

INDIAN, HIMALAYAN AND  
SOUTHEAST ASIAN  
WORKS OF ART

NEW YORK 23 MARCH 2022

CHRISTIE'S



## INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

### AUCTION

23 March 2022  
at 8:30am (Lots 401-499)

20 Rockefeller Plaza  
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## TIBETAN PAINTINGS FROM THE COLLECTION OF RALPH GLASGAL

The following selection of Tibetan paintings (lots 401-416) come from the collection of noted explorer, scientist, and audio engineer, Ralph Glasgal (b. 1932). As part of his scientific research and engineering work, Glasgal has traveled all over the world, from the icy shores of Antarctica to the Himalayas. As an auroral scientist with the United States wintering party of the 1957 Antarctic mission of the International Geophysical Year at Wilkes Station in Antarctica, Glasgal was the first person to set foot on a small, penguin-occupied island in Vincennes Bay – the island was subsequently named for him. In later decades, Glasgal's passions extended to mountaineering, and he has reached the base camps of the world's ten highest mountains. During his time trekking in the Himalayas, he also developed a passion for Tibetan art, and Christie's is honored to present a small portion of Mr. Glasgal's collection of Tibetan paintings in the following lots.

## TIBETAN PAINTINGS FROM THE COLLECTION OF RALPH GLASGAL (LOTS 401-416)

401

### A RARE PAINTING OF AMITABHA IN THE SUKHAVATI

PROBABLY WESTERN TIBET, 15TH-16TH CENTURY

15½ x 9½ in. (39.7 x 23.5 cm.)

\$15,000-20,000

LITERATURE:

Himalayan Art Resources, item no. 24725.

This rare painting depicts the *tathagata*, Amitabha, seated in the Sukhavati, otherwise known as the Western Pure Land. Worship of Pure Land and of Amitabha in the Sukhavati in particular, was extremely popular across the Himalayas and East Asia from an early date. In the present painting, Amitabha is seated on a throne over a lotus blossom emerging from the waters below. At the top of the painting, the primordial buddha Vajradhara is seated alongside the five *tathagata* or *dhyanī* buddhas, and the rest of the composition is filled with a multitude of bodhisattvas, retinue figures, and lamas, including six lamas facing one another and presumably passing along Buddhist teachings. Palaces sit in each corner of the painting.

Certain characteristics of the style point to a Western Tibet origin for the painting: the triangular swatches of fabric at the front of the throne base, the stylized and exaggerated folds of the drapery of the central figure, and the lettuce-like petals of the lotus base are all typical of Western Tibetan paintings, particularly from the area of Guge. Compare with a painting of Amitabha in the Sukhavati in the collection of the Brooklyn Museum of Art (acc. no. 84.265), illustrated on Himalayan Art Resources, item no. 86908.

或為西藏西部 十五/十六世紀 無量壽佛像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24725



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

402

A BLACK-GROUND PAINTING OF SHINGKYONG WANGPO

TIBET, 17TH-18TH CENTURY

Image 28 x 20 in. (71.1 x 50.8 cm.)

\$20,000-30,000

LITERATURE:

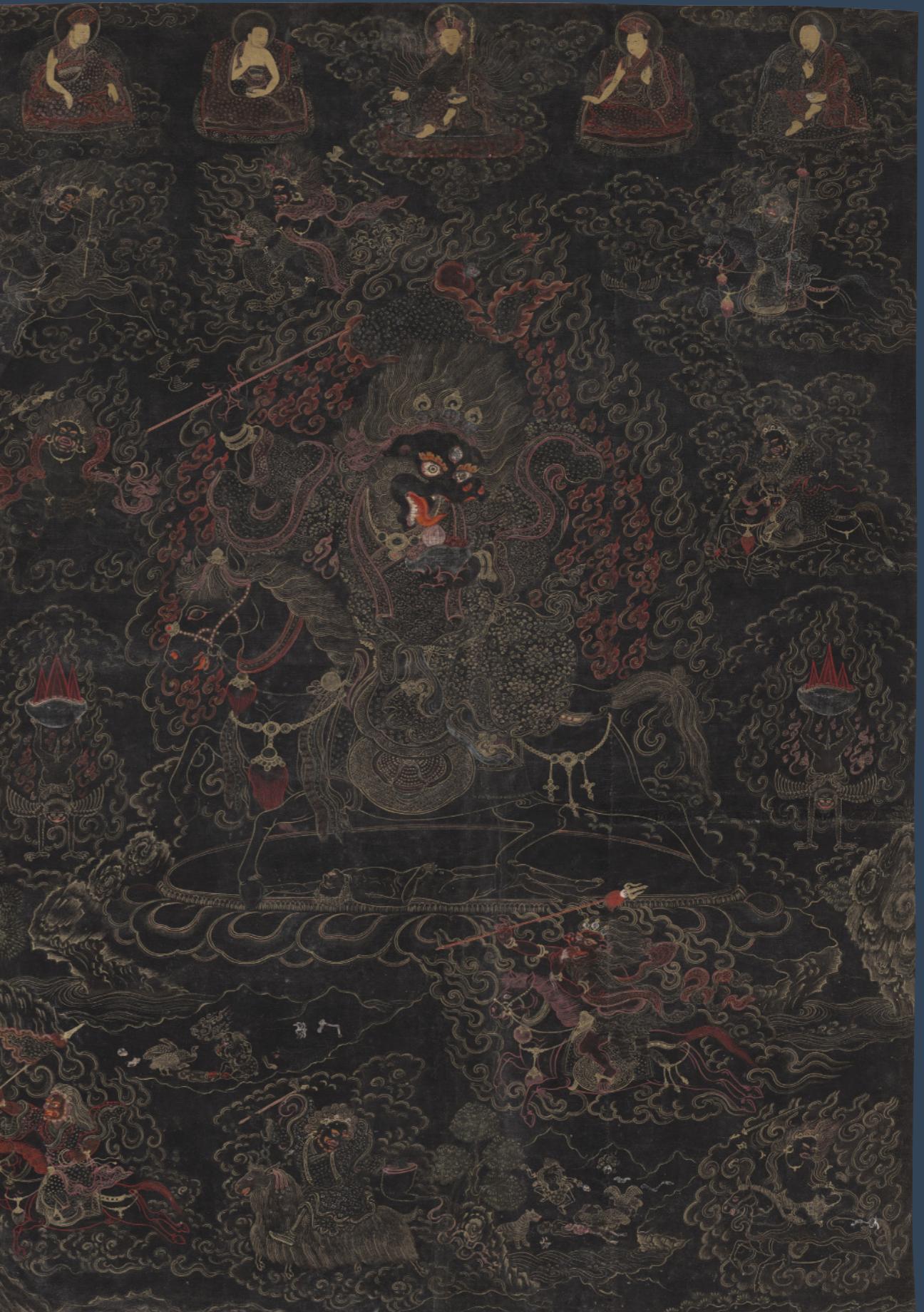
Himalayan Art Resources, item no. 24726.

The present painting depicts the lion-faced protector deity, Shingkyong Wangpo, at center seated on a horse; his companion, Sengdongma, red in color and smaller in size, rides across the foreground just below him. The two are surrounded by a multitude of retinue figures, including the Bamro – two monkeys standing on their hands and supporting bowls of food offerings with their feet. Padmasambhava is seated at top center, flanked by unidentified lamas. Shingkyong Wangpo originates in Nyingma teachings, but was worshipped by the Karma Kagyu sect of Tibetan Buddhism and it is likely this painting was created within a Karma Kagyu monastery. Another black-ground painting of Shingkyong Wangpo, with Sengdongma, the Bamro, and Padmasambhava, formerly in the collection of Lionel Fournier, is illustrated by G. Béguin, *Art ésotérique de l'Himalaya: La donation Lionel Fournier*, Paris, 1990, p. 146, cat. No. 83.

西藏 十七/十八世紀 黑地護法神像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24726



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

403

A PAINTING OF BUDDHA SHAKYAMUNI WITH JATAKA TALES

TIBET, 18TH CENTURY

Image 28½ x 19½ in. (72.4 x 49.5 cm.)

\$8,000-12,000

LITERATURE:

Himalayan Art Resources, item no. 24727.

The present painting depicts the Buddha Shakyamuni at center, surrounded by stories from the Jatakas, the tales of the former lives of the Buddha. The Jataka tales illustrated in the vignettes can be identified as, starting from top center and moving clockwise: a starving tigress, a tale of compassion, selflessness, and generosity; King of the Shibus, a tale of charity; a small portion of gruel, a tale of generosity; the merchant, a tale of diligent resolve; the invincible one, a tale of unwavering virtue; the rabbit, a tale of selfless kindness; Ajastya the ascetic, the virtues of asceticism and solitude; the strength of love, a tale of loving kindness; Vishvantara, a tale of the marvelous behavior of a bodhisattva; the sacrifice, a tale of virtue and generosity; Shakra, a tale of bravery; the brahman, a tale of conscience; she who drives men mad, a tale of self-control; and Suparaga, depending on the virtuous as friends.

The reverse of the painting reveals an elegant diagram of a stupa, bearing an inscription that reads "Homage to the Stupa of Complete Victory!"



(reverse)

西藏 十八世紀 《佛本生故事》

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24727



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

404

A PAINTING OF ACHARYA DHARMAKIRTI, ONE OF THE  
SIX ORNAMENTS AND TWO EXCELLENT ONES OF THE  
SOUTHERN CONTINENT

TIBET, 18TH CENTURY

Image 25 x 17 1/4 in. (63.5 x 43.8 cm.)

\$12,000-18,000

LITERATURE:

Himalayan Art Resources, item no. 24728.

The present painting depicts Acharya Dharmakirti, one of the group of early Indian religious scholars known in Tibet as the 'Six Ornaments and Two Excellent Ones of the Southern Continent,' the Southern Continent here referring to India. These teachers were integral in establishing Buddhist traditions that became important strands of worship in the Tibetan tradition. The group of the 'Six Ornaments' includes Nagarjuna, founder of the Madyamaka Tradition, and Asanga, founder of the Yogachara tradition, their students Aryadeva and Vasubandhu, Dignaga and Dharmakirti, illustrated here, along with the 'Two Excellent Ones,' Gunaprabha and Shakyaprabha. All eight figures are also included in the group known as the Eighty-Four Mahasiddhas.

西藏 十八世紀 法稱像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24728



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

405

A PAINTING FROM AN AVADANA KALPALATA SERIES

EASTERN TIBET, 18TH-19TH CENTURY

31½ x 23 in. (79.1 x 58.4 cm.)

\$20,000-30,000

LITERATURE:

Himalayan Art Resources, item no. 24729.

The present painting is from a larger set of twenty-three paintings depicting the hundred and eight *avadana* stories preached by Buddha Shakyamuni to demonstrate the consequences of a person's deeds in a previous life. The present work follows closely the style established by Situ Panchen Chokyi Jungne (1700-1774) at Palpung Monastery in 1733. The Situ Panchen style of *avadana* paintings illustrated the various stories as small vignettes within an open and uncrowded landscape. Numerous sets were painted after the original set of compositions designed by Situ Panchen, and a nearly complete set, formerly in the Jucker Collection, is illustrated by H. Kreijger in *Tibetan Painting The Jucker Collection*, London, 2001, p. 36. The composition of the present painting corresponds closely to the relevant example in the Jucker Collection, illustrated on Himalayan Art Resources, item no. 89112 and to another painting from a different set illustrated on Himalayan Art Resources, item no. 93679.

西藏東部 十八/十九世紀 譬喻集組圖之一

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24729



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

406

A PAINTING OF TSONGKHAPA AMIDST A FIELD FOR THE  
ACCUMULATION OF MERIT

TIBET, STYLE OF TASHI LHUNPO MONASTERY, 18TH CENTURY

30 x 18 1/4 in. (76.2 x 47.6 cm.)

\$8,000-12,000

LITERATURE:

Himalayan Art Resources, item no. 24730.

The present painting depicts Je Tsongkhapa, founder of the Gelug order, at the center of a refuge field, an elaborate composition in which a multitude of deities and teachers of a particular practice are illustrated as a single assembly. Tsongkhapa is seated with his right hand raised to his chest, at the center of which is a diminutive image of Buddha Shakyamuni, and his left hand supports a begging bowl. The field is separated into various tiers, with the incarnations of the Panchen Lama lineage in the sky at the top of the painting. Indian mahasiddhas and panditas can be found in the boughs of the tree above Tsongkhapa, and meditational deities, the Eight Great Bodhisattvas, the Thirty-Five Confession Buddhas, the Sixteen Great Arhats, and protector and wealth deities can be found in the branches to his left, right, and below. The Four Guardian Kings float in clouds above the pool at bottom, from which emerges Mount Sumeru and the four continents at bottom right, and figures holding the Seven Jewels of Royalty are found in the rocks in the lower left corner.

The composition of the present painting was originally conceived by Konchog Gyaltsen during the time of the Third Panchen Lama. It was subsequently carved into a woodblock print at Tashi Lhunpo monastery, probably in the eighteenth century, from which numerous paintings, including the present work, were based off of. The inscription running along the bottom is found in the woodblock print, and translates to "Homage to the guru of the system of Kongchog Gyaltsen, this image of the stage of yoga of Lobsang Dorje-chang's [Tsongkhapa]. May its virtue help all sentient beings attain the level of accomplishment of Lobsang Dorje-chang [Tsongkhapa]!". Compare the present painting with another directly modeled after the woodblock print, illustrated on Himalayan Art Resources, item no. 74089, as well as a painting in the collection of the Rubin Museum of Art (acc. no. F1997.41.7), illustrated on Himalayan Art Resources, item no. 571, which deviates only slightly from the woodblock design.

西藏 十八世紀 宗喀巴像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24730



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

407

A PAINTING OF THE PEACEFUL DEITIES OF THE BARDO

EASTERN TIBET, 18TH CENTURY

26 $\frac{1}{2}$  x 18 $\frac{1}{2}$  in. (68.3 x 47.9 cm.)

\$8,000-12,000

LITERATURE:

Himalayan Art Resources, item no. 24731.

Along with several other paintings from the collection of Ralph Glasgal, including lots 405, 408, 409, 410, and 412, the present painting closely follows the Situ Panchen style of painting popular in Eastern Tibet and established in the eighteenth century by Situ Panchen Chokyi Jungne (1700-1774). Characteristics of the style include an open, schematic composition set within a sparsely-populated landscape, horizontally-rendered clouds and triangular mountains, and the use of the unpainted textile as a ground.

The present painting depicts the peaceful deities of the Bardo, the Tibetan conception of the state between death and rebirth. There are many different Bardo traditions within Tibetan Buddhism, with no established precedent for depicting the transitory state. In some traditions, peaceful and wrathful deities arranged in a mandala-like composition are meant to convey the phenomena experienced between life and death.

西藏東部 十八世紀 《西藏度亡經》一圖

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24731



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

408

A PAINTING OF BUDDHA SHAKYAMUNI, POSSIBLY FROM A  
PALPUNG-STYLE JATAKA SET

EASTERN TIBET, PALPUNG MONASTERY, 18TH-19TH CENTURY

Image 22 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in. (58.1 x 41.6 cm.)

\$6,000-8,000

LITERATURE:

Himalayan Art Resources, item no. 24732.

The present painting depicts Buddha Shakyamuni at center seated on a lotus base with his hands in *bhumisparshamudra*, representing the moment he called the earth to witness his enlightenment. Various vignettes depicted throughout the landscape appear to include moments in the previous lives of the Buddha, the stories known as *jatakas*. Due to the painting's close adherence to the Situ Panchen style of Eastern Tibet, it is possible this painting comes from a set of eleven paintings that depict the Jataka tales as described by Situ Panchen Chokyi Jungne in 1726. Such paintings depict Buddha Shakyamuni at center with the hundred Jataka tales represented as small illustrations spread throughout the sparsely-inhabited landscape of all eleven paintings. Compare the present work with a painting in the Shechen Archives assertively associated with the Situ Panchen Jataka set, illustrated on Himalayan Art Resources, item no. 15408.

Handprints and an inscription on the back of the painting indicate the work was dedicated by an important personage, likely of Palpung Monastery. The inscription is translated as "The Buddha, as the sun, is the embodiment of a supreme luminous appearance free from internal darkness, I prostrate to the internal maker of daylight."



(reverse)

西藏東部 十八/十九世紀 釋迦牟尼像  
(或為八蚌風格釋迦牟尼佛傳組圖之一)

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24732



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

409

A PAINTING OF AMITABHA IN THE SUKHAVATI

EASTERN TIBET, 18TH CENTURY

Image 17½ x 13 in. (44.1 x 33 cm.)

\$6,000-8,000

LITERATURE:

Himalayan Art Resources, item no. 24733.

The present painting, like that of lot 401, depicts the *tathagata* Amitabha seated in the Sukhavati. In contrast to the earlier painting of lot 401, the present work closely follows the Situ Panchen style of Eastern Tibet established by Situ Panchen Chokyi Junge (1700-1774) at Palpung Monastery in the eighteenth century, as evidenced by the minimalist composition and subdued palette, particularly that of the ground, which is left unpainted. The present painting may follow the Namcho tradition of 'Revealed Treasure' discovered by Mingyur Dorje (1645-1667), which incorporated several tantric elements and differed from other representations of the Sukhavati. Aspects that point to the Namcho tradition include the presence of the rare, four-armed form of Avalokiteshvara at Amitabha's proper right and the peaceful form of Vajrapani at Amitabha's left. Compare the present work with another Namcho-tradition painting of Sukhavati in the Shechen archives illustrated on Himalayan Art Resources, item no. 15410, although the present work replaces the grouping of the five *tathagata* buddhas at top with lamas and the bodhisattvas below with tantric deities.

西藏東部 十八世紀 無量壽佛像

出版:

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TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

410

A PAINTING OF MANIFESTATIONS OF PADMASAMBHAVA

EASTERN TIBET, 18TH CENTURY

Image 22 $\frac{1}{2}$  x 13 $\frac{1}{4}$  in. (56.8 x 34.9 cm.)

\$6,000-8,000

LITERATURE:

Himalayan Art Resources, item no. 24734.

The present work depicts four of the eight manifestations of Padmasambhava, the founder of Buddhism in Tibet. The manifestations represent important moments in the life story of Padmasambhava, where he took on different appearances to overcome obstacles. In the top left corner sits Pema Jungne, wearing a red pandita hat and the robes of a monk, holding a *kapala* in his right hand. A Tibetan king, either Pema Gyalpo or Loden Chogse, is seated at top right, wearing a turban and holding a *damaru* (drum) in each hand. In the bottom left, Shakya Sengge, the Buddha appearance of Padmasambhava, sits on a lotus base holding an alms bowl in his left hand and a *vajra* in the right. The wrathful Dorje Drolu is depicted in the lower right, standing on a tiger holding a *vajra* in his left hand and a *kila* in his right. Given that only four of the eight manifestations are depicted, it is likely the present work belonged to a larger set of paintings, with other works depicting the other four manifestations and likely an image of Padmasambhava in his typical appearance.

西藏東部 十八世紀 蓮花生像

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TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

411

A LARGE PAINTING OF SITATAPTRA

TIBET, 20TH CENTURY

42½ x 27½ in. (108 x 70.2 cm.)

\$3,000-5,000

LITERATURE:

Himalayan Art Resources, item no. 24735.

The white bodhisattva of one thousand heads, arms and myriad eyes astride at center, is known in Sanskrit as Sitataptra. Her proper-left five hundred legs on the left side suppress a host of worldly deities and animals, while her proper-right five hundred legs suppress a host of worldly plights, demons and animals. The present composition also includes Buddha Shakyamuni, Vajrasattva, the Medicine Buddha Bhaishajyaguru, and Padmasambhava from left to right at top, and the Three Mahakala Brothers and Rahula at bottom.

西藏 二十世紀 大白傘蓋佛母像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24735



TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

412

A PAINTING OF THE MEDICINE BUDDHA PURELAND

EASTERN TIBET, 18TH CENTURY

27 x 18½ in. (68.6 x 47.3 cm.)

\$6,000-8,000

LITERATURE:

Himalayan Art Resources, item no. 24763.

The present painting depicts Bhaisajyaguru, the Medicine Buddha, seated in a palace in the pure land of Vaiduryanirbhasa. He clutches the stem of an aruna fruit in his right hand, and supports a medicine bowl in his left. Within the grounds of the palace, he is surrounded by a multitude of buddhas and devotees gathered to hear their teachings. Outside the palace grounds, numerous monks and siddhas meditate in their cave and mountain hermitages. The triangular-form mountains and Chinese-style landscape indicate the present painting was likely painted in the eastern regions of Tibet.

西藏東部 十八世紀 藥師佛坐像

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TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)



•413

A SMALL PAINTING OF VAJRABHAIRAVA  
TIBET, 19TH CENTURY  
13½ x 8½ in. (34.6 x 21.9 cm.)

\$3,000-5,000

LITERATURE:

Himalayan Art Resources, item no. 24764.

西藏 十九世紀 大威德金剛像

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•414

A PAINTING OF A SAKYALAMA  
TIBET, 19TH CENTURY  
26½ x 17½ (66.7 x 44.5 cm.)

\$3,000-5,000

LITERATURE:

Himalayan Art Resources, item no. 24765.

西藏 十九世紀 薩迦喇嘛坐像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24765





415

TIBETAN PAINTINGS FROM THE COLLECTION  
OF RALPH GLASGAL (LOTS 401-416)

**.415**

A PAINTING OF DORJE SHUGDEN

TIBET, 18TH-19TH CENTURY

16½ x 13 in. (41.3 x 33 cm.)

\$3,000-5,000

LITERATURE:

Himalayan Art Resources, item no. 24766.

西藏 十八/十九世紀 多傑雄登像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24766



416

A PAINTING OF BUDDHA

POSSIBLY WESTERN TIBET, 16TH CENTURY  
OR LATER

28½ x 16½ in. (72.4 x 41.9 cm.)

\$5,000-7,000

LITERATURE:

Himalayan Art Resources, item no. 24767.

或為西藏西部 十六世紀或以後 佛坐像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24767

PROPERTY FROM A PRIVATE COLLECTION

417

A LARGE PAINTING OF CHATURMUKHA MAHAKALA

TIBET OR CHINA, 18TH CENTURY

30 x 20 in. (76.2 x 50.8 cm.)

\$10,000-15,000

LITERATURE:

Himalayan Art Resources, item no. 24736.

This large and impressive painting depicts Chaturmukha Mahakala, the four-faced form of the deity associated with the Guhyasamaja tantra. Wrathful in appearance, the central deity holds a curved knife and *kapala* in his primary hands and a sword and spear in his raised hands. He is surrounded by the four attendant *dakinis* - Dombini, Chandali, Rakshasi and Singhali Devi, all depicted with different colored skin. At top center, a *naga*-hooded buddha sits on a lotus base with his left hand extended, and at bottom, a dark-skinned brahmin sits holding a shin-bone trumpet to his lips and a skull cup in his left hand. The latter, known as Brahmanarupa Mahakala, is another form of Chaturmukha Mahakala, intended to be a more palatable and less secretive version of the main deity: according to tradition, when the great translator, Nyen Lotsawa received the Manjuvajra Guhyasamaja teachings from the *dakini*, Risula, she also passed on to him the lessons of Chaturmukha Mahakala in the form of a dark-skinned brahmin, as the main form of Chaturmukha Mahakala was supposed to remain secret to all but the most practiced in the tradition.

The present painting stylistically resembles paintings created in and around Beijing in the late eighteenth century, when the Gelug sect was the dominant form of Buddhism practiced in the Qing court. The red sun and white moon in the sky, the multicolored billowing clouds, and the rich greens and blues of the landscape are all characteristic of the Beijing style.

西藏或中國 十八世紀 四臂大黑天像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24736



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

418

A PAINTING OF INDIAN SIDDHAS FROM THE ABHAYADATTA

SHRI MAHASIDDHA SYSTEM

EASTERN TIBET, 18TH CENTURY

Image 25 $\frac{1}{4}$  x 17 $\frac{1}{4}$  in. (35.2 x 45.1 cm.)

\$25,000-35,000

LITERATURE:

Himalayan Art Resources, item no. 24737.

The present painting depicts eight Indian siddhas, part of the group of eighty-four mahasiddhas according to the system devised by the twelfth-century Buddhist monk and scholar, Abhayakaragupta, also known as Abhayadatta Sri. Originally, this painting would have been part of a larger set of eleven paintings depicting all eighty-four mahasiddhas; the composition depicts the seventy-seventh through eighty-fourth mahasiddhas according to Abhayadatta Sri's numbering, and as such was the last painting in the set. The bodhisattva, Samantabhadra, is seated at top center, and above the siddha Darikapa, who is depicted flying on a cloud at top left. To the right, Putalipa, is represented sitting in a cave, meditating to a painted thangka image of Chakrasamvara and to the right is Upanaha, distinguished by his shoes. In the middle band, Kokilipa is seated on a meditation platform within a stand of trees at left, and the siddha Anangapa sits in a yogic pose within his thatched meditation hut at right. In the bottom row, the female Lakshmikara is shown in *alidhasana* on a tiger skin in the bottom left corner, Samudra sits on a raft at bottom center, and the siddha Vyalipa is depicted in the bottom right corner.

The set of paintings to which this thangka belongs are based off of descriptions of the eighty-four mahasiddhas as described by Jonang Taranata (1575-1635), and which were subsequently painted as murals in the Puntsogling Monastery. A number of sets of paintings were created at Palpung Monastery, likely following woodblock prints, and it is likely the present painting belonged to a Palpung-style set. The composition is closely related to a painting in the collection of the Rubin Museum of Art (acc. no. P1995.21.3), with only minor differences between the two paintings, indicating they were both painted from the same woodblock print.

西藏東部 十八世紀 印度八十四大成就者之八

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24737



PROPERTY FROM THE YANG FAMILY COLLECTION

419

A PAINTING OF BUDDHA SHAKYAMUNI WITH JATAKA TALES

TIBET, 18TH CENTURY

Image 33½ x 21¾ in. (85.1 x 55.2 cm.)

\$20,000-30,000

PROVENANCE:

Property of a lady; Sotheby's London, 14 May 2014, lot 378.

LITERATURE:

Himalayan Art Resources, item no. 24738.

Painted in the New Menri style developed by Choyang Gyatso in 1645, the present painting depicts Buddha Shakyamuni surrounded by vignettes depicting various *Jataka* tales from the compendium of tales authored by the Third Karmapa, Rangjung Dorje (1284-1339). The present work was likely part of a larger set depicting the hundred *Jataka* tales, with each painting centered by an image of Buddha Shakyamuni. Here, the historical Buddha is depicted seated in *vajrasana* on a lotus base with his hands held in the teaching gesture, *dharmachakramudra*. The rich palette of greens and blues, evocative of Chinese landscape paintings, indicates the work is a product of the eighteenth century, when diffusion of artistic styles between Tibetan and Chinese culture was perhaps at its zenith.

西藏 十八世紀 《佛本生故事》

來源:

女史珍藏, 倫敦蘇富比, 2014年5月14日, 拍品編號378

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24738



THE PROPERTY OF A GENTLEMAN

420

A GILT-BRONZE FIGURE OF A BUDDHA

TIBET, 15TH-16TH CENTURY

7 in. (17.8 cm.) high

\$5,000-7,000

LITERATURE:

Himalayan Art Resources, item no. 24739.

This finely cast and richly-gilt image likely depicts either the *nirmanakaya* form of the *tathagata*, Vairochana, or the historical buddha, Shakyamuni. The figure holds his hands in the teaching gesture associated with Vairochana, but the iconography is complicated by the presence of a *vajra* on the top of the lotus base. Images of a buddha with his hands in *bhumisparshamudra* and containing a similarly-placed *vajra* have been identified as Buddha Shakyamuni at the moment of his enlightenment at Vajrasana (Bodh Gaya). Compare the present work with a smaller gilt-bronze figure of Amoghasiddhi illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 428, fig. 112C; both works share the languidly-draped *sanghati*, delicately modeled hands and fingers, and lithe torso.

西藏 十五/十六世紀 鎏金銅佛坐像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24739



421

A SMALL AND RARE GILT BRONZE FIGURE OF  
KAPALADHARA HEVAJRA

TIBET, 15TH CENTURY

2¾ in. (7 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired in Moscow, 2016, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24740.

The present work is distinguished by its extremely fine casting despite its small size. Although it is possible it was made for a small, personal shrine, it favorably compares in size and casting technique to images of Kapaladhara Hevajra that form the central image of a bronze lotus mandala, with lotus petals articulated to open and close. Such mandalas were first created in Northeastern India during the Pala period in the twelfth century, but which continued to be cast in Tibet and China into the fifteenth century. Compare, for example, with an ungilt bronze lotus mandala with Kapaladhara Hevajra at its center in the collection of the Qing Palace Collection in Beijing, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, pp. 148-149, cat. no. 67. See, also, a gilt-bronze example created in the imperial workshops of the Yongle period with Vajrabhairava at its center, illustrated in *Treasures from Snow Mountains: Gems of Tibetan Cultural Relics*, Shanghai, 2001, pp. 84-89, cat. no. 22. An early, ungilt lotus mandala of Chakrasamvara and Vajravarahi was sold at Christie's New York, 14 September 2010, lot 61.

西藏 十五世紀 鎏金銅喜金剛立像

來源:  
得自於莫斯科, 2016年 (傳)

出版:  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24740



A rare articulated bronze mandala of Chakrasamvara and Vajravarahi; Northeastern India, late Pala period, 13th century; 16½ in. (42 cm.) high; sold, Christie's New York, 14 September 2010, lot 61, for \$122,500.



~o 422

A RARE GILT-BRONZE FIGURE OF BUDDHA

TIBET, 15TH CENTURY

6 in. (15.2 cm.) high

\$30,000-50,000

PROVENANCE:

Private collection, Niigata, Japan, 1970s, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24741.

This richly-gilt bronze figure of Buddha, supported on a stepped throne and backed by a flaming aureole, both with diminutive images of attendant figures, displays an unidentified iconographic program, but displays all of the hallmarks of fifteenth-century Central Tibetan metalwork, including powerful modeling of the central figure, heavy gilding, and fine incised detailing.

The Buddha sits proudly on an upturned lotus base with his legs crossed in *vajrasana* and his hands in *bhumisparshamudra*, recalling the moment the Buddha Shakyamuni defeated the temptations of Mara and attained enlightenment at the site of Bodh Gaya. He is cloaked in a diaphanous *sanghati* with hems incised with a scrolling foliate pattern and which reveals his softly modeled form beneath. The head is supported on a short neck which also possibly references the main image of Buddha at Bodh Gaya, which is depicted with a short neck. His face is full in the cheek and chin, with sinuously-arched eyelids and brows centered by a raised *urna* and flanked by the pendulous earlobes of a prince. The hair is depicted in tight curls over the *ushnisha*, which is topped by a gilt-knot.

The Buddha is backed by an integral flaming aureole which rises from vases at either corner. At the top of the aureole is a diminutive image of what appears to be a rare form of Shadakshari Lokeshvara, a form of the bodhisattva, Avalokiteshvara. Further down, flanking the Buddha at his shoulders, are further images of Vajrapani at proper right and Green Tara at proper left. The lotus base on which the central figure sits has two attached lotus bases at either side with apertures on top that likely would have supported additional, separately cast figures. All are supported on a two-tiered throne, with the top tier supported by foliate columns similar to those supporting the tiers of the famous stepped stupas of Densatil monastery. At the center of the throne within an arched niche is a dancing female figure, possibly representing a musician. To either side of her are further images of a seated *siddha*-like figure at proper right and a dancing *dakini* at proper left, and a lion can be found at each side of the throne.

While the iconography remains an enigma, the composition of the throne, the rich gilding, and form of the central Buddha are reminiscent of some of the great Tibetan metal casting monuments of the fifteenth century, such as Densatil, and it is possible this small work was a personal altar made in the same milieu.

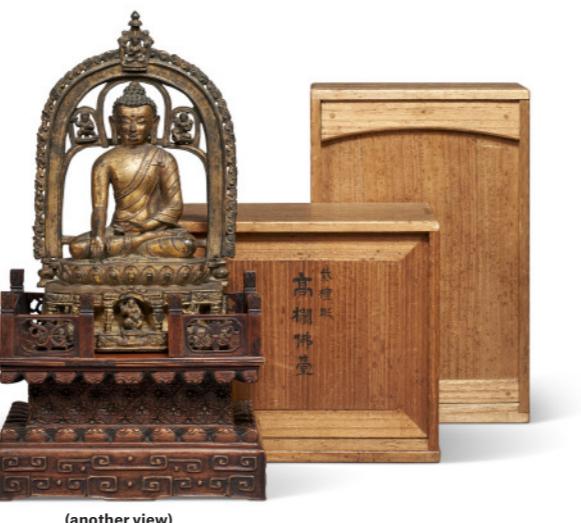
西藏 十五世纪 鎏金铜佛坐像

来源:

私人珍藏, 新潟市, 日本, 1970年代 (傳)

出版:

“喜马拉雅藝術資源” (Himalayan Art Resources), 編號24741



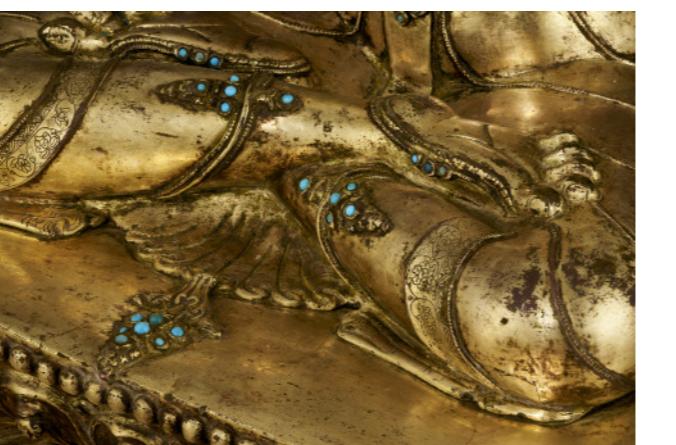


A LARGE AND RARE MAITREYA

The masterful artisans who crafted this large and sensitively-modeled sculpture made careful choices to convey the power, majesty and serenity of this majestic bodhisattva. The raised chin, poised fingers, and gently-lifted chest create a sense of movement in this strong figure. The surface of his sensitively modeled body is richly adorned with armbands, necklaces, and belts, all inlaid with turquoise and the hems of the rich textiles that cover his legs are delicately incised with ornate lotus scroll. While the proportions of the bodhisattva's body are otherworldly, his soft hands and feet give him a lifelike impression. The lost-wax process employed to create this sculpture ensures that this important commission is entirely unique, and the intact consecration base at the underside of the figure means that the sutras and other relics contemporary to its manufacture still remain preserved.

The present work has several trademark characteristics that suggest it was created in South Central Tibet in the fifteenth century, likely in the first half of the century. The facial features, bodily proportions, crown type, and jewelry and textile decoration can all be stylistically related to the *Belri* (Nepalese) style painting tradition that flourished in Tibet, such as those within the Gyantse Kumbum murals in southwest of Lhasa near Shigatse painted prior to 1442. Compare the present work, for instance, with an image of Avalokiteshvara painted on the walls of Temple 3W, and illustrated by Fr. Ricca and E. Lo Bue in *The Great Stupa of Gyantse: A Complete Pantheon of the Fifteenth Century*, London, 1993, color pl. 16; the painted image of Avalokiteshvara, like the present work, is depicted with sinuously curved brows centered by a rectangular *urna*, long angular nose, and bow-shaped mouth. In both the present work and the Gyantse Avalokiteshvara, the head is supported by a wide neck with prominent creases, and bedecked with a tight-fitting necklace with several pendants as well as a lower hanging chain with fewer adornments. The hems of the robes in the Gyantse Avalokiteshvara are painted with rich foliate scroll like that on the hems of the present Maitreya. The distinct crown type in the paintings of Gyantse Kumbum is also mirrored in the image of Maitreya, although the addition of a Garuda at the base of the central petal likely indicates the influence of Nepalese sculpture, in which that feature is more commonly found. Wood and papier-mâché sculptures within Gyantse, such as a figure of a bodhisattva illustrated on Himalayan Art Resources, item no. 42759, are remarkably similar to the present image of Maitreya. Compare, also, with a painting of Maitreya from a private collection, illustrated by P. Pal in *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 232, cat. no. 152, dated to *circa* 1425, which shares many of the aforementioned stylistic characteristics of the Gyantse mural and the present sculpture.

Similarly, the work shares many stylistic details with the atelier of the artisan, Sonam Gyaltsen, who worked in the Shigatse area *circa* 1430. The identity of Sonam Gyaltsen was only revealed to modern scholars after the 2018



deciphering by Jeff Watt of an inscription on a gilt-bronze image of an eleven-headed Avalokiteshvara, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1983, p. 453, fig. 124D. Several distinct stylistic traits found in the present sculpture have since been affiliated with characteristics found in a large body of works attributed to the style of the Sonam Gyaltsen atelier, including examples in museums, private collections, and works offered for sale at auction. These distinguishable features include the richest gilding atop a pinkish copper alloy, heavy inlaid-turquoise ornamentation, carefully and softly sculptured lotus petals, and lifelike physical features. Some works from this ever-expanding milieu appear clearly to be by the hand of the master, while others are clearly derivative, yet nearly as exquisite. Though there are notable differences between the present sculpture and the Avalokiteshvara attributed by inscription to the hand of Sonam Gyaltsen, many elements of his style are apparent here.

The incising along the lower rim of the lotus base is rendered as a continuous band of lotus scroll emerging from a sash-tied vase at the front center of the rim, a symbol of abundance and fecundity. The hems of the robes, languidly falling from the shins onto the top of the base, are incised with a 'rice-grain' pattern as well as a lotus scroll similar to that found on the rim of the base. The scroll in both places is characterized by semi-individualized blossoms represented from various angles, joined by large circular loops of stem. Such dense lotus scrollwork is derived from Nepalese art, and can be found in contemporary Nepalese and Tibetan Buddhist paintings filling the spaces between the various figures (see, for example, a rare Central Tibetan Lamdre lineage painting of two Sakya masters from the first half of the fifteenth century sold at Christie's New York, 22 September 2021, lot 409, where similar foliate scroll fills nearly every 'blank' space in the composition). Nepalese depictions of foliate scroll were also adopted by Chinese artisans of the Yuan and early Ming dynasties, after the Nepalese master artisan Anige was appointed head of the imperial workshops in 1273. Compare, for example, the incised lotus scroll of the present work with that on a gilt-lacquered wooden manuscript cover dated by inscription to *circa* 1410 in the collection of the Metropolitan Museum of Art (acc. no. 2015.500.1.52a, b), illustrated by J. Watt and D. Leidy in *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, New York, 2005, p. 56, pl. 22. See, also, a rare red lacquered traveling box from the early fifteenth century, also in the collection of the Metropolitan Museum of Art (acc. no. 1999.61), illustrated in *ibid.*, p. 37, pl. 7. Both the manuscript cover and the traveling box depict lotuses joined by looping, semi-circular stems emerging from sash-draped vases; coincidentally, both the box and the manuscript covers and others like it were likely produced as gifts to Tibetan dignitaries. The lotus imagery on the present work, therefore, could have been influenced by contemporary Nepalese artists who worked extensively in the area, or from Nepalese-inspired Chinese decorative arts gifted to Tibetan monasteries.

This impressive sculpture has remained within an esteemed private collection in Switzerland for the past thirty-five years.



PROPERTY FROM A PRIVATE SWISS COLLECTION

ø423

A RARE AND LARGE GILT-BRONZE FIGURE OF MAITREYA

CENTRAL TIBET, 15TH CENTURY

20½ in. (50 cm.) high

\$400,000-600,000

PROVENANCE:

Acquired from Kapoor Galleries, New York, 1987.

LITERATURE:

*Arts of Asia*, July/August 1987 (advertisement).  
Himalayan Art Resources, item no. 24742.

西藏中部 十五世紀 鎏金銅彌勒菩薩坐像

來源:  
得自於Kapoor藝術廊, 紐約, 1987年

出版:  
《Arts of Asia》, 1987年7/8月刊 (廣告)  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24742



(reverse)



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

424

A GILT-BRONZE FIGURE OF MAITREYA

TIBET, 17TH-18TH CENTURY

10½ in. (26.7 cm.) high

\$40,000-60,000

PROVENANCE:

Private collection, New York, 1990s, by repute.

LITERATURE:

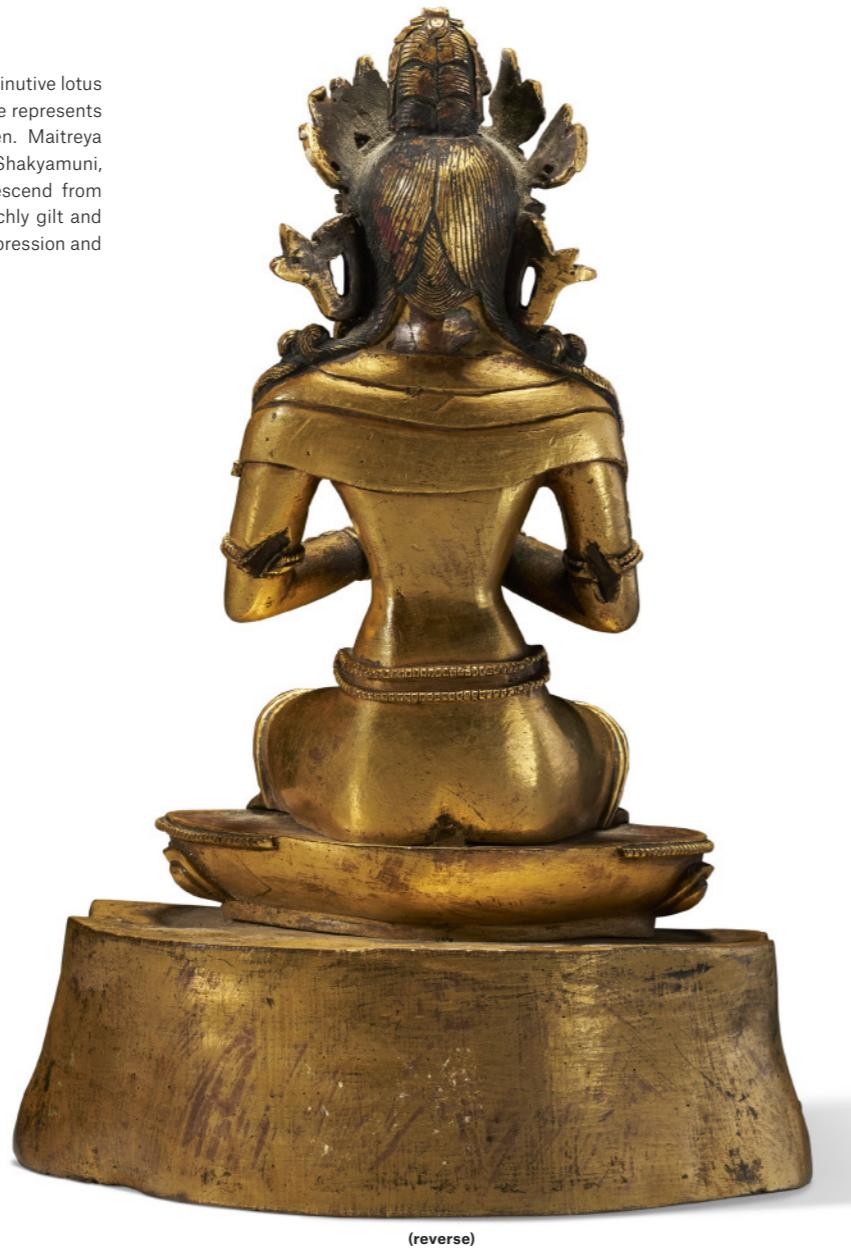
Himalayan Art Resources, item no. 24622.

Seated on a low throne with his legs pendent and resting on a diminutive lotus base and his hands held in *dharmachakramudra*, the current figure represents the future buddha, Maitreya, preaching in the Tushita Heaven. Maitreya awaits the day when the teachings of the Gautama Buddha, Shakyamuni, are forgotten by earth's inhabitants, at which point he will descend from the Tushita Heaven to become a buddha. The present figure, richly gilt and heavily cast, exudes reassurance through his benevolent facial expression and graceful gesture.

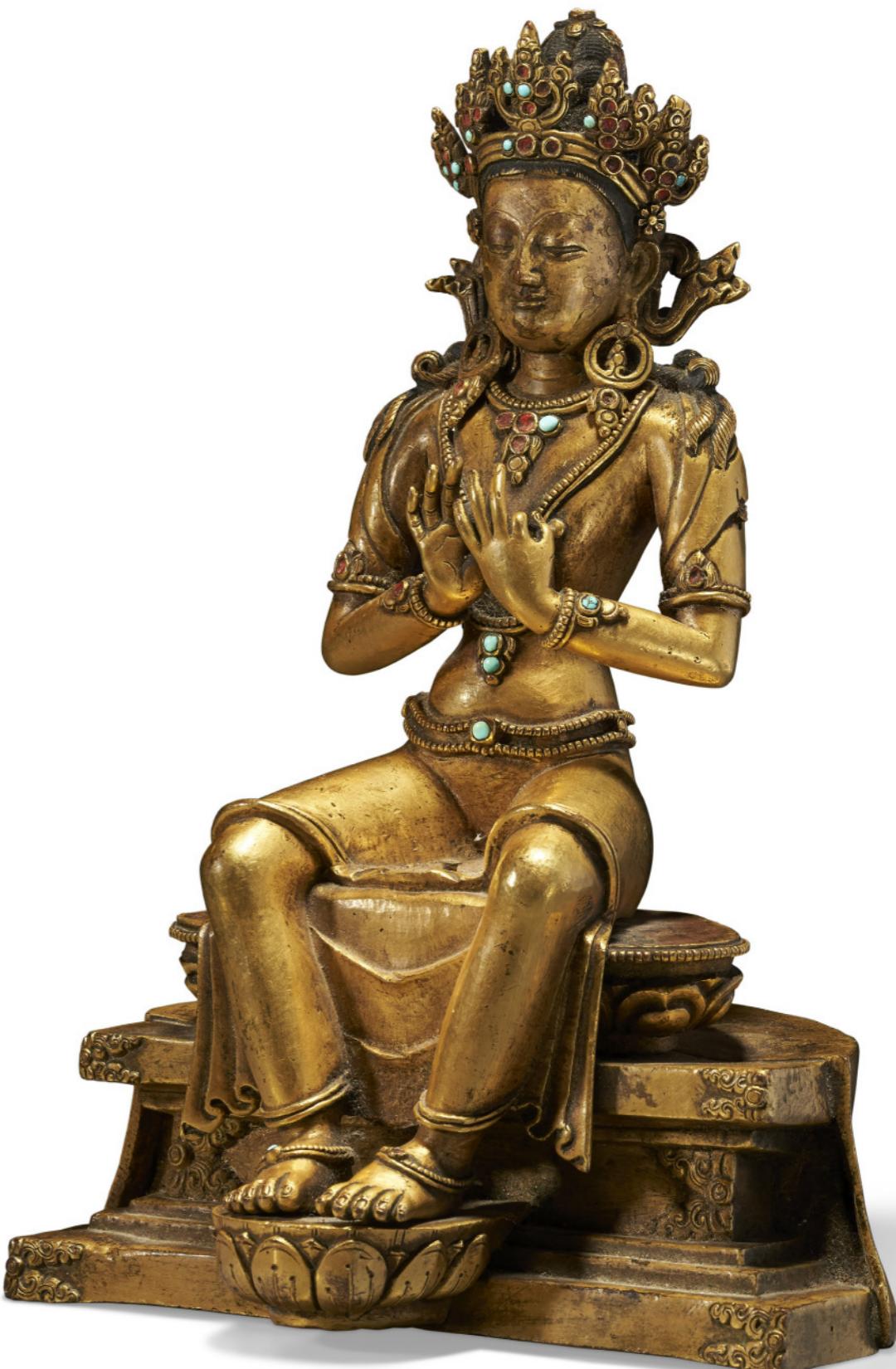
西藏 十七/十八世紀 鎏金銅彌勒菩薩坐像

來源:  
私人珍藏, 紐約, 1990年代 (傳)

出版:  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24622



(reverse)



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

425

A GILT-COPPER REPOUSSE PLAQUE OF VAISHRAVANA

TIBET, 18TH CENTURY

9 $\frac{1}{2}$  in. (25.1 cm.) high

\$8,000-12,000

LITERATURE:

Himalayan Art Resources, item no. 24743.

西藏 十八世紀 鎏金銅錘鑄多聞天王坐像

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24743



THE PROPERTY OF A GENTLEMAN

426

A LARGE GILT-BRONZE HEAD OF A MYTHICAL BEAST

TIBET, 17TH-18TH CENTURY

14 $\frac{1}{2}$  in. (36.5 cm.) high

\$3,000-5,000

LITERATURE:

Himalayan Art Resources, item no. 24744.

西藏 十七/十八世紀 鎏金銅獸首

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24744



427

A BRONZE FIGURE OF VAJRASATTVA

TIBET, PALA STYLE, 13TH CENTURY

4¾ in. (12.1 cm) high

\$20,000-30,000

PROVENANCE:

Cees van der Plog, 1995, by repute.

The Presencer Collection of Buddhist Art; Bonhams Hong Kong, 2 October 2018, lot 132.

LITERATURE:

Himalayan Art Resources, item no. 61643.

The 'Vajra Being' depicted here is a primordial buddha as well as a highly-accomplished bodhisattva, with a perfected understanding of ultimate truth. He is the personification of the primary symbol of The Lighting Path. This important Tibetan Buddhist deity is the primary and ceaseless source of Vajrayana teachings. He manifests in the *sambhogakaya* (Tib. *long-ku*) or celestial form or to assist in liberating all sentient beings from the undesirable cycle of rebirth in *samsara*. The mantra of Vajrasattva (known in Tibetan as Dorje Sempa) has the power to cleanse any sentient being of past transgressions. He holds a *ghanta* (Tib. *dri-lbu*) symbolizing the female aspect of wisdom and a *vajra* (Tib. *dorje*) symbolizing the male qualities of skillful means and compassion. Together, these aspects indicate Vajrasattva's fully enlightened status.

The present work follows closely the Pala style of Northeastern India, which permeated into Tibet in the twelfth and thirteenth centuries. Artisans from India likely helped to establish workshops in Tibet following the fall of the great Buddhist institutions in Northeastern India at the beginning of the thirteenth century. Compare the treatment of the face and lotus base with a bronze figure of Vajrapani in the Nyingjei Lam collection, illustrated by D. Weldon in *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p. 56, fig. 19.

西藏 十三世紀 銅金剛薩埵坐像

來源:

Cees van der Plog, 1995年 (傳)

The Presencer Collection of Buddhist Art; 香港邦瀚斯, 2018年10月2日, 拍品  
編號132

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號61643



## A BRONZE FIGURE OF VAJRAVARAHI

TIBET, PALA STYLE, 13TH CENTURY

9 1/2 in. (23.8 cm.) high

\$30,000-50,000

**PROVENANCE:**  
Galerie Koller, Zurich, 1986, by repute.  
Sotheby's New York, 19 March 2008, lot 301.

**LITERATURE:**  
Himalayan Art Resources, item no. 8041.

The sow (*varahi*) head projecting from the present figure's proper-right temple identifies this *dakini* as the wrathful Vajravarahi manifestation of Vajrayogini. *Dakinis* are goddesses who dance in the sky and symbolize wisdom; the sow's head represents delusion that must be conquered during tantric practices. Vajravarahi is the consort of Chakrasamvara with whom she is often depicted in a passionate sexual embrace, but she is also an important deity in her own right, as can be gleaned from the presented large example. Here, the adamantine goddess commands a fierce scowl, with sharp fangs bulging from the corners of her mouth. She lifts a *kartika* in her right hand and extends a *kapala* in her left. She dons a skull tiara, a necklace of pendant jewels and a heavy garland of severed heads, who's plaited hair weaves into the thick rope draped across her bodice. Contrary to her savage expression, she is dancing in bliss, weightlessly balancing on her left leg. The dichotomy exemplifies both the passion and compassion Vajravarahi embodies.

The intensity of Indian Tantrism inspired many Tibetans from the eleventh century onward, who were likewise taken with the Pala bronzes cast in northeast India during the same period. This thirteenth century Tibetan bronze undoubtably draws inspiration from the Pala style. Compare the posture and details such as the style of the severed heads hung on twisted rope with a twelfth century Pala bronze Vajradaka published by U. von Schroeder in *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p. 295, fig. 98E.



A bronze figure of Vajradaka, Northeast India, Pala Period, 12th century, published in U. von Schroeder in *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p. 295, fig. 98E.

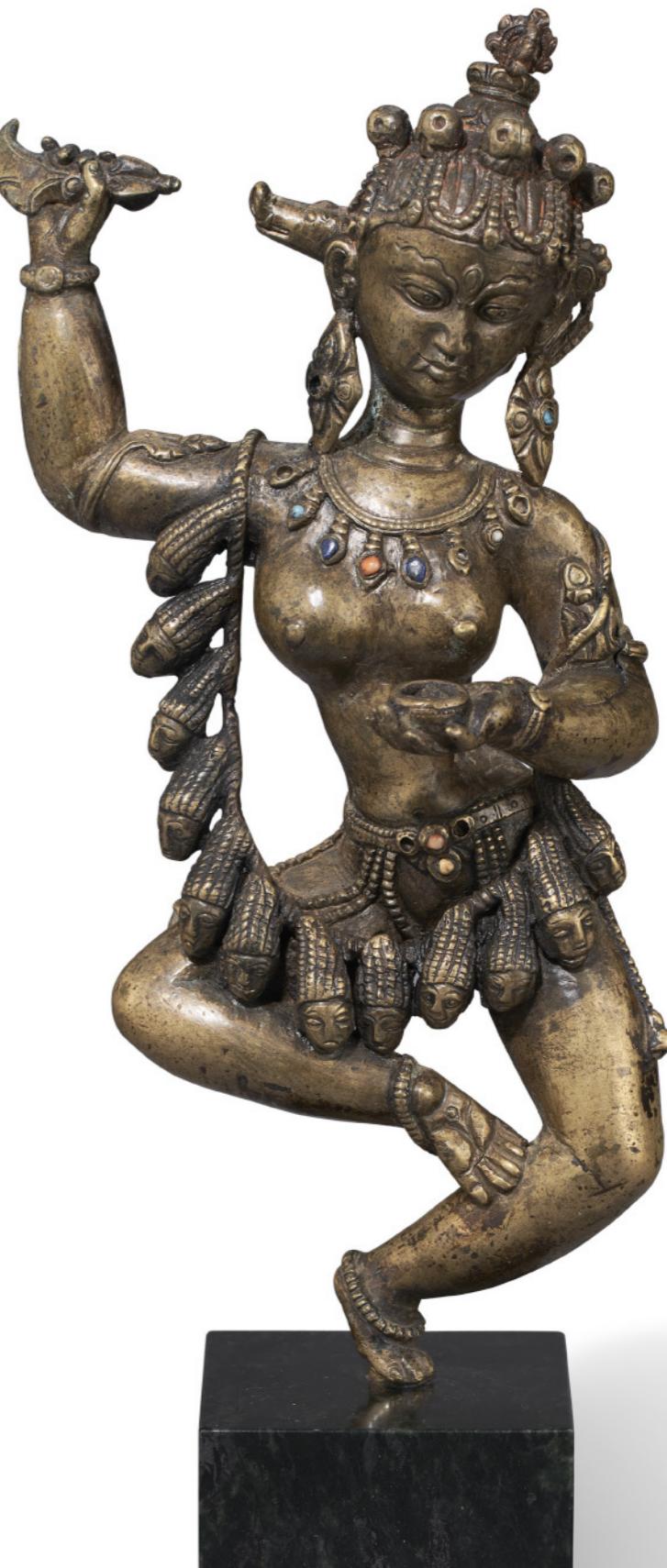
## 西藏 帕拉風格 十三世紀 銅金剛亥母像

來源:  
Koller藝廊,蘇黎世,1986年(傳)  
紐約蘇富比,2008年3月19日,拍品編號301

出版:  
“喜馬拉雅藝術資源”(Himalayan Art Resources),編號8041



(reverse)



PROPERTY FROM THE YANG FAMILY COLLECTION

429

A BRONZE FIGURE OF PADMASAMBHAVA WITH  
MANIFESTATIONS AND DISCIPLES

TIBET, 16TH-17TH CENTURY

7¾ in. (19.7 cm.) high

\$30,000-50,000

PROVENANCE:

Private collection, Munich, by repute.  
Koller, Zürich, 13 June 2017, lot 123.

LITERATURE:

Himalayan Art Resources, item no. 24745.

This rare bronze depicts Padmasambhava, the first transmitter of Buddhism into Tibet and the founder of the Nyingma sect of Tibetan Buddhism, surrounded by his eight manifestations and two disciples. The former sits on a lotus base supported by a stalk emerging from another lotus base, the former are elegantly arranged in loops of lotus stem that forms an aureole around the central figure. Compare with another bronze figural example of Padmasambhava surrounded by his disciples in a lotus-stalk aureole, illustrated by T. Chen, *Sattvas and Rajas: The Culture and Art of Tibetan Buddhism*, 2004, p. 121, cat. no. 73. See, also, another example in the collection of the Rubin Museum of Art, illustrated on Himalayan Art Resources, item no. 65283.

西藏 十六/十七世紀 銅蓮花生大士坐像

來源:

私人珍藏, 慕尼黑 (傳)  
Koller, 蘇黎世, 2017年6月13日, 拍品編號123

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24745



PROPERTY FROM THE YANG FAMILY COLLECTION

430

A METAL ALLOY AND BRONZE GHANTA AND A BRONZE VAJRA

TIBET, 15TH CENTURY OR LATER

Ghanta 7½ in. (19.1 cm.) high

Vajra 5½ in. (13 cm.) long

Case 8¾ in. (21.3 cm.) high

\$8,000-12,000

PROVENANCE:

Koller Zürich, 5 December 2017, lot 145.

LITERATURE:

Himalayan Art Resources, item no. 24746.

The *vajra* (ritual thunderbolt) and *ghanta* (bell) are important implements in tantric Buddhism, representing masculine compassion and feminine wisdom, respectively, and are used in various rituals and meditations in Vajrayana Buddhism. The present set is typical of a type that was first developed in the early fifteenth-century during the Yongle period (1402-1424), although this work most likely dates from the seventeenth century. The handle of the bell is in the form of a half-*vajra*, similar in style to the corresponding *vajra*; on the interior of the bell, the Tibetan characters *Om Ah Hum* are cast in raised script. The set is accompanied by a hand-carved wooden storage box. Compare the present set to another group with a wooden carrying box in the collection of the Jacques Marchais Museum of Tibetan Art, illustrated by B. Lipton in *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, p. 212, cat. no. 112.

西藏 十五世紀或以後 金屬合金鍵椎及銅金剛杵各一

來源:

Koller, 蘇黎世, 2017年12月5日, 拍品編號145

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24746



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

431

A BRONZE FIGURE OF JAMBHALA

TIBET, 15TH-16TH CENTURY

5¾ in. (14.6 cm.) high

\$12,000-18,000

PROVENANCE:

Private collection, New York, 1990s, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24624.

The present rotund figure depicts the Buddhist wealth deity, Jambhala. Often confused with the Hindu god Kubera or the Buddhist Guardian King, Vaishravana, Jambhala's unusual appearance descends from ancient Indian *yaksha* figures. In visual iconography, the Hindu god Kubera, also a wealth deity, and Jambhala are essentially identical, while Vaishravana can be easily distinguished by the presence of armor, among other things. In many representations of Kubera, Vaishravana, and Jambhala, including in the present lot, the mongoose that the deity clutches spews jewels, exemplifying the wealth-granting powers of all three deities.

西藏 十五/十六世紀 銅藏巴拉像

來源:

私人珍藏, 紐約, 1990年代 (傳)

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24624



(reverse)



THE PROPERTY OF AN EAST COAST COLLECTOR

432

A LARGE BRONZE FIGURE OF PADMASAMBHAVA

TIBET, 18TH CENTURY

13½ in. (35.2cm.) high

\$15,000-20,000

PROVENANCE:

Sotheby Parke Bernet, New York, 23-25 May 1979, lot 99.

LITERATURE:

Himalayan Art Resources, item no. 24747.

This large, fierce, and finely-detailed bronze depicts Padmasambhava, the storied Tantric mystic credited with establishing Buddhism in Tibet. In the present lot, Padmasambhava sits in *lalitasana*, the pose of royal ease, exuding importance and authority. He holds a *vajra*, a stylized thunderbolt. His ornate robes are resplendent with floral motifs, indicating the level of technical expertise required to produce this devotional object. He also has multiple items associated with exorcism, including a *khatvanga*, or magic staff, and the raven feather-topped crown.

Padmasambhava is often depicted with these items because of his role in vanquishing the demons that threatened the building of a Buddhist monastery. In 747, King Tri-srong-destan invited Padmasambhava to Tibet from Uddiyana, a region in present-day Pakistan. Padmasambhava reportedly exorcised the demons threatening the building of the monastery at Samye, one of the first major Buddhist monasteries in Tibet. The mystic also mediated local conflict between indigenous religion and Buddhism by incorporating local gods into the Buddhist pantheon as protector deities, helping to popularize Buddhism in Tibet. He is also known for translating numerous Indian texts into Tibetan, and for leaving behind secret writings for his followers to uncover. Padmasambhava is closely associated with the Nyingma sect, one of the oldest Tibetan Buddhist sects who trace their lineage to the Samye monastery. They honor Padmasambhava as "The Second Buddha," as one of the foundational figures of the Buddhist faith.

The work is inscribed:

om ah hum vajra guru padma siddhi hum [guru mantra]

Homage to the Glorious Subjugator of all that Appears and Exists!

The old and learned one was made by Mana Shakya.

西藏 十八世紀 銅蓮花生大士坐像

來源:  
紐約蘇富比Parke Bernet, 1979年5月23-25日, 拍品編號99

出版:  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24747



(reverse)



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

433

A SMALL SILVER FIGURE OF TARA

TIBET, 18TH-19TH CENTURY

3½ in. (13.7 cm.) high

\$5,000-7,000

PROVENANCE:

Private collection, New York, 1970s, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24748.

In Himalayan sculpture, images cast in silver are relatively rare, given the scarcity of the metal in East Asia and its use in the creation of currency. This charming image of Green Tara depicts the goddess seated on a lotus base with an unusual diaper pattern between the tips of the petals and the beaded rim around the top. The base is further cast with *lantsa* characters along the back of the base. Her somewhat individualized face is depicted with full cheeks, pursed lips, and heavily-lidded downcast eyes.

西藏 十八/十九世紀 銀度母坐像

來源:

私人珍藏, 紐約, 1970年代 (傳)

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24748



(reverse)





## A SMALL AND FINE GILT-BRONZE FIGURE OF VAJRABHAIRAVA AND VAJRA VETALI

TIBETO-CHINESE, 18TH CENTURY

4½ in. (11.4 cm.) high

\$15,000-20,000

## PROVENANCE:

Private collection, New York, mid-1980s, by repute.

## LITERATURE:

Himalayan Art Resources, item no. 24749.

## 中國 十八世紀 藏傳鎏金銅大威德金剛像

來源:  
私人珍藏, 紐約, 1980年代中期 (傳)出版:  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24749

The ferocious god Vajrabhairava is the wrathful form of Manjushri and a revered meditational deity in the Gelugpa sect of Tibetan Buddhism, the dominant religious power in Tibet in the seventeenth and eighteenth centuries. Vajrabhairava also became a prominent Buddhist icon in China under the Qing emperors, who maintained direct links with the dignitaries of the Gelugpa sect, including the Dalai and Panchen Lamas. This form of Buddhism flourished within China under Qing rule, inspiring the construction of numerous temples in and around the capital of Beijing. In the eighteenth century, the Qianlong Emperor promoted himself as a manifestation of Manjushri, establishing his role as a spiritual and political leader. Images of Vajrabhairava, therefore, carried both religious and political implications, promoting Gelugpa spiritual practice while simultaneously endorsing the heavenly mandate of the Emperor.

This small and finely-cast figure of Vajrabhairava is cleverly constructed in a few intricate pieces and expertly fitted together. Striding in *alidhasana*, he tramples on animals and prostrate figures including Shiva, Vishnu, Indra, Brahma, Kartika, Chandra, Surya and Ganesha, atop a lotus base. In his primary hands he holds a curved knife and skull cup, while his outstretched hands radiate around him. His central face is in the form of a ferocious buffalo, with bulging eyes and flaming brows, and is flanked and surmounted by eight additional faces. Vetali wraps her left leg around his waist, her fiery red hair cascading down her back as she tilts her head back to meet her partner's gaze. She too holds a skull cup in her left hand and a curved knife in her right. The exquisite, detailed casting of the work indicate it was a product of a master metalworker, and in all likelihood this work was cast in the imperial workshops of Beijing or its environs. Compare with a slightly larger example sold at Christie's Paris, 13 June 2018, lot 217, which also shows the fine casting and powerful modeling typical of the eighteenth-century imperial workshops.



THE PROPERTY OF A GENTLEMAN

435

A GILT-BRONZE FIGURE OF VAISHRAVANA

TIBETO-CHINESE, 18TH CENTURY

6 1/2 in. (17.5 cm.) high

\$10,000-15,000

PROVENANCE:

Private collection, California, by 1998.

EXHIBITED:

Montecito, California, Lotusland, "Journey to Tibet," 26 July 1998.

LITERATURE:

Himalayan Art Resources, item no. 24750.

Vaishravana is the most commonly depicted of the Four Guardian Kings; he is considered the leader of the yakshas and swore an oath of protection in front of Shakyamuni. He is also considered to be a wealth deity and as such borrows some of the attributes from the Hindu god, Kubera, including the jewel-spewing mongoose and the rotund belly, a common symbol of fecundity across multiple civilizations.

中國 十八世紀 藏傳鎏金銅多聞天王坐像

來源:  
私人珍藏, 加州, 不晚於1998年

展覽:  
蒙特西托, 加州, 荷花園, 「Journey to Tibet」, 1998年7月26日

出版:  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24750





PROPERTY FROM THE YANG  
FAMILY COLLECTION

436

A SMALL GILT-BRONZE FIGURE  
OF VAJRA NAIRATMYA  
TIBETO-CHINESE, 17TH-18TH CENTURY

4½ in. (11.1 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired in Hong Kong, 2017.

LITERATURE:

Himalayan Art Resources, item no. 24751.

Representing the four-armed form of Vajra Nairatmya, the 'Selfless One,' partner to Hevajra, the present image displays several characteristics of early Qing Buddhist art created in the Kangxi period (1661-1722): the overall casting is thicker and heavier than in later Qianlong period (1736-1795) examples, with rich gilding overall. The lotus base has a distinctive *ruyi*-form incised motif across a small section of the back, in contrast to Qianlong examples which are more elongated. The skulls of the garland are somewhat stylized as roundels with large eye holes picked out in red pigment. Compare the heavy casting of the present work with that of a gilt-bronze figure of a dancing *dakini*, identified as eighteenth century but likely cast in the Kangxi period, in the Qing Palace collection at Chengde, illustrated in *Buddhist Art from Rehol: Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1998, p. 139, cat. no. 55.

中國 十七/十八世紀 藏傳鎏金銅空行母像

來源:

入藏於香港, 2017年

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24751

PROPERTY FROM THE YANG  
FAMILY COLLECTION

437

A RARE GILT-BRONZE STUPA  
CHINA, PROBABLY CHENGDE, LATE 17TH-  
18TH CENTURY

6½ in. (16.5 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired in Moscow, 2017-2018, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24752.

The shape of this small stupa appears to be based on those of larger size, such as the pair of much larger gilt-copper stupas on their original stands, in the Pavilion of Raining Flowers in the Forbidden City, Beijing, see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, p. 250. The present example is distinguished by the diminutive image of Buddha Shakyamuni within a niche at the front center, protected by a small piece of glass or rock crystal.

中國 或為正德 十七世紀末至十八世紀  
鎏金銅佛塔

來源:

得自於莫斯科, 2017-2018年 (傳)

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24752



PROPERTY FROM THE YANG FAMILY COLLECTION

438

A SMALL BRONZE FIGURE OF VAJRABHAIKRA

TIBETO-CHINESE, 18TH CENTURY

4½ in. (11.7 cm) high

\$10,000-15,000

PROVENANCE:

Private collection, Hong Kong, 2015, by repute.

LITERATURE:

Himalayan Art Resources, item no. 24753.

Vajrabhairava, one of the principal meditational deities of Tibetan Buddhism, is the terrifying form of Manjushri, the God of Wisdom. Like Yamantaka, he is a destroyer of death itself. His depictions vary from the highly complex with multiple heads and arms to the very concise with a single face and two arms. The present work shows him in embrace with Vajra Vetali, symbolizing the dualistic totality encompassing compassion (embodied by the male) and wisdom (associated with the female).

The cultural and artistic transmission between Tibet and the Qing court in seventeenth and eighteenth centuries meant that a number of older, non-gilt bronze images were gifted by Tibetan monasteries to Qing Buddhist institutions in Beijing and its environs. The passion for archaism (the production of new works in a consciously archaic style) in the court of the Qianlong emperor resulted in a multitude of bronze images cast without gilding in imitation of older bronzes. The present work, with a distinctly worn patina, was likely cast in emulation of an older image, and its patina was possibly induced to appear older. Such artistic decisions highlight the appreciation for art and antiques in China in the eighteenth century.

中國十八世紀 藏傳銅大威德金剛像

來源:

私人珍藏, 香港, 2015年 (傳)

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24753



(reverse)

439

THREE GILT-BRONZE FIGURES OF DEITIES

TIBET, 19TH CENTURY

Kapaladhara Hevajra 9 1/4 in. (23.5 cm.) high

Vajrakila 5 7/8 in. (14.9 cm.) high

Eleven-Headed Avalokiteshvara 11 in. (27.9 cm.) high

\$12,000-18,000

PROVENANCE:

H. Oppenheimer, San Antonio, Texas, by repute.

LITERATURE:

Himalayan Art Resources, item nos. 24754, 24755 and 24756.

西藏 十九世紀 鎏金銅仙女像三座

來源:

H. Oppenheimer (傳)

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources),  
編號24754, 24755及24756





PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

~440

A PAIR OF FINELY-INCISED SILVER BUTTERLAMPS AND COVERS WITH THE EIGHT AUSPICIOUS SYMBOLS

TIBET OR MONGOLIA, 18TH-19TH CENTURY

Each 13¾ in. (34.9 cm.) high

(2)

\$7,000-9,000

LITERATURE:

Himalayan Art Resources, item no. 24757.

Placed on an altar with various sacred offerings, butter lamps are an essential part of Buddhist ritual worship. This resplendent pair, still retaining their original covers, are richly molded in precious silver, and ornately incised with a rich, overall foliate design. The bowls of the lamps rise from ritual *amrita* vases, symbols of long life, and the sides of the bowls and the tops of the covers are ornamented with the Eight Auspicious Symbols. The crests surrounding the openings at the top of the cover depict *arhats* or lamas seated within a verdant landscape, and their openwork design would have allowed the smoke to billow through their apertures.

西藏或蒙古 十八/十九世紀 銀刻八寶吉祥紋酥油蓋燈一對

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24757



THE PROPERTY OF A GENTLEMAN

441

A PAIR OF BRONZE FOREIGNER-FORM FIGURAL DISH STANDS

TIBET OR CHINA, 19TH CENTURY

Each 13 $\frac{3}{4}$  in. (34.9 cm.) high

\$4,000-6,000

PROVENANCE:

Private collection, California, by 1998.

EXHIBITED:

Montecito, California, Lotusland, "Journey to Tibet," 26 July 1998.

LITERATURE:

Himalayan Art Resources, item no. 24759.



THE PROPERTY OF A GENTLEMAN

442

A PAIR OF LARGE BRONZE DEER

TIBET, 19TH CENTURY

Each 15 $\frac{3}{4}$  in. (40 cm.) high

\$6,000-8,000

PROVENANCE:

Private collection, California, by 1998.

EXHIBITED:

Montecito, California, Lotusland, "Journey to Tibet," 26 July 1998.

LITERATURE:

Himalayan Art Resources, item no. 24758.



PROPERTY FROM A DISTINGUISHED CHICAGO COLLECTION

443

**A BLACK STONE STELE OF DURGA**

NEPAL, 14TH CENTURY

13½ in. (34.3 cm.) high

\$12,000-18,000

**PROVENANCE:**

Collection of Mr. and Mrs. Paul E. Manheim, before 1969.

Christie's New York, 12 September 2012, lot 543.

**EXHIBITED:**

On loan to the Hofstra University Museum of Art, New York, 1969-2010.

**LITERATURE:**

Himalayan Art Resources, item no. 24762.

The powerful stele represents Durga as Mahishasuramardini, the killer of Mahishasura. The goddess's arms radiate from the center of the stele, each grasping a unique weapon: club, dagger, mace, sword, among others. Her lower right hand, armed with a trident, strikes down the demon Mahishasura, who is in mid-transformation from buffalo to human. Her right foot rests upon her mount, the sacred tiger-lion. Two attendant figures brandishing shields and swords flank the goddess, the entire scene encapsulated by a flaming aureole.

**尼泊爾 十四世紀 黑石難近母像**

**來源:**

Paul E. Manheim伉儷珍藏, 1969年前  
紐約佳士得, 2012年9月12日, 拍品編號543

**展覽:**

借展於霍夫斯特拉大學美術館, 紽約, 1969至2010年

**出版:**

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24762



444

A GILT-COPPER FIGURE OF NANDI

NEPAL, 14TH-15TH CENTURY

4½ in. (12.4 cm.) long

\$4,000-6,000

PROVENANCE:

Sotheby's New York, 16 September 1998, lot 179.

LITERATURE:

Himalayan Art Resources, item no. 24760.

This charming gilt-copper image of Nandi, the bull companion and *vahana* of the Hindu god, Shiva, depicts the animal resting on its folded legs. The manner in which the back right leg is depicted folded underneath the body and the front right leg crossed in front of the chest, and the tail curled up and resting on its back, demonstrate an appreciation and awareness on the part of the artisan for the real-life anatomy of a large bull. The garland bedecked with bells draped around Nandi's neck highlights the esteem in which this divine animal was held.

尼泊爾 十四/十五世紀 鎏金銅南迪像

來源:

蘇富比紐約, 1998年9月16日, 拍品編號179

出版:

“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24760



(another view)





James and Marilyn Alsdorf at the Kenilworth, Miami 1950.  
Photographer unknown, courtesy of the consignor.

詹姆斯及瑪麗蓮·阿爾斯多夫於1950年攝於肯尼爾沃思，邁阿密。

## THE JAMES AND MARILYNN ALSDORF COLLECTION

The Collection of James and Marilyn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilyn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilyn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilyn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilyn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking mélange of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry of erudition and acquisition. "You have to love something before

you buy it," Mrs. Alsdorf explained. "Find something, some period or some venue that you really like and do research on it. Find something that you're passionate about and then start collecting."

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs' patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum's Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education.

In 2006, when Marilyn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as "an art patron without equal in our time in Chicago." Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilyn Alsdorf Collection now serves as the tangible representation of the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

## A RARE AND EARLY NEPALESE FIGURE OF BUDDHA

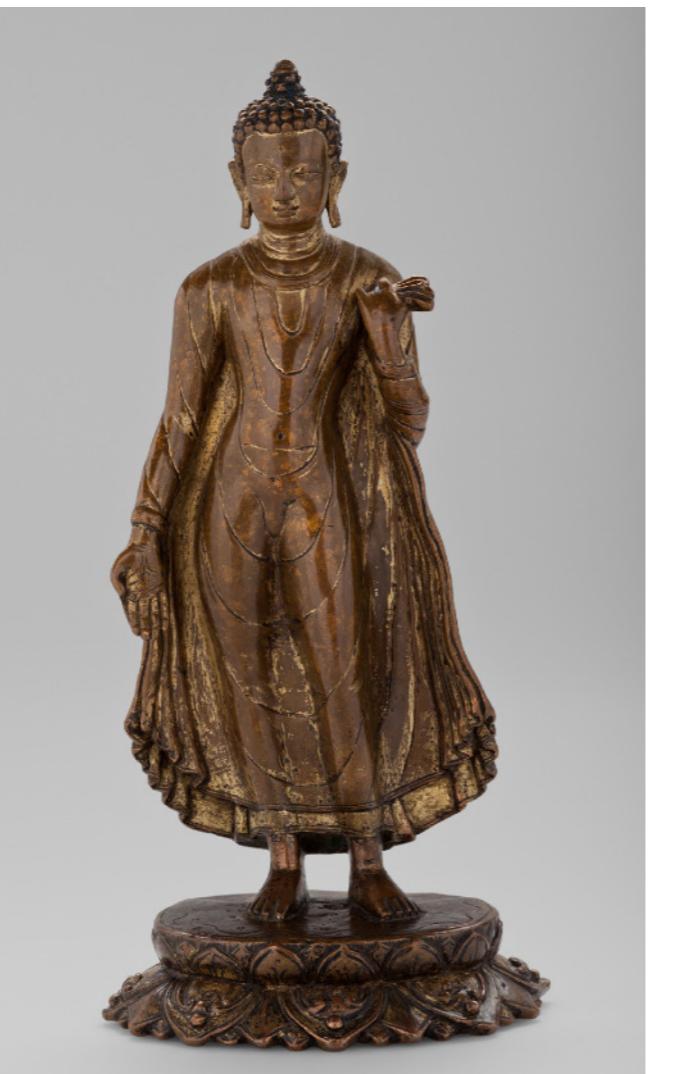
This rare and early bronze is an important example of the Nepalese metal-casting tradition during the Licchavi period (circa 5th-8th century CE), and illustrates the cultural influence of the Indian Gupta style on the art of early Nepal. Originally identified as dating to the Indian Gupta dynasty (early fourth-late sixth century CE) when it first entered the Alsdorf Collection, the present work indeed displays many of the trademark characteristics of the late Gupta style famously established in northern India at sites such as Mathura or Sarnath. The remains of gilding in the recessed areas indicate the figure was at one point resplendently gilt, like almost all other Nepalese images from the same period.

The present work undoubtedly draws its influence from a corpus of bronze Buddha images from Northern India that show a consistency in style and iconography, and which have been dated to around the sixth century CE. Examples of this Gupta corpus include a bronze figure of Buddha, dated to the late sixth or early seventh century in the collection of the Metropolitan Museum of Art (acc. no. 69.222), illustrated by U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 216, fig. 45A; a bronze figure of Buddha in the collection of the Los Angeles County Museum of Art, illustrated by P. Pal in *Light of Asia: Buddha Sakyamuni in Asian Art*, Los Angeles, 1984, p. 201, cat. no. 85; and a bronze figure of Buddha jointly in the collections of the Victoria and Albert Museum and the British Museum (acc. nos. IS.3-2004 and 2004,0401.1), illustrated by I. Alsop in "The Bronze Standing Buddha in Gupta India and Licchavi Nepal," *Arts of Asia*, November-December 2020, p. 64, fig. 5.

Like the Gupta bronzes, the present Buddha stands in a pronounced *contrapposto* with his weight on the proper right leg, and with the left bent slightly with the knee forward. The form of the body is soft, with rounded thighs and hips, a slight protuberance of the belly, with the pinched waist flaring out to broad shoulders and muscular upper arms. All is covered by a diaphanous *sanghati*, with a circular hem at the base of the neck, and rippling folds that fall from the wrists to the garment's hem above the ankles. In contrast to many of the noted Gupta examples, the *sanghati* is rendered without cascading folds down the center of the torso. The right hand, a later replacement, is lowered in a variation of *vitarkamudra*, although it was likely originally held in *varadamudra*, the gesture of giving. The left hand is held raised towards the chest in *vitarkamudra*. Such a configuration of the hands follows closely other Nepalese examples, such as a gilt-copper image of Buddha, dated to the eighth to tenth centuries, in the collection of the Harvard Art Museums (acc. no. 2011.2) illustrated by I. Alsop in "The Bronze Standing Buddha in Gupta India and Licchavi Nepal," *Arts of Asia*, November-December 2020, p. 75, fig. 24, or a copper image of Buddha in the John and Berthe Ford Collection at the Walters Art Museum, illustrated by P. Pal in *Desire and Devotion: Art from India, Nepal and Tibet in the John and Berthe Ford Collection*, p. 188, cat. no. 104. Compare, also, with a small copper image of Buddha illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 305, fig. 74G. The Gupta examples, in contrast, display the right hand raised in *abhayamudra* and the left holding the folds of the robe.

The face of the present work follows the Gupta convention for representing the Buddha, with a curved, aquiline nose, and large, almost bulbous, heavy-lidded eyes below the tight snailshell curls of the hair. Indeed, the head of the

present figure, which tapers from the wide top of the head down to a narrow chin, roughly corresponding to an acorn shape, more closely resembles the Gupta examples such as the Met or LACMA examples, than it does the Nepalese works such as the Walters or Harvard Buddha that have a more narrow and straight shape of the head.



Standing Buddha Shakyamuni in Varada-mudra; Nepal, 8th -10th century; 10 7/16 in. (26.5 cm.) high; Harvard Art Museums, 2011.2. Photo: © President and Fellows of Harvard College



THE JAMES AND MARILYN ALSDORF COLLECTION

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A RARE COPPER ALLOY FIGURE OF BUDDHA

NEPAL, LICCHAVI PERIOD, 9TH CENTURY

7 1/4 in. (18.7 cm.) high

\$60,000-80,000

PROVENANCE:

William H. Wolff, Inc., New York, 9 November 1972.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

On loan to the Art Institute of Chicago, 1996-2022 (293.1996).

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 131.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 108 and

301, no. 131.

Himalayan Art Resources, item no. 24760.

尼泊爾 級車毗時代 九世紀 銅佛立像

來源:

William H. Wolff, Inc., 紐約, 1972年11月9日  
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥

展覽:

借展於芝加哥藝術博物館, 1996至2022年 (293.1996)  
芝加哥藝術博物館, 「A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection」, 1997年8月2日至10月26日, 圖錄編號131

出版:

P. Pal, 《A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》, 芝加哥, 1997年, 頁108及  
301, 編號131  
“喜馬拉雅藝術資源” (Himalayan Art Resources), 編號24760



P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, cover and p. 108.



446

A GRAY SCHIST HEAD OF BUDDHA SHAKYAMUNI

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

8 1/4 in. (21 cm.) high

\$10,000-15,000

PROVENANCE:

Spink & Son, Ltd., London, 1930, by repute.

Giorgio Sangiorgi, Rome, acquired from the above.

Collection of Dr. Otto Wittman, Toledo, Ohio, 6 October 1955.

Thence by descent.

This sensitively modeled head of Buddha Shakyamuni demonstrates the serene, naturalist qualities of Buddhist art from the Gandharan period. Buddha's rounded face is finely modeled with a still expression. His bow-shaped mouth and heavy-lidded, almond-shaped eyes beneath arched eyebrows suggest a deeply meditative state. Rows of wavy tendrils rise over the *ushnisha*, a sign of his supreme enlightenment.

Otto Wittmann Jr. (1911-2001) played an outsized role in the development of American museums over the course of the twentieth century. Born in Kansas City, Wittmann first became fascinated with art while attending Harvard University, where he organized exhibitions as a senior with Perry Rathbone (the future director of the Museum of Fine Arts, Boston) and later took the famed "Museum Work and Museum Problems" course with Professor Paul J. Sachs. In 1941, Wittmann was drafted in to the U.S. Army and later became the Officer in Charge of the Office of Strategic Services (OSS), where he traveled to Europe several times to investigate the Nazi looting of art as part of the famed "Monuments Men." Upon his return to the U.S. in 1946, Wittmann began a thirty-year career at the Toledo Museum of Art, including as its director, beginning in 1959. At Toledo, Wittmann organized several landmark exhibitions including *France: The Splendid Century* (1961) and *The Age of Rembrandt* (1966); his tenure was also marked by a number of important acquisitions that transformed Toledo into one of the most important institutions in America. Following his retirement in 1976, Wittmann then served as the chair of the acquisitions committee at the J. Paul Getty Museum, where he was also acting Chief Curator from 1980-1983.

古犍陀羅 三/四世紀 灰片岩釋迦牟尼佛首

來源:

Spink & Son, Ltd., 倫敦, 1930年 (傳)

Giorgio Sangiorgi, 羅馬, 得自上述者

Dr. Otto Wittman珍藏, 托萊多, 俄亥俄州, 1955年10月6日

後家族傳承





A LARGE GANDHARAN  
FIGURE OF BUDDHA

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

447

A LARGE GREY SCHIST FIGURE OF BUDDHA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

42½ in. (108 cm.) high

\$200,000-300,000

PROVENANCE:

Spink and Son, Ltd., London, early 1980s, by repute.  
Gandharan Buddhist Art from the Collection of a Prince; Christie's New York, 20 September 2007, lot 227.

古犍陀羅 三/四世紀 灰片岩佛像

來源:

Spink and Son, Ltd., 倫敦, 1980年代早期 (傳)  
Gandharan Buddhist Art from the Collection of a Prince; 紐約佳士得, 2007  
年9月20日, 拍品編號227

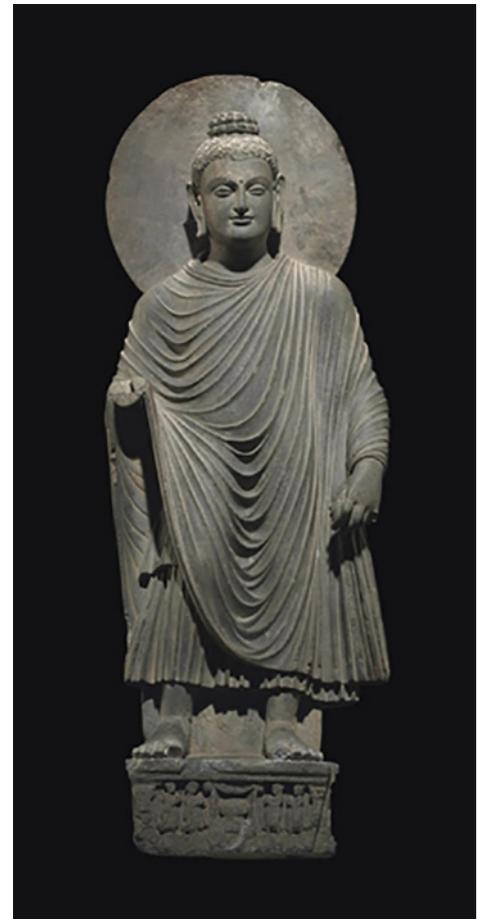
The ancient region of Gandhara, straddling the Khyber Pass in what now spans eastern Afghanistan and western Pakistan, was for many centuries an important center of trade and commerce. Its position at the crossroads of Central Asia meant that it was exposed to goods and ideas from India, China and the Mediterranean world.

In the centuries before the Common Era (CE), the region came under Hellenistic control after Alexander the Great annexed Gandhara to his expansive empire; following his death, the region was controlled by a succession of kings of mixed Greek and Central Asian descent. Buddhism was already well established during this time, with the Indo-Greek King Menander and the Mauryan Emperor Ashoka both noted proponents of the faith.

It was not until the reign of the Kushan dynasty in the first centuries CE that profound changes in the religious art of the region were realized. The Kushan were nomadic horsemen from the steppes of Central Asia, pushed out of their homeland in Western China *circa* 160 BCE. After more than a century of migration, the Kushan seized power in the regions of Gandhara and Northern India. Astute rulers, the Kushan allowed religious freedom for their subjects and adopted local Hellenistic and Indian traditions, including the Buddhist faith. Prior to their rule, the presence of Buddha was depicted in art through aniconic symbols such as the *dharmachakra* (wheel of law) or *buddhapada* (footprints of the Buddha); upon their ascension to power, however, the first images of Buddha in anthropomorphic form began to appear.

In the ancient region of Gandhara, the sculptural tradition was strongly influenced by the Hellenistic style left in the wake of Alexander. Local artisans favored the principles of figural naturalism, in particular the athletic and heroic idealized body. The depiction of the Indian *dhoti* and *sanghati*, like that of the Greek *chiton* and *himation*, presented an opportunity to reproduce voluminous folds of drapery with wondrous aplomb, as is evident in the present work. The monastic raiment is draped across both shoulders with considerable backthrow, hanging naturally in u-shaped folds that reveal the contours of the powerful body. The heavy *sanghati* delicately models the muscular shoulders, torso, soft belly and rounded thigh; the elegant neck is slightly elongated and the left knee bends in preparation to step forward. This subtle gesture, along with the undulating folds of the robe, allows one to imagine the fabric fluttering as the Buddha moves. Heavy eyelids frame the almond-shaped eyes, the forehead remains perfectly unlined, and there is no tension in the rosebud mouth. The remarkably intact nimbus provides a harmonious backdrop for the features of the face. While activated with energy, movement and life, the Buddha is simultaneously in a state of otherworldly tranquility.

Compare the present work with a contemporaneous standing Buddha in the Peshawar Museum, illustrated by H. Ingholt in *Gandharan Art in Pakistan*, New York, 1957, p. 111, fig. 207, in which the body is modeled with thick contours as seen in the deep folds of the robe, and stocky form beneath. In the present work, the drapery is softer, allowing the body's slender shape and elegant posture to emerge, enhancing the meditative mood.



A gray schist figure of a standing Buddha formerly in the Manheim Collection; 42 ½ in. (115.6 cm.) high; sold, Christie's New York, 12 September 2012, lot 512 for \$842,500.



## A LARGE GREY SCHIST FIGURE OF SEATED MAITREYA

ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE

30½ in. (77.5 cm.) high

\$80,000-120,000

## PROVENANCE:

Private collection, Japan, by 1990.

LITERATURE:  
I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, p. 39, fig. 90.

With the water vessel held pendent in the proper left hand, this figure almost

certainly represents the bodhisattva, Maitreya. This identification is reinforced by the hairstyle, which in the Gandharan context is generally reserved for this bodhisattva. Maitreya is considered the Buddha of the future - when the *dharma* is forgotten on Earth, he will descend from the Tushita Heaven to be born in our realm as the next Buddha. His iconic water vessel, the *kumbha*, is found in many different contexts within Indian sculpture, but is almost always a symbol of fertility and life. It is an apt visual icon, therefore, for Maitreya's role as a progenitor of future peace and order.

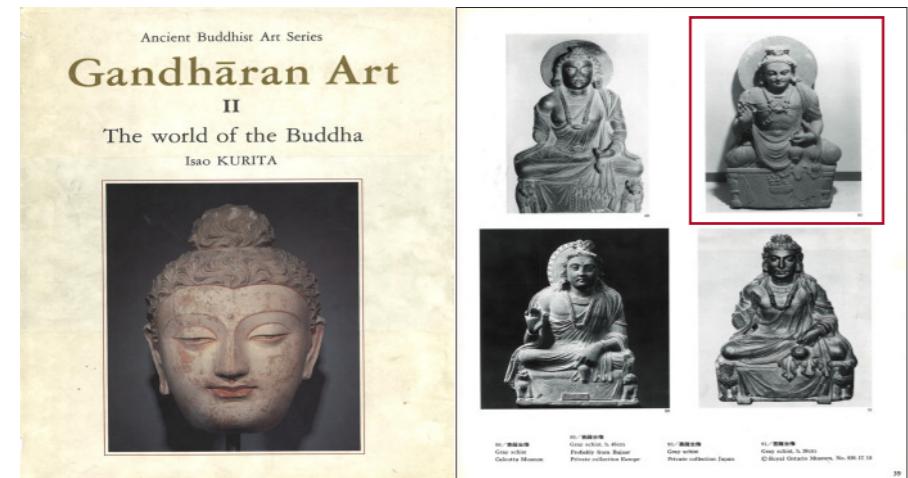
When he is born on Earth, Maitreya will be of brahmin stock. He is dressed, therefore, in the rich garb similar to that of the historical Buddha, prior to his renunciation of worldly life. His vestments include a foliate torc, a garland-form necklace, and a cord with cylindrical amulet boxes, of a type still in use in South Asia. He is robed in a *dhoti* with a heavier *sanghati* draped over the shoulders, open at the front to expose his muscular chest. Both display the naturalistic attention to drapery characteristic of the Gandharan period that is held over from the earlier Greco-Roman influence in the region.

In the present work, the bodhisattva sits on a cushioned throne with an

## 古犍陀羅 三/四世紀 灰片岩雕彌勒菩薩坐像

來源:  
私人珍藏, 日本, 不晚於1990年出版:  
栗田功, 《ガンダーラ美術(II)仏陀の世界》, 東京, 1990年, 貢39, 圖90

articulated diaper-pattern hem over short, lathe-turned legs. The front of the throne is masterfully carved to indicate stretched drapery hanging between the throne legs, and a bowl, perhaps emitting incense, is indicated. The figure is carved with robust musculature, particularly in the abdomen, as if the torso was filled with yogic energy, and the proper right hand is depicted with webbed fingers as befitting an enlightened being. The well-preserved face is carved with a youthful fullness of the cheek, large, almond-shaped eyes, and sinuously-curved brows. Among the stylistic flourishes found in this unusual example include the garland necklace joined by *putti*-form clasps supporting a central faceted jewel; the bottle vase carved with a raised and ornate beadwork-design; the inclusion of a crescent moon in the beaded headband securing the topknot of hair; and the ring tied around the end of the pendent sash that hangs languidly over the left wrist.

I. Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, cover and p. 39.

PROPERTY OF A SOUTH AMERICAN COLLECTOR

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A RARE MOTTLED RED SANDSTONE LION CAPITAL

INDIA, MATHURA, KUSHAN PERIOD, 2ND CENTURY

14 1/4 in. (37.5 cm.) high; 22 in. (55.9 cm.) long

\$20,000-30,000

PROVENANCE:

James and Marilynn Alsdorf Collection, acquired by 1997.  
Sotheby's New York, 25 March 1999, lot 144.

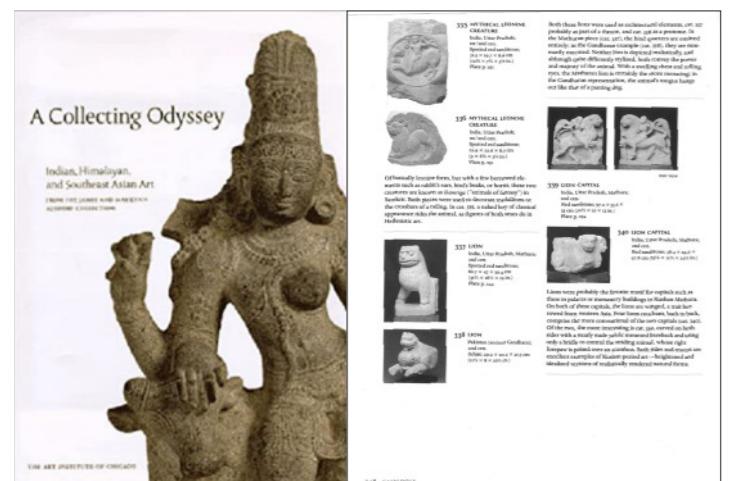
Private collection, Asia.  
Christie's New York, 16 September 2008, lot 349.

LITERATURE:

P. Pal, *A Collecting Odyssey, Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection*, The Art Institute of Chicago, 1997, p. 348, cat. no. 340

This capital features four fierce snarling winged lions. They are sculpted from mottled red sandstone, a local material typical to Mathura sculpture during the Kushan Dynasty. The softness of the material lends itself to the Mathura style's characteristic curvilinear forms and stylized expressions. This style contrasts with contemporary Gandharan art, another famed center of artistic production in the Kushan period. Gandharan artists used grey schist, a much harder material, which is conducive to stark, more realistic detailing. The present lot exemplifies the softer, more exaggerated Mathura style, with its fluid, curving forms evident in the expressive faces and long, flowing manes.

Lions were a popular subject for capitals in this period because they were associated with heroism and royal authority. Additionally, lions were often used to represent the Buddha, as they are a symbol of the Sakya clan, which the Buddha descended from. The addition of wings, which is less common, is likely a result of Western Asian influence. While Gandhara is well-known for its incorporation of multiple stylistic influences (such as Greek and Parthian), Mathura was also a trade center and site of intercultural encounters. This capital exemplifies both the heavy Buddhist influence and the metropolitanism of the wealthy Kushan Dynasty.



P. Pal, *A Collecting Odyssey, Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection*, The Art Institute of Chicago, 1997, cover and p.348.



A LARGE BUFF SANDSTONE JINA



PROPERTY FROM A DISTINGUISHED CHICAGO COLLECTION

450

**AN IMPORTANT BUFF SANDSTONE FIGURE OF A JINA**

INDIA, GUJARAT, DATED SAMVAT 1128 (1071-72 CE) BY INSCRIPTION

28½ in. (72.4 cm.) high

\$120,000-180,000

**PROVENANCE:**

Sotheby's London, 11 October 1990, lot 85.

Christie's New York, 23 March 2010, lot 171.

Jainism is propagated through the stories of twenty-four *tirthankaras*, figures who have conquered *samsara* (the cycle of death and rebirth) and provide others a bridge to follow them to *moksha* (liberation). *Tirthankaras* are often depicted as an ideal yogi in a seated posture, as in the present example, or *kayotsarga*, the standing "body-abandonment" pose. They also often have a *srivatsa* mark on their chest, perhaps to distinguish them from images of Buddha, which share many similar iconographical elements.

The present work is closely related to a similarly-sized example in the collection of Dr. David R. Nalin, illustrated by P. Pal in *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994, p. 140, cat. no. 27. The Nalin example, with an inscription giving a date of *samvat* 1165 (corresponding to 1108 C.E.), was dedicated only thirty-seven years after the present work; both examples share many stylistic details, including the cushion with similar, lozenge-shaped scrollwork, the foliate lozenge-shaped *srivatsa* mark on the chest, and the proportions of the face, with lidded, almond-shaped eyes, pendulous earlobes, and tight snailshell curls of hair over the cranial protuberance. The Nalin example and the present work also share the same representation of the diaphanously-rendered *dhoti*, with an incision along the waist indicating the hem and a small grouping of folds extending from below the ankles. The two works were almost certainly made by the same workshop, and based on the small difference in dating of the two works, possibly by the same hand.

In many representations of Jain figures, an identifying symbol or iconographical mark is included to distinguish the identity of the individual jina; Rishbhanatha is thus identified by the long hair or by a representation of a bull; Parshvanatha by the hoods of the snake over his head; Neminatha by an image of conch shell. Both the present work and the Nalin example lack any identifying attribute or symbol, making exact identification impossible; Pal, however, assumes the Nalin example represents the last *tirthankara* Mahavira, as he is the most commonly worshipped and represented.



451

A RED SANDSTONE FRIEZE WITH MUSICIANS

INDIA, RAJASTHAN OR MADHYA PRADESH, 11TH CENTURY

41 in. (104.1 cm.) wide

\$10,000-15,000

PROVENANCE:

Sotheby's New York, 20-21 September 1985, lot 253.

Christie's New York, 21 September 2007, lot 61.

This dynamic frieze depicts a procession of celestial musicians in the midst of a performance. They strike a range of bold, stylized poses and hold a variety of instruments, including horns, drums, and cymbals. The frieze likely formed part of a continuous circular molding beneath a domed ceiling, a space connecting earthly and heavenly realms. The figures resemble mortal musicians of a royal court, though they actually reside in the heavenly court.

The frieze dates to the eleventh century in central India, a period of prolific Hindu temple construction, a time of numerous dynasties vying for political power before the conquest by Muslim Turks and establishment of the Delhi Sultanate. The period produced numerous temples, including the famed temple complex at Khajuraho, world-renowned for its erotically charged and highly detailed figurative decoration. The present lot clearly stems from the same period with the figures' bold, graphic poses, sumptuous details, and animated movement that conveys the liveliness and excitement of a live musical performance.





452

A BUFF SANDSTONE DOORJAMB WITH RIVER  
GODDESS AND ATTENDANT  
CENTRAL INDIA, RAJASTHAN OR MADHYA PRADESH,  
10TH-11TH CENTURY

57 in. (144.8 in.) high

\$20,000-30,000

PROVENANCE:

Sotheby's New York, 21 September 1995, lot 3.

This door jamb likely would have adorned a temple or sanctum entrance, purifying passersby with the blessings of the goddess. Hindu temples often feature depictions of the goddess personifications of the Ganges and Yamuna rivers, who are significant deities and sites of pilgrimage. In the present lot, the goddess (who may represent either of these figures) stands on the right side, joined by an attendant in the *tribhanga* pose. On the upper right, the small figure may be a *naga*, or semidivine snake being, who kneels beneath a cobra head. *Nagas* and *nagini*s often accompany depictions of river deities, due to their associations with water. Above the goddess and *naga*, there are three registers depicting *vyala*, deities, and musicians, who are divided by uniform columns. While the small deities have highly stylized, graphic poses, the goddess' pose is simple, a subtle sway of the hips that balances idealized proportions with graceful movement. She wears a *dhoti* slung around her hips and jewelry that encircles her neck and drips down her torso. The curvaceous, sensual style recalls other religious art of this period, including the sculpture of the Chandela Dynasty. For a comparable architectural fragment, see the Seattle Art Museum's *Ganga with Attendants* (acc. no. 65.23).





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453

**A RED SANDSTONE HEAD OF A DIVINITY**  
INDIA, WESTERN RAJASTHAN, 12TH-13TH CENTURY

11½ in. (29.2 in.) high

\$6,000-8,000

**PROVENANCE:**

Sotheby's New York, 21 September 1995, lot 244.  
The Ismail Merchant Collection; Christie's South Kensington,  
7 October 2009, lot 168.

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

454

**A BUFF SANDSTONE RELIEF OF NARASIMHA**  
INDIA, UTTAR PRADESH, 10TH-11TH CENTURY

18 in. (45.7 cm.) high

\$15,000-20,000

**PROVENANCE:**

Christie's New York, 17 September 1999, lot 39.

This crisply-carved sandstone stele captures the scene as Vishnu transforms into his half-man, half-lion avatar, Narasimha, in order to vanquish the demon-king Hiranyakshipu. Vishnu, in the form of his boar-avatar, Varaha, had recently killed the demon-king's brother, Hiranyaksha. To prepare for vengeance, Hiranyakshipu enlisted the help of the god Brahma, who granted the king the power to not be killed by neither man nor animal, inside nor outside, at day nor night, on ground nor sky, and by weapons animate nor inanimate.

Later, at dusk (neither day nor night), Hiranyakshipu discovers that his son, Prahlad, had become a recent devotee of Vishnu and advances to kill him out of anger. Suddenly, Vishnu, in the form of Narasimha (neither man nor animal) lunges from a pillar (neither inside nor outside), props the demon king on his knee (neither ground nor sky) and disembowels him with his claws (weapons neither animate nor inanimate). This precise moment is depicted in the present stele, with Narasimha fiercely pulling opposite ends of his mane as he defeats the hubristic king. Donor figures, one likely representing Prahlad, sit at his feet. Mythical *vya* mounted upon diminutive elephants frame the lively scene, along with more seated and standing attendant figures.

Representations of Narasimha in northern and central India reveal that this avatar of Vishnu was worshiped in both zoomorphic and anthropomorphic forms since the Gupta period. As is the case in the present example, Narasimha is depicted with a strong human body, expressive lion head, and a divine second pair of arms.

Compare the present lot with a sandstone stele of Narasimha with similar iconography and composition sold at Sotheby's New York, 23 March 2007, lot 17.



454

455

A LARGE BLACK STONE BUST OF DEVI

WESTERN INDIA, GUJARAT, CIRCA 12TH CENTURY

20 1/4 in. (51.4 cm.) high

\$12,000-18,000

PROVENANCE:

Private Collection, New York, by repute.

Parke-Bernet Galleries, New York, 27 May 1965, lot 174.

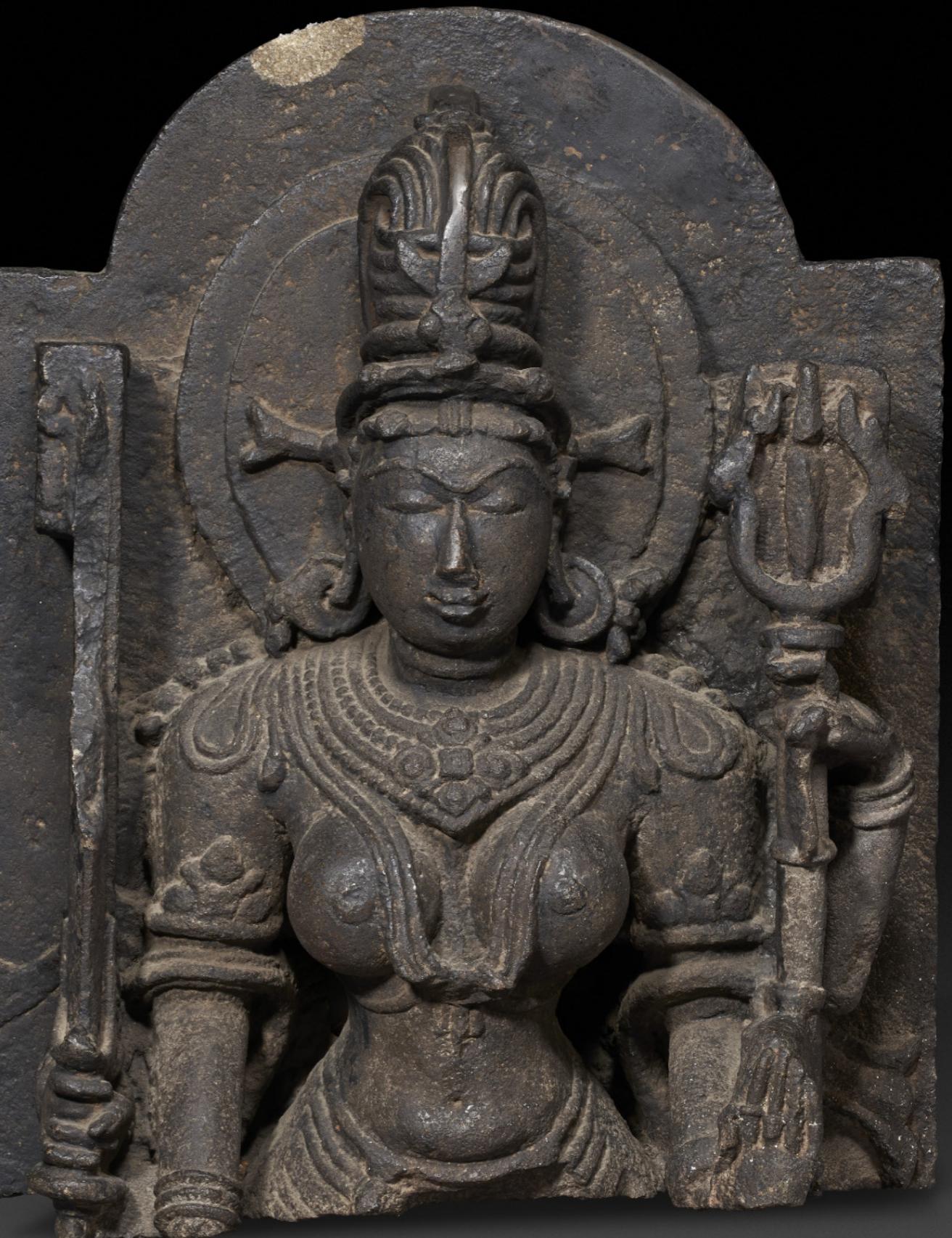
Estate of Dorothy Beskind (1917-2014), New York.

Thence by descent.

Bonhams New York, 19 March 2019, lot 824.

In a bold representation of femininity and the power of the divine, the goddess is carved straight on, splendidly bejeweled, with a composed expression. Wielding weapons in her upper arms, the remnants of her lower, proper left hand are raised in *abhayamudra*, the gesture of protection. Shaivite iconography, such as her trident, sword and the crescent moon adorning her braided chignon suggest the formidable goddess may be Durga, the demon-fighting manifestation of Devi.

The twelfth sculpture has been variously attributed to originating from the South Indian Hoysala Empire (1026-1343) and more recently, 12th century North India. However, the stone and style of carving appears most related to the western Indian workshops in Rajasthan and Gujarat. Compare the arcaded niche, plump faces, curved brows, gentle smiles and tidy *jatamukuta* to those features on a black stone stele of Umamaheshvara from Gujarat, eleventh century, sold at Christies New York 13 September 2017, lot 614.



THE BARONESS CARMEN THYSSEN-BORNEMISZA COLLECTION

456

A BLACK STONE STELE OF UMAMAHESVARA

NORTHEASTERN INDIA, PALA PERIOD, 9TH-10TH CENTURY

23½ in. (59 cm.) high

\$50,000-70,000

PROVENANCE:

Collection of Nasli and Alice Heeramanneck, New York.

*The Heeramanneck Collection of Indian Sculpture, Paintings and Textiles;*

Sotheby's New York, 2 November 1988, lot 36.

Sotheby's New York, 1 December 1993, lot 110.

This exquisitely carved and finely detailed sculpture depicts Shiva and Parvati in tender embrace. Shiva sits on a lotus base with Parvati nestled on his ample lap. With his left arms he holds aloft a skull cup and caresses her breast, and in his right hands he holds a trident with a snake, while benevolently tilting her chin to look at her. In turn, she embraces him with her right hand while holding a lotus bud in her left. Both figures wear striated diaphanous *dhotis*, beaded jewelry carved in high relief, and beaded foliate tiaras securing their elaborately dressed hair. Their facial features bear influence inherited from the Gupta period – full lips, finely arched eyebrows and wide eyes with delineated upper and lower lids. Below the lotus sits the couple's animal vehicles, the bull and the lion, with Nandi looking up at the heavenly couple. The group is set against an egg-shaped backplate with a cross-hatched border, the shape echoing the story of Shiva with the Cosmic Egg.

The finely-grained stone retains its rich color and polished surface, further highlighting the deep carving. The jewelry for both figures is rendered with great attention to detail. For example, the sculptor has skillfully conveyed the heaviness of the metal that comprise Shiva's earrings, so much so that his earlobes are extended and splay out to allow the earrings to rest on his shoulders. This artistic device is repeated in later examples, including a diademed Buddha from Nalanda, published in S. L. Huntington, *The "Pala-Sena" Schools of Sculpture*, 1984, fig.133.

The Pala dynasty was greatly esteemed for its arts and culture, with scholars and merchants alike traveling from all over Asia, disseminating its visual culture across the region. Its historical importance was recognized by the great collector and dealer, Nasli M. Heeramanneck, in whose collection this work once belonged. A bronze figure of Avalokiteshvara dated to ninth-tenth centuries, also from the Heeramanneck Collection and now at Los Angeles County Museum of Art, shows nearly identical modeling of the body and facial features, including proportion of the *jatakamukuta* in relation to the body, the delineation of the eyebrows and full lips (see A. Heeramanneck, *Masterpieces of Indian Sculpture from the former collections of Nasli M. Heeramanneck*, 1979, fig.115 and LACMA acc.no.M.81.8.3). Appreciation of Pala-period works continues to grow, with new connoisseurs collecting rare and important works from this period.





## THE ROCKEFELLER KRISHNA

*He smiles his charming smile  
little white teeth in pink mouth  
like silvery crescent moon  
in a coral sunset sky -  
The lord who reclines on Ananta  
the great precious gem  
Vasudeva from whose conch-strung girdle  
hangs the tortoise pendant -  
Will he not walk his toddling walk!*

*With chuckling laughter he comes  
dripping water from his mouth  
like sugarcane from an open pot -  
I am drowned in waves of joy  
as he trips forward  
to kiss me with that honeyed mouth.  
That cloud-colored One  
Lord of the sacred form -  
over the heads of those who oppose him  
will he not walk his toddling walk!*

- Periyalvar, Periyalvar Torumoli 1.7.2, taken from V. Dehejia, *Slaves of the Lord: the Path of the Tamil Saints*, New Delhi, 1988, p. 101.



(reverse)

Representations of Balakrishna, the dancing child Krishna, from the Chola period are relatively rare and it is perhaps due to the fact that only 16 out of 211 Chola temples were dedicated to Vishnu, with the Chola mandala composed mostly of Shaivite worshippers. These temples were constructed during the Chola rule in the two districts that form the heart of the Kaveri delta – coastal Nagapattinam and the more interior Thanjavur. Therefore, Vishnu and his two avatars, Rama, prince of Ayodhya and Krishna, the enchanting cowherd youth, the king of Dwarka are hard to come by. Images of Shiva and his entourage dominated the Chola scene during the ninth through eleventh century and Vishnu became more popular towards the end of the Chola period.

One of the most loved and revered images from the Vishnu group is that of Balakrishna, the enchanting royal infant brought up in the safety of a cowherd village. The proverbial story relates that as Yashoda finished churning the butter, she would tie the pot of butter high on the rafters to place it out of Krishna's reach. Aided by his fellow cowherds, Krishna would climb and reach the pot and eat the butter and dance in gleeful abandon (see lot 477 for a Pahari painting on the subject). Sometimes shown with his butterball or in *Abhayamudra*, the image is joyful, exuding youth and affection towards his devotees. Dance, with its expressive forms of rhythmic movement and dramatic content, became the subject of the most beautiful sculptures during later Chola period as Vaishnavism gained popularity.

Naked, yet lavishly adorned in jewels, Balakrishna is beautifully and skillfully cast, highlighting the youthful, supple muscles and undulating form suspended in a moment of rhythm and movement as he dances on the lotus base, standing on his left foot with the right leg raised, bent at the knee. His outstretched left hand is poised in a graceful gesture of dance, while his right hand is in the gesture of protection. The rhythm is beautifully captured by the sculptor with the eyes of the beholder flowing effortlessly from one arm to the other, tracing the sinuous contour of the torso and then resting on the foot of the divine child in adoration. His hair is styled as row upon row of ringlet-like curls, neatly stacked upon his head in towering glory, a signature element seen in some of the finest examples from the later Chola period. This is further attested by the treatment of the jeweled tassels hugging Krishna's ears and descending towards *makara*-shaped earrings resting on his shoulders. This is one of the best examples of the subject in private hands and may be compared to the Dancing Child Krishna at the Walters Art Museum, Baltimore, illustrated in V. Dehejia, *The Thief who Stole my Heart: The Material Life of Sacred Bronzes from Chola India, 855-1280*, Princeton, 2021, p. 235. Though the example from the Walters Art Museum is of an earlier period, the gracefulness and the lyrical quality flowing through this example is very similar to the present lot. It is a work of a master sculptor, who successfully brings the rhythm and joy of child Krishna to life.



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

457

## A BRONZE FIGURE OF DANCING KRISHNA

## SOUTH INDIA, TAMIL NADU, CHOLA DYNASTY, 12TH CENTURY

15½ in. (39.4 cm). high

\$500,000-700,000

## PROVENANCE

**PROVENANCE:**

Mr. and Mrs. John D. Rockefeller 3rd Collection, New York, August, 1959.  
Sold to benefit Asia Society, New York; Sotheby's Parke-Bernet, New York,

3 May 1977, lot 7.

William H. Wolff, Inc., New York, 23 October 1985.

Robert and Bernice Dickes Collection, New Jersey.

Carlton Rochell Asian Art, New York, 22 March 2010.

The Maitri Collection of Indian, Himalayan & S. Asian Art  
P.O. Box No. 1102, New York, NY 10016-1102, U.S.A.



asia  
house  
gallery

Tuesday, May 3, 1977—8 p.m.  
(Reception—6 p.m.)

DEPARTMENT OF ASIAN ARTS, JOHN D. ROCKEFELLER 3RD  
17 Indian Bronze of *Baladevina* Late Chola Dynasty  
An architrave on a double lotus base, raised on an architectural support, the head and neck being of a single piece, the shoulders and arms of separate pieces, crossed by a high, tiered necklace. Height 75½ inches  
18½ cm.  
Provenance  
Spink & Son Ltd., London  
See illustration



Asia House Benefit Auction: Sotheby's Parke-Bernet New York, 3 May 1977, cover and lot 7



THE COLLECTION OF MARILYN T. GRAYBURN, NEW YORK

458

A RARE BRONZE GROUP OF VISHNU AND LAKSHMI WITH  
VARIOUS AVATARS AND ATTENDANTS

SOUTH INDIA, VIJAYANAGARA PERIOD, 16TH-17TH CENTURY

Total 5 in. (12.7 cm.) high; 5 in. (12.7 cm.) deep; 4 $\frac{1}{4}$  in. (12.1 cm.) wide  
Each figure between 1 $\frac{1}{2}$  in. (3.8 cm.) and 3 $\frac{1}{2}$  (8.9 cm.) in. high

(14)

\$4,000-6,000

PROVENANCE:

Collection of Marilyn T. Grayburn, New York, by 1978.



(another view)



THE PROPERTY OF AN EAST COAST COLLECTOR

459

**A BRONZE FIGURE OF SHIVA**

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA OR NAYAKA PERIOD,  
17TH CENTURY  
17½ in. (44.5 cm.) high

\$12,000-18,000

**PROVENANCE:**

The Art Company, Washington, D.C., 13 September 1976.

This powerfully-cast bronze statue depicts Shiva in a meditative pose. One of his hands faces upwards, forming the *abhayamadra*, the gesture of protection and reassurance. The other hand, facing downwards, forms the *varadamudra*, the gesture of wish-granting. Shiva is framed by two key symbols, his battle-axe and the antelope, representing his dominion over the natural world. Despite the fact that he is an ascetic, Shiva is, in the present work, depicted like a prince, with long, drooping earlobes suggesting the presence of heavy earrings. His body is lavishly decorated with armbands and jewelry, further cementing his royal authority.

The present bronze dates to the late Vijayanagara or early Nayaka, a period of prolific artistic output. The Vijayanagara style was greatly influenced by the preceding Chola Dynasty, famed for its extravagant temples and naturalistic, vibrant bronzes. While later Vijayanagara bronzes are similar to those of the Chola Period, the Vijayanagara figures are more stylized and less realistic. Vijayanagara bronzes are known for their sharp delineations between sections of the body, evinced here by the dramatically narrow waist separating the chest and abdomen. Additionally, the large, wide eyes and sharp, narrow nose are also typical of a bronze of this period.





A LARGE AND RARE  
FIGURE OF SAMBANDAR

THE BARONESS CARMEN THYSSEN-BORNEMISZA COLLECTION

460

A RARE AND IMPORTANT BRONZE FIGURE OF SAMBANDAR

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD,  
LATE 15TH-EARLY 16TH CENTURY

29½ in. (75 cm.) high

\$300,000-500,000

PROVENANCE:

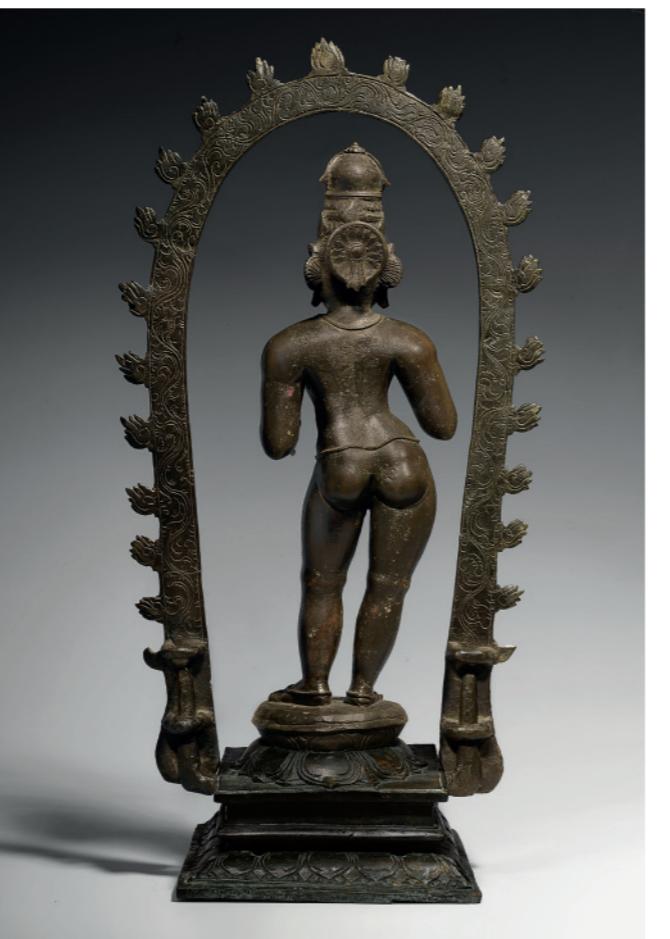
Sotheby's New York, 1 December 1993, lot 104.

Sambandar is one of the sixty-three Shaiva saints known as Nayanmars worshipped in South India. The historical figure of this saint appears to have lived in the second half of the seventh century. According to Tamil poetry, Sambandar was born of Brahmin parents and frequently accompanied his father to the temple. One day, at the age of three, his father left him on the steps of the sacred tank as he entered to take his ritual bath. The child began to cry from hunger, and when his father returned, he found Sambandar playing contentedly with a golden cup while trickles of milk ran down his chin. In response to his father's concerned questions about the source of the milk, Sambandar burst into song and dance praising Shiva and Parvati while raising his hand and pointed toward their image, thus earning his saintly status.

This impressively large and very finely cast figure shows Sambandar in his iconic pose, with one hand holding a cup and the other with his forefinger slightly extended, gesturing to Shiva and Parvati above. He is nude save for a simple torque, two bracelets and a sacred thread around his hips, as befitting a Brahmin child. His sainthood is indicated by an elaborate headdress, the topknot echoing the form of a lingam and therefore referencing his Shaivite association. He stands on a lotus over a tiered plinth, the bottom step incised with further lotus petals, and is surrounded by a flaming aureole issuing from the mouths of *makaras* and incised with a diamond stippled pattern. The surface retains a rich red-brown patina overall, and its large size indicates it was part of an important commission.

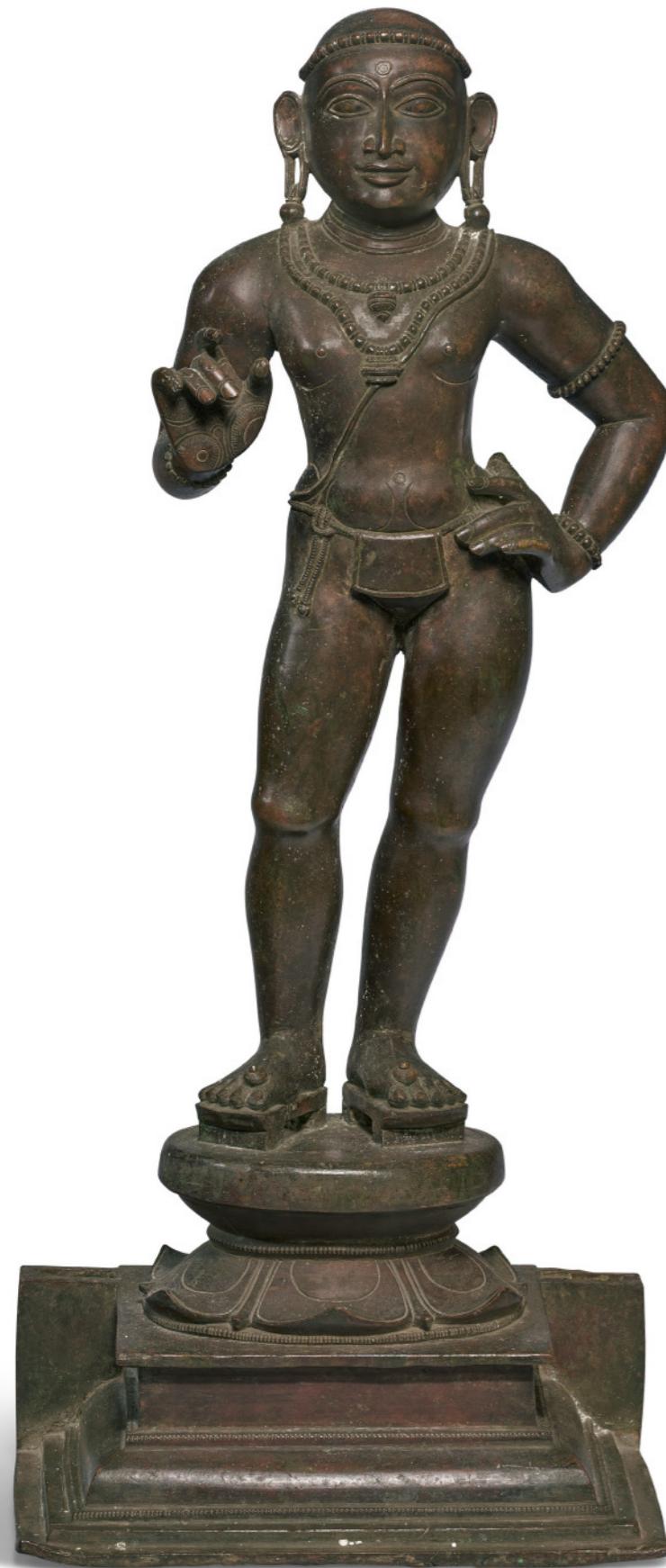
For a closely related example of a seventeenth-century Sambandar, see P.R. Srinivasan, *Bulletin of the Madras Government Museum: Bronzes of South India*, 1963, p.347 and plate CLXXXIV, fig.309. Both figures have gently sloped shoulders, softly modeled bellies, rounded knees and stand in nearly identical posture. The later example has broader shoulders, a protruding belly and a stiffer stance, echoed by the heavy ornamentation that seems to stand apart from the body's curves. In contrast, the present example is simply adorned, allowing greater visual clarity and appreciation of the expertly modeled smooth contours.

There are few published examples of Vijayanagara-period works which approach the size and mastery with which the artist has cast this work. Two works from the period have been sold in recent years, including a large figure of Dancing Krishna sold at Christie's New York, 20 March 2014, lot 1626, and a figure of Shiva Chandrashekara from the Robert H. Ellsworth Collection sold at Christie's New York, 17 March 2015, lot 34.



(reverse)





461

**A BRONZE FIGURE OF MURUGAN AS PALANI ANDAWAR**

SOUTH INDIA, TAMIL NADU, NAYAKA PERIOD, LATE 18TH-EARLY 19TH CENTURY  
25½ in. (64.8 cm.) high

\$15,000-20,000

**PROVENANCE:**

Private collection, United Kingdom, by repute.  
West End Antiques, Wilmette, Illinois, by 1995,  
by repute.  
Private collection, Chicago, by 25 May 1999.

The present figure represents the god Murugan in his form as Palani Andawar. Known by various names, such as Kartikeya, Skanda, and Kumara, Murugan is the son of Parvati and Shiva, brother of Ganesha, and Hindu god of war. He is in the guise of a humble hermit, Palani Andawar, as evidenced by his loin cloth, sacred thread, *rudraksha* bead necklaces and wooden sandals, *padukai*. His consort Valli is illustrated in the following lot.

462

**A BRONZE FIGURE OF VALLI**

SOUTH INDIA, TAMIL NADU, NAYAKA PERIOD, LATE 18TH-EARLY 19TH CENTURY  
22¾ in. (57.8 cm.) high

\$15,000-20,000

**PROVENANCE:**

Private collection, United Kingdom, by repute.  
West End Antiques, Wilmette, Illinois, by 1995,  
by repute.  
Private collection, Chicago, by 25 May 1999.

The inscription on the front of this base indicates that it was dedicated in the Tai month of the Soumya year in the town of Kandanur, as a gift by a devotee with the initials Pe Ara Vai Ala.



THE PROPERTY OF AN EAST COAST COLLECTOR

463

A RARE STONE HEAD OF BUDDHA

THAILAND, MON DVARAVATI STYLE, 8TH-9TH CENTURY

9½ in. (23.5 cm.) high

\$30,000-50,000

PROVENANCE:

Funan Gallery, Singapore, 22 January 1980.

The Mon polity of Dvaravati was one of the earliest and most important societies in mainland Southeast Asia. Based around the Chao Phraya and Mae Klang river basins of central Thailand, the Dvaravati polity was known from early Chinese textual sources, as well as being mentioned in a single local inscription that dates to roughly AD 550-650. Due to the large numbers of Buddhist sculptures associated with the culture, it is highly likely the rulers were patrons of the Buddhist faith. The images of Buddha were heavily influenced by contemporaneous Indian sculptural styles, including the Gupta style based around the site of Sarnath. The facial features of the Mon Dvaravati Buddhist images, however, display arched, joined eyebrows which are unlike those found in India, and which are characteristic to the Mon Dvaravati style. Compared to earlier and later Thai kingdoms, Dvaravati was relatively geographically and economically isolated, which contributed to the distinct qualities of its sculpture, such as the aforementioned eyebrows, the broad, squared face, and the full, prominent lips. Additionally, the local stone was tough and difficult to work with, leading artists to prefer thick, strong features over softness and subtlety. This style was bold, self-assured, recognizable, and highly influential on subsequent Thai sculpture and artistic production throughout Southeast Asia.

Compare the present head with a fragmentary example in the same, characteristic polished black stone, sold at Christie's New York, 12 September 2012, lot 620.



(another view)



# A LARGE ANDESITE HEAD OF BUDDHA



PROPERTY FROM A DISTINGUISHED CHICAGO COLLECTION

464

**AN LARGE AND RARE ANDESITE HEAD OF BUDDHA**

INDONESIA, CENTRAL JAVA, 9TH CENTURY

14 in. (35.6 cm.) high

\$120,000-180,000

**PROVENANCE:**

Aaron Vecht, Amsterdam, circa 1950-1955.

Collection of Dr. Johan Pribyl, Vienna, by 3 January 1962.

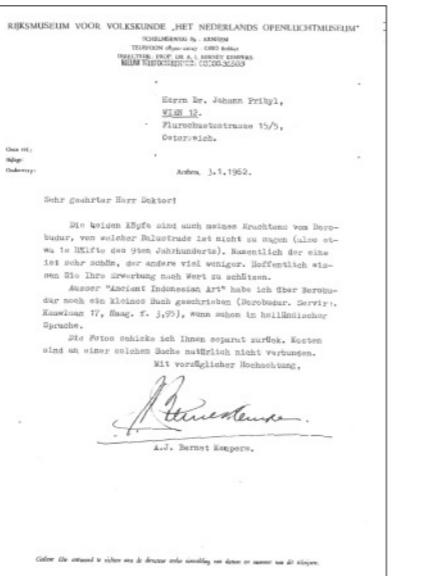
Doris Weiner Gallery, New York, 24 October 2000.

Christie's New York, 20 March 2012, lot 143.

This magnificently carved head of Buddha closely resembles the manifold transcendental Buddhas erected in Central Java under the Sailendra Dynasty at the beginning of the ninth century. The forehead extends broadly over heavy lids and a slight, serene smile, giving the Buddha a quiescent and particularly introspective expression. Certain features of this sculpture speak directly to the classical Central Javanese Buddha images of the ninth and tenth centuries, including the clearly defined curls, elongated earlobes and smooth chiseling of the porous volcanic stone. The soft contours, straight nose, and plump lips are reminiscent of Indian Gupta prototypes. The Gupta Empire, spanning from the fourth to sixth centuries, was known for the development of sensual features and balanced volumes that strongly influenced the styles of later kingdoms. The present example, in part due to its material and to local Buddhist considerations, is a distinct development upon this prototype through sensitive, lifelike modeling with subtle contours.

The present work can be compared to two similar examples, including the head of a *dhyani* buddha from the Avery Brundage Collection, illustrated by R. d'Argence in *Indian and South-East Asian Stone Sculptures from the Avery Brundage Collection*, 1969, pp. 86-87, and a head of Buddha in the Rietberg Museum, illustrated by J. Fontein in *The Art of Southeast Asia; The Collection of the Museum Rietberg Zurich*, 2007, pp. 106-107. In the two comparable examples, the balanced proportions and curved treatment of the rough surface speak to an emphasis on creating outwardly naturalistic and inwardly thoughtful images of Buddha.

The present work comes from the collection of the esteemed Amsterdam-based art dealer and collector, Aaron Vecht, who acquired the work in the early 1950s, as confirmed by J. Polack, the director of the Documentation Centre for Ancient Indonesian Art, who retain the Vecht's archives. After the head was acquired by Dr. Johan Pribyl of Vienna, it was confirmed as being authentic and of the period via with A.J. Bernet Kempers, a preeminent scholar of Southeast Asian art, in early 1962. The work remained in the collection of Dr. Pribyl of Vienna for nearly forty years.



Letter from A.J. Bernet Kempers to Dr. Johann Pribyl  
dated 3.1.1962



THE PROPERTY OF AN EAST COAST COLLECTOR

465

**A BRONZE FIGURE OF BUDDHA**

THAILAND, SUKOTHAI PERIOD, 13TH-14TH CENTURY

18½ in. (47 cm.) high

\$15,000-20,000

**PROVENANCE:**

Private collection, Alexandria, Virginia, by 15 August 1974.

With its gently arching brows, wide and prominent nose, and full cheeks, the present figure stylistically aligns with the art of the Sukhothai kingdom. In the fifteenth century, the Ayutthaya kingdom conquered Sukhothai but rather than forcibly integrating it into the Ayutthayan empire, they installed their own bureaucracy and allowed it a degree of autonomy. The Sukhothai style continued to exert an influence on the Buddhist art of Thailand, even after its descent from power.

The slender bronze depicts the Buddha in a seated position, a serene, meditative expression on his face. His right hand faces downwards in the *bhumisparsha mudra*, or earth-calling position, a reference to the Buddha calling on the Earth goddess to confirm his right to enlightenment after his triumph over the demon Mara. The use of the *bhumisparsha mudra* is likely a result of Pala Dynasty influence (by way of Burma and North Thailand). Other influences on the distinct Sukhothai style include Sanskrit poetry and Sinhalese details, such as the flame on *ushnisha*, a detail used in subsequent Thai styles.

Compare the facial features and treatment of the drapery of the present work with a bronze figure of Buddha from the fifteenth century, illustrated by H. Woodward, Jr. in *The Sacred Sculpture of Thailand*, London, 1997, p. 170, fig. 171; one discernible difference is the hairline, which is linearly defined in the present work, in contrast to the earlier, cited example.



A Bronze Figure of Buddha from the James and Marilyn Alsdorf Collection; 11½ in. (28.5 cm.) high; sold, Christie's New York, 22 March 2011, lot 34, for \$20,000.



# INDIAN COURT PAINTINGS



# INDIAN COURT PAINTINGS

The second section of this sale (lots 466 through 499) offers a rich selection of Indian court painting deserving of introduction. The Indian subcontinent is vast, and most urban centers fostered a school of painting. These schools flourished from the 16th century through to the early 20th century under the patronage of royal and princely patrons, recording the passions, pastimes, religious texts and courtly pomp and circumstance. Indian painting can be divided into distinct yet interrelated schools that underpin the diversity and creative genius of the subcontinent. The present sale offer's paintings from almost every corner of the subcontinent, from the duly celebrated workshops in Kangra to splendid courts like Ghanerao now faded into obscurity.

The selection showcases many folios from larger series on dynamic epics, such as the Ramayana, the Bhagavata Purana, the Harivamsa, the Rukmini Haran, the Gita Govinda, the Shiva Rahasya, and the Devi Mahatmya. Other paintings feature princely pleasures, genre scenes, *nayikas*, and *ragamalas*, the illustration of musical modes. The diversity of this group is highlighted not only by geography and subject, but also medium, highlighting two admirable examples of *picchwai* paintings, a Jain *yantra* painting, as well as a rare and large Mewar court painting on cloth. These paintings also come from some of the most storied collections of Indian painting, including the Royal Mandi Library, the eminent civil servant Dr. Alma Latifi, the Garhwali activist and scholar Mukandi Lal, the famed Indian art dealer C.L. Bharany, the art historian W.G. Archer, British East India Company Officials Sir Elijah and Lady Mary Impey, the eclectic arts patron Paul F. Walter and the passionate Indian miniature collector Dr. William Ehrenfeld.

## PAHARI SCHOOLS:

The Pahari region refers to the Himalayan foothills in the north of India, encompassing the courts of Kangra, Guler, Mandi, Chamba, Mankot, Garhwal, and Bilaspur, among many others. A great number of these local courts developed a rich painting tradition, which flourished particularly in the 18th and 19th centuries. The Pahari style is very much rooted in the local landscape, which is often used as a backdrop for Hindu epics like the Ramayana (lots 466, 467, and 475), Gita Govinda, and Harivamsa (lot 471). These works can be characterized by their soft clean lines and flowing pastel color schemes, as well as an unusually effective use of negative space and complex architectural compositions. This sale features works from some of the most admired artists of the Kangra and Guler Pahari courts, including two folios from a Ramayana painted by the first Generation after Manaku and Nainsukh (lots 466 and 467), as well as works that can be attributed to the later Kangra Court artists Purkhu (lot 471). The Pahari section also includes a dynamic folio from a Rukmini Haran series by the trailblazing Garhwali artist Mola Ram (lot 478) and a noble portrait in the style of Meju, the Master of the Mankot court (lot

479). Two paintings of Radha at her toilette (lots 470 and 473) as well as a later, yet exquisitely executed painting of a love-lorn *Nayika* (lot 474), showcase the romantic tendencies of the artists of the Pahari courts.

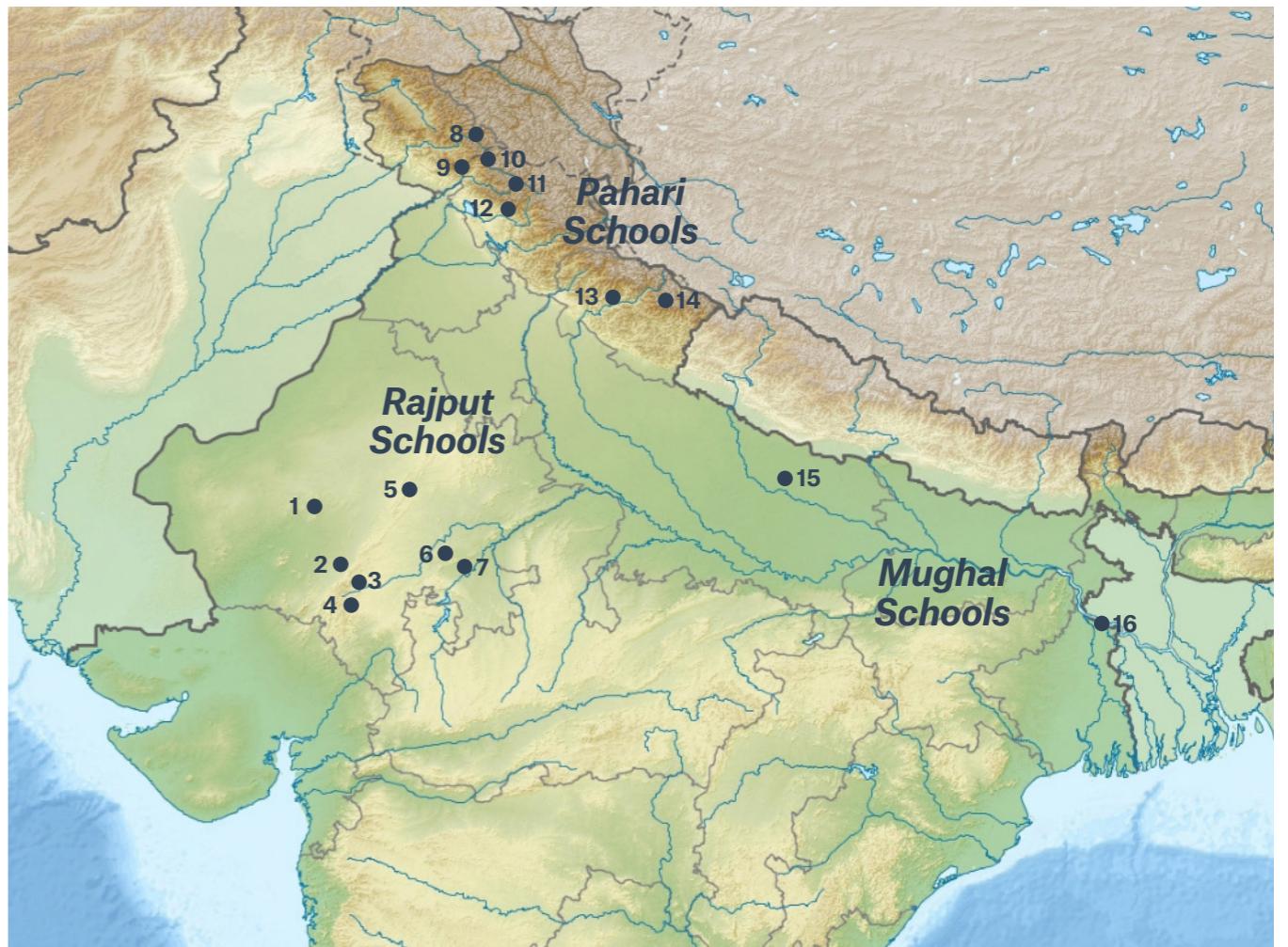
## RAJPUT SCHOOLS:

Centered mainly in the famous towns of Jaipur, Jodhpur and Udaipur in Rajasthan, the Rajput schools arose as early as the 12th century from indigenous schools of Western Indian painting, and typically depict palace activity, hunting subjects and religious scenes, notably those of the life of Krishna. It was not until the 17th century, when many Mughal miniaturists worked at the ateliers of Rajput princely states, that distinct schools of court painting began to arise; and while Rajput paintings are influenced by Mughal art, the individual schools incorporate strong local elements with bold colors and strong profiles. There are countless schools of Rajput painting; the selection here includes works from notable centers such as Jodhpur, Udaipur, Kotah, Bundi, and Kishangarh, and also includes resplendent works from smaller schools such as that of the court of Ghanerao. A Mewari Gita Govinda produced for Maharana Sangram Singh in 1714 (lot 489) showcases the artistic styles of the relatively nascent periods of these court ateliers. Later works, such as the large format painting of Shiva sporting in the sacred mountains, dated to 1827 (lot 495), demonstrate the evolution of the Rajput schools. Two wonderfully executed 19th century *picchwai* paintings from Nathdwara (lots 498 and 499) highlight the diversity of the Rajasthani painting tradition.

## MUGHAL SCHOOLS:

The Mughal dynasty, with its origins in Central Asia, was heavily influenced by Persian cultural trends, which they took to new heights of artistic realism. The Mughals were best known for their fusion of Indo-Islamic culture, and early emperors — particularly Akbar (1556-1605) — commissioned paintings to illustrate Hindu epics as well as various Persian texts. Akbar and his son Jahangir (r. 1605-1627) were also fascinated by European masters. In addition to Persian and Indo-Islamic influences, Mughal paintings show the impact of Renaissance techniques, such as chiaroscuro for shading and modeling, as well as Christian motifs, including cherubs.

In the twilight era of the Mughal empire, various cities in the Mughal provinces established their own schools of painting centered on cities such as Lucknow, Faizabad and Murshidabad, which later became known as the 'Provincial Mughal' style. This sale includes a work by one of the most celebrated Awadhi masters Mihr Chand (active c. 1759-86), who is acknowledged for instituting an imperialist revival style in late 18th century Faizabad. His painting, "Woman at the Well," (lot 483) inspired by a classical Mughal subject and Shah Jahan era motifs, is a hallmark of the Mihr Chand's Faizabad workshop.



## RAJPUT SCHOOLS

- 1. Jodhpur
- 2. Ghanerao
- 3. Nathdwara
- 4. Udaipur
- 5. Kotah
- 6. Bundi
- 7. Kishangarh

## PAHARI SCHOOLS

- 8. Chamba
- 9. Guler
- 10. Kangra
- 11. Mandi
- 12. Bilaspur
- 13. Garhwal
- 14. Mankot

## MUGHAL SCHOOLS

- 15. Faizabad
- 16. Murshidabad

## A FOLIO FROM THE 'BHARANY' RAMAYANA

This painting is from a dispersed series of the *Ramayana* of Valmiki, painted in Kangra circa 1775-1780, by a master of the first generation after Nainsukh and Manaku. The series originally belonged to the dealer C.L. Bharany from which it takes its name, although it is also at times referred to as the Second Guler Ramayana series. The series exemplifies the Pahari style at its best, presenting a world of refinement and delicacy on every page.

The artists of this series produced among the most well-known and well-celebrated series in Indian painting, including the present series, the 'Tehri Garhwal' *Gita Govinda* and the 'Modi' *Bhagavata Purana*. The three works are all closely related stylistically and iconographically and, according to W.G. Archer, these series were all commissioned by the mother of Raja Sansar Chand of Kangra (r. 1775-1823) for his wedding in 1781. These series together rank among of finest achievements in Indian painting, becoming some of the most coveted illustrations among collectors.

As a whole, the delicately detailed *Ramayana* series carries all of the trademark characteristics of this generation of artist: a restrained color palette, lyrical drawing, poetic suggestions and an intimate reflection on nature. The individual paintings are particularly inventive and varied, although many follow a similar composition along a diagonal, with a succession of planes and perspectives. It is possible that various hands participated in this series although the artist responsible for this painting, likely painted all of the cityscapes in the series. A remarkable distinction between the present series and the *Gita Govinda* and *Bhagavata Purana* is that the figures in the *Ramayana* are painted in much smaller scale, often as if seen from a distance, which is utilized often in city scenes like the present lot. A possible attribution to Gaudhi, the second of Nainsukh's four sons has been suggested for these scenes.

The present painting depicts a scene from the *Balakanda*, the first book of the *Ramayana* detailing Rama's childhood. The moments in this illustration depict Rama and Lakshmana's initial departure from their father's court. In

the upper left corner, Rama kisses the feet of their father, King Dasharatha, as Lakshmana bids farewell to his mother Sumitra. Rama's mother, Kaushayla, and Dasharatha's third wife, Keikeyi, also bid their farewells. As per the artist's talent, the figure's emotions are all wonderfully exemplified with expressions of pride and assurance as the brothers set out on their first great feat. The sage Vishwamitra leads the way, in a scene continued at the bottom right corner of the painting, as the trio departs to fight demons disturbing sacrificial rites in the area. In a receding plane beyond the city gates, the artist offers a glimpse of the bustling urban life in Ayodhya, with a multitude of figures so delicately drawn they are scarcely discernable. In the foreground, the artists pay homage to the lush nature of the Pahari region using the scenery surrounding the Beas River to inspire their interpretations of the Sarayu and Ganga.

Although the series is unnumbered, and not previously known to the public until its dispersal in the 1970s, it is estimated that about 100 pages of the 'Bharany' *Ramayana* subsist in private and public collections. These include works from the first three chapters of the *Ramayana*. The final two books were completed by the same generation in a slightly later continuation series, variously attributed to between 1780 and 1800, for example, see the following lot.

Among the 'Bharany' section, five illustrations from the Edwin Binney III Collection are in the San Diego Museum of Art (acc. nos. 1990.1267; 1990.1260; 1990.1265; 1990.1266; 1990.1268); two illustrations are in the Brooklyn Museum, New York (acc. nos. 78.256.3 and 80.181); four illustrations are at the Metropolitan Museum of Art (acc. nos. 1985.398.14, 1976.15, 1976.14, 1976.15); five illustrations are at the Museum Rietberg (acc. no. RVI 981 and four published Britschgi and Fischer nos 11, 13, 37 and 58); three illustrations are at the Philadelphia Museum of Art (acc. nos. 2002-11-1, 2004-149-73 and 1977-11-1). The Minneapolis Museum of Art also recently acquired a page from the series formerly in the Paul F. Walter collection (acc. no. 2021.7). Few examples come to auction; most recently a page from the series sold at Christie's South Kensington on 11 June 2014, lot 126 for GBP 182,500.



THE COLLECTION OF MARILYN T. GRAYBURN,  
NEW YORK

466

A PAINTING FROM THE 'BHARANY'  
RAMAYANA: RAMA AND LAKSHMANA  
DEPART AYODHYA

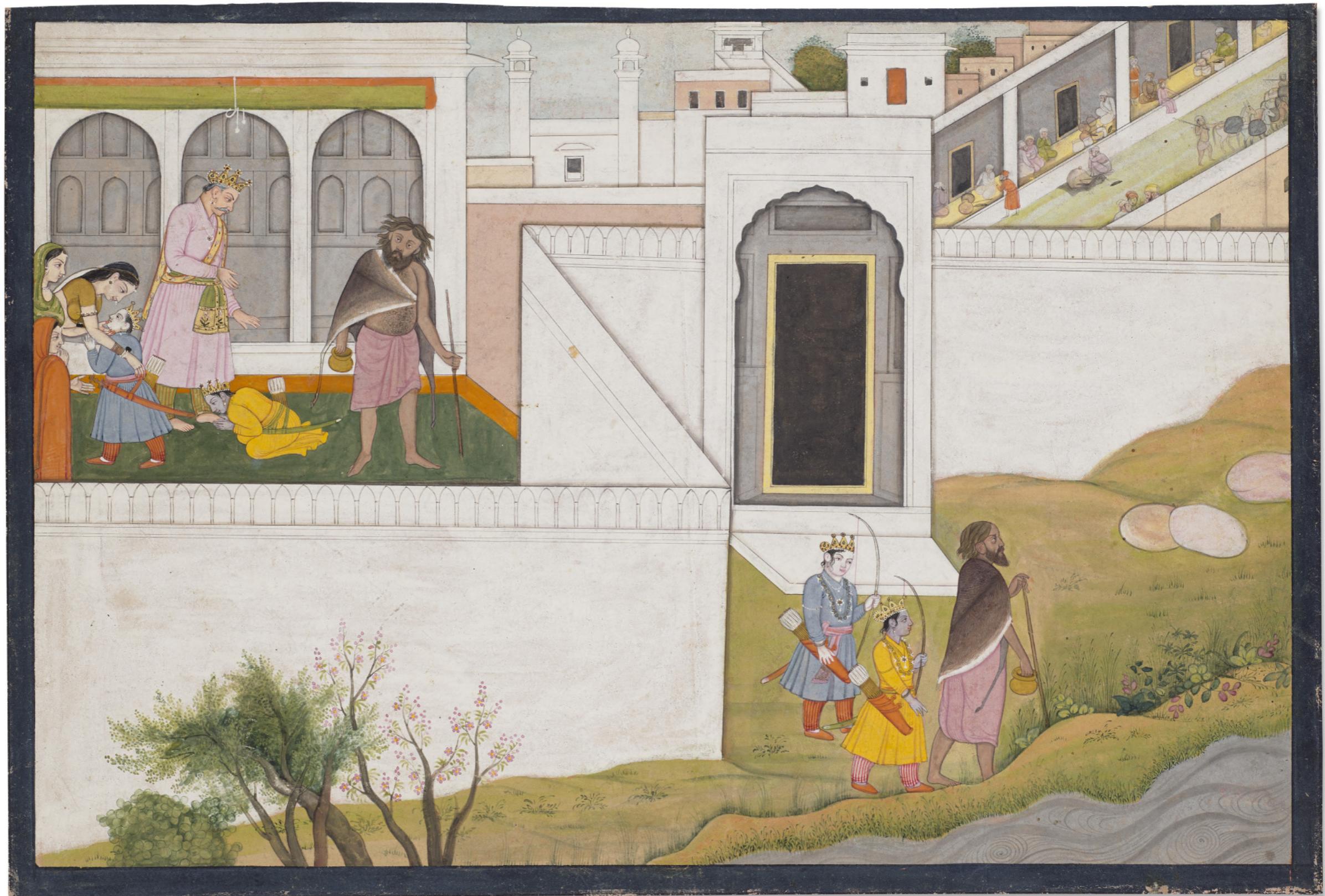
NORTH INDIA, PUNJAB HILLS, KANGRA OR  
GULER, MASTER OF THE FIRST GENERATION  
AFTER NAINSUKH AND MANAKU, CIRCA  
1775-1780.

Folio 9 1/4 x 13 3/4 in. (23.5 x 34.9 cm.)  
Image 8 5/8 x 12 5/8 in. (21.3 x 31.4 cm.)

\$40,000-60,000

PROVENANCE:

Sotheby Parke Bernet, New York, 14 December 1979,  
lot 233.



THE COLLECTION OF MARILYN T. GRAYBURN,  
NEW YORK

467

A PAINTING FROM THE 'SECOND GULER'  
RAMAYANA SERIES: THE GREAT MONKEY  
ARMY BATTLES INDRAJIT

NORTH INDIA, PUNJAB HILLS, KANGRA OR  
GULER, MASTER OF THE FIRST GENERATION  
AFTER NAINSUKH AND MANAKU, CIRCA 1790-  
1800

Folio 9 $\frac{1}{2}$  x 13 $\frac{1}{2}$  in. (25.1 x 35.2 cm.)  
Image 8 x 11 $\frac{1}{2}$  in. (20.3 x 30.2 cm.)

\$30,000-50,000

This illustration is from a series known as the 'Second Guler' Ramayana, attributed to the first generation of artists after Manaku and Nainsukh. The first section of the series, illustrated in the previous lot, dating to 1775- 1780, is known as the 'Bharany' Ramayana. The 'Bharany' comprises illustrations from the first three books of the *Ramayana*. The second section of the series, completed by the same generation of artists and dating slightly later to circa 1790, comprises illustrations from Books Five and Six.

The present lot comes from the second section and belongs to Book Six, the *Yuddhakanda* or the Book of War. This beautifully rendered painting depicts the battle between Lakshmana and Indrajit. Lakshmana's arrows are swiftly headed for Indrajit, the most furious warrior of Ravana's army. Hanuman and his army of monkeys, Rama and Lakshmana's close allies, hurl boulders and thrust large tree branches to ward off their demon opponents, who come armed with swords and maces. The resplendent golden fortress, Ravana's court, can be seen from a distance as Lakshmana and his team advance.

Other pages from this series are in the Philadelphia Museum of Art (acc. no. 1982-34-1), the Asian Art Museum, San Francisco (acc. no. 1992.95), Walters Art Museum (acc. nos. W.877, W.902, W.909), the Metropolitan Museum of Art (acc no. 1987.424.13), and the San Diego Museum of Art (acc. no. 1990.1282). Paintings from this series have also sold at Bonhams New York, 11 September 2012, lot 89, and more recently at Christie's London, 12 June 2018, lot 26 for GBP 52,500.



AN ILLUSTRATION FROM A RAMAYANA SERIES: RAMA  
CONFERS WITH VIBHISHANA

NORTH INDIA, PUNJAB HILLS, KANGRA OR GULER, EARLY  
19TH CENTURY

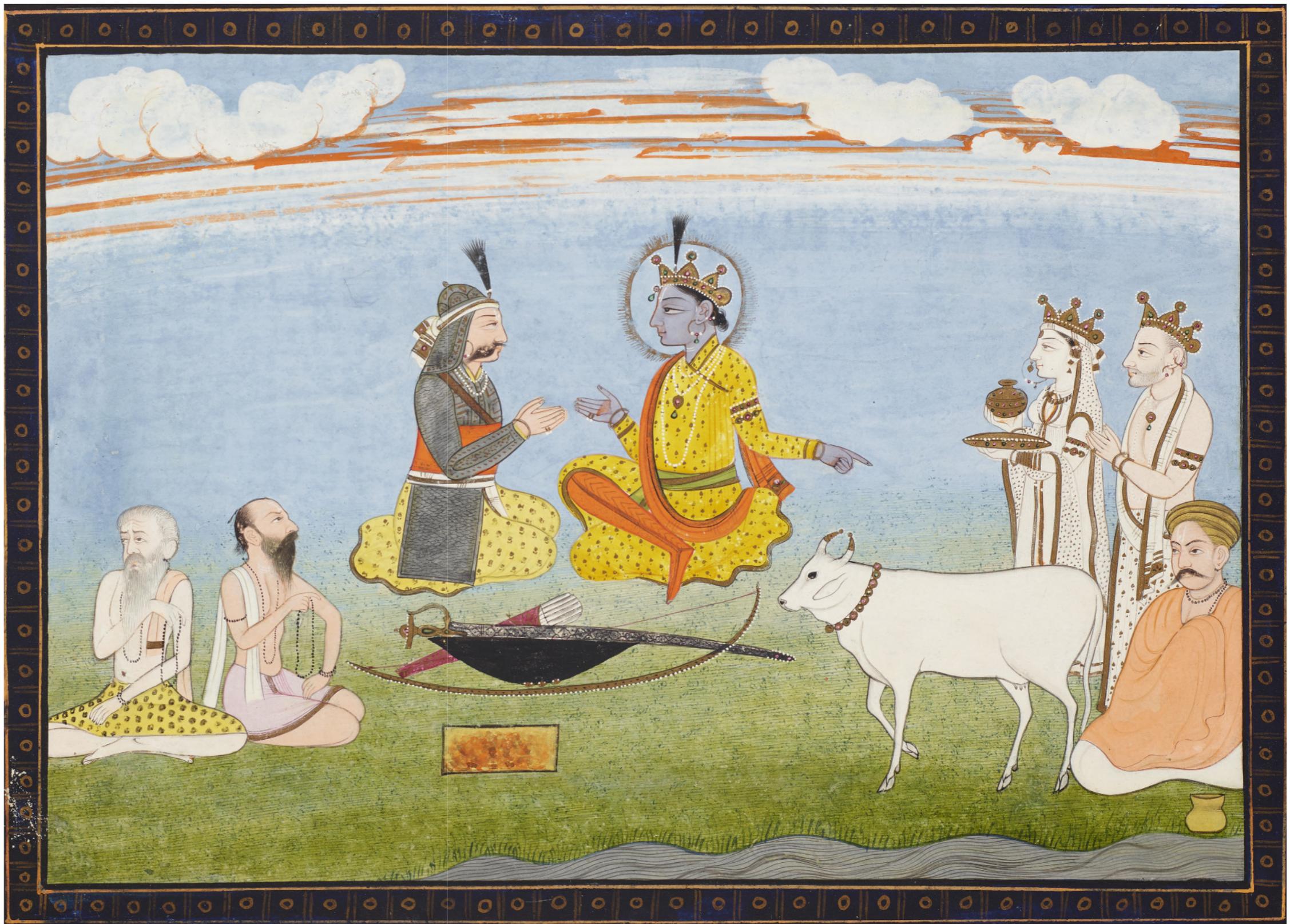
Folio 7<sup>1</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>4</sub> in. (18.4 x 27.6 cm.)  
Image 5<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> in. (14.6 x 20.6 cm.)

\$8,000-12,000

PROVENANCE:

Collection of Françoise and Claude Bourelier.  
Artcurial Paris, 4 November 2014, lot 230.

The present painting from the *Ramayana* depicts Rama conversing with the future king of Lanka, Vibhishana, who has joined Rama's ranks in order to overthrow his demonic brother Ravana. Vibhishana discloses Ravana's military strategy and advises how to cross the ocean to Lanka.

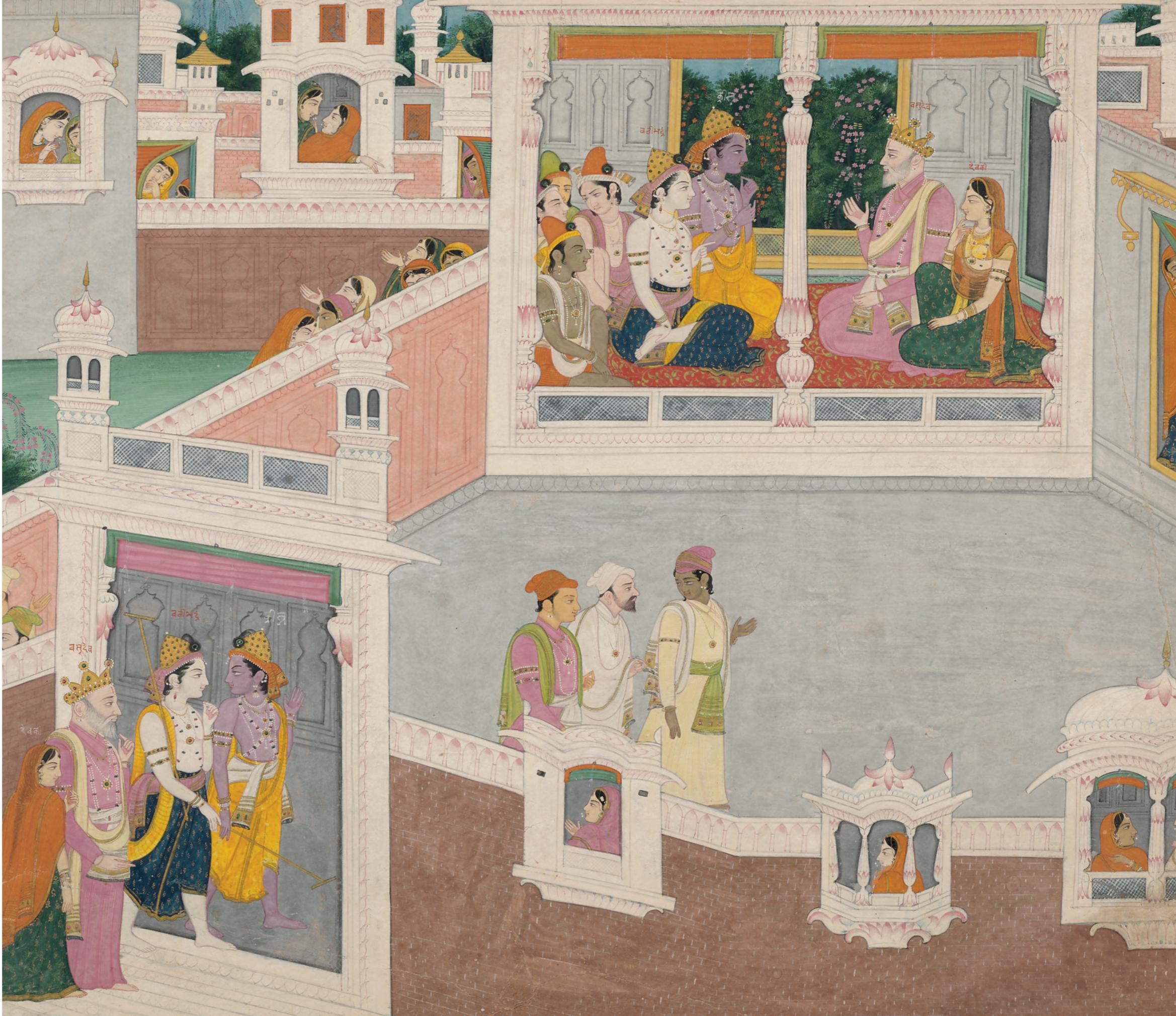


## AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES

The present illustration from the *Bhagavata Purana* depicts Krishna, Balarama, Vasudeva and Devaki entering the court formally occupied by King Kamsa. Later in the continuous narrative, Vasudeva and Devaki sit in awe of their sons Krishna and Balarama, who recently freed them from imprisonment and overthrew the demonic king. The parents are realizing their boys are now the lords of the universe. The surrounding palace rooms are filled with the wives of Kamsa and his courtiers who now look to Krishna for comfort.

This work has been variably dated to between 1790, by P. Banerjee, and 1830 by S. Czuma. The work compares favorably with the workshop of Purkhu, whose similarly large-format scenes are marked by the diagonal compositions and complex architectural structures in the present painting. A window between Krishna and Vasudeva reveals an abundant landscape of cascading floral splays, uniquely in the style of Purkhu most associated with his *Gita Govinda* series. The red and white Devanagari inscriptions hovering over each figure are also commonly found on paintings attributed to Purkhu. However, some features do offer a distinction between this painting and the hand of Purkhu, as the architectural details are far more resplendent, abound with lotus ornamentation, and the artist has demonstrated a greater capability of portraying character's faces straight on. In light of these distinguishing features, one might attribute this work to either the workshop of Purkhu or a slightly later master.

The present painting closely resembles a painting from a *Bhagavata Purana* series attributed to Purkhu from the Sven Ghalin collection, sold at Sotheby's London, 6 October 2015, lot 101.



PROPERTY FROM A DISTINGUISHED  
WEST COAST COLLECTION

469

AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:  
KRISHNA AND BALARAMA LIBERATING THEIR PARENTS  
VASUDEVA AND DEVAKI

NORTH INDIA, PUNJAB HILLS, KANGRA, 1820-1830

Folio 14 x 18½in. (35 x 47.3cm.)  
Image 12½ x 16¼in. (31.6 x 42.5cm.)

\$40,000-60,000

PROVENANCE:

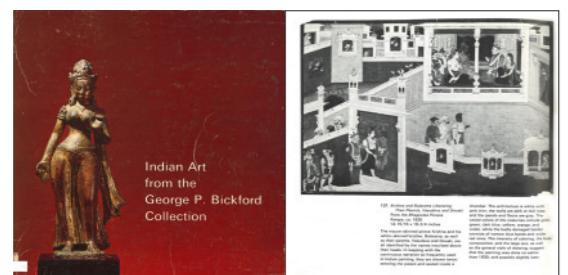
The George P. Bickford Collection, acquired before 2 February 1962.  
Private collection, New York, by inheritance.  
Christie's New York, 19 March 2013, lot 283.

EXHIBITED:

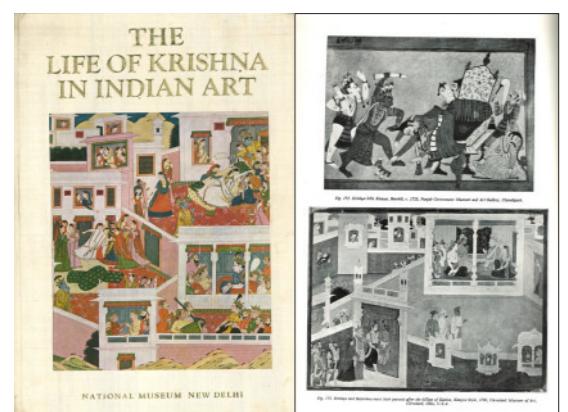
On loan to the Cleveland Museum of Art, 2 February 1962 - 6 June 1984  
*Indian Art from the George P. Bickford Collection*, 14 January - 16 February 1975 at The Cleveland Museum of Art; 20 March - 25 April, 1975 at the University Art Museum, The University of Texas in Austin; 5 October - 9 November 1975 at Krannert Art Museum, University of Illinois in Champaign; 3 February - 7 March 1976 at Fogg Art Museum, Harvard University in Cambridge, Massachusetts; 28 March - 3 May 1976 at University Gallery, University of Florida in Gainesville; 28 May - 30 July 1976 at Phoenix Art Museum in Arizona; 5 October - 28 November 1976 at University Art Museum, University of California at Berkeley; 2 January - 13 February 1977 at University of Michigan Museum of Art at Ann Arbor.

LITERATURE:

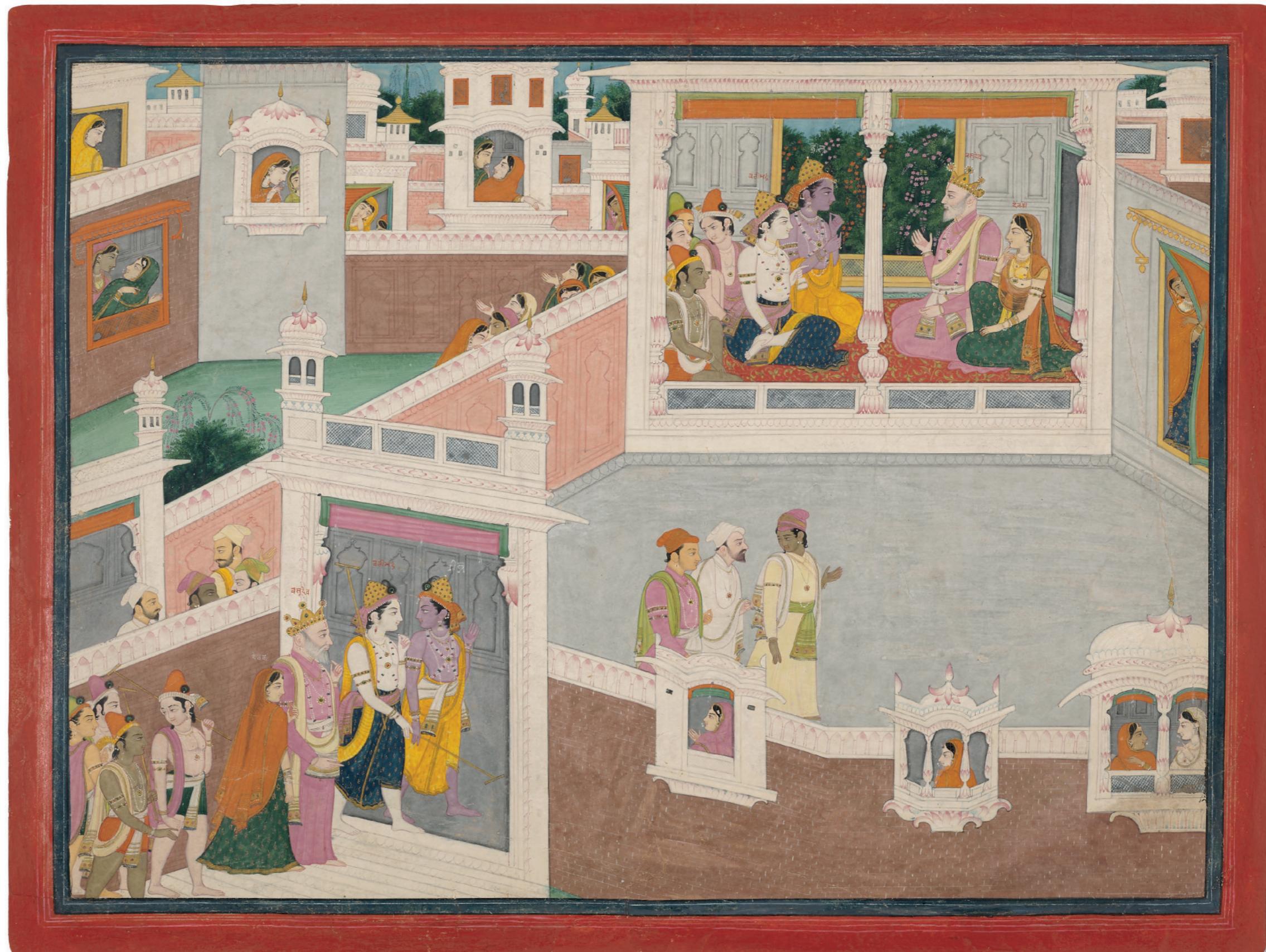
S. Czuma, *Indian Art from the George P. Bickford Collection*, 1975, cat. 121.  
P. Banerjee, *The Life of Krishna in Indian Art*, New Delhi, 1978, no. 173.



S. Czuma, *Indian Art from the George P. Bickford Collection*, 1975,  
cover and cat. 121.



P. Banerjee, *The Life of Krishna in Indian Art*, New Delhi, 1978,  
cover and no. 173.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

470

A PAINTING OF RADHA AT HER TOILETTE

NORTH INDIA, PUNJAB HILLS, GULER, CIRCA 1820

Folio 11 $\frac{1}{4}$  x 8 $\frac{5}{8}$  in. (28.6 x 21.9 cm.)  
Image 8 $\frac{1}{8}$  x 5 $\frac{1}{2}$  in. (20.6 x 14 cm.)

\$15,000-20,000

Radha sits perched upon a low chair, her attention turned toward a woman delivering a message from her lover Krishna. She is nude, save for an assortment of gold bangles, a nose ring and the long tresses of black hair that fall in sinuous lines down her back and chest. The accoutrements of her toilette are arranged on a gold dish below the platform. Krishna spies on the intimate moment from atop the building.

This scene is known from the *Sat Sai*, a work by the 17th century poet Bihari emphasizing the love between Krishna and Radha. According to the verses, the messenger tells Radha:

*Dear girl, delicate as Lakshmi, Krishna has stopped smearing his bosom with camphor-and-sandal paste, fearing it will be a burden to your tender image enshrined in his heart. Go to him and remove the grief of his parting.*

Two similar scenes from the Guler school are published in W.G. Archer 1973, *Indian Paintings from the Punjab Hills*, London, 1973, nos. 66 and 68, p. 118. Also see lot 474 in this sale.



471

AN ILLUSTRATION FROM A *HARIVAMSA*  
SERIES: THE DEMON NIKUMBHA KIDNAPS THE  
PRINCESS BHANUMATI

NORTH INDIA, PUNJAB HILLS, KANGRA, ATTRIBUTED  
TO PURKHU, CIRCA 1820

Folio 14½ x 18½in. (36.9 x 47cm.)  
Image 12 x 16½in. (32.5 x 42cm.)

\$30,000-50,000

PROVENANCE:

Royal Mandi Collection.  
Private Collection, Germany, by repute.

This painting depicts a famous scene from chapter 2.90 of the *Harivamsa*, or The Genealogy of Hari. The *Harivamsa* is a work in three chapters, appended to the great epic the *Mahabharata*. The red-skinned demon Nikumbha carries off princess Bhanumati much to the distress of the Yadava ladies, Vasudeva in green and Ugrasena in pink realising that Bhanumati has been kidnapped set off in their chariots to ask Krishna for help. Our painting skillfully depicts the continuous narrative to great effect, showing Nikumbha and Krishna at various stages of their dynamic combat.

The saga of Nikumbha is one that the painters of this *Harivamsa* series have relished illustrating as it affords many opportunities to depict dynamic action. A painting published in Simon Ray, *Indian & Islamic Works of Art* catalogue, 2010, pp.102-103, cat.no.45, depicts a battle to rescue the three abducted daughters of the pious Brahmin, Brahmadatta. The painting shows three identical versions of the multiplied demon king carrying the limp bodies of the three daughters in the midst of battle. In the narrative of the *Harivamsa*, this is a scene anterior to the abduction of Bhanumati.

The artist Purkhu is noted for his lyrical depictions of clouds with expressive swirling shapes rendered in multiple colors, often outlined in orange. A further painting ascribed to Purkhu depicting Indra consulting with his preceptor has similar expressive cloud forms which Goswamy and Fischer describe as 'wonderfully inventive.' Purkhu is also noted for his complex compositions of architectural structures which appear at several different angles flowing with the narrative of the scene. Similarly sweeping architectural compositions can be seen in the *Mahabharata* series attributed to Purkhu; a painting from this *Mahabharata* series recently sold at Christie's New York 22 September 2021, lot 461 for \$112,500. Other pages from the *Harivamsa* series share a remarkably similar composition, and given the epics' relation to each other, it is possible they were produced under the same commission. For further biography on Purkhu and discussion of his works, see B.N. Goswamy and E. Fischer, *Pahari Masters*, New Delhi, 2009 (reprint), pp. 368-387.





## AN ILLUSTRATION TO A RUKMINI HARAN SERIES: BALARAMA BATTLES THE ARMIES OF SHISHUPALA

NORTH INDIA, PUNJAB HILLS, KANGRA, 1810-1820

Folio 10 x 13½in. (33.3 x 25.4cm.)  
Image 8 x 12in. (20.3 x 30.4cm.)

\$40,000-60,000

## PROVENANCE:

Jens Peter Haeusgen, Bavaria, Germany, acquired between 1970s and 1990s, by repute.  
Nikolaus Haeusgen, München, Germany, by inheritance.

Balarama leads a vast army into titanic battle. Yielding his ploughshare and charging forward upon his elephant alongside his cavalry, Balarama's forces outnumber his opponents — trampled and beheaded — ten to one. Due to the lack of inscriptions, it is difficult to decidedly attribute the present illustration to a specific epic. Balarama has engaged in battle in the *Rukmini Haran*, the *Bhagavata Purana* and the *Mahabharata*. However, it has been suggested that this folio belongs to a *Rukmini Haran* series, in which Balarama battles the armies of King Shishupala. In this epic, Krishna abducts Rukmini on her wedding day to Shishupala, while Balarama stages a military intervention to prevent the king from retrieving his bride.

The present folio is a fine example of early nineteenth-century Kangra painting. The dynamic composition implies the domination of Balarama in battle; Balarama, mounted upon his elephant in a gilt *howdah*, controls half the field as a tight configuration of interwoven soldiers, depicted in effortless contrapposto, fill in the left section of the painting. Balarama's elephant is exceptionally executed, with fine lines capturing the texture of its wrinkled skin and gnarled ears. The frenzied and crowded composition, juxtaposed against the softness and simplicity of the plain green background creates a powerful visual impression of the battle.

The style of painting mirrors those of the turn of the century nineteenth century workshops. The elephant, with its exquisite detail and remarkably similar brocades and ornamentation, are entirely reminiscent of those in Fattu's 1769 *Bhagavata Purana* series; reference an illustration from the Fattu series at the Museum of Fine Arts, Houston, (2008.293) to compare. The color palette and facial characteristics are reminiscent of Purku, though paintings from his workshop tend to feature harder lines and diagonal compositions and tend to be of larger scale. A similar battle scene from the *Rukmini Haran*, sharing close dimensions and stylistic consistencies, but set upon a red background, is published in *The Classical Tradition in Rajput Painting*; Dr. Pal attributes the published work to 1750-1775 Garhwal or Guler.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

473

A PAINTING OF KRISHNA SPYING ON THE BATHING RADHA

NORTH INDIA, PUNJAB HILLS, KANGRA, 1820-1825

Folio 10 x 7 1/8 in. (25.4 x 20 cm.)  
Image 7 1/8 x 5 1/8 in. (18.1 x 13 cm.)

\$20,000-30,000

PROVENANCE:

Radha Krishna Bharany, Amritsar, May 1942.  
The William and Mildred Archer Collection, London by 1976.  
Christies' London, 23 September 2005, lot 68.  
Simon Ray Ltd., London, November 2012, cat. no. 60.

EXHIBITED:

"Visions of Courty India: The Archer Collection of Pahari Miniatures," 1976-1978 at University Art Museum, Austin, Des Moines Art Center, Seattle Art Museum, St. Louis Art Museum, Los Angeles County Museum of Art, Institute for the Arts, Houston, Lakeview Center for the Arts and Sciences, Peoria, Illinois, Denver Art Museum, Nelson Gallery of Art, Kansas City, and Fine Arts Museum of the South, Mobile.

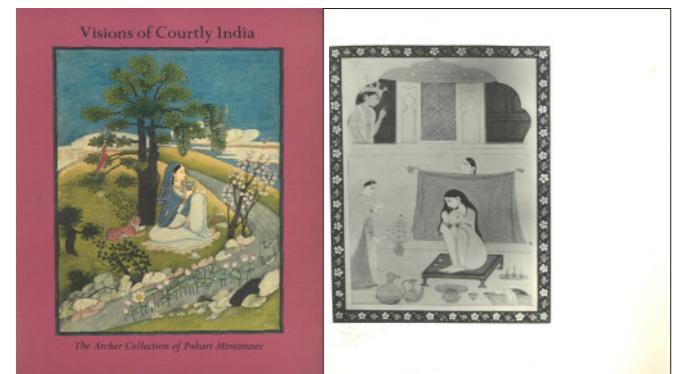
LITERATURE:

W.G. Archer, *Visions of Courty India: The Archer Collection of Pahari Miniatures*, 1976, pp. 84-5, no. 46.

Radha squats on a low bathing platform, grasping her shoulders as a maid approaches her with a scrubbing cloth. A second maid screens her with a green and gold textile, while glancing at Krishna, who is spying on the intimate moment. He gestures to the maid, as if they have an understanding he may partake as voyeur from the balcony.

This painting perhaps belongs to a *Sat Sai* series, where we see this subject often illustrated. In discussing a similar folio, M.S. Randhawa expounds, "Radha is the Symbol of the human soul, which longs for the realization of God, who is Krishna." The subject here teases at Radha's current blindness to Krishna, who in turn is able to witness her fully.

Although Radha is semi-clothed in the present example, this Kangra painting delights in the feminine grace epitomized in Guler nude toilette scenes, such as lot 471 in this sale.



W.G. Archer, *Visions of Courty India: The Archer Collection of Pahari Miniatures*, 1976, cover and p. 85.



474

A PAINTING OF A LOVE-LORN NAYIKA

NORTH INDIA, PUNJAB HILLS, MANDI, CIRCA 1840

Folio 11 $\frac{1}{2}$  x 9 $\frac{1}{8}$  in. (29.5 x 25.1 cm.)

Image 7 $\frac{7}{8}$  x 5 $\frac{1}{2}$  in. (20 x 14 cm.)

\$8,000-12,000

PROVENANCE:

Private collection, England, by repute.

A heroine clutches a plantain tree to keep upright as her legs become too weak to support her weight. She looks aimlessly towards the ground as she suffers from a condition known as *vipralambhashringara*, or love in separation. The *Virahini Nayika*, or woman in longing, is a popular subject in Pahari painting. She is often depicted alone, feeding animals, staring out into a storm, smoking a hookah, or like the present painting, clinging to a tree.

This sensitively rendered painting captures the damsel's despair as she experiences the pain of her lover's absence. The artist here clearly delighted in the illustration of vegetation, from the manicured floral patches to the striated banana trees with petals falling from its drooping flower. The ornately illuminated lapis blue borders and overall naturalist details are indicative of the mid-19th century Mandi school of painting.

Compare the present painting to a very similar composition by Sajnu in the collection of the Victoria and Albert Museum (accession no. IS.12-1956). The Sajnu painting is inscribed with verses of poetry describing her condition:

*It is evening and still the lover does not come. Dressed in a gold-edged sari, frantic with worry, the girl has descended from her balcony. I cannot understand such long delay. She stands clasping the plantain tree. Her face is full of care.*





A ILLUSTRATION FROM A RAMAYANA SERIES:  
RAMA RECEIVES VIBHISHANA FROM ACROSS  
THE OCEAN

NORTH INDIA, PUNJAB HILLS, CHAMBA, 1800-1810

Folio 10½ x 14½in. (36 x 26.7cm.)

Image 8½ x 12¾in. (22 x 31.8cm.)

\$25,000-35,000

PROVENANCE:

Formerly in the collection of Dr Alma Latifi, CIE, OBE (1879-1959), London, acquired between the 1930s and 1950s, by repute.

Private collection, London.

Ravana prepares for war against Rama, with the full support of his court save for his brother Vibhishana. Vibhishana has been taking notice to the bad omens around Lanka since Sita's captivity and advises Ravana to return Sita and pacify tensions with Rama and his army. After Ravana's severe and continuous rebukes of Vibhishana's advice, Vibhishana defects from Lanka to join Rama's forces. In the present painting, Vibhishana is completing his leap over the ocean; Sugiriva, naturally distrustful of the defector, interrogates Vibhishana as he hovers above the swirling eddies. Hanuman, convinced of Vibhishana's honest intentions, welcomes him to shore and brings him to Rama. Vibhishana falls at Rama's feet, telling him of all the mistreatment at Ravana's court and describes in detail all of the defenses and strategies of the Lanka military. He also clues Rama into a solution for crossing the ocean: summoning the Lord of the Water. Rama does so by firing flaming arrows into the sea and Lord of the Water, along with the river goddesses Ganga and Indus, emerges from the sea to meet Rama. The continuous narrative of the scenes are divided by troops of bear and monkey soldiers, sitting between the hillocks and armed with thick branches. A complete military band of simian musicians performs in the foreground.

This painting represents a scene from the fifth book, the *Sundarakanda*, of the *Ramayana*. There are only fifteen known paintings of this style, all from the same book, suggesting the group may have been commissioned to fill a gap in an existing series. It would appear that the group likely comes from a progression of Chamba series first commissioned in 1760 and discontinued in 1764 after the death of Raja Umed Singh; the series was then continued about fifteen years later, circa 1780-5, in a series for the third book, the *Arayanakanda*, which advances the style closer to the present series. The present chapter is attributed to circa 1800-1810, with consideration to stylistic characteristics that can be attributed to Garhwal workshops that permeated into Chamba around the Gurkha conquest of 1804. For further discussion on the series, illustrated in full, see S. Ray and J. P. Losty, *15 Paintings Depicting the Adventures of Hanuman on Lanka from the Ramayana*, London, 2016.



476

A PAINTING OF KRISHNA STEALING BUTTERMILK FROM THE RAFTERS

NORTH INDIA, PUNJAB HILLS, MANDI, CIRCA 1820

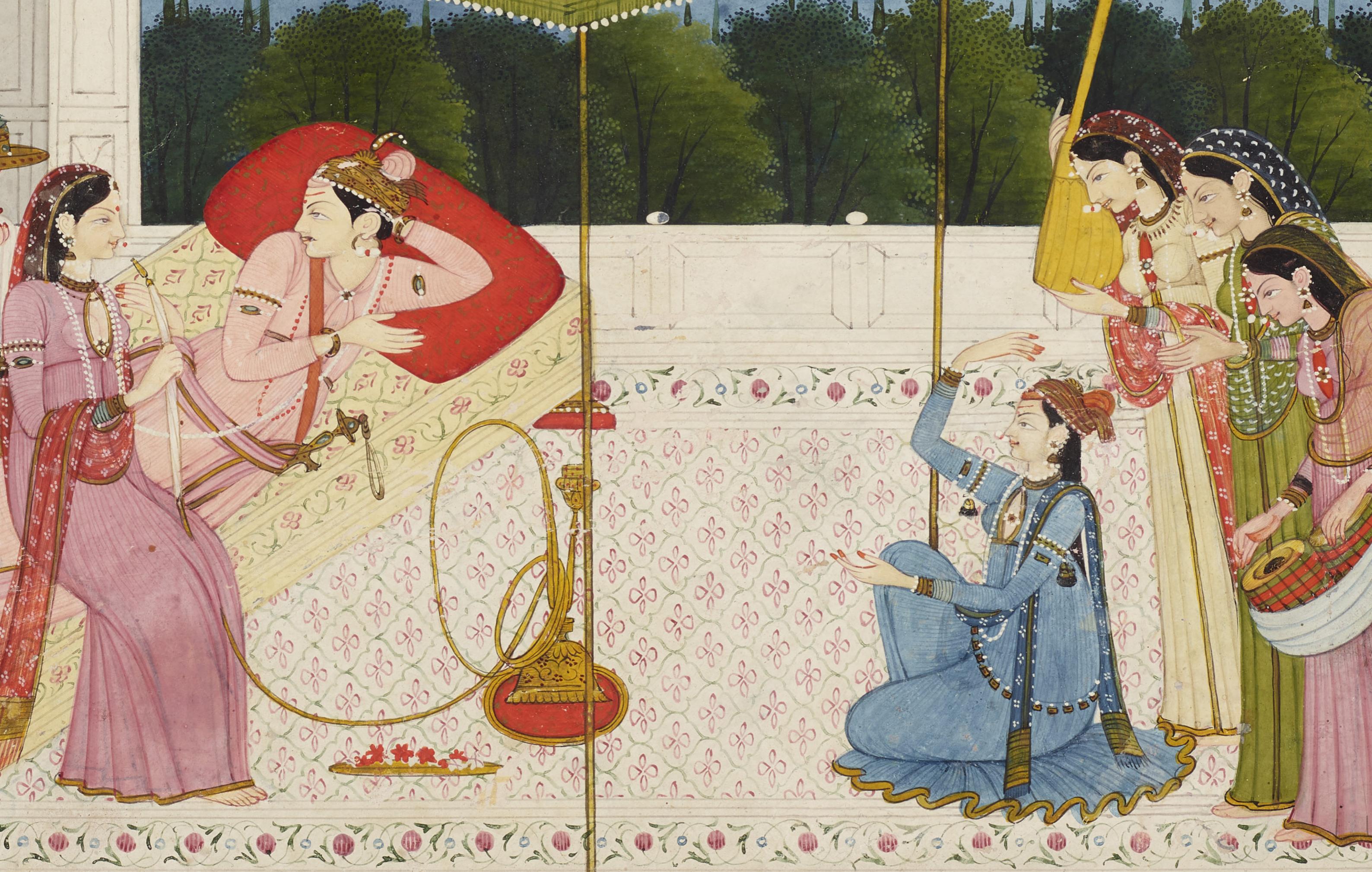
Folio 6 $\frac{3}{4}$  x 4 $\frac{1}{2}$  in. (17.1 x 12.4 cm.)

Image 5 $\frac{1}{2}$  x 4 $\frac{1}{4}$  in. (14.9 x 10.8 cm.)

\$10,000-15,000

This charming painting tells a beloved story of Krishna's childhood pranks with his brother and fellow *gopas*, or cowherds. In the present scene, Krishna sits upon Balarama's shoulders and reaches for the clay pots of buttermilk hanging from the rafters. Krishna shovels the curd from a *matka* into his anxious companions' bowls, as one boy eats from a pot that has fallen and spilled open on the floor. Normally, paintings of this scene depict Krishna as a young child or toddler. In the present example, Krishna and his mates are well into their adolescence; however, the playful innocence of this trick is fully retained.





477

A PAINTING OF A PRINCE AND CONSORT ENTERTAINED WITH A NAUTCH

NORTH INDIA, PUNJAB HILLS, GARHWAL, CIRCA 1830

Folio 7 7/8 x 11 1/4 in. (20 x 28.6 cm.)

Image 5 5/8 x 9 1/4 in. (14.6 x 23.5 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, Germany.

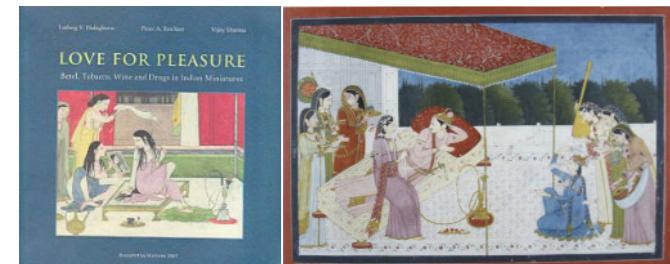
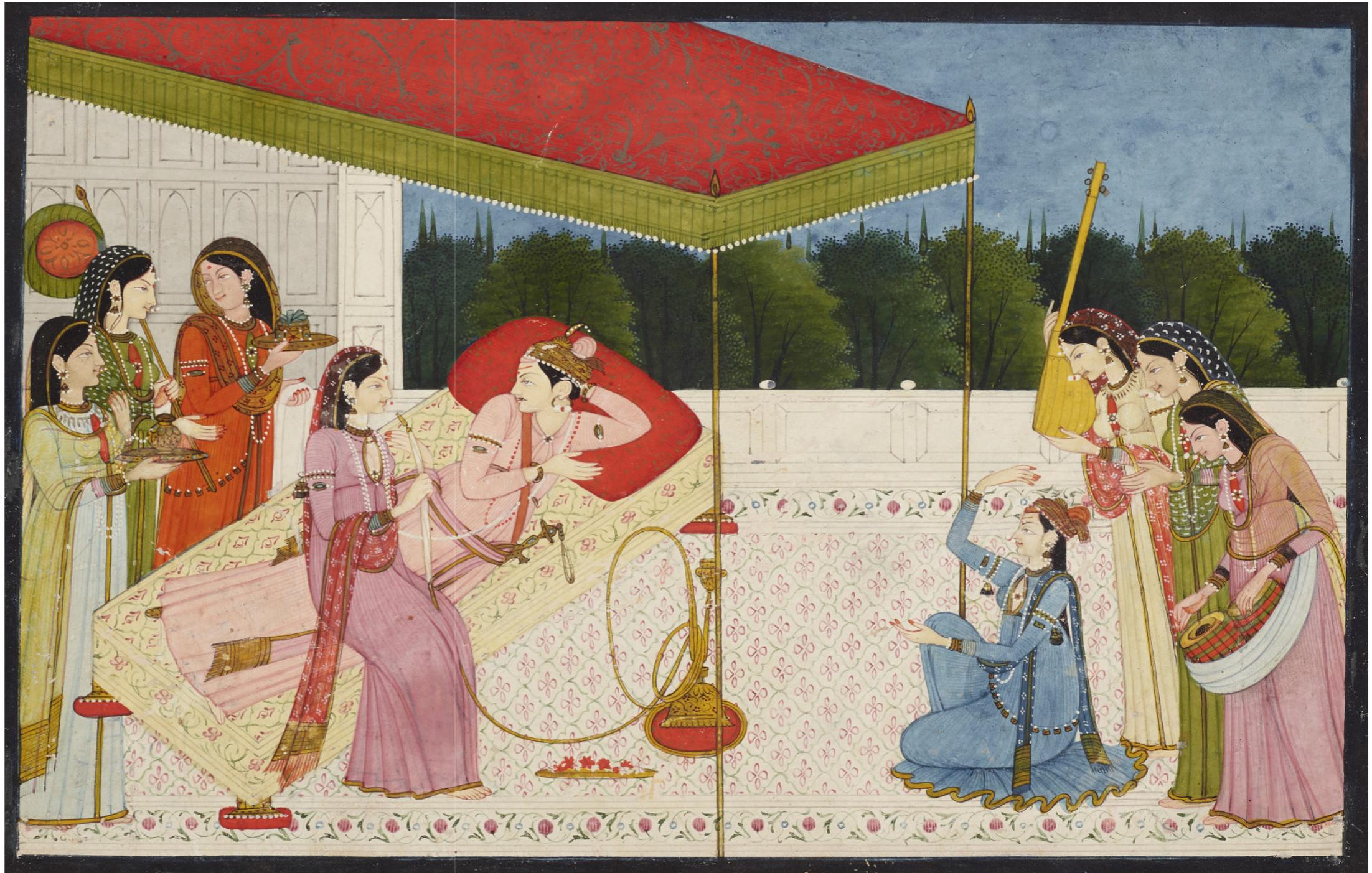
Bonham's New York, 18 March 2013, lot 118.

LITERATURE:

L.V. Habioghorst, *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, Auflage, 2007, p. 69, fig. 43.

The present scene encapsulates all of the luxuries of noble pleasures and nuanced romance in the Pahari courts. A young prince reclines on a day bed, his glance fixated on his bride. The young consort sits upright, smoking from a hookah. Perhaps a sign of discomfort, shyness, or reluctance, she is avoiding eye contact with the prince, as she looks straight onward at a group of female musicians performing behind a dancer entertaining the couple with a nautch dance.

This work appears to be related to a painting attributed to Mola Ram from the Coomaraswamy Collection, "The Timid Bride," sold at Christie's New York, 16 September 1999, lot 9212. In this painting, a bride turns away from her groom hiding her face as he grasps her veil calling for her attention. The prince and the bride both closely resemble the figures in the present lot and are depicted in a similar palatial atmosphere. The works do not appear to have been drafted by the same hand; however, the Mola Ram example appears to have served as inspiration for the present lot, which borrows Mola Ram's patterning on both the white and off-white patterning of the carpets and cushions, the trees emerging from behind the courtyard, the faces of the prince and consort, and the prince's dress and accessories.



L.V. Habioghorst, *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, Auflage, 2007, cover and p. 69.



## A ILLUSTRATION FROM A RUKMINI HARAN SERIES: KRISHNA ON THE ROAD TO KUNDINAPURA

NORTH INDIA, PUNJAB HILLS, GARHWAL, ATTRIBUTED TO MOLA RAM,  
CIRCA 1800

Folio 7½ x 10½ in. (19.1 x 27 cm.)  
Image 7 x 10 in. (17.8 x 25.4 cm.)

\$30,000-50,000

## PROVENANCE:

Balak Ram, Srinagar, acquired by descent from the artist.  
Mukandi Lal, Allahabad, acquired from the above in 1953.  
Sotheby's New York, 15 March 2017, lot 310.

## LITERATURE:

M. Lal, *Garhwal Painting*, New Delhi, 1968, pp. 84-85, no. XXII.

The *Rukmini Haran*, part of the *Bhagavata Purana*, is among the most popular series to be illustrated in the Garhwal court, with at least three sets known to have been produced *circa* 1800. The epic tells the story of the marriage of Krishna and Rukmini, a princess betrothed to the king Shishupala, despite her longings to be with Krishna. The present scene shows Krishna departing Dwarka after Rukmini sends him a Brahmin messenger to plan an elopement. Krishna is strategizing with the Brahmin as his charioteer Daruka leads them to Rukmini at Kundinapura. On the red banner is a figure of Hanuman. The curvilinear skyline framing the rounded chariot and arching leaps of the famed horses Saibya, Sugriva, Meghapushpa and Balahaka create a balanced composition, leading the viewer's eyes towards Krishna, despite being off center.

The series has been attributed to Mola Ram (c. 1743-1833), who introduced the Kangra style into the Garhwal school of painting around 1777, and lead the Kingdom's workshop until the Gorkha invasion in 1804. He was trained by his father Mangat Ram in the Mughal style until visiting Sansar Chand's (c. 1765-1824) court at Kangra at the age of 25. There he was exposed to the *qalam* of the great masters of the Pandit Seu family and adopted the Kangra style and motifs.

The activist and politician Mukandi Lal is credited with elevating Garhwali art history in public light, becoming an authority on, and enthusiastic collector of, Garhwali painting and the artist Mola Ram in particular. Mukandi Lal acquired thirteen of the fifteen paintings from the current series from Balak Ram, the great-grandson of Mola Ram. These thirteen paintings, including the present lot, were all published in 1968 in *Garhwal Painting*; the two remaining paintings were acquired by the scholar J.C. French in 1930.

Other paintings from this series, previously from the collection of Mukandi Lal, are at the Brooklyn Museum of Art (acc. no. 86.227.202), and the Edwin Binney III Collection at the San Diego Museum of Art (acc. nos. 1990.1087 and 1990.1088). Another illustration from the Gloria Katz and Willard Huyk Collection sold at Sotheby's New York, 22 March 2002, lot 72. A similar Garhwal painting depicting the same scene is in the collection of the Asian Art Museum, San Francisco (acc. no. BD85D5).



M. Lal, *Garhwal Painting*, New Delhi, 1968, cover and p. 85.



PROPERTY FROM A DISTINGUISHED  
WEST COAST COLLECTION

479

A PORTRAIT OF A RULER SMOKING A HOOKAH

NORTH INDIA, PUNJAB HILLS, MANKOT, CIRCA 1710

Folio 8 $\frac{1}{2}$  x 12 $\frac{1}{2}$  in. (21.9 x 32.1 cm.)  
Image 7 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (19.1 x 29.8 cm.)

\$30,000-50,000

PROVENANCE:

Acquired from Dr. William Ehrenfeld, San Francisco, 1985,  
by repute.

In this striking portrait, a dignified ruler smokes a hookah while attended by two pages. The young boy tending to the ruler's hookah and the attendant fanning him with a peacock *morcha* each wear elegantly patterned *jama* which contrast with the glistening white *jama* and turban of the raja. The ruler is accessorized with a vibrantly patterned waist scarf, gold and jewel inlaid pendant, bangle, earrings and turban ornament, and a fine sword, dagger and *katar* set. His forehead is prominently marked with a *Vaishnava tilaka*. The floor is layered with patterned carpets, one running the length of the scene, a smaller floral carpet for the ruler and a small circular matt on which the hookah is positioned. No detail is spared in this distinguished painting.

The varied color scheme is magnificently flamboyant, while the lines are confidently controlled. The quality of the painting takes after an earlier portrait of Raja Mahipat Dev of Mankot, ascribed to the Master at the Court of Mankot circa 1670-80 (published in B.N. Goswamy and E. Fischer, *Pahari Masters*, New Delhi, 2009 (reprint), pp. 100-101, no. 36). The Master of the Court of Mankot, ascribed to be a painter by the name of Meju, was active at the Mankot Court between 1680 and 1730. Meju created numerous portraits and illustrations to sacred epics and *ragamalas*. His work is characterized by monochromatic backgrounds of green or ochre, highlighted by dominant colors detailing the figures and objects. Other portraits attributed to the Mankot master include a portrait of the Vaishnav priest Gosain Ramji in the Kronos Collection and an earlier painting of Raja Mahipat Dev of Mankot at Prayer at the Rietberg Museum. The style and quality of such portraits bear great comparability to the present painting, it being possible the present lot was created by the hand of Meju as well.

The work lacks an inscription, so it is difficult to ascertain the identity of the subject. A portrait of Kirpal Pal, the Maharaja of Basohli (r. circa 1678-1693) in the Howard Hodgkin Collection (Yousef Jameel Centre for Islamic and Asian Art, LI118.37) bears resemblance to the figure in the present painting, which could be a possible identification of the figure; however, that identification is complicated by the fact that the present subject is wearing a stone-inlay pendant different from the Mughal heirloom Kirpal Pal is most often depicted with.



## AN ILLUSTRATION FROM A RAGAMALA SERIES:

## DHANASRI RAGINI

NORTH INDIA, PUNJAB HILLS, BILASPUR, 1730-1740

Folio 10½ x 7in. (26.6 x 17.8cm.)

Image 8¾ x 5in. (21.3 x 12.8cm.)

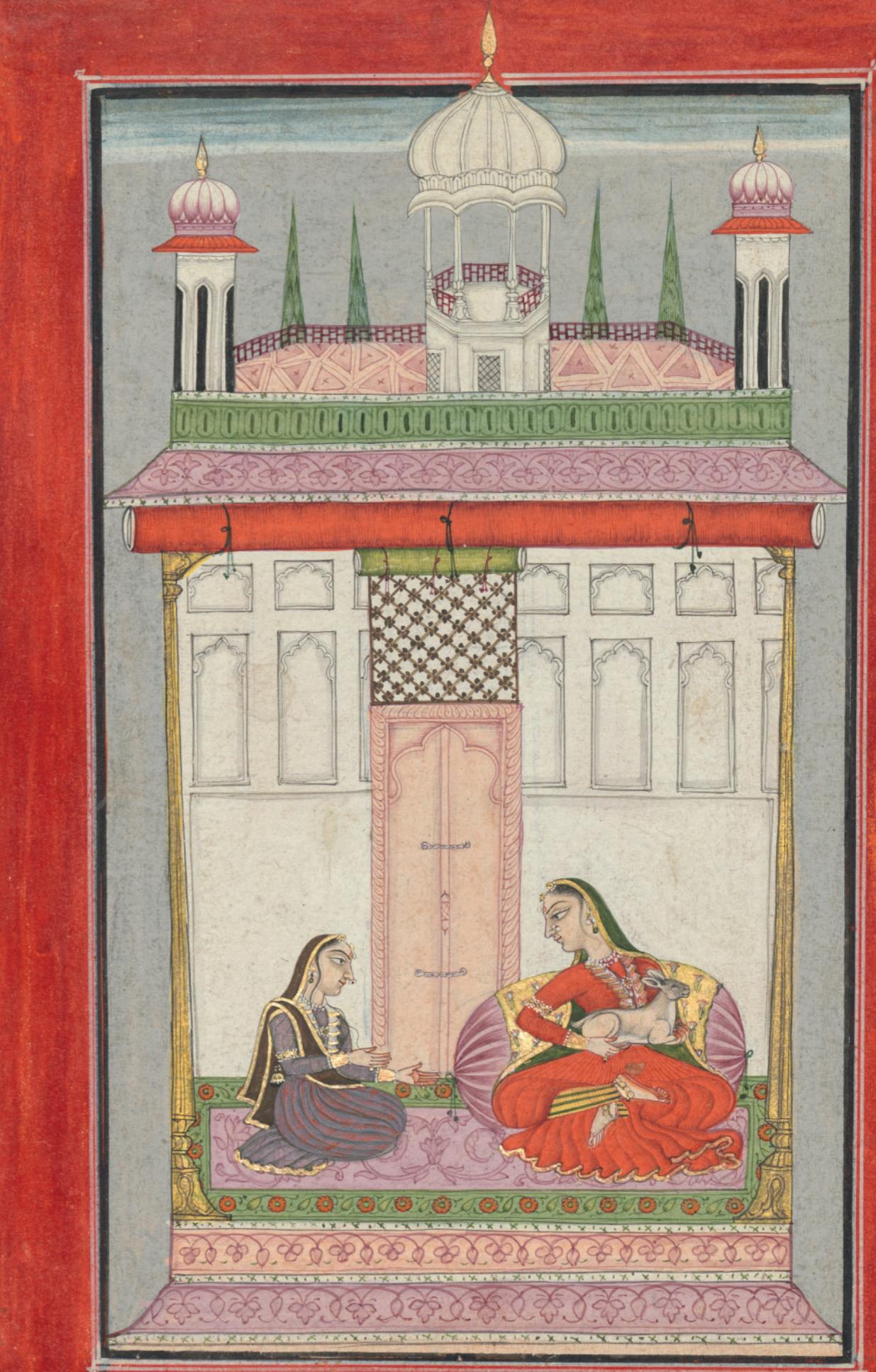
\$10,000-15,000

## PROVENANCE:

Formerly in the collection of Dr Alma Latifi, CIE, OBE (1879-1959), acquired between the 1930s and 1950s, by repute.  
Private collection, London.

The present painting is identified by inscription as *Dhanasri Ragini*, although it deviates from the typical depiction, that of a forlorn woman drawing her lover. Rather *Dhanasri* sits against a cushion, caressing a rabbit on her lap as she listens to her *sakhi*. The women are painted in cleanly modeled forms, precise design and sharply delineated faces.

Additional paintings from this series are at the Rietberg Museum (published B. N. Goswamy, Jeremiah P. Losty and John Seyller, *A Secret Garden: Indian Paintings from the Porret Collection*, 2014, pp. 178-181, cat. nos. 90 and 91), the Virginia Museum of Fine Arts (acc. nos. 2017.24, 2017.25, and 2017.26.) and the Los Angeles County Museum of Art (acc. no. M.81.57). Two additional paintings also formally in the Alma Latifi collection, *Sandhuri Ragini* and *Vinoda Ragini*, are illustrated in W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973 nos. 31i and ii, p 179. Archer notes that the series is of significance to Bilaspur painting, as it bridges between the early and later styles of Bilaspur painting.





PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

481

AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES:  
KRISHNA AND SATYAMBHA STORM PRAGYOTISHA

NEPAL, 1775-1800

Folio 14½ x 22in. (55.5 x 36.2cm.)  
Image 12½ x 20½in. (32.2 x 51.5cm.)

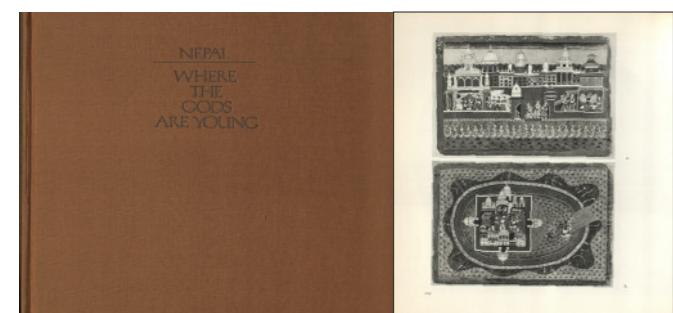
\$30,000-50,000

PROVENANCE:  
Sotheby's New York, 28 April 1981, lot 122.  
Paul F. Walter Collection, New York.  
Bonhams New York, 19 March 2012, lot 1162.

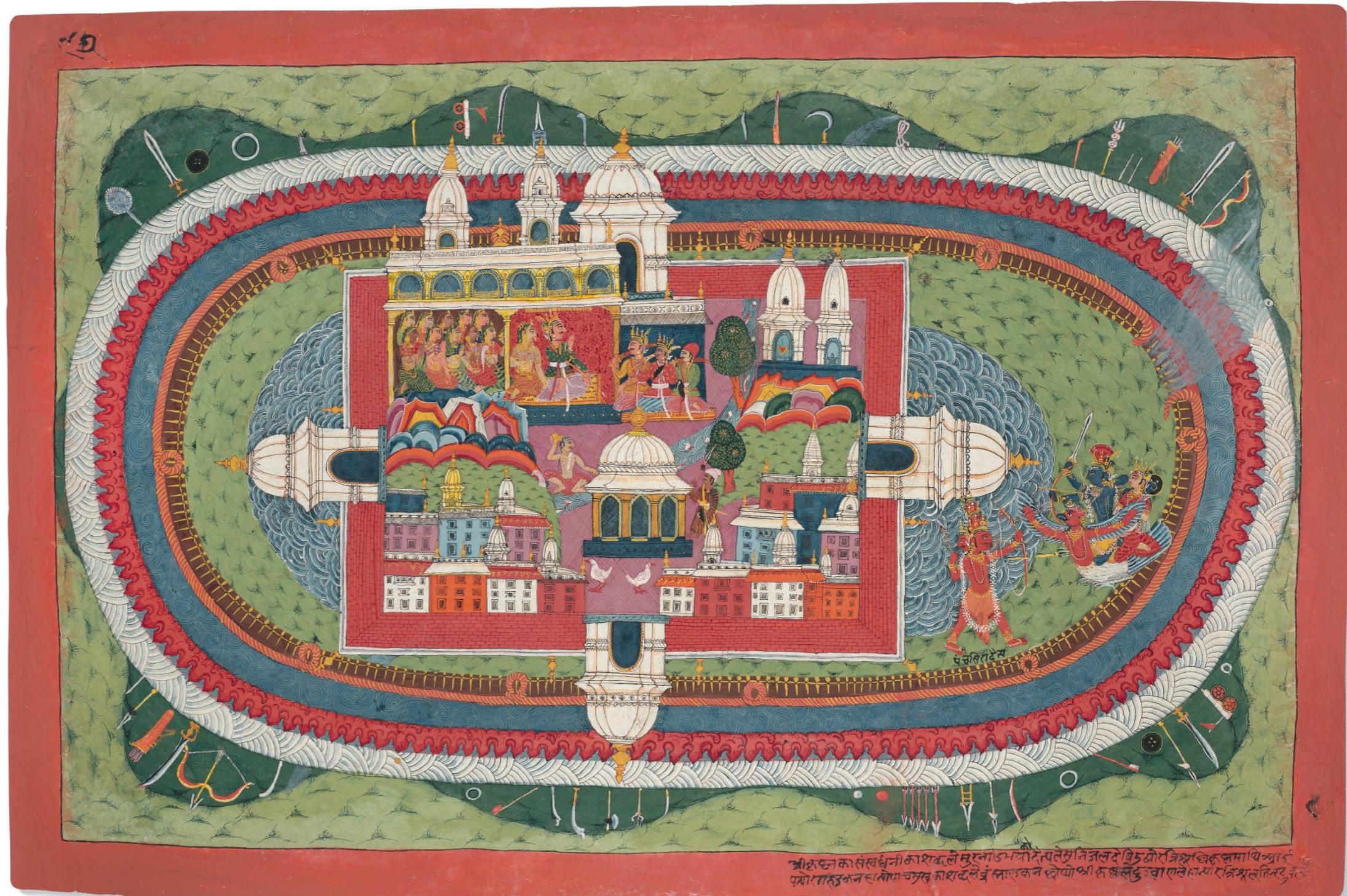
LITERATURE:  
P. Pal, *Nepal: Where the Gods are Young*, New York, 1975, pp. 114-115, cat. 85b.

This present lot shows a fascinating synergy between Krishna's adolescence and adulthood. His life in Braj, outlined in Book X of the *Bhagavata Purana*, is defined by passionate encounters with the *gopis*, female cow herders devoted to Krishna. As an adult, Krishna is remembered as a warrior and spiritual guide, especially to Arjuna as they embark to defeat the Kaurava army. Aboard Garuda, the vehicle of Vishnu, Krishna the warrior and Krishna the lover collide.

Several aesthetic and material elements reveal a specific Nepali influence, a living testament to the impact of Hindu myth throughout the South Asian region. Krishna and his companion, pictured riding Garuda in the bottom right corner, wear crowns that feature a fringe-like adornment, recalling the Bird of Paradise feathered crescent plumes on the Nepalese royal family's crowns. Furthermore, Krishna's sword resembles the *kukri*, the national weapon of Nepal, because of its thin base, expanded upper end, and metallic appearance. In fact, the emphasis on military weapons in the painting's border reflects the martial atmosphere in Nepal at the end of the eighteenth century, when the Shah dynasty fell and the Gorkha empire began. The physical landscape encapsulates a distinct Himalayan environment in the multi-colored jagged peaks, the river that runs through the town, and the distinctly Nepalese architecture. At a structural level, the neatly reflected town scene and play with round and square shapes echo the mandala, an important consideration given that the Kathmandu Valley is conceived as a physical mandala. This comparison clearly establishes the illustration's deeply rooted connection to the Himalayan region, and the artist's impressive skill to blend majestic Hindu and Nepali cultures. In beautiful red, blue, orange, and pink hues, this illustration is a mythological, historical, and aesthetic feast.



P. Pal, *Nepal: Where the Gods are Young*, New York, 1975, cover and p. 114.



PROPERTY FROM A DISTINGUISHED  
WEST COAST COLLECTION

482

A PAINTING OF BAZ BAHADUR AND RUPMATI HUNTING  
AT NIGHT

INDIA, MUGHAL, DELHI, 18TH CENTURY

Folio 107<sup>1</sup> x 15<sup>1</sup>/<sub>4</sub> in. (27.6 x 38.7 cm.)  
Image 6<sup>1</sup>/<sub>4</sub> x 9 in. (17.1 x 22.9 cm.)

\$10,000-15,000

PROVENANCE:

Acquired from Dr. William Ehrenfeld, San Francisco, 1984, by repute.

This folio represents a popular subject in Indian painting, the love between Sultan Baz Bahadur and his courtesan Rupmati. Baz Bahadur (r. 1555-61) was the last king of Malwa before its absorption into the Mughal Empire who fell for the beautiful musician, dancer and poetess Rupmati after encountering her on a hunting trip. Rupmati was made Queen of Malwa, but the fantastic love story came to a tragic end in 1561, when the Mughal Emperor Akbar and his forces took the kingdom. Baz Bahadur fled without his beloved Rupmati, who then decided to commit suicide rather than submit to their conqueror.

In the present painting, the two are wildly absorbed in each other's gaze, illuminated against the dark somber night. They are completely oblivious to their soon to be ill-fated ending, as an army of soldiers follow in their wake. Dark, theriomorphic clouds gather above the soldiers. This subject, due to its representation of a great short-lived passion and an impending despair, was particularly popular in 18th century Mughal painting, as the imperial capital, Delhi, was subject to constant threat and decline. For another Delhi school example from the same period, a similar painting is published in D. Ehnborn, *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, no. 30, pp. 76-77.



# A MIHR CHAND PAINTING OF WOMEN AT THE WELL

This masterful painting, which so gently captures the soft, naturalistic aesthetic of the bygone Shah Jahan period, demonstrates the masterful capabilities of the Awadhi painter Mihr Chand (active c. 1759-86). Mihr Chand was trained in the Mughal tradition at the imperial court in Delhi. Like many 18th century artists influenced by the political turmoil and diminishing Mughal state, Mihr Chand abandoned the once lavish Imperial atelier to head for the provinces and seek employment with a Nawab or European officer.

Mihr Chand landed in Faizabad, the one-time capital of Awadh where he first gained employment under Nawab Shuja' al-Dawla. Mihr Chand's masterful work for the Nawab earned the notice of Colonel Antoine Polier (1741-95), a Swiss adventurer working for the French and British East India Company. An interested collector of Indian painting and manuscripts, the adventurer and the artist's relationship grew into a deep working connection, where Mihr Chand was not only completing original works for Polier, but also producing reproductions and refurbishing earlier Mughal, Deccani, Rajput, and even European paintings in the collection of Polier and his colleague, the French Colonel Jean-Baptiste-Joseph Gentil (1726-1799).

The breadth of visual resources in his patron's collection furthered Mihr Chand's thirst for knowledge of the techniques and styles of the past to incorporate into his own work. The exposure is evident in his miniatures, demonstrating a recollection of earlier workshops, particularly the period of Shah Jahan. His appreciation of these historical works caused a major stylistic revival of faded imperial taste in late 18th century Awadh, emphasizing nostalgia as a prevalent mood of the times. The scene of the present painting, women serving a male traveler at a well, was a popular subject in 17th and 18th century Mughal paintings and was undoubtedly inspired by the wealth of material Mihr Chand had at his disposal.

Surviving works by Mihr Chand are all painted in a traditional fashion and under exceptional technical influence. His figures, particularly of the female form, are beautifully modelled with particularly astute attention to shadows and shading to define their naturalistic positions. His work on the female form was perhaps influenced by subjects like Titian's reclining Venus which he reproduced in the miniature format, an example of which survives at the Museum of Islamic Art in Berlin. Mihr Chand's works are marked by a warmer, less saturated color palette and a matured approach to spatial composition. He is often credited for introducing aerial perspective into the Awadhi school, although his works demonstrate capability with a broad array of techniques for illustrating perspective. The present painting conveys spatial recession through a highly detailed foreground that blurs into a mountain landscape as the scene retreats into the distance. His revision of the Awadhi landscape, which was previously marked by an abstract, single color background, had an invaluable influence on the quality of works produced by all artists of the late 18th century provincial Mughal schools.

The present painting showcases the best of provincial Mughal ability. Similar to the Imperial Mughal examples that precede it, the scene involves a prince or nobleman stopping for a drink at the well. This example shows a trio of visitors

a nobleman, a hunter, and a sage — intermingling with the busy women who serve the men water as they load clay pots of water for themselves. The scene includes charming elements, including a naked toddler, predictably inspired by European prototypes, joyfully feeding ducks in the lower left corner. An elderly woman, modeled after classical Mughal portraits, minds the child while she spins thread.

Mir Chand demonstrates a keen eye for detail, capturing everything from the tension in the rope as the water is collected from the well to the folds in the baleman's clothes as they gather at his ankles. The artist took great care to model the faces of each character, from the fine wrinkles in the elder figures, the flawless beauty of the maidens, each idealized yet highly individualized. As was Mir Chand's trademark, the attention to natural topography is also astounding, capturing every groove in the ground, the knotted tree bearing small fruits, and the mountain landscape in the distance.

this work, Mihr Chand implements many characteristics of Shah Jahan period painting (r. 1627-58). He utilizes a washed, muted palette with brownish tones, includes a subtle use of light and shadow, and contours every form with the perfect level of shading. The execution of the elderly woman's face appears directly inspired by Shah Jahan period works, alongside an emphasis on the feather foliage and overall naturalism so admired by the emperor. The level at which the classical style was emulated in this piece could only have been achieved by the pioneering artist Mihr Chand.

The verso of this painting is inscribed in elegant *nasta'liq* with fourteen couplets from the *Bustan* of Shaykh Muslih al-din Sa'di (d.1292 AD). The blue and gold floral border on the calligraphic folio matches many of the known works attributed to Mihr Chand.

work is documented by several dozen signed and attributed paintings, many of which in the Islamic Art Museum, Berlin, which acquired albums compiled by Antoine Polier. His works vary from genre scenes, royal portraiture, topographic paintings, and flora and fauna. The Achenbach Foundation of the Fine Arts Museums of San Francisco holds three pages from the Lady Coote album painted by Mihr Chand, including Mihr Chand's reproduction of the British artist Tilly Kettle's (1735-1786) portrait of Nawab Shuja-ud-Daula. The British Museum holds two paintings carrying the hand of Mihr Chand. One (acc. no. 1920,0917,0.9) is a 17th century Mughal painting by Manohar that has been touched up by Mihr Chand, while the other (acc. no. 1920,0917,0.13,9) appears to be a reproduction of a portrait of the Mughal Emperor Akbar with his son Jahangir. Several paintings are also known to be in collection of the British Library, including a stunningly well modeled nude portrait of a courtesan, a *ragamala* painting and a scenic painting of *Gajendra Moksha*. The Victoria and Albert Museum also holds a skilled nature scene involving a battle between a Lion and a Buffalo near a forest pool (acc. no. IS.234:2-152). A painting of a Northern Goshawk attributed to Mihr Chand, now at the Islamic Arts Museum, Malaysia (acc. no. 2017.1.3) sold at Sotheby's London 19 October 2016, lot 8.



## A PAINTING OF WOMEN AT THE WELL

INDIA, PROVINCIAL MUGHAL, AWADH, ATTRIBUTED TO MIHR CHAND, CIRCA 1765-1770

Folio 8½ x 5¼ in. (20.6 x 13.3 cm.)

Image 7½ x 4½ in. (18.1 x 10.5 cm.)

\$40,000-60,000

## PROVENANCE:

George Halla, Czechoslovakia's Vice Consul in Australia and New Zealand, 1948, by repute.  
Private Collection, Sydney, by descent.

(reverse)



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

484

**A PORTRAIT OF A LADY HOLDING A LOTUS**

INDIA, RAJASTHAN, KISHANGARH, MID 18TH CENTURY

6 x 4 1/4 in. (15.2 x 10.8 cm.)

\$6,000-8,000

**PROVENANCE:**

Acquired from Dr. William Ehrenfeld, San Francisco, by repute.

Romantic portraits of beauties are a favored subject of the Kishangarh style, both subject and style deriving from the classical Mughal ateliers. In the present painting, the sensitively drawn woman stands in profile at the foot of a hill, holding a lotus in her left hand. The Kishangarh princely state rises from the hillock in a distance.

The verses on the back of the painting translate as:

*The radiant joy of union with the Lord*

*Is like a mouthful of the nectar of the moon.*

*In the union of Vishnu and Shiva*

*Is mark of the seal of goodness.*



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

485

A LARGE PAINTING OF THAKUR DURJAN SINGH WITH COURTIERS

INDIA, RAJASTHAN, GHANERAO, DATED 1784

Folio 22½ x 20½ in. (57.1 x 53 cm.)  
Image 20½ x 19½ in. (53 x 50.5 cm.)

\$25,000-35,000

PROVENANCE:

Private collection, Europe, acquired between 1970 and 1973, by repute.  
Simon Ray Ltd., London, November 2011, no. 62.

Thakur Durjan Singh of Ghanerao (r. 1778-1799) radiates in a golden *jama* and resplendently large Jodhpur-style turban while seated in durbar with his white-clad courtiers. Almost thirty men in total attend court in the splendid white marble palace, each identified by Devanagari inscription. Thakur Durjan Singh's inscription is accompanied by the date, *samvat* 1841 (1784 CE). The figures are framed by multifoil archways decorated with arabesque florals. The arches are surmounted by a row of *jali* windows of varied design. Diminutive figures—musicians, mahouts, soldiers—perform their service in the foreground, in front of the sandstone brick foundation, each labeled by inscription as well.

Ghanerao was a small *thikana*, or fiefdom, situated on the border between Mewar and Marwar. The *thikana* had a strong tradition of court painting, the atelier employing local court artists and visiting painters from Jodhpur, Mewar and Bikaner. Due to its geographical position, painting in Ghanerao carries a very Mewari foundation, but with stylistic variance due to the diverse array of artists at the atelier. Works from the Ghanerao have now been dispersed into private collections, but fortunately, many paintings are extensively inscribed, identifying place, ruler, and date. For more information of the rich corpus of works from Ghanerao, see R. Crill "The Thakurs of Ghanerao as Patrons of Painting," in A. Topsfield, *Court Painting in Rajasthan*, 2000, Mumbai, pp. 92-108.





486

## A LARGE CLOTH PAINTING OF A MAHARANA'S COURT

INDIA, RAJASTHAN, UDAIPUR, EARLY 19TH CENTURY

Textile 57 x 33½ in. (144.8 x 85.7 cm.)

Image 51 x 32½ in. (129.5 x 83.2 cm.)

\$15,000-20,000

Large cloth paintings of this type are relatively rare in the greater corpus of classical Indian painting. The most prominent use of the medium is in the *picchwai* painting practice in Nathdwara which established satellite workshops in the neighboring Rajput princely states of Kishangarh and Udaipur. It is possible the commission of court paintings on cloth in 18th and 19th century Udaipur was influenced by the *picchwai* painting tradition; unlike *picchhai* paintings, however, the present style of cloth painting carries a demonstrably miniaturist quality in style.

A few known examples of *darbar* scenes on cloth can be compared to the present painting. A large painting attributed to *circa* 1705 at the City Palace Museum, Udaipur (acc. no. 2012.20.0012.R) depicts Maharana Amar Singh II (r. 1698-1710) at his court watching elephants fight at the Manek Chowk. Two other early 18th century examples can be found in the Victoria and Albert Museum (acc. nos. 09405(IS) and 09316(IS)), one of Maharana Sangram Singh (r. 1710-34) receiving the Dutch ambassador Johan Josua Ketelaar (1659 - 1718) and the other of an unidentified Maharana overseeing an elephant fight. A later painting at the Brooklyn Museum attributed to Ghasi, *circa* 1832 (acc. no. 2002.34) depicts Maharana Jawan Singh (r. 1828-38) in *darbar* with the Governor General of India, Lord William Cavendish Bentinck. Two large scale posthumous portrait paintings in the Victoria and Albert Museum (acc. no. IS.55-1997) and the Los Angeles County Museum of Art (acc. no. M.85.283.5) depicting Maharana Amar Singh and Maharana Jagat Singh can also be compared to the present lot, demonstrating miniature style portraiture in a large scale format.



THE PROPERTY OF A NORTH AMERICAN COLLECTOR

487

A PAINTING OF A BUSTLING MARKET

EAST INDIA, MURSHIDABAD, CIRCA 1760-1770

13 1/4 x 20 1/4 in. (33.7 x 51.4 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, San Francisco, by 2001.

Thence by descent.

This wondrously detailed scene of a bustling market is related to a known group of large scale paintings depicting aspects of everyday life in Bengal—ranging from pilgrimages, royal processions, market scenes and rural landscapes. These genre paintings are remarkable for their blending of Mughal and Company school elements, so much that it is difficult to categorize the works as safely Company style or Provincial Mughal. Commenting on a similar painting from the Chester Beatty Library (L. Leach, *Mughal and other Paintings from the Chester Beatty Library*, London, 1995, vol 2, pl 768-778-9, no.7.103), Linda Leach hypothesizes that the distant panoramas and emphasis on daily life suggest that the type catered to British taste and that it would appear that British officials were the main patrons of this type of work. However, the minute and infinite details of the painting point to its production in a traditional Mughal miniaturist workshop. Robert Skelton has remarked that the style of this workshop recalls the work of Dip Chand, a Murshidabad artist active in the 1760s known to have completed a group of portrait miniatures for William Fullerton of the East India Company.

Set in front of a modest skyline, an impressive row of verandas sets the tone. Side by side, every individual lives his or her own life, alone, but together. The artist shows his mastery of observation and a sensitivity to this bizarre paradox with countless examples. Men and women manage their shops, offering anything from scissors, *mojari* loafers, machetes, paper goods, chai, and fish. Most individuals in the painting exist tangent to the marketplace. Two men brawl while their companions cheer them on in the upper right corner. Noblemen and British officers travel throughout, one by elephant, one by ox-pulled chariot, some by palanquin, and some by foot. Many men loiter near the chai shop, one man admires a white textile, a woman in a blue sari walks with her child, and some men smoke pipes. As though each person a word and each scenario a sentence, the artist develops a remarkable visual language, far more competent than the written word, at conveying the complexity, and sometimes incoherence, of daily life. Indeed, the painting reads like a paragraph, its linear arrangement resembling a handwritten letter – straight and crooked at the same time. The care and attention to each facial expression, strand of hair, and *dhoti* pleat bear witness to the level of scrutiny employed by this workshop. The breathtaking detail and variety exalt daily life and elevate the ordinary into the extraordinary.

The present painting compares to a similar pair of paintings published by Hazlitt, Good and Fox, *Indian Painting for British Patrons, 1770-1860*, 1991, nos. 3 and 4, and subsequently sold at Sotheby's London, 23 October 1992, lots 498-499. Two smaller scale paintings at the British library (see T. Falk and M. Archer, *Indian Miniatures in the India Office Library*, London, 1981, pp. 200 and 489, cat. 374 i & ii.), depicting a pilgrimage scene and a rural river landscape are executed in similar style to the present lot. More recently, paintings of this school sold at the auction of the Stuart Carey Welch Collection, Sotheby's London, 21 May 2011, lot 109 and at Sotheby's New York, 22 September 2020, lot 368.





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अत्रमुति:

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

488

AN ILLUSTRATION TO THE 'IMEPEY' RAMAYANA: KEVAT  
WASHES RAMA'S FEET BEFORE THEY CROSS THE GANGES  
INDIA, BENGAL, MURSHIDABAD, CIRCA 1770

Folio 12 $\frac{1}{4}$  x 5 $\frac{1}{2}$  in. (32.4 x 14.3 cm.)  
Image 11 $\frac{1}{2}$  x 7 $\frac{1}{4}$  in. (29.2 x 19.7 cm.)

\$30,000-50,000

PROVENANCE:

Collection of Sir Elijah and Lady Mary Impey, Calcutta and London.  
Collection of Sir Thomas Phillips Bt. (1792-1872), London.  
Sotheby's London, November 26, 1968, (part of lot 415).  
Maggs Bros. London, August 1969, no. 168.  
Private collection, Connecticut.  
Bonhams, New York, 19 March 2012, lot 1173.

The Ramayana series from which the present painting belongs is named for its patrons, Sir Elijah Impey (1732-1806), the Chief Justice of the Supreme Court in Calcutta from 1774-1790, and his wife Lady Mary Impey (1749-1818) a British natural historian. The couple is most remembered for their commission of a collection of large company school paintings of birds, animals, and native plants, now revered as the Impey Album. The present series, along with similarly composed *Ragamala* and *Razmnama* manuscripts, showcases their broader interest in the arts of Bengal, diverting from the company school aesthetic they are most associated with, in favor of a more regional style of folk painting in Murshidabad.

The style, color palette and composition of the Impey *Ramayana* series mirrors contemporaneous *pata* scrolls from Bengal, which uses a registered format as a narrative device for epics such as the *Ramayana* and *Bhagavata Purana*. Works of this style were quite unusual commissions for foreigners, who by their own standards considered the Mughal and Company school ateliers more refined. Nevertheless, the series is celebrated for its vivid color scheme, bold execution and stylized figures.

The artists of this splendid series creatively use geographic features, such as the mountain range and river stream to create narrative registers within the painting. In the upper register, Rama and Sita kneel before an ascetic, while Lakshmana respectfully stands behind them. In the lower register, the boatman Kevat washes Rama's feet before ferrying the trio across the Ganges. His boat, with a tiger figurehead, awaits them in the foreground river.

The provenance of this painting is verified by the seal of Sir Elijah Impey stamped on the verso. The series, which consisted of 44 paintings, was later acquired by Sir Thomas Phillips Bt (1792-1872). The folios were much later dispersed at auction at Sotheby's London, 26 November 1968. Further pages from this series are at the British Library (acc. no. Add.Or.5725), Los Angeles County Museum of Art (acc. no. M.72.88.3), and the Asian Art Museum, San Francisco (acc. no. 2011.22).



## THE COLLECTION OF MARILYN T. GRAYBURN, NEW YORK

489

A PAINTING FROM A *GITA GOVINDA*  
SERIES: RADHA PREPARES A BED  
OF LEAVES  
INDIA, RAJASTHAN, MEWAR, CIRCA 1714

Folio 10 x 17½ in. (25.4 x 43.5 cm.)  
Image 8½ x 15½ in. (21.9 x 39.4 cm.)

\$4,000-6,000

The present painting depicts a scene from the *Gita Govinda*, Jayadeva's epic love poem of Krishna and Radha. In this scene, Radha prepares a bed of leaves beneath a bower of garlands for a midnight tryst with her beloved and sends her *sakhi*, or confident, to talk to Krishna.

This work belongs to a widely dispersed series said to be painted by several hands for Maharana Sangram Singh in 1714. Other works from this series are at the Asian Art Museum, San Francisco (acc. no. 1990.217), the Royal Ontario Museum (acc. nos. 971.281.4 and 971.281.3), the Brooklyn Museum (acc. no. 77.138), the San Diego Museum of Art (acc. no. 1990.620) and the Detroit Museum of Art (acc. nos. 71.316.A and 71.317.A). Another illustration from this series recently sold at Sotheby's New York, 20 September 2021, lot 385.



490

AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:  
KRISHNA AND BALARAMA DEPART GOKULA WITH AKRURA

INDIA, RAJASTHAN, BUNDI OR KOTAH, LATE 18TH CENTURY

Visible folio 11½ x 8½in. (29.3 x 22cm.)

Image 10¾ x 8in. (27 x 20.3cm.)

\$8,000-12,000

PROVENANCE:

Dr. Claus Virch, New York, collected in the early 1970s, by repute.

This illustration from the *Bhagavata Purana* depicts an episode from Book X, as Akrura, Krishna and Balarama depart Gokula to participate in a wrestling match at the capital city of Mathura. The demon King Kamsa had devised a plot to assassinate Krishna and Balarama under the ruse of an athletic competition. He dispatched Krishna's uncle Akrura, to retrieve the boys from Gokula back to Mathura. In this painting, Akrura and his nephews ride in a golden chariot as the *gopis* cry out in grief at Krishna's departure. In the lower register, Akrura has a vision of Krishna in his divine form Vishnu.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

491

A PAINTING OF VISHNU ON HIS VEHICLE GARUDA

INDIA, RAJASTHAN, BUNDI, 1780-90

Folio 7 $\frac{1}{2}$  x 9 $\frac{1}{8}$  in. (18.1 x 23.2 cm.)

Image 5 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in. (14.9 x 19.7 cm.)

\$10,000-15,000

PROVENANCE:

Sotheby's New York, March 22, 1989, lot 118.

Sotheby's New York, March 21, 2012, lot 204.

The four-armed god Vishnu rides comfortably on his vehicle, the anthropomorphized bird Garuda. Garuda's wise eye, downturned beak and feathered skin are all executed in exquisite detail. Two women await the duo's landing with bowls burning with incense. Compare the painting to a similar Rajasthani work in the Edwin Binney III Collection at the San Diego Museum of Art (acc. no. 1990.683), depicting Vishnu and Lakshmi riding atop Garuda in the night sky.



492

A PAINTING OF RADHA AND KRISHNA SHELTERING

UNDER A PARASOL

INDIA, RAJASTHAN, BUNDI, 18TH CENTURY

Folio 12 $\frac{1}{2}$  x 9 $\frac{3}{4}$  in. (31.4 x 24.8 cm.)

Image 9 $\frac{1}{8}$  x 6 $\frac{1}{2}$  in. (23.2 x 16.5 cm.)

\$15,000-20,000

PROVENANCE:

Arthur L. and Genevieve S. Funk collection, Boston, acquired 2 January 1970.  
Skinner Inc., 16 May 2015, lot 10.

Radha and Krishna take shelter under a makeshift parasol of leaves and a lotus stalk as a sudden storm befalls upon their saunter. It worries them none, as the lovers gaze deeply into each other's eyes and continue on their leisurely stroll. The scene alludes to a monumental moment in Krishna mythology when he lifts Mount Govardhan to shelter the village of Braj from Indra's violent thunderstorm. In the Krishna-Radha narrative, this motif is used to convey the powerful *rasa*, or emotive essence, of the couple's love. Their divine embrace breathes life into all that witness it: a family of sacred cattle prance around the thick grassy knoll and the river is alive with blossoming lotus flowers, as the viewer is invited to share in the passionate enamor. A very similar painting, but in the style of the Jaipur school, is at the Los Angeles County Museum of Art (acc. no. M.87.278.15)



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

493

A PAINTING OF NOBLEWOMEN VISITING A SHAIVITE SHRINE

INDIA, RAJASTHAN, KOTAH, CIRCA 1770

Folio 11 $\frac{1}{4}$  x 8 in. (28.6 x 20.3 cm.)  
Image 9 $\frac{1}{8}$  x 6 in. (23.2 x 15.2 cm.)

\$8,000-12,000

PROVENANCE:

M. Durga Lahari Sharma, before 18 January 1919.  
J. H. Bridges, Esq., after 1919.  
Christie's New York, 20 March 2012, lot 261.  
Simon Ray Ltd., London, November 2012, cat. no. 44.

In this unusual scene, a group of women sit by a Shaivite shrine at sunset. One woman with matted plaits emulating Shiva's hair, kneels facing a maiden holding a Mughal-style *vina*, Shiva's favorite instrument. Another reads from a manuscript page, as her fellow devotee, wielding a bejeweled crutch, listens intently to her every word. A fifth woman, in a patchwork coat, sits in a balanced position with a *yagapatta*, yoga band, wrapped around her knees and waist. From within the wooden structure, another woman pours oils down a Shiva *linga* and *yoni*. While aspects of their dress, particularly the tattered robe and matted locks, might suggest the women are humble mendicants, they are, at the same time, all splendidly bejeweled in gold and pearls. The scene likely represents a group of noblewomen attempting to dress down to pay their respects to lord Shiva.

While this painting is of a similar subject to *Bhairavi Ragini*, a woman visiting a Shaivite shrine, the present painting is likely too elaborate and personalized to belong to the *ragamala* type, which generally adheres to a stricter composition. *Bhairavi Ragini* depictions themselves focus on a woman making an offering directly to the Shiva Linga, which in the present scene is only a secondary subject in the shadowy background. The present painting may have been commissioned as a standalone image.



494

A PAINTING OF DURGA SLAYING THE DEMON MAHISHASURA

INDIA, RAJASTHAN, JODHPUR, 1820-1840

Folio 15½ x 11¼ in. (39.4 x 28.6 cm.)

Image 14½ x 10¼ in. (36.8 x 26 cm.)

\$10,000-15,000

PROVENANCE:

Sas Cornette De Saint Cyr, 31 October 2017, Lot 160.

This dynamic painting represents Durga Mahishasuramardini, or Durga the Killer of Mahishasura. Mahishasura is depicted here as half-buffalo, half-man; his buffalo head already severed, Durga is violently slashing at his human torso with a myriad of weapons. Vishnu and Shiva, along with two hounds, attack the buffalo portion of the demon body. A shrine sits upon a rocky outcrop in the distance.

Paintings of this subject are well known from across different Rajasthani schools. A Mewar sketch of the subject in the Metropolitan Museum of Art (acc. no. 2008.359.8) dated to *circa* 1760 illustrates a remarkably similar composition to the present lot, with great stylistic variation.



The Goddess Durga Killing the Buffalo Demon, Mahisha (Mahishasura Mardini); India, Rajasthan, Mewar, *circa* 1760; the Metropolitan Museum of Art, 2008.359.8.





PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

495

AN ILLUSTRATION TO A SHIVA RAHASYA SERIES: SHIVA  
PLAYING SPORTS IN THE SACRED MOUNTAINS  
INDIA, RAJASTHAN, JODHPUR, CIRCA 1827

Folio 17½ x 17½ in. (44.5 x 44.5 cm.)  
Image 17 x 17 in. (43.2 x 43.2 cm.)

\$10,000-15,000

PROVENANCE:

Collection of Evelyn and Peter Kraus, by repute.  
Bonhams London, 19 April 2016, lot 253.  
Simon Ray Ltd., London, November 2016, no. 65

The present painting from a *Shiva Rahasya* series depicts the abode of Shiva on the summit of Mount Kailash, where he meditates, engages in the sport of hunting, hosts a teaching session and confers with Brahma. This painting exemplifies the work of the court artists of Maharaja Man Singh of Jodhpur (r. 1803-1843), who commissioned very large scale series of texts such as the *Ramayana*, *Durga Charita* and the *Shiva Rahasya*. The present painting relates closely to a 101 folio series in the collection of the Mehrangarh Fort, Jodhpur (see D. Diamond, C. Glynn, and K. Singh Jasol, *Garden and Cosmos: the Royal Paintings of Jodhpur*, London 2008, pp. 238-239, no. 54). Despite its large scale on its own, the layout of the Mehrangarh folios imply the present painting is possibly only one-third lengthwise of a complete folio. Other pages from this series sold at Bonhams London, 24 April 2012, lot 280 and Christie's London 3 October 2012, lot 210.



496

A PAINTING OF HANUMAN  
INDIA, RAJASTHAN, 19TH CENTURY  
15½ x 11½ in. (14.9 x 29.2 cm.)

\$4,000-6,000

This painting represents Hanuman in his cosmic form, Pancha Mukha. The representation celebrates his most heroic feat— bringing Mount Vindaya, with all its medicinal herbs, to Rama and Lakshmana. Hanuman is depicted boldly striding forward, trampling on demons and brandishing an array of weapons and other attributes as he makes his way back to his Lord. In this tantric form, he has twelve arms, and five heads. While often times, these heads are represented as concentric faces, in the present example, the faces are alluded to through the mule, lion and horse heads appearing from his crown.



## PROPERTY OF A SOUTH AMERICAN COLLECTOR

497

## A PAINTING OF A PURUSHKARA YANTRA

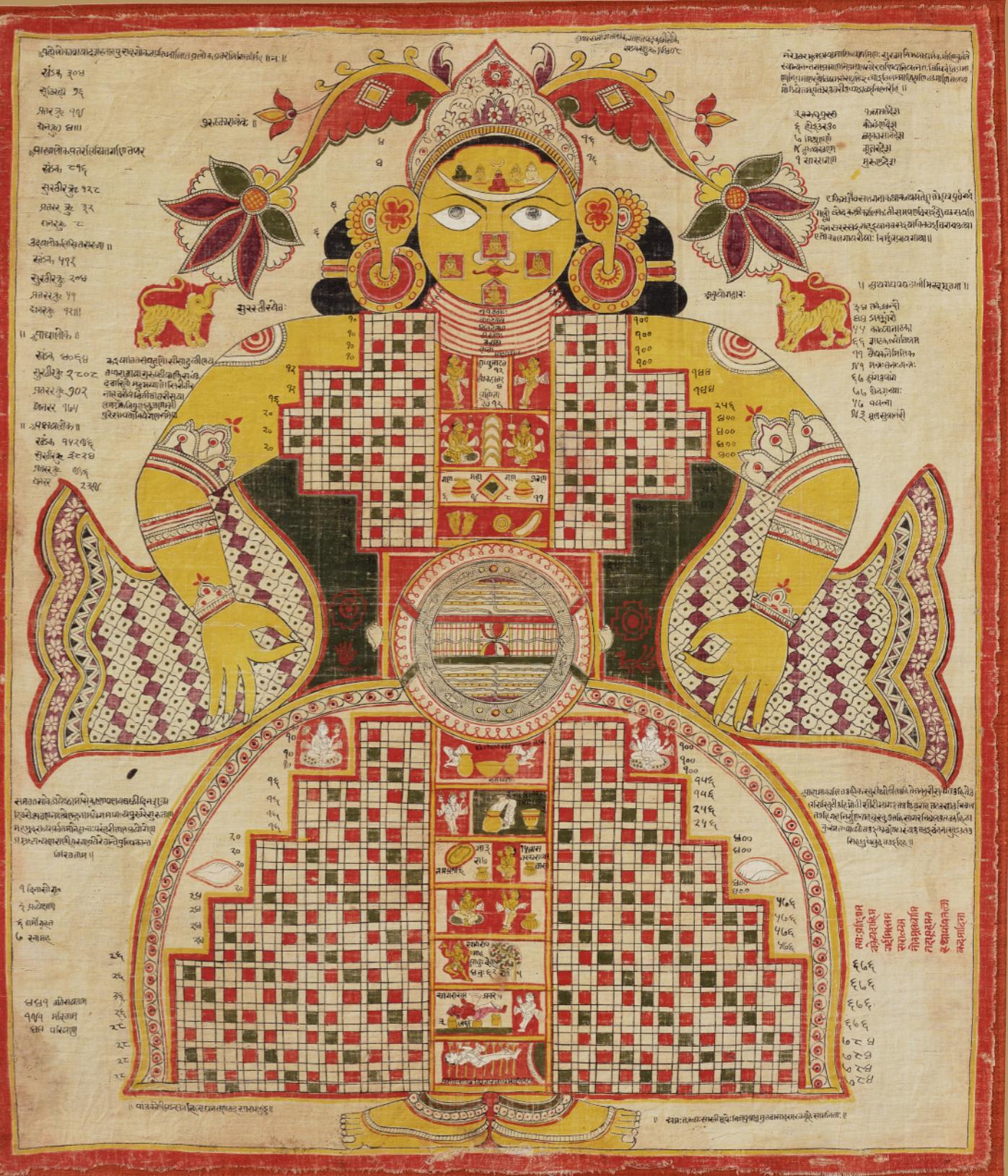
INDIA, RAJASTHAN OR GUJARAT, 18TH CENTURY

34½ x 29½ in. (87.6 x 75.2 cm.)

\$6 000-8 000

**PROVENANCE:**

This richly detailed painting is a *yantra*, a spiritual diagram made to aid meditation or prayer. While the *yantra* has tantric origins, it was incorporated into Jainism *circa* 1000-1300 CE. This form of the *yantra* depicts a map of the universe in the form of a cosmic person, a common subject of later Jain painting. The map shows the *jinas* on the face of the cosmic being, the heavenly realms on the chest, the earthly realm on the central disk, and the lower, hellish realms on the lower half of the body. The central circle depicts *Jambudvipa*, the continent of the woodapple tree, with the cosmic Mount Meru (or Sumeru) at its center. This central realm is dwarfed by the many layers of heaven and hell, suggesting the rarity and significance of being human. While the denizens of the heavens know pleasure, and the dwellers of hell know suffering, only residents of *Jambudvipa* can know both and thus attain enlightenment. Diagrams like this allow the worshipper to see the parallels between the microcosm of the body and the macrocosm of the university, inviting contemplation of its incomprehensible vastness. For a comparable work, see P. Pal, *The Peaceful Liberators: Jain Art from India*, p. 231, cat. 103.



THE COLLECTION OF MARILYN T. GRAYBURN, NEW YORK

498

A PICCHWAI OF DANA LILA

INDIA, RAJASTHAN, 19TH CENTURY

57 x 42 in. (144.8 x 106.7 cm.)

\$6,000-8,000

In the *Dana Lila*, "Taking of a Toll," Krishna playfully tips yogurt from the *matka* on top of the *gopi*'s head that she and her companions are carrying to the market. This is one of the many different games that Krishna plays to win the *gopi*'s attention. Gods and animals — cows, peacocks, peahens and monkeys — all witness the courtship. Surya is depicted in the center of the glowing sky, flanked by the couples Vishnu and Lakshmi, Shiva and Parvati, Brahma and Brahmani, and Indra and Indrani. Palace architecture is depicted beyond the blue mountain landscape. The present lot compares favorably to another *picchwai* depicting the *Dana Lila* sold at Christie's New York, 21 September 2007, lot 318.



A *Picchwai* of the *Dana Lila*; India, Rajasthan, 19th century; 82 $\frac{3}{4}$  x 68 $\frac{1}{4}$  in. (210 x 173.4 cm.); sold, Christie's New York, 21 September 2007, lot 318, for \$27,400



THE COLLECTION OF MARILYN T. GRAYBURN, NEW YORK

499

**A PICCHWAI FOR SHARAT PURNIMA**

INDIA, RAJASTHAN, NATHDWARA, 19TH CENTURY

69½ x 58 in. (176.5 x 147.3 cm.)

\$8,000-12,000

The present *picchwai* is for use on *Sharat Purnima*, the autumn moon festival. *Gopis* gather around Shrinathji in dance under the star and moonlit night. The border of the *picchwai* comprises 27 miniature paintings, mostly depicting *darshan*, or viewings, of Shrinathji as they change throughout the seasons of the year. The lower register depicts the feast of the *Annakut* Festival and the *Dana Lila*. Compare the present lot to another *Sharat Purnima* *picchwai* sold at Christie's New York, 20 March 2019, lot 727.



A *Picchwai* of Shri Nathji; North India, Rajasthan, Nathdwara or Jodhpur, Late 19th Century; 83 ¾ x 105 ½ in. (212.8 x 268 cm.); sold, Christie's New York, 20 March 2019, lot 727, for \$17,500.



END OF SALE

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls.

Unless we own a **lot** in authen or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212 636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

### (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212 636-2000.

## 2 RETURNING BIDDERS

### 3 AUCTIONEER'S DISCRETION

#### The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**'s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

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## 6 BIDDING SERVICES

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### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. The **auctioneer** will not identify these as bids made on behalf of the seller or will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

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## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

### (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212 636-2000.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

## 3 THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

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## 4 THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

## 5 THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

## 6 THE BUYER'S PREMIUM AND TAXES

in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option

- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

**1 SHIPPING**  
We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **•** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you

to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

**5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**  
You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **•** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

**1 OUR LIABILITY TO YOU**  
(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

### (b) WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

### (c) LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### (d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (e) RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### (f) GLOSSARY

**auctioneer:** the individual **auctioneer** and/or Christie's.

### (g) authentic:

a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

### (h) COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### (i) ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### (j) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (k) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **•** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

### (l) TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### (m) PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/cpca](http://www.christies.com/about-us/contact/cpca).

### (n) BIDDING BY INTERESTED PARTIES

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **☒**. This interest can include beneficiaries of an estate that consigned the **lot** or joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's **Conditions of Sale**, including paying the **lot's full Buyer's premium** plus applicable taxes.

### (o) AUTHENTICITY WARRANTY

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

### (p) BUYER'S PREMIUM

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

### (q) CATALOGUE DESCRIPTION

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

### (r) CHRISTIE'S GROUP

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

### (s) CONDITION

**condition:** the physical **condition** of a **lot**.

### (t) DUE DATE

**due date:** has the meaning given to it in paragraph F1(a).

### (u) ESTIMATE

**estimate:** the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

### (v) HAMMER PRICE

**hammer price:** the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

### (w) HEADING

**Heading:** has the meaning given to it in paragraph E2.

### (x) LOT

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

### (y) OTHER DAMAGES

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

### (z) PURCHASE PRICE

**purchase price:** has the meaning given to it in paragraph F1(a).

### (aa) PROVENANCE

**provenance:** the ownership history of a **lot**.

### (bb) QUALIFIED HEADINGS

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

### (cc) RESERVE

**reserve:** the confidential amount below which we will not sell a **lot**.

### (dd) SALEROOM NOTICE

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

### (ee) SUBHEADING

**subheading:** has the meaning given to it in paragraph E2.

### (ff) UPPER CASE TYPE

**UPPER CASE type:** means having all capital letters.

### (gg) WARRANTY

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

**o**  
Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

**△**  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

**◆**  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

**☒**  
Bidding by parties with an interest.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

3/02/2022

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

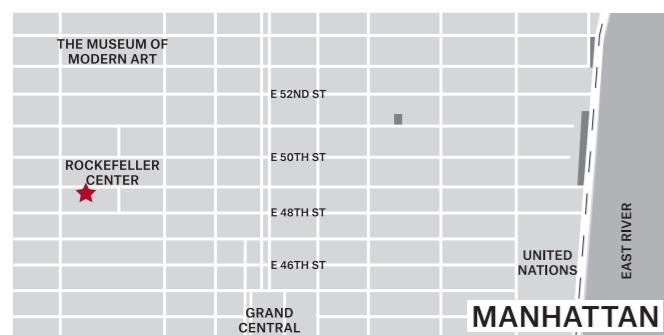
Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.  
Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

### COLLECTION AND CONTACT DETAILS

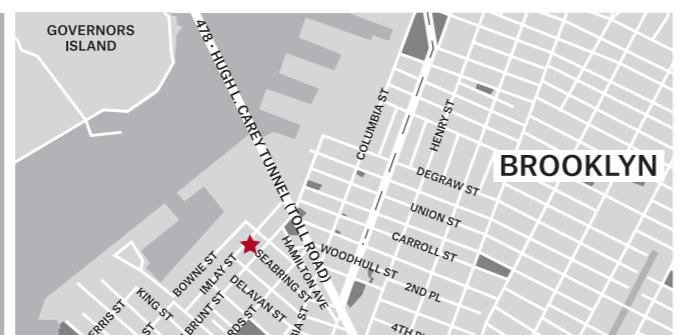
**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.  
Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

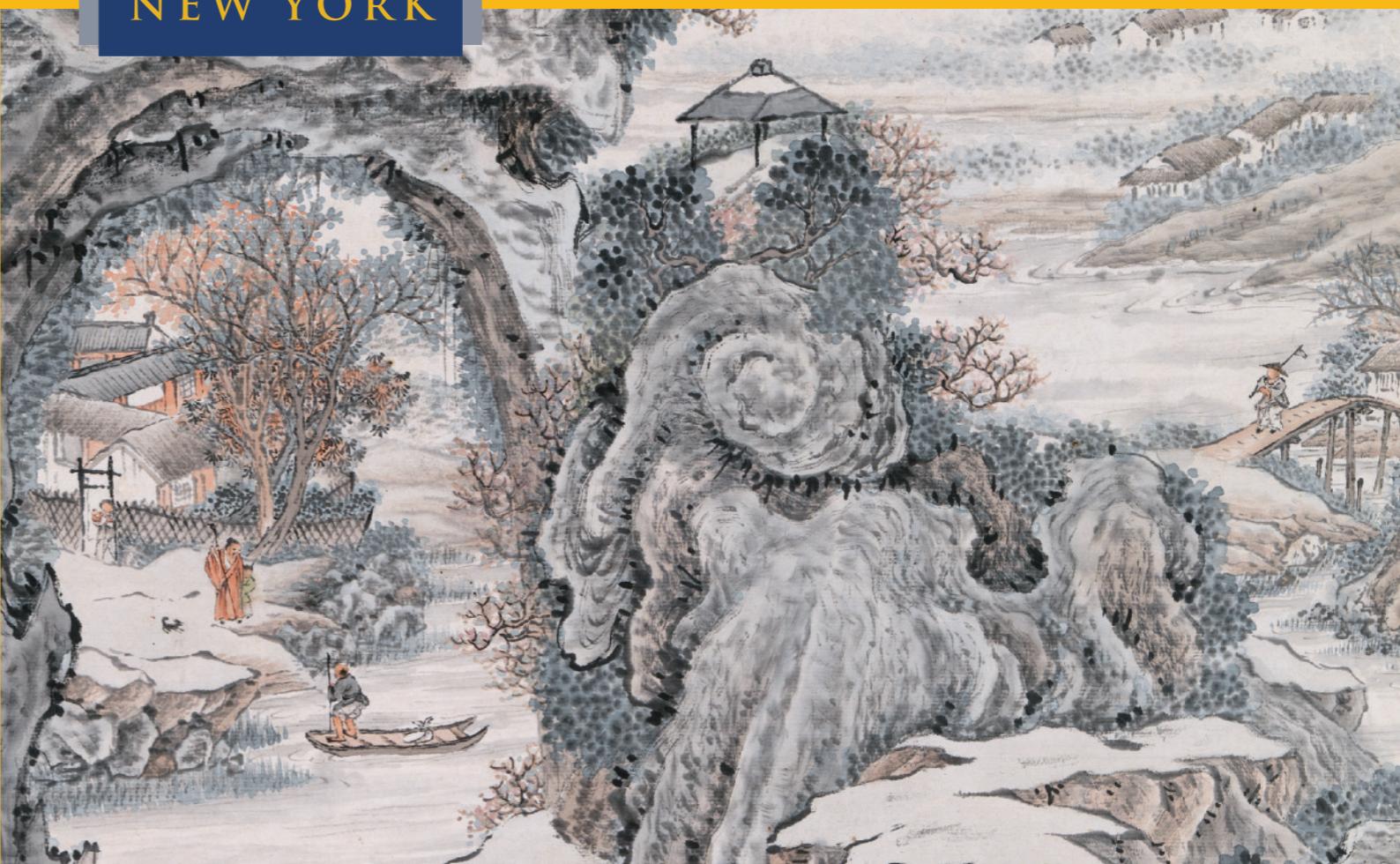


**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

02/08/19



**New York is the  
Destination for Asian Art**  
**March 16–25, 2022**



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MAQBOOL FIDA HUSAIN (1913-2011)  
*Untitled (Horse and Rider)*  
acrylic on canvas  
40 1/4 x 26 3/4 (102.2 x 67.9 cm.)  
\$70,000-90,000

**SOUTH ASIAN MODERN  
+ CONTEMPORARY ART ONLINE**  
Online Auction, 15-30 March 2022

**HIGHLIGHTS ON VIEW**  
18-22 March 2022  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Nishad Avari  
navari@christies.com  
+1 212 636 2190

CHRISTIE'S



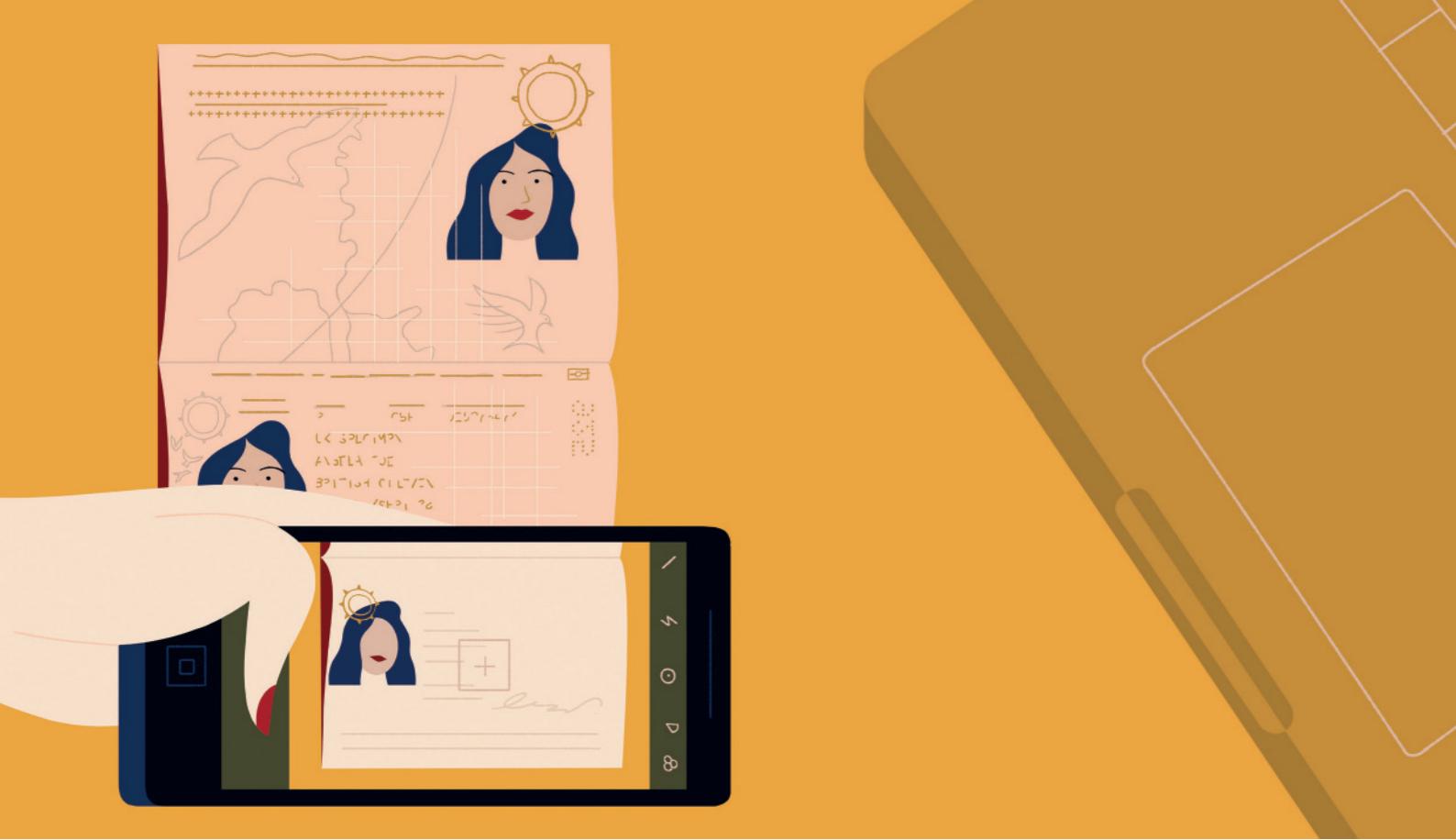
Manjit Bawa (1941-2008)  
*Untitled (Devi)*  
oil on canvas  
64 1/8 x 78 1/8 in. (162.9 x 198.4 cm.)  
Painted in 1993  
\$600,000-800,000

**SOUTH ASIAN MODERN + CONTEMPORARY ART  
INCLUDING WORKS FROM THE COLLECTION OF  
MAHINDER AND SHARAD TAK**  
New York, 23 March 2022

**VIEWING**  
18-22 March 2022  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Nishad Avari  
navari@christies.com  
+1 212 636 2190

CHRISTIE'S



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

## CHRISTIE'S

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Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
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