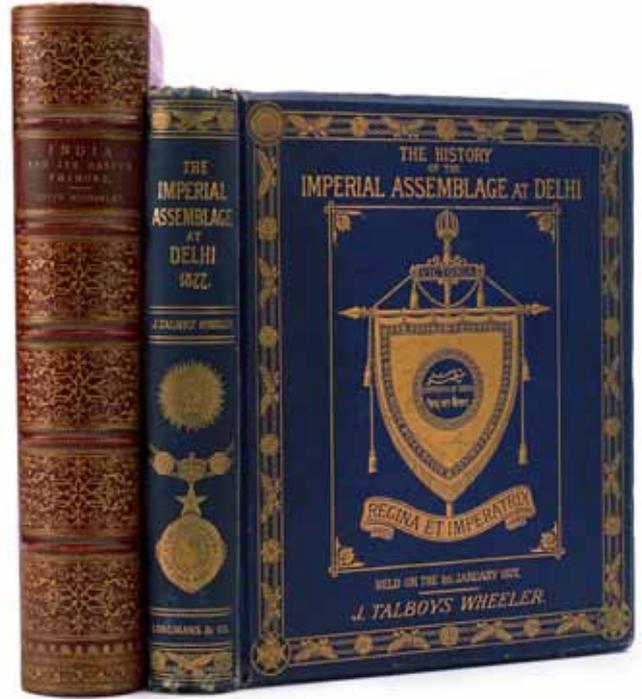
Of the three durbars held in Delhi during the height of the British Empire, the durbar of 1903 was the most lavish and dazzling of all. Meticulously choreographed by Lord Curzon, the two week pageant celebrated the coronation of King Edward VII and Queen Alexandra as Emperor and Empress of India. M. de P. Webb, who compiled this personal and intimate record, was the editor of Karachi's Sind Gazette covering the festivities.

Provenance:

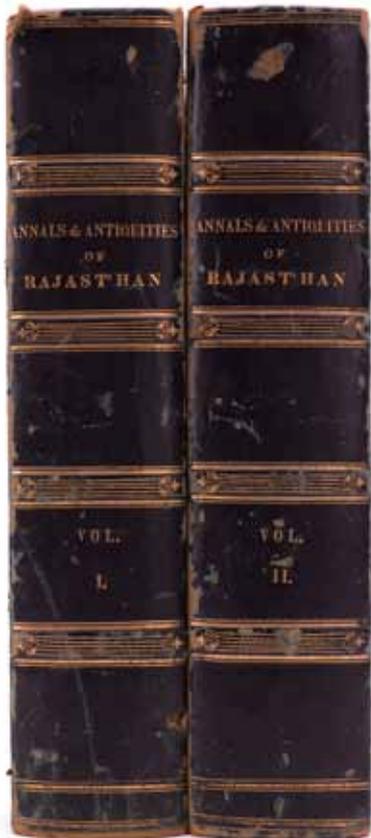
The Paul F Walter Collection



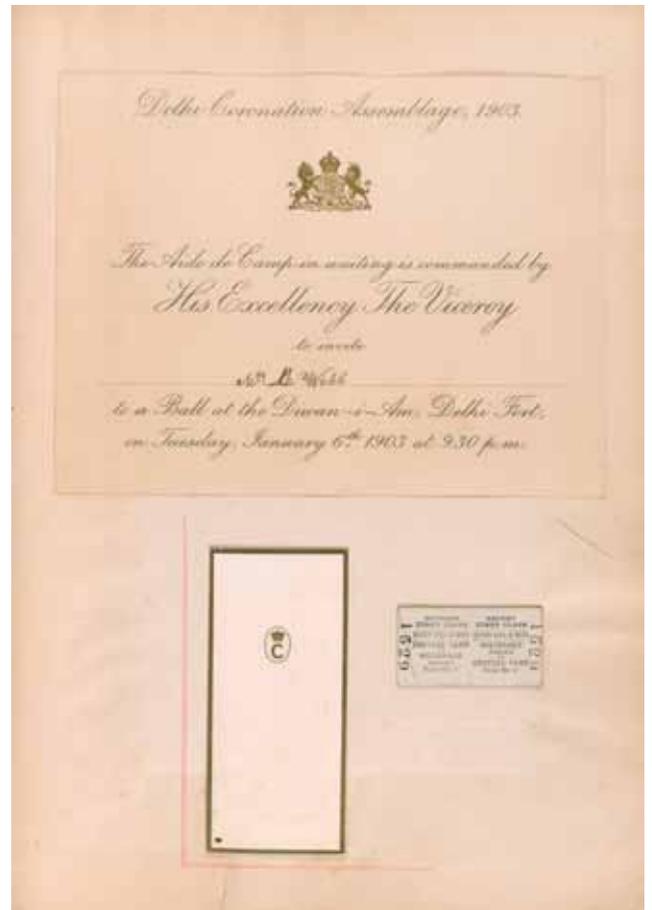
241



243



242



244



245



245

**A group of photographs from the Younghusband Mission to Lhasa (1903-4)**

Comprising 70 photographs, many of them with manuscript annotations on the reverse, divided into groups of: 1) 22 photogravures, approx 190 x 305mm, taken by John Claude White, including a linen bound folding panorama with stamp "M. D. Parr, Doone House" on the interior of a full morocco cover, 2) 36 contact prints from roll film placed in a panoramic camera onto silver gelatin, of which 6 have applied hand coloring oils, approx 80 x 140 mm, 3) 12 contact prints from roll film onto silver gelatin, approx 85 x 85 mm; among the total group are approx 10 prints of duplicate subjects with varying impressions. Accompanied by a true copy of a letter dated 1907 from the Kashmir Residency Office to Sir Francis Younghusband and similarly dated manuscript letter signed by Younghusband addressed to "My dear Parr" regarding the latter's nomination for the Tibet Medal, as well as photocopied excerpts of letters written by Parr to his wife whilst on the expedition.

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

A Tibetan almanac prophesized that the year beginning February 1904 would see "a great coming of robbers, quarrelling and fighting, full of many enemies..." (see Allen, *Dual in the Snows*, London, 2004, p. 51). On 12 December 1903, the Younghusband Expedition advanced from the Tibetan frontier, an action which soon escalated into a controversial moment in colonial history between the British and the Tibetans. The former was led by the ambitious and celebrated Colonel Francis Younghusband (1863-1942), while the latter consisted mainly of peasants coerced into fighting by threats to their families and homes by Tibetan lamas who were ill-equipped to serve as military commanders.

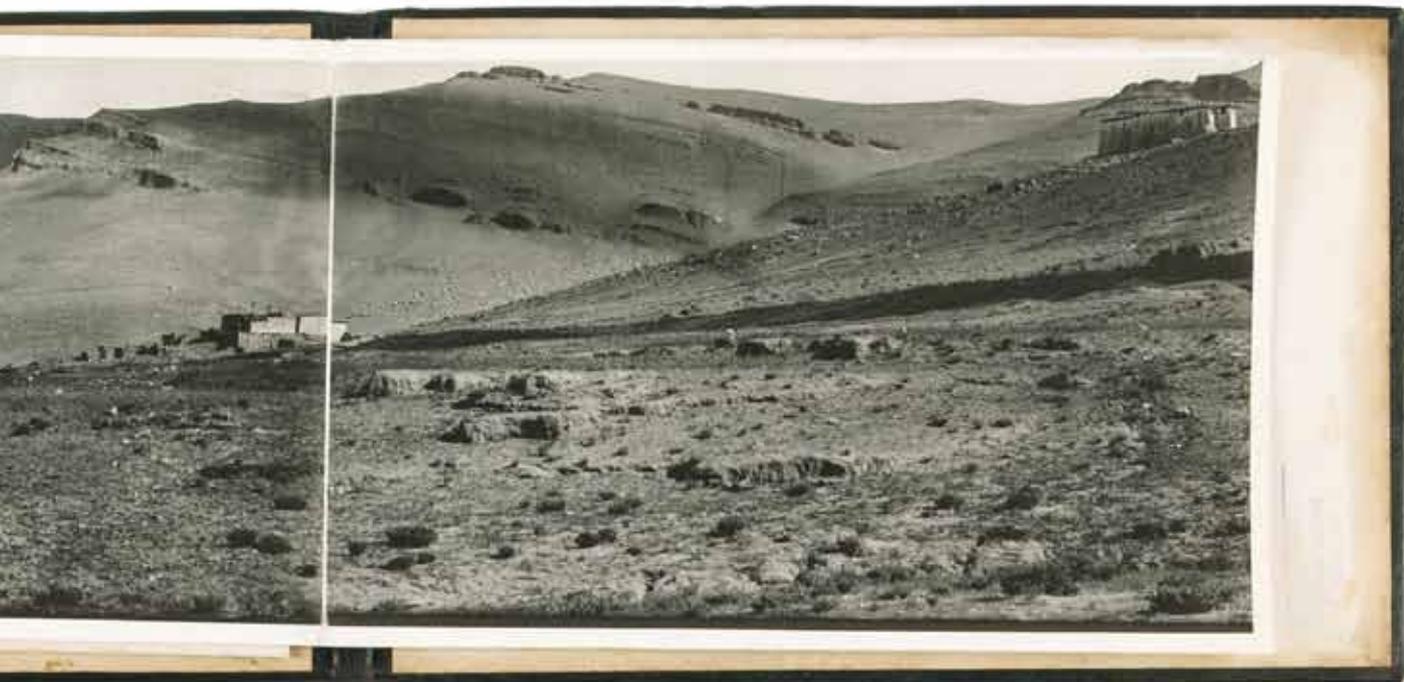
Fueled by false speculation, the expedition aimed, in conversation with the Chinese, to preserve Tibet as a buffer zone between Russia and British India. Although evidence of an alliance between Tibet and Russia remained unsubstantiated, Younghusband advanced on Lhasa, frustrated that his wish to parle with the Dalai Lama and Tibet's senior government officials was persistently denied. By the time he reached Lhasa, and after a number of battles, the then intimidated Tibetan government promptly signed the Lhasa Convention in 1904, a deal which effectively turned the country into a British protectorate. Two years later, a separate treaty with China saw Britain agree not to annex Tibet in exchange for a covenant from the Chinese to prevent anyone else from doing so.

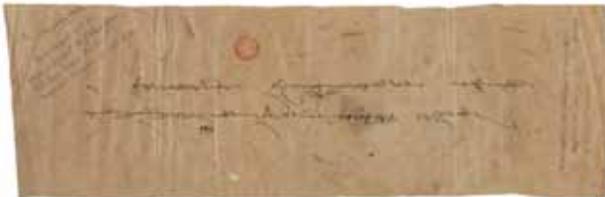
Major William Randall McDonnell Parr (1865-1938), to whom these photographs and excerpts belonged, was brought on board as Chinese Joint Commissioner to receive Younghusband at the frontier post of Yatung and facilitate diplomatic negotiations with Tibetan and Chinese ambassadors. Parr had spent the majority of 16 years stationed in China, where he served during the Yangtze Riots in 1891 and the China-Japan war in 1894. Employed by the Chinese government as Customs Commissioner, Parr was an invaluable resource to the expedition, given his extensive knowledge of Chinese language, customs, and bureaucracy. The fact that he was served under Chinese authorities at the time made him ineligible for the Tibet Medal as described in the accompanying letter and manuscript sent by Younghusband, despite the "hard & risky time".

At times intimate, at times recording significant locations or moments, Parr's photographs offer snapshots of the British advance across Tibet. Among them are several high quality photogravures taken by the expedition's Joint Commissioner Jean Claude White, produced from contact prints affording no loss of detail before the advent of enlarging technologies. The majority show views of Khamba *jong* (fort), where Parr's role was essential during five months of diplomatic negotiations which eventually collapsed with the mission advancing onto Gyantse (*ibid.*, p. 31).

In addition to White's official photographs, Parr's own amateur prints offer informal portrayals of officers and the mission's cosmopolitan personnel, of Chinese officials, and of Tibetan people and landscapes as he documented the expedition's progress. The photographs, which most likely accompanied the many good-humored letters he sent to his wife, seem to echo certain excerpts. One image capturing a group of Tibetan monks in fearful poses mirrors his observation that after arriving at Gyanste "the natives seem cowed". Another mentioning a "palaver with the Chinese and Tibetan officials" seems to reflect the expressions of three Chinese officials lining a doorway, one of whom is identified on the reverse as General Ma, a representative of the Chinese Amban included in the negotiations. The present lot provides a remarkable first-hand account of this historic collision of powers.

Provenance:  
From the collection of Major William Randall McDonnell Parr  
Thence by descent





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A prayer mat or tent panel  
Lucknow, circa 1900

Velvet with *zardozi* embroidered silk and metal thread on cotton foundation; with a cusped arch supported by half columns with chevron designs and rosettes in the spandrels, the border with scrolling vines, rosettes and palmettes.

44 x 26 1/2 in. (111.8 X 67.3 cm)

\$2,000 - 3,000

A laborious and painstaking method of embroidery used to produce ornate and intricate designs is the ancient Persian embroidery technique called *zardozi*. This method of embroidery uses, instead of silk, a metal thread called *kalabattu* and became popular in the important North Indian textile centers of Lucknow and Farrukhabad.

Provenance:

Gifted to Major William Randall McDonnell Parr in 1902

Thence by descent

An accompanying letter from the Maharaja of Sikkim to Parr received during the same visit "To Yatung Sahib, The Maharaja will be much pleased if Captain Parr will come to see the Poojah Jamasha tomorrow at 11.30am"

247

Four pieces of jewelry  
Tibet, 19th century

Comprising a silver amulet box, pendant and two rings, embellished with inset turquoise and coral beads.

4 3/8 x 4 in. (11 x 10 cm), the largest

\$1,000 - 1,500

Compare the intricate *gau* to one published in Beguin, *Dieux et Demons de l'Himalaya*, Paris, 1977, no. 354, p. 272-3.

Provenance:

Collected by Major William Randall McDonnell Parr in Tibet, circa 1903

Thence by descent



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End of Sale

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

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1793

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紐約亞洲藝術週

March 14–22, 2014

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