

# KAPOOR GALLERIES

EST. 1975





# GOD/GODDESS

---



34 East 67th Street, Floor 3, New York, NY 10065

[Sanjay@kapoorgalleries.com](mailto:Sanjay@kapoorgalleries.com) | [info@kapoorgalleries.com](mailto:info@kapoorgalleries.com)

[kapoorgalleries.com](http://kapoorgalleries.com) | +1.212.888.2257

**Published by:** Kapoor Assets, Inc. and Digital City Marketing

**Printed in New York, New York**

**All rights reserved.** This book may not be reproduced in whole or in any part, in any form or by any means, electronic or mechanical, without the written permission of Kapoor Assets, Inc.

**Select photography by:** Marcin Muchalski

**Design and layout by:** Laura Weinstein and Jordan Wannemacher

**Text by:** Laura Weinstein and Sanjay Kapoor

**Contributions by:** Sophia Williamson, Sarah Ramirez, and An-Ru Chu

**Catalog production:** Sanjay Kapoor and Laura Weinstein

**ISBN:** 9781733790017

**Cover illustration:** *Chinnamasta*; cat. 13

**Interior illustration:** *Four-armed Mahakala with Consort*; cat. 61

**Exhibition framing and Design by** Al Avci and his team at Art and Frame of New York

With great pleasure and pride, I present Kapoor Galleries' 2020 catalog.

This catalogue is dedicated to the memory of my grandmother, Urmil Kapoor (1941-2018), who together with my grandfather Ramesh helped bring the field of Indian and Himalayan art to where it is today.

Many thanks to those who lent their knowledge for this endeavor: Ramesh Kapoor, Dr. Pratapaditya Pal, Dr. Daniel Ehnbohm, Robert Del Bonta, Mitche Kunzman, Dr. Gursharan Sidhu, Dr. Amina Okada, Dr. Gautama Vajracharya, Jeff Watt, and Dr. Vidya Dehejia.

Enjoy this catalogue and I will look forward to welcoming you to Kapoor Galleries Inc.

**Sanjay Kapoor**

## Brahma with Devotees

Bikaner, circa 1630-1640

Opaque watercolor heightened with gold on paper

10 1/8 x 7 5/8 in. (25.7 x 19.5 cm.)

### Provenance:

From an important European collection.

A third of the Hindu triad of supreme divinity, along with Vishnu the Preserver and Shiva the Destroyer, is Brahma the Creator—progenitor of the hymns and ritual texts known as The Vedas. The Brahma Purana describes him with five heads. As the story goes, he became too arrogant, referring to himself as the greatest of the *Trimurti* or divine triad, so Shiva removed his fifth head to humble him. In the present composition, Brahma is shown worshipped by four devotees who may represent the four Vedas: the Rig Veda, the Sama Veda, the Yajur Veda, and the Atharva Veda.

The current painting is from the same series as *The Liberation of Gajendra*, illustrated by Andrew Topsfield in *In the Realm of Gods and Kings*, New York, 2004, p. 117, no. 43, formerly in the collection of Cynthia Polsky and sold at Bonhams New York, 16 March 2015, lot 70. The series was commissioned for a Maharaja of Bikaner; it includes a variety of Hindu deities including Vishnu's many avatars. Each of the compositions display a strong Mughal and Deccani influence.

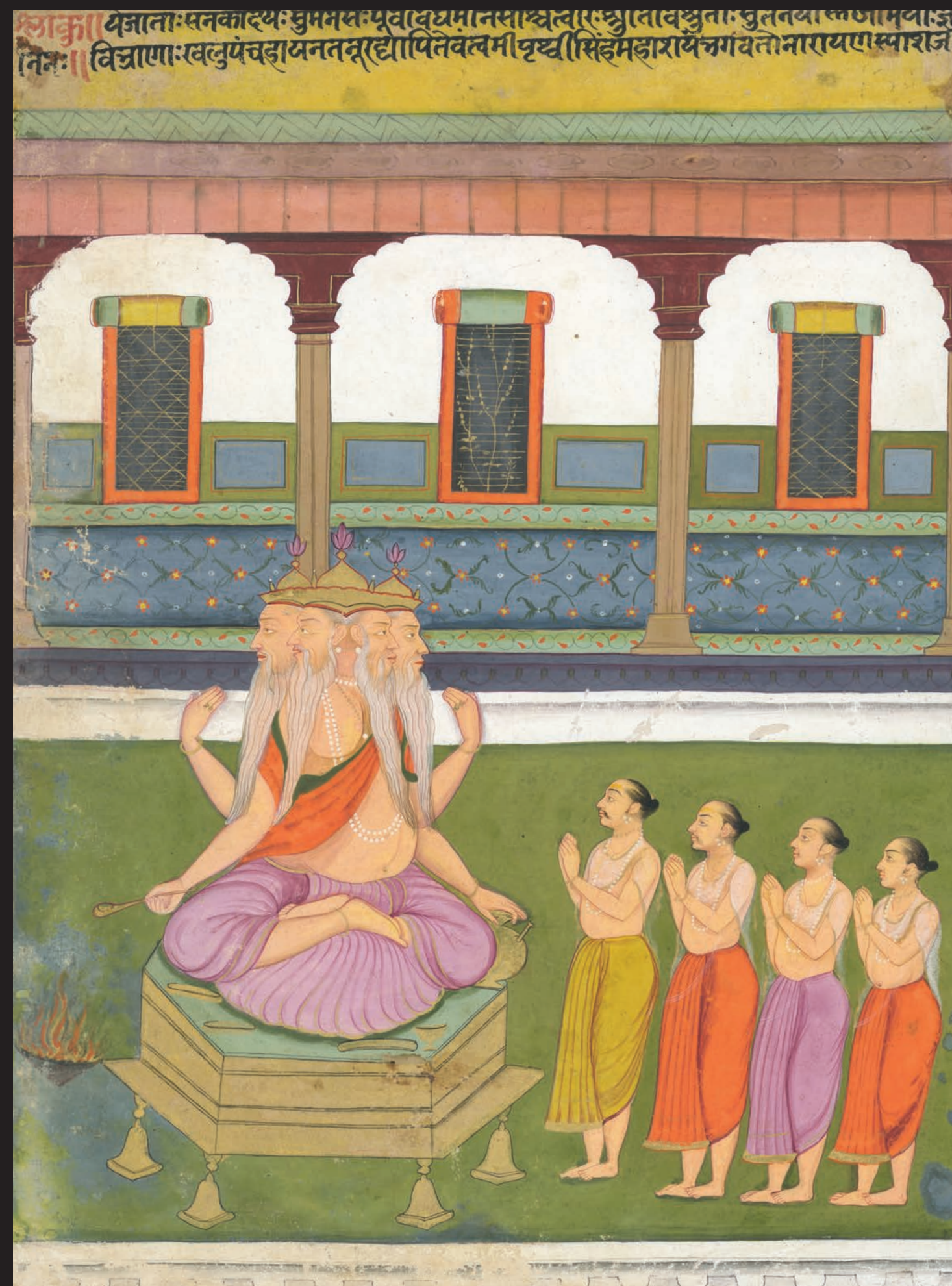
### Recto translation:

Four great gods including Sanaka are the mind-born brilliant children of [Brahma]. Although they are eternally five years old, they are indeed renowned for their knowledge. May these divine beings protect the great king Prthvisimha, who is regarded as the partial incarnation [amsaja] of Vishnu.

### Verso translation:

[The name of the meter] is Savaiya. For the benevolence [of living beings], the god Brahma created the beautiful world, both animate and inanimate. Through his mental and ascetic power, he manifested himself in the form of forty incarnations including Sanaka. This is indeed beyond description. May [the creator god] protect our learned poet king [Prathipati; Skt. Prthvipati] and make him ever young and immortal.

Translations by Gautama Vajracharya.



## The Celestial Musician, Narada

Bikaner, circa 1630-1640

Opaque watercolor heightened with gold on paper

10 1/8 x 7 1/2 in. (25.7 x 19.1 cm.)

### Provenance:

From an important European collection.

In Hindu mythology, Narada is revered for both his sage advice and his mischievous ways, creating some of Vedic literature's most humorous tales. He is also known as a master of the vina and is frequently depicted with one, as in the present scene. Narada is said to have dictated the story of Rama to the esteemed Sanskrit poet Valmiki. Upon visiting Narada at his hermitage, Valmiki asked who the perfect man was; someone powerful, educated, fear-striking, and beautiful. Narada responded that he knew of only one, and that was Rama. He then went on to give an account of Rama's adventures to Maharishi Valmiki, who authored the Ramayana.

This painting belongs to the same set as the illustration of Brahma; from the same series as *The Liberation of Gajendra*, illustrated by Andrew Topsfield in *In the Realm of Gods and Kings*, New York, 2004, p.117, no. 43, formerly in the collection of Cynthia Polsky and sold at Bonhams New York, 16 March 2015, lot 70.

### Recto translation:

Narada, the sage of the heaven, is a great god [*bhagavan*]. He becomes overwhelmed with joy as he creates the Vedic melody, characterized by regulated rise and fall of sounds through the musical scale [*grama*] with the skillful use of the plectrum for manipulating the multiple strings of the lute that he carries on his shoulder. The sage, whose appearance is as lustrous as the moonlight of the full moon night, purifies the world as he sings Vishnu's prayers. May the sage protect the great king Prthvisimha.

### Verso translation:

[The name of the meter] is Savaiya. Having seen the rapidly increasing problematic situation caused by *viraga* [the lack of gentle feeling of fondness or liking] in the world, [the sage] Narada incarnated himself and explained [the significance] of *raga* [attachment; enthusiasm] to everybody in order to increase *anuraga* [love; affection]. [The name of] the *tala* is Samaipagi. Those who sing the virtues of [other people] are smart, control the feeling of mind and meditate.

Translations by Gautama Vajracharya.



### A Maharishi on a Terrace

Bikaner, circa 1700

Opaque watercolor heightened with gold on paper

Image: 10 x 7 1/4 in. (25.4 x 18.4 cm.)

Folio: 12 x 9 1/4 in. (30.5 x 23.5 cm.)

#### Provenance:

Private American collection.

This fine painting depicting an unidentifiable *maharishi* appears to be from the same set as circa-1700 Bikaner painting of Prithvisimha at worship; a promised gift to the Norton Simon Museum published in Pratapaditya Pal's *Painted Poems*, Pasadena, 2004, p. 18-19, cat. 74. As stated by Pal: "The painting is executed clearly, in a markedly different style from the pictures generally attributed to Bikaner early in the century. The pictorial touches evident in the handling of the internal space and the more realistic narrative strategies are derived ultimately from the Mughal tradition, which was introduced at the court, probably by Mughal-trained artists, during the reign of Karan Singh (1631-84). It was likely painted after the Karan Singh period" (see *ibid*). This stylistic approach is also reminiscent of that in the earlier Brahma and Narada paintings attributed to Bikaner, providing the possibility of an earlier date.





## Narasimha Disemboweling Hiranyakashipu

Punjab Hills, probably Chamba, circa 1650

Opaque watercolor heightened with gold on paper

5 7/8 x 9 3/4 in. (14.9 x 24.8 cm.)

### Provenance:

Sotheby's London, 8-9 October 1979, lot 156.

### Literature:

Vishwa Chander Ohri, *On the Origins of Pahari Paintings*, New Delhi, 1991, Col. Pl. C.

In return for propitiating Brahma, Hiranyakashipu is granted a boon: that he cannot be killed by man or animal, that he cannot be killed inside or outside, day or night, on the ground or in the sky, by weapons animate or inanimate. Hiranyakashipu became empowered with arrogance as a result and sought to strike down his own son Prahlad for his devotion to Vishnu. In order to circumvent the protective power of this boon and save Prahlad, Lord Vishnu incarnated as the half-lion, half-man Narasimha, emerged from a pillar within the palace at dusk, and destroyed Hiranyakashipu by disemboweling him with sheer force, lifting him atop his knee to do so. In the present depiction, an unusual image of Vishnu (identifiable by his peacock-feathered crown and the *chakra* he is spinning) appears between the small figure, Prahlad, and the female figure on the far left. The mortal figures hold their hands in reverence beside him.

The fantastic parable of Narasimha is illustrated here in a simply-designed composition, with bold colors and great precision. The floral elements, rich in detail yet quite still, as well as the manner in which they are arranged to fill gaps in the composition are somewhat telling of this painting's origin. Each of these qualities is shared by an eighteenth-century Chamba painting at the Victoria and Albert Museum depicting Rama, Sita and Hanuman (acc. IS.33-1949).

Vishwa Chander Ohri references another amazing depiction of Narasimha at the Musee Guimet in his discussion of the present work (acc. M.A. 4968): "Both of them appear to be the work of one artist. The style of these paintings shows a later development from the pictures of the *Rasika-priya* in the popular Mughal style of the Jahangir period. Though rich yellow and orange are used for the garments, the color scheme and style of these pictures are different from those of the Basohli paintings. Naturalism of the Mughal style is apparent from the manner in which the lion-head of the deity is drawn in these works, but the stylisation in the depiction of other figures, shows a change from the Mughal style. The female figures in these pictures possess affinity with those seen in the wood reliefs of the Brahmaur State-Kothi; the proportions of the figures in the works done in two different mediums (paintings and wood reliefs) are similar" (p. 21). Of the Guimet example, Amin Okada comments that while it is stylistically ambiguous, it is most likely from Chamba, around the middle of the seventeenth century (see. Amin Okada, "Uni Illustration insolite du Narasimhavatara," *La Revue du Louvre et des Musees de France*, October 1985, no. 4, pp. 285-88). What is clear and indisputable, is the quality and uniqueness of these two rare compositions.





### Narasimha Disemboweling Hiranyakashipu

Mughal, probably Rajasthan, 17th century

*Opaque watercolor heightened with gold on paper*

8 1/2 x 12 in. (3.3 x 4.7 cm.)

#### Provenance:

Private collection, Ohio.

Each element of this small painting is filled with as much detail as possible, within its simple and nearly symmetrical composition. The artist's skillful approach to rendering human figures—with great depth using minimal light and shadow atop a completely flat background—is of note, as is the use of similar techniques in creating the complex textiles worn by the bystanders. The techniques reflect the trained hand of a Mughal artist, which is unusual to see in combination with the present and infrequently depicted Hindu subject, Narasimha.



**A leaf from Rasikapriya: Beauty of Radha**  
Bundi, circa 1680

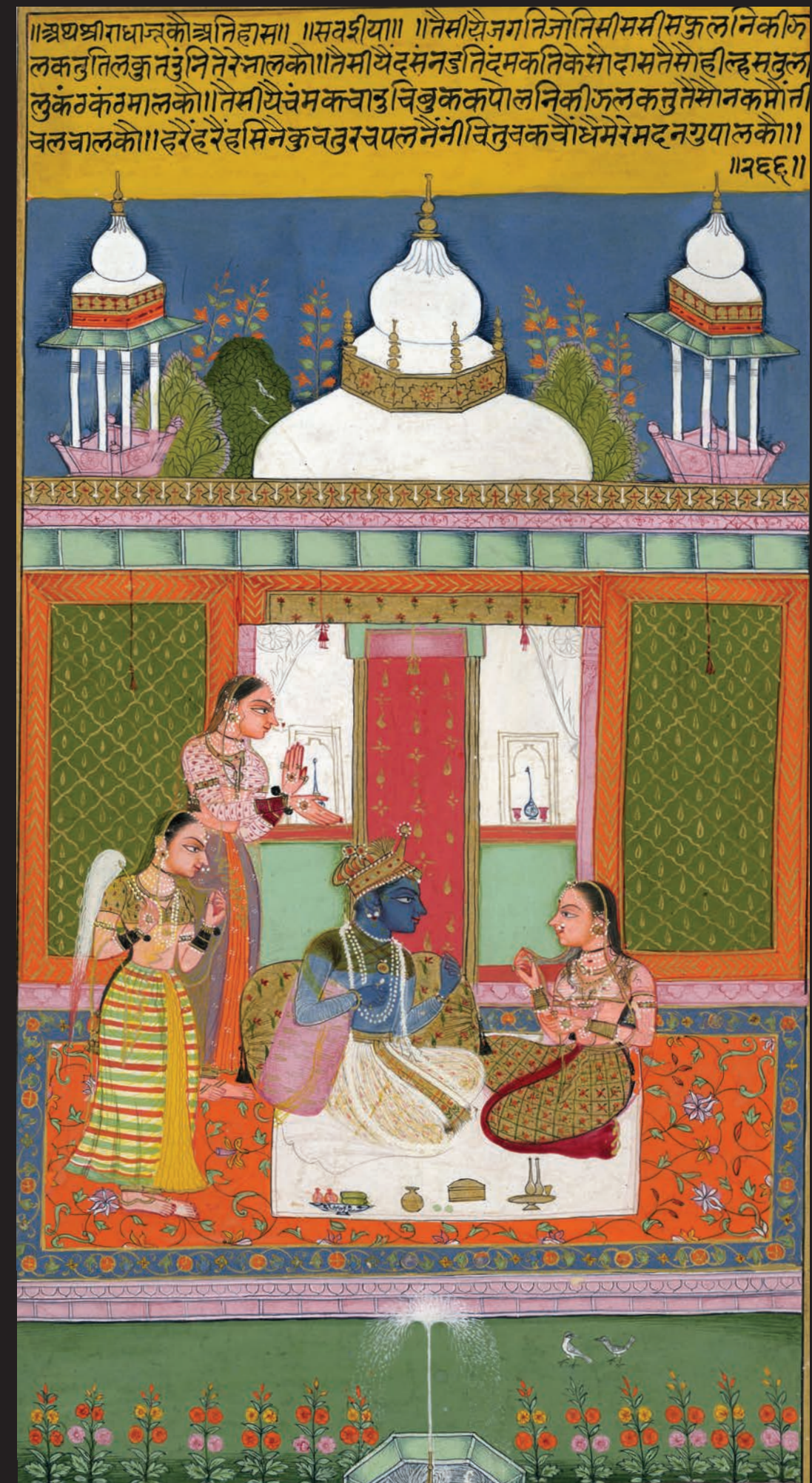
*Opaque watercolor heightened with gold on paper*  
Image: 11 3/8 x 5 7/8 in. (28.9 x 14.9 cm.)

**Provenance:**

Michael Goedhius Colnaghi Oriental, London.  
Acquired from the above by Françoise et Claude Bourelier, Paris, 18 February 1987.  
Artcurial, Paris, 12 May 2015, lot 292.

The present painting is an illustration of the court poet Keshav Das' love poem, the *Rasikapriya*. The popular treatise, which explores the notion of ideal lovers, was composed in 1591 for his patron, the Raja of Orchha. Radha and Krishna are inserted into these narratives revolving around love to serve as the *nayika* and *nayak* (heroine and hero). This scene, identified as folio number 266, is centered around the beauty of Radha.

Similarities to the Chunar court Ragamala series, one of the early products of an apparent Mughal influence in Rajasthan (created around the time the *Rasikapriya* was authored) are evident: a vertical format, colorful architectural elements with white roofs, and carefully-executed landscape elements. Such qualities point to the Bundi origin of this painting as it was the next home of the likely-commissioner of the Chunar Ragamala series, Ratan Singh. The expressive facial features differentiate this seventeenth-century Bundi painting from the earlier Mewar paintings Bundi artists imitated, wherein flat figures and bold lines prevailed.



### A leaf from a Panchatantra Series (or 'Panchakhyana' Series)

Mewar, circa 1725

Opaque watercolor heightened with gold on paper

Image: 7 1/2 x 7 1/8 in. (19 x 18 cm.)

Folio: 13 x 10 3/8 in. (33 x 26.5 cm.)

#### Provenance:

Private collection.

Bonhams New York, 11 September 2012, lot 124.

Christie's New York, 27 September 2017, lot 251.

The Panchatantra is an ancient Indian collection of interrelated animal fables connected by a larger story. There is a version of the Panchatantra in almost every major language in India, as well as many adaptations from all around the world. This leaf comes from a Jain recension of the Panchatantra, called the Panchakhyana Series. These tales, largely following anthropomorphised animals, are meant to impart earthly wisdom on how to conduct one's life.

The painting here is depicted in a continuous narrative in which successive episodes of the story are shown together in a single picture. The rural landscape, a vibrant yellow background split by a flowing river, contains three scenes. The first scene, on the left of the river, depicts an archer in red robes kneeling in wait with a resting bull. In the second scene to the right, the same archer is seen greeting two men in a bullock cart. The figure in orange is likely the protagonist of the narrative, while his companion holding the whip is the cart driver. Finally, in the lower register, the figure in the orange robe meets with another man, just as richly dressed as he. The fact that he sits on a mat, while the other does not, signifies his rank and importance.

Compare the color palette, strokes, and figural profiles of this painting to those of another circa-1725 illustrated Panchatantra folio at the Los Angeles County Museum of Art (acc. M.90.160.2).



## An illustration to a Ragamala Series: Nat Ragini

Datia, circa 1725

Opaque watercolor heightened with gold on paper

Image: 9 x 6 1/4 in. (22.8 x 16 cm.)

Folio: 13 x 10 1/4 in. (33 x 26 cm.)

### Provenance:

Christie's New York, 27 September 2017, Lot 251.

Bonhams New York, 11 September 2012, Lot 63.

*Ragamala* or 'Garland of Melodies' paintings are visualizations of the ancient classification system for Indian music. *Ragamalas* are the melodies that become templates for improvisation within Indian music. While each melody has a certain structure, there are infinite songs that can be produced within each mold. These melodies are generally categorized into six male personifications, or *ragas*, who are each accompanied by five wives, or *raginis*. The *ragas* are all in the stronger and more coherent pentatonic scale, while the *raginis* are in the heptatonic scale, which contains melodies with more contrasts and subtleties, and are thus considered more feminine.

Each of the thirty-six *ragas* or *raginis* are a pictorial embodiment of a particular musical mood or sentiment, often having to do with "love in union" or "love in separation." They are meant to evoke the feeling or color of the melody rather than a specific narrative. The six principal *ragas* are each meant to be performed during the six seasons of the year: summer, monsoon, autumn, early winter, winter and spring. The *raginis*, too, are often attributed to certain regions or times of day.

Depicted here is the Nat Ragini, an afternoon melody. Nat Ragini is one of the wives of the Bhairava Raga. The Nat Ragini, although feminine, is depicted

as a warrior on horseback. With her sword raised, she comes face to face in battle with a war elephant and its three riders. Scholar Kalus Ebeling notes: "It is hard for the uninitiated viewer of *Ragamala* paintings to reconcile the concept of female ragini with the male images of battling warriors...While most *ragamala* paintings are conceived in a devotional or erotic mood, Nat visualizes music of a heroic mood" (K. Ebeling, *Ragamala Paintings*, Basel, 1973, p. 37). Thus, the fact that these depictions are not literal, but instead meant to be evocative of a particular feeling, allows for this subversion of gender norms.

While typical Nat Ragini scenes are filled with the violence of battle, often featuring dead and decapitated soldiers, this depiction is relatively restrained. Instead of dead bodies, the battle ground is interspersed with detailed florals, which also decorate the lower register of the painting. Enclosing the scene is a curved horizon, above which two angels appear to be raising their cups towards each other as if in celebration. The marble architectural element atop which this scene takes place, as well as textile-like niches on either side of a manmade lotus pond within, are the Mughal elements that distinguish this Datia painting from the earlier Rajput Malwa painting style it owes homage to.



## The goddess Lakshmi

Bundi, early 18th century

Opaque watercolor heightened with gold on paper

Image: 6 3/4 x 9 1/3 in. (17.1 x 23.7 cm.)

Folio: 7 3/4 x 10 2/3 in. (19.7 x 27.1)

### Provenance:

Sven Gahlin Collection.

Lakshmi is the goddess of wealth, prosperity, good fortune, and purity. She is featured prominently in the story of the Churning of the Milky Ocean, in which her power is made clear through the fact that her absence in the realm of gods brings chaos and demons. Her re-entry into the world of gods atop a lotus conveys her resilience and restoration of good. Here, she is portrayed as a beautiful young woman, distinguished as divine by her four arms, lotus flowers, crown, and third eye. She grants boons with the *varadamudra* she displays with her left hand.

The inscription is a short verse in praise of “Padmavati” which is an avatar of Lakshmi, but in this case it appears to be used as an epithet, meaning “she who emerged from a lotus.” Unlike Lakshmi, her avatar Padmavati typically holds an *ankusha* (elephant goad), *pasha* (noose), *phala* (fruit) and *padma* (lotus) in her four hands. Lakshmi is the subject of many traditional paintings, though she is primarily depicted in the fully frontal cross-legged pose. This image, however, departs from the conventional frontal approach for Lakshmi portraiture, as this Bundi-school artist renders her in a three-quarter view, denoting her regal status.



## An illustration to the Ramayana: Rama and Lakshmana

Attributed to Pandit Seu, Basohli, circa 1730

*Opaque watercolor heightened with gold on paper*

*Image: 8 1/4 x 12 1/4 in. (20.1 x 31.1 cm.)*

*Folio: 8 1/2 x 12 1/2 in. (21.6 x 31.8 cm.)*

### Provenance:

Collection of R. Hale, California, acquired by the family in the 1960s.

The present painting is attributed to the famous, yet elusive artist, Pandit Seu. The honorific title 'Pandit' probably denotes that the family was originally of the Brahmanical order. While it is speculated that he lived from 1680-1740, it is rare to find any dated or signed works by his hand, resulting in a small number of paintings attributed to him.

Pandit Seu was working at a time when the fundamentalist Mughal ruler Aurangzeb had disbanded his ateliers, forcing Mughal artists to search for patronage in Rajput kingdoms and simultaneously disburse their style into other regions. As this was happening, Pandit Seu traveled outside of Guler to the plains and made contact with Mughal artists who taught him their painting techniques. He brought these back to Guler and Basohli and is credited with aiding in the shift to a more formal style within the greater Pahari region.

In the present portrait of the Ramayana's protagonists, this Mughal influence is apparent. The figures appear as strong individuals, assuming a space that belongs entirely to them rather than in an overlapping fashion typical of earlier Rajput painting. The face of each figure is unique, with Rama's low eyes and his voluminous hair fully distinguished from Lakshmana's clean hairline and downturned nose. Their flowing garments are highlighted by the stark, monochromatic yellow background characteristic of the Pahari tradition. This painting serves as a benchmark for the beginning of an exploration into depth and naturalism in the Pahari region.



## A Prince with a Falcon

Kishangarh, 18th century

*Opaque watercolor heightened with gold on paper*

9 x 5 ¼ in. (22.9 x 14.6 cm.)

### Provenance:

The Collection of Helen and Joe Darion, New York, acquired from Lawners by February 1968 (no. 41).

The present portrait may have been a noble commission to demonstrate status, as the inclusion of a falcon in the composition makes reference to the archetypal prince's skill in hunting. This enigmatic portrait and others like it were typical of Kishangarh, particularly around the lifetime of the artist Nihal Chand (c. 1710-1782), whose training in the imperial Mughal workshops at Delhi helped him create a popular new style of portraiture that combined Mughal naturalism with the traditional romantic and poetic idealization previously beloved in Kishangarh. The signature Kishangarh style began to develop under the patronage of Raj Singh (r. 1706-1748), and reached full-fledged actualization under Sawant Singh (r. 1748-1764). As the present painting dates to the latter part of the eighteenth century, it stands as an example of this Mughal-infused style at its most evolved.



## A Raja and His Courtiers Playing Chaupar

Guler or Basohli, 1720-1750

Opaque watercolor heightened with gold on paper

Image: 9 1/4 x 6 1/2 in. (23.5 x 16.5 cm.)

Folio: 10 1/2 x 7 3/4 in. (26.7 x 19.7 cm.)

### Provenance:

Collection of R. Hale, California, acquired by the family in the 1960s.

A *raja* leans forward into a game of chaupar with three courtiers. The player opposite him cautiously moves his small piece on the board while the *raja* holds long dice in his right hand, preparing to make his throw. An intensity pervades the scene which unfolds against a brilliant yellow background further heightening a palpable sense of competition. There seems to be more at stake here psychologically than the game alone as the *raja* and his teammate (just below him in the composition) display somewhat aggressive body-language; leaning forward and staring at their opponents. The two competitors are likely visiting vassals from a nearby fiefdom, and present a more respectful posture, perhaps as a reflection of courtly hierarchy. All the chaupar participants are dressed in white muslin jamas or coats, with no elaborate ornamentation aside from the *katars* or punch-daggers tucked into their waistbands. The principal *raja*, however, wears *jama* with elaborate embroidery and a colorful, feather-topped turban.

The fine quality of this painting is apparent in the minute level of detail within each pattern, adornment, and facial feature. The figures appear as if they are frozen mid-motion, despite the near-invisibility of the artist's stroke. Such qualities are reminiscent of the Guler masters Pandit Seu, his son Nainsukh, and the generation that followed. The composition, moreover, is reminiscent of a painting of Mian Gopal Singh playing chess with Pandit Dinamani Raina attributed by Goswamy and Fischer to Pandit Seu in *Pahari Masters: Court Painters of Northern India*, Zurich, 1992, p. 228-229, cat. no. 92.







## Chinnamasta

Signed Nainsukh on verso, Guler or Jasrota, circa 1740

Opaque watercolor heightened with gold on paper

7 1/2 x 7 1/2 in. (19 x 19 cm.)

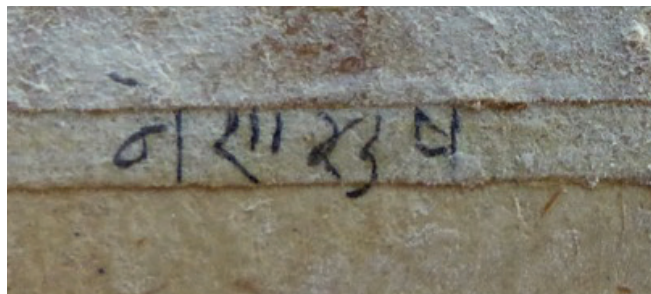
### Provenance:

From a Private New York collection, acquired from a European dealer in the 1980's. The collection of the Marquess of Tweeddale, according to frame label.

Chinnamasta, which literally translates to “severed head,” is one of ten *mahavidyas* or goddesses worshipped in the Hindu tradition, all incarnations of the great goddess Devi. Her primary origin story comes from the *Pranatosinitantra*. Chinnamasta is the form of Parvati therein: she and two yoginis, Dakini and Varnini, were bathing in the wilderness when they became so hungry that Parvati resolved to remove her own head and offer them the nourishment of her blood, embodying ‘Chinnamasta.’

Chinnamasta sits with legs crossed, a large snake draping over her shoulders, with a string of severed heads around her neck. Kamadeva and Rati, the god and goddess of love and desire, are depicted in a sexual embrace beneath her. This iconography presents the dualities of life and death, sexuality and motherhood. Shiva is represented by the presence of serpents and *shakti* by Chinnamasta herself—the male and female principles that pervade all reality.

The present painting of Chinnamasta is a very important one. This mesmerizingly bright and detailed painting was executed by the master artist Nainsukh of Guler (1710-1778), an attribution made by signature, but equally evident in the aesthetic qualities alone. The naturalistic rendering of these humanlike divinities is something Nainsukh, above all Pahari artists, mastered. Nainsukh's distinct style renders each figure as a powerful one with the use of bold colors and distinct lines—defining qualities of his artistic heritage. This painting is a rare treasure from the important innovator of a strong and widely-admired tradition of Indian painting.



Nainsukh signature on verso.





### A portrait of Mian Hadala Pal (1673- 1678)

Attributed to Nainsukh at Basohli, circa 1763-1775

Opaque watercolor heightened with gold on paper; inscribed in Devanagari with gold ink

Image: 7 3/16 x 4 7/8 in. (18.3 x 12.4 cm.)

Folio: 10 1/4 x 7 5/8 in. (26 x 19.4 cm.)

#### Provenance:

From the Estate of Theodore Allen Heinrich (1910-1981); Art historian, curator, and educator. From 1955 to 1962, he was the director of the Royal Ontario Museum; later, he taught art history at the University of Saskatchewan and York University.

The seated nobleman is elegantly depicted on a floral carpet. He wears a light purple *jama* with a floral motif, and a white *patka* sash with gold trim ending along the bottom. Two green silk pillows with gold flower embroidery are depicted beside him, one of which is used to support his prominent sword; decorated with a mauve scabbard wound with a gold band. His beard is precisely trimmed, and his face is rendered with a razor-sharp clarity, gazing directly forward. The terrace has a paneled white marble balustrade capped with evenly spaced globular finials. A pale blue sky rises to streaks of red-tinged clouds above.

The present painting can be attributed to the widely celebrated and innovative artist of the Punjab Hills, Nainsukh (1710-1778). Nainsukh is known to have moved from his father Pandit Seu's atelier in Guler to Jammu and then to Basohli around the death of his patron of twenty years, Balwant Singh of Jasrota. His work is distinguished from other Pahari artists for originality by way of his mastery of Mughal techniques and incorporation of such into traditional and Hindu subjects. Studies of Nainsukh's portraiture reveal the light washes of color tints and subtle nuances within, the lightest of

delicate ink outlines (some incomplete), and most significantly—his ability to capture a fleeting moment with his compositional genius and drawing prowess. The present painting displays the masterful hand of Nainsukh in these ways. Herein he captures an elusive moment during an otherwise-still pose; the *raja* touches the tip of his punch-dagger, as if to adjust it in his belt.

A portrait ascribed to the artist Nainsukh depicting Raja Bishan Singh of Guler in the Fralin Museum of Art at the University of Virginia (acc. 1995.6.1) has many qualities shared by the present work. In the Fralin painting (also identified by a gold inscription at the top), the *raja* stands upon the same white marble terrace with paneled balustrade and round finials, with a hint of green dividing the painting in half at nearly the same point as this image. The sky above is nearly identical; rendered open, with pale blue, lightly streaked at the top with faint clouds. Perhaps, as Losty suggests, these are from a series of paintings of noblemen, relatives and forebears commissioned by Raja Amrit Pal (r. 1757-76) of Basohli who became Nainsukh's principal patron subsequent to the death of Balwant Singh.



## Shiva as Tripurantaka, The Destroyer of Tripura

Mandi, circa 1750-1780

*Opaque watercolor heightened with gold on paper*

*Image: 7 3/8 x 9 5/8 in. (18.6 x 24.3 cm.)*

*Folio: 9 x 11 1/2 in. (22.9 x 29.2 cm.)*

### Provenance:

Royal Mandi Collection.

The estate of Carol Summers (1925-2016).

The narrative illustrated here is that of Shiva as the destroyer of Tripura, the three mythical demon cities in the sky. Tripura was gifted by Brahma to the evil demon Taraka's three princely sons as reward for undertaking severe penance. These impenetrable fortresses revolved around the sky and could only be destroyed by an arrow that could merge the three cities and set them ablaze. With these boons, the three princes abused their power, wreaking havoc across the universe and taunting the gods. Unable to stand against the princes' power, the gods begged Shiva for help.

In order to defeat the Tripura, Shiva crafted his weapons from pieces of the other gods. His chariot, made from the earth, is depicted here, upheld by wheels made from the sun and the moon. Brahma, the Creator, with four heads and four arms, is his charioteer. Shiva's bow, made from Meru the mountain, is strung with the serpent Vasuki, who can also be seen wrapped around Shiva's neck. Shiva's cosmic arrow, which he used to destroy all three cities in a single shot, is made from Vishnu, the Protector, his blue face appearing on the tip of the arrow.

Tripura is not depicted as three separate cities, but instead, is personified into demon form. The scaled pattern on the demon's skin serves to represent the earth, and can also be seen on Shiva's mountainous bow. Scattered across the demon's chest and legs are buildings and animals, indications of the floating cities merged into flesh. This sort of representation helps to visualize Shiva's foe, not simply as three fortresses, but as a formidable enemy. It can also be taken to symbolize the Tripura's metaphorical meaning as the three components of man: the physical body, the intellect, and the soul. By destroying the Tripura, Shiva is said to have merged the three essential components of man into the supreme consciousness.

The reverse of this folio contains Devanagari numerals '48' and bears a stamp and inventory number from the Royal Mandi Collection.





## A leaf from the Bhagavata Purana: Krishna Weds Rukmani

Nepal, circa 1775-1780

*Opaque watercolor heightened with gold on paper*

*Folio: 14 3/8 × 20 1/2 in. (36.5 × 52 cm)*

### Provenance:

Private collection, United States, by 1972.

The present painting is from an important series depicting the exploits of Krishna as described in Book Ten of the Hindu epic, the Bhagavata Purana. The Bhagavata Purana chronicles the ten avatars of Lord Vishnu, each of whom must save the world from danger, destroy evil and protect virtue. This painting depicts Krishna in his wedding to Rukmani, his first and chief consort who he heroically kidnapped to save from an unwanted marriage to the evil Shishupala.

The painting is executed in a large format, unusual among Nepalese paintings, but distinct to this known series, of which two folios reside in the Metropolitan Museum of Art (acc. 2019.64). According to the museum: "This painting is part of an ambitious series numbering around 100 folios, now dispersed, which all display the same dimensions, the distinctive red border and the aerial perspectives onto complex architectural constructions, features shared with the later court painting of Udaipur."



### A portrait of a woman with a cat

Delhi, late 18th century

*Opaque watercolor heightened with gold on paper*

*Image: 6 1/4 x 4 in. (15.9 x 10.2 cm.)*

*Folio: 11 3/4 x 8 1/4 in. (29.8 x 21 cm.)*

#### Provenance:

From a distinguished New York collection, acquired 1968.

A European noblewoman pets and cradles her cat with both hands. Her identity is revealed by her sixteenth-century Portuguese garb, with a yellow cape and collared tunic over an orange dress and the single-jeweled and feathered ornament on her forehead. She sits at the edge of a circular raised white basin employed as a vertical visual device to highlight and elevate the subject against the green ground. She poses here as an idealized, archetypal European—enigmatically posed.

This painting reflects the continuous tradition of Mughal patrons' and artists' fascination with European and Christian themes which began with Portuguese Jesuit missionaries and other visitors to the court of Akbar in the sixteenth century. In the manner of seventeenth-century Mughal miniatures depicting single figures, the present subject sits isolated against a flat copper-oxide green background. The painting may emulate a seventeenth-century original.





## Maharaja Sarabhoji Accompanied by His Minister

Tanjore, Company Style, circa 1790

Opaque water-based pigments with gold on board

23 1/2 x 17 1/4 in. (60 x 44 cm.)

### Provenance:

Given as a gift to Lady Henrietta Clive (1758-1830) in 1800 by the Maharaja Sarabhoji (r. 1798-1832).

Sophus Andreas Bergsøe (1838-1896), Aalborg circa 1880.

Thence by descent.

The *maharaja*, depicted as a heavily bejewelled figure with an elaborate turban and side-whiskers, stands formally facing outward with the index finger of his left hand pointing downward towards his ceremonial sword. A minister with pressed palms faces the *maharaja* awaiting instructions. The two stand in a dark drawing room, a billowing blue silk or velvet curtain with gold trim and tassels diagonally framing the scene in the manner of much European portraiture. The ornate gold-legged tables and mantle clock also evidence this inspiration, as the present portrait is painted in a style that developed in the mid-eighteenth century, which catered to the tastes of the British colonials. The raised gold is typical of Tanjore painting.

Maharaja Serfoji II of Tanjore (also known as 'Sarabhoji,' r. 1798-1832), the last ruler of the Maratha Bhonsle Dynasty of Tanjore, was installed by the British as the

titular head of Thanjavur. He was the adopted son of Maharaja Thulajah. As a young man, he was entrusted to the care of a Danish missionary, Reverend Christian Freidrich Schwartz, who sent him to Madras for his formal education. He enjoyed an excellent relationship with the British after he acknowledged their administration of Tanjore and was then granted sovereignty over the lands surrounding the Fort of Thanjavur as well as a pension (see Archer, Rowell, and Skelton, *Treasures from India: The Clive Collection at Powis Castle*, London, 1987, p.124; and John Chu, *Game of Thrones in an 'Asiatic World': Henrietta Clive and Anna Tonelli in British India*, National Trust Historic Houses & Collections Annual, 2018, p. 40.).





## A leaf from the 'Second' Guler Ramayana series: Rama and His Allies Take Counsel

Guler, First Generation after Nainsukh and Manaku, circa 1790

Opaque watercolor heightened with gold on paper

Image: 8 x 12 in. (20.3 x 30.5 cm.)

Folio: 10 x 13 7/8 in. (25.4 x 35.3 cm.)

### Provenance:

Christie's, London, 8 July 1982, lot 144.

Private collection, California.

This scene depicts the blue-skinned Rama with his brother Lakshmana, giving counsel below the walls of Lanka after the monkey chiefs have destroyed one of the demon Ravana's chief warriors. The composition depicts a continuous narrative beginning with the troops' first encounter with the demon army in the top left corner. In the larger scene, Rama and Lakshmana are encircled by the monkeys and bears of Rama's army, some of whom are carrying tree branches as weapons. Others have their heads turned towards the fortified golden citadel of Lanka, situated on a rocky cliff.

The series from which this illustration comes, the 'Second' Guler Ramayana (the first being that of Pandit Seu, 1720-30), was begun by artists from Guler at the same time as other well-known Gita Govinda and the Bhagavata Purana series. Scholars attribute these three great series to various of the sons of Manaku and Nainsukh at this time. The attribution of the present series to the 'First Generation' after Nainsukh has been made by the Metropolitan Museum of Art with their illustration from the set, *Hanuman Revives Rama and Lakshmana with Medicinal Herbs* (acc. 1987.424.13).

The 'Second' Guler Ramayana series was created in two campaigns, as evidenced by the floral borders of the group that depicts scenes from books V and VI, including the present. While the series is devoid of inscriptions to identify the series' sequence, the narrative speaks for itself. For the earlier part, see Goswamy and Fischer, *Pahari Masters: Court Painters of Northern India*, Zurich, 1992, nos. 143-45. For other drawings and paintings from the later part of this series see "The First Generation after Manaku and Nainsukh of Guler" by Goswamy and Fischer in *Masters of Indian Painting 1650-1900*, Zurich, 2011, p. 690, nos. 14-17. Further folios are illustrated in Britschgi and Fischer's *Rama und Sita: Das Ramayana in der Malerei Indiens*, Zurich, 2008, nos. 54, 56, 58 and 78. Many of these reside at the Rietberg Museum.



## Leaf 21 from the Devi Mahatmya: Homage of the Gods

Guler, circa 1790

Opaque watercolor heightened with gold on paper

Folio: 7 ½ x 11 ½ in. (19.1 x 11.5 cm.)

Image: 6 ¼ x 10 in. (15.9 x 25.4 cm.)

### Provenance:

Private Swiss collection, by descent.

The present composition depicts a scene from the Devi Mahatmya, the fourth and final part of the Markandeya Purana, which describes Devi as a supreme power and creator of the universe. The Devi Mahatmya led to the dramatic transformation of the female principle into a great goddess of cosmic powers.

The present Devi Mahatmya scene comes from chapter five, in which the gods seek out Devi on Himavat, personification, god and king of the Himalayas. The gods have just been usurped by the demons Shumbha and Nishumba, who have stripped them of their powers. In their time of need, they remember Devi's promise to rescue them in return for their praises. Here, the group of gods is depicted wandering the mountains, their green slopes topped by snowy rock formations. With hands together in reverence, they sing a hymn in her praise. Consisting of over twenty *slokas*, the hymn tells of Devi's presence in all creatures as well as in consciousness, intelligence, prosperity, faith, and so on. Compare the treatment of the green ground and foliage to the next folio, of the same origin.



### Leaf 24 from the Devi Mahatmya: The Beauty of Ambika

Guler, circa 1790

*Gouache and gold on paper*

*Folio: 7 ½ x 11 ½ in. (19.1 x 29.2 cm.)*

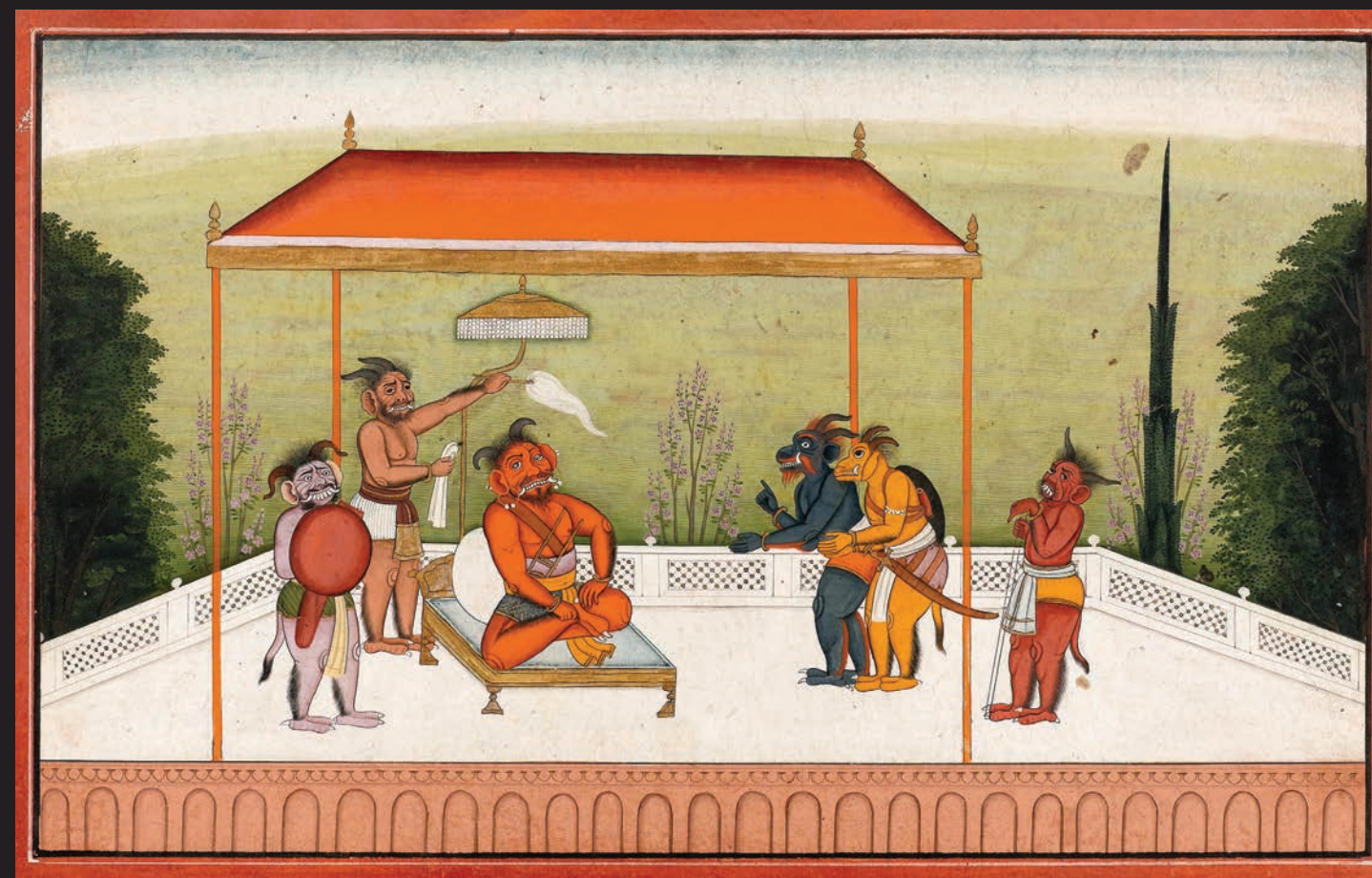
*Image: 6 ¼ x 10 in. (15.9 x 25.4 cm.)*

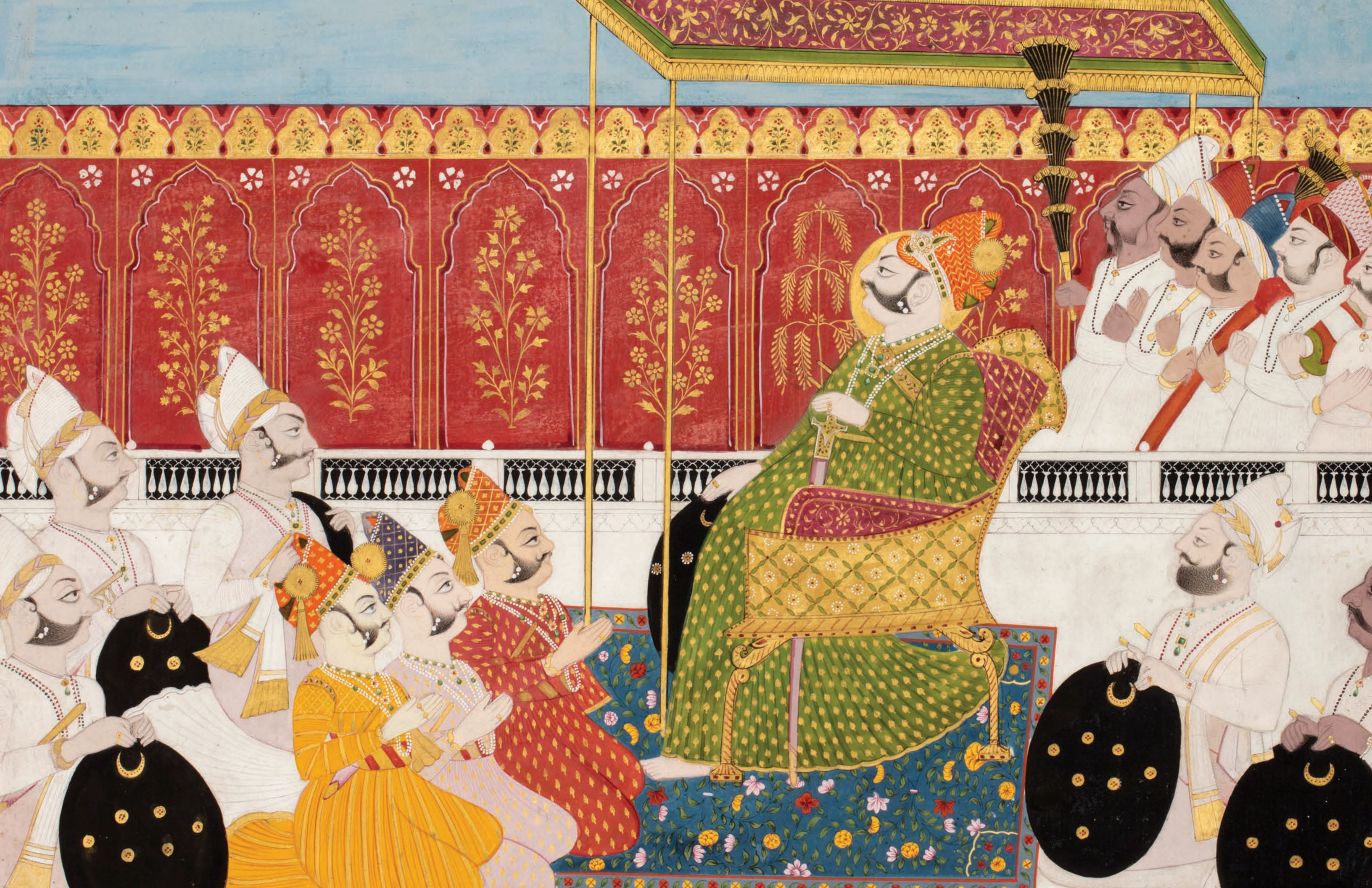
**Provenance:**

Private Swiss collection, by descent.

This painting depicts the demon king Sumbha speaking to his servants Chanda and Munda. The servants are seen reporting the beauty of Ambika, one of the many forms of the mother goddess Devi. Sumbha is eventually destroyed by the all-powerful goddess, solidifying her powerful position in this great story celebrating the feminine.

The painting is in a Pahari style that emerged in the mid-eighteenth century. The light-pink hues of the flowering plants, the leaf-green background, and the nuanced shading on the demons' faces reflect the naturalistic and delicate style that these paintings are known for. Compare the juxtaposition of the quality and the colorful and detailed execution of the demons against the pale landscape to a circa-1780 scene from the Devi Mahatmya at the Cleveland Museum of Art (acc. 1996.436).





## Maharaja Vijay Singh of Marwar Jodhpur, 1805-1815

*Opaque watercolor heightened with gold on paper*

*Image: 10 ¾ x 15 in. (27.3 x 63.5 cm.)*

*Folio: 12 ½ x 17 in. (32 x 43 cm.)*

### Provenance:

Private European collection.

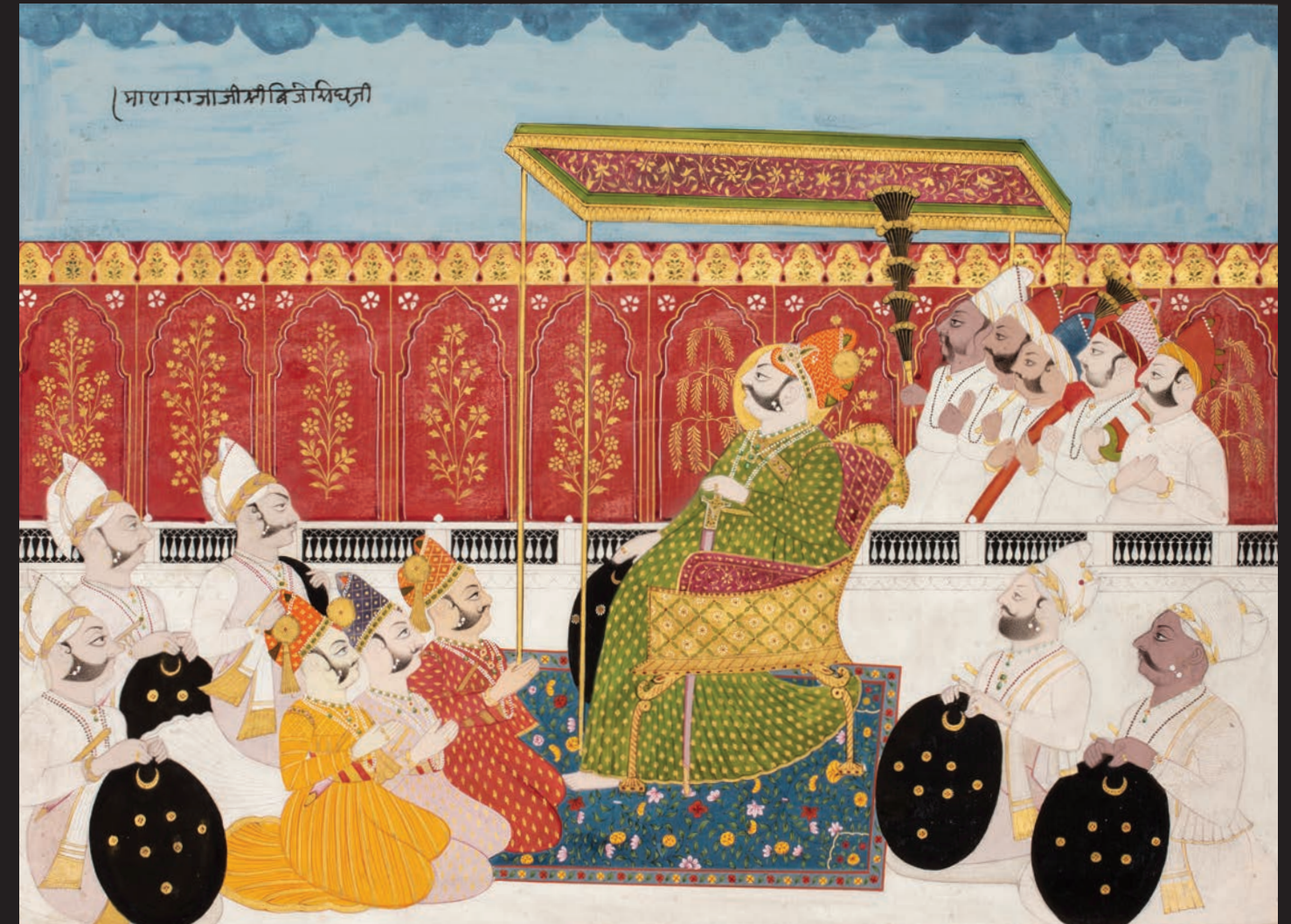
This scene is a posthumous portrait commemorating Maharaja Vijay Singh of Jodhpur (b. 1729, r. 1752-1793 and 1772-1793). It may be surmised that the present work is an imagined depiction intended to underscore the rightful lineage to the throne as claimed by Maharaja Man Singh, under whose reign this painting was produced.

The raja is depicted among his relatives and courtiers in a *darbar* or formal audience. Three young Rathore princes, each with a sun emblem in their turban, sit on folded knees before him with their hands uniformly pressed in respect. Other members of their entourage, nobles from the ruling families of Marwar, are seated in attendance behind them, holding black *dhal* shields with their *katars* visible in their waistbands. *Thakurs* sit and stand behind Bijay Singh holding various symbols of rank and authority, one waving a ceremonial flag.

Behind the group, a backdrop of brilliant crimson—a wall adorned with gold floral sprays, capped by a repeated motif of floral gold niche designs—runs along

the top. This backdrop appears to be a motif employed during the reign of Man Singh. Another painting from the period, attributed to the artist Udai Ram, depicts Man Singh visiting the Nath holyman, Jalandharnathji, and likewise shows a similar backdrop of crimson and gold florals with a cap of gold niches lining the top of the image (see R. Crill, *Marwar Painting*, Mumbai, 1999, fig.126, p.151.).

For a very similar courtly painting from nineteenth-century Marwar, see Ducrot, Daljeet, & Cimino's *Four centuries of Rajput painting: Mewar, Marwar, and Dhundhar*, Milan, 2009, p. 108, MA 20. This comparable painting depicts a later Maharaja of Marwar whose dressed turban is ornamented in a nearly identical fashion. Both wear an orange Rathore-style pagri adorned with an aigrette, jewels and a circular radiant-sun emblem. Note the simple approach to the sky against the otherwise-detailed palace scene and the attempted use of perspective with the canopy.



## Lalita Maha Tripura Sundari

Guler, 1800-1810

Opaque watercolor heightened with gold on paper; with later border

Image: 11 1/4 x 9 1/2 in. (28.6 x 24 cm.)

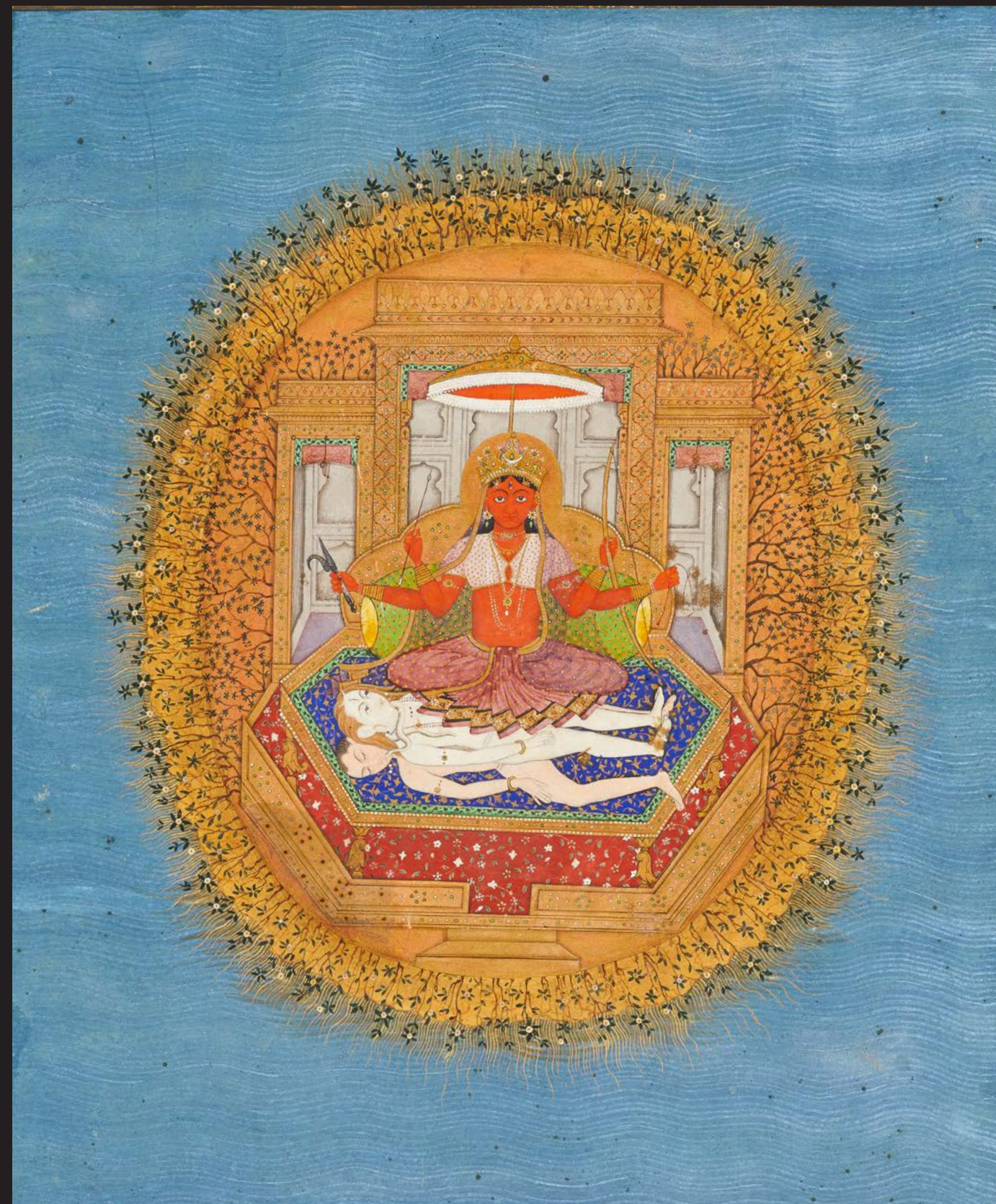
Folio: 18 1/2 x 13 3/4 in. (46.9 x 34.9 cm.)

### Provenance:

Private collection, Macao.

The red-skinned *mahavidhya* demonstrates her power by trampling a figure of Shiva who appears in *shava*, a supine posture, with a corpse beneath him. The majesty of this supreme *shakti*, as described in the Lalita Sahasranama, is perfectly captured by this gold-filled composition. Her beauty, as her name indicates, transcends the vast *Tripura* or three demon citadels.

The central portion of this painting is the early-nineteenth-century original, executed with incredible detail by the finest brush. Each strand of Shiva's hair is articulated. The burnished gold distinguishes the lavishly decorated center from its later border, which is otherwise seamlessly integrated to create a radiating sunlike aureole floating in a bright blue expanse. The present painting, albeit much finer in quality, has a stylistic comparable in the Victoria and Albert Museum currently identified as Kali (acc. CIRC.660-1969).





## Shiva and Parvati

Kangra, circa 1830

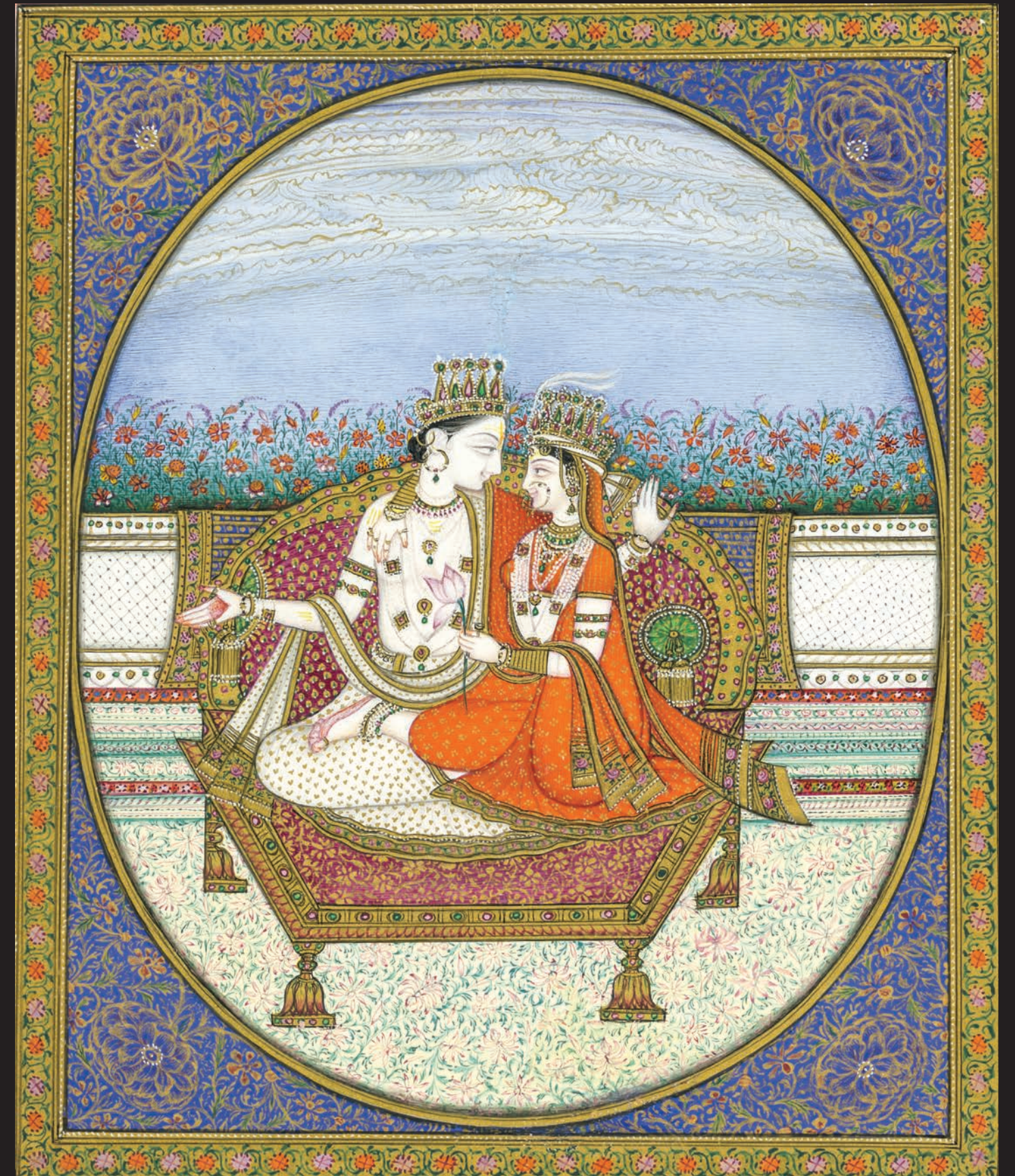
Opaque watercolor heightened with gold on paper  
5 3/4 x 4 7/8 in. (14.6 x 12.4 cm.)

### Provenance:

The Collection of Helen and Joe Darion, New York, by February 1968 (no. 42).

The poet Kalidasa tells the story of Parvati's origins in his epic, *Kumarasambhavam*. Shiva had given himself to the ascetic way of life and retreated to the wilderness, while the demon Taraka enjoyed a boon of invincibility that prevented any creature except for a child of Shiva from taking his life. Parvati was thus born from Shiva's need for a wife to bear his child. When the gods sent Kama, god of love, to infect Shiva with desire for Parvati, Shiva incinerated Kama out of irritation that the gods would not leave him in peace. Before his demise, however, Kama successfully influenced Shiva. Thereafter, Parvati becomes the goddess of love and fertility, embodying the dual realms of domesticity and asceticism. These attributes make her a perfect match for Shiva, whose volatile nature can become dangerous. The pair represents the Hindu ideal of a relationship between husband and wife.

The present composition is appropriately elaborate in its representation of the divine couple. The Mughal influence in floral landscape and intricately-inlaid architectural features is apparent while the level of naturalism still lends itself to imagining an otherworldly reality—a great feat of sophisticated Kangra painters.



## A commemorative portrait of Maharaja Rai Singh

Bikaner, 19th century

*Opaque water-based pigments with gold on board*

*Image: 5 x 4 1/3 in. (12.7 x 11 cm.)*

*Folio: 10 x 7 3/4 in. (25.4 x 19.7 cm.)*

### Provenance:

Collection of the Maharaja of Bikaner, 1964, according to inventory seal verso (no. 4724).

Maharaja Rai Singh (r. 1571-1611), the sixth raja of Bikaner, is depicted here in an icon-like fashion, haloed and regal. Rai Singh held high rank as a general in the armies of the Mughal Emperors Akbar and Jahangir, winning large tracts of Mewar for the Mughals. For his exemplary service, he was awarded the *jagirs* of Gujarat and Burhanpur. He constructed the Junagar Fort in Bikaner during his reign.

An early drawing ascribed to the artist Nur Muhammad (active 1580-1630) of Maharaja Rai Singh, executed circa 1605-1610 and now in the collection of the Cleveland Museum (see acc. 1987.1100) may have been a prototype for later paintings like the present. Therein, the *raja* is depicted in full, wearing an Akbari period five-pointed-hem *jama*. The drawing is covered in ink inscriptions that likely serve as coloristic instructions preparing for a more finished version, executed later by workshop assistants.

The present image is a posthumous portrait of the famous *maharaja* which would have been commissioned by a noble family of Bikaner as a gift. This type of work is sometimes referred to as a 'nazar' painting for this reason (see Naval Krishna, "Bikaneri Nazar Paintings Depicting Krishna," *Ars Orientalis*, Vol. 30, Supplement 1, 2000, pp. 93-97.)



## An illustration to the Devi Mahatmya: The Demon Army

Jaipur, circa 1820-1840

*Opaque watercolor heightened with gold on paper*

*Folio: 9 1/4 x 12 3/4 in. (23.5 x 32.4 cm.)*

*Image: 6 3/4 x 10 3/4 in. (17.1 x 27.3 cm.)*

### Provenance:

Bharany's Gallery, 14 Sunder Nagar Market, New Delhi, India.

Private collection, acquired from the above in 1978.

### Exhibited:

Lycoming College Gallery; Williamsport Pennsylvania, 1981.

This painting depicts the demon army on its way to battle Devi. It appears that they are being led by the demon Nishumbha, as there is one clear leader surrounded by cronies, indicated by positioning and scale. Nishumbha is said to have battled Devi, first with a sword that she ultimately cut with a sharp-edged arrow that also split his shield, then with a hurled spear split in half by Devi's discus.

This present image shows Nishumbha en route to battle, as his sword and shield are still fully intact. The bright colors incorporated into this image are highly characteristic of the Jaipur school, wherein artists were skilled in using palettes like this to highlight bold figural detail and capture an emotion-filled atmosphere in a flat style.



### An illustration to the *Rasikapriya*: Radha and Krishna Gaze Into a Mirror

Jaipur, circa 1830

Opaque watercolor heightened with gold on paper

Image: 9 1/2 x 7 1/2 in. (24 x 19 cm.)

#### Provenance:

The Collection of Françoise et Claude Bourelier.

Upon looking into a mirror with his beloved Radha, Krishna was reminded of their former incarnations as Rama and Sita. More specifically, he was reminded of Sita's great trust and devotion in the events surrounding their battle against her kidnapper, Ravana. The great scholar Ananda K. Coomaraswamy has described this particular moment of reflection as "Manifested Love in Union" (see "Two Leaves from a Seventeenth-Century Manuscript of the *Rasikapriya*", *Metropolitan Museum Studies*, vol. 3, no. 1, 1930, p. 18).

The artist took great care in the present rendering of this scene by not only elaborating on small foreground details, but also on the sprawling landscape behind the divine couple; a charming scene of a cowherder and a town can be seen in the back.



## A leaf from the Devi Mahatmya: Homage of the Gods

Guler, circa 1850

*Opaque watercolor heightened with gold on paper*

*8 3/4 x 12 2/3 in. (22 x 32 cm.)*

### Provenance:

Collection of the Marquess of Tweeddale.

Sotheby's New York, 16 & 17 September 1998, lot 561.

Private collection, United States.

This bright and striking painting depicts a delegation of gods, led by Indra and Agni, worshipping the various forms of the great goddess Devi: Indrani, Lakshmi, Brahmani, Maheshvari, Varahi, Bhairavi, Narasimhi, Kaumari, and Kali, at the forefront. The painting is in the Kangra style, which became well established in the Guler State by the mid-eighteenth century. The detailed rendering of each figure, the bright orange, green and light pink hues reflect the nineteenth-century evolution of Guler painting. The horizon is particularly telling of its date.



## Ganesha

Jaipur, 19th century

*Opaque watercolor heightened with silver and gold on paper*

*Image: 6 x 3¼ (16.2 x 9.3 cm.)*

*Folio: 6 x 3¼ in. (15.2 x 9.5 cm.)*

### Provenance:

Personal collection of the Maharaja of Bikaner, according to stamp on verso.

The Estate of David Swope, New York, probably acquired in the 1960s.

There are a number of stories about how Ganesha came to have the head of an elephant, but one prevails as the most popular: Parvati desired a son and formed one out of the dirt from her body, then asked him to keep watch as she bathed. Ganesha then encountered Shiva and tried to prevent him from passing, but Shiva, unaware that Ganesh was his son, was overcome with a fit of rage and tore his head off. Parvati demanded that her son be resurrected, and Shiva vowed that he would restore him with the head of whatever creature he came into contact with next. Ganesha sits here on a luxuriant throne with his signature *vahana*, the rat, atop an intricately patterned terrace. The landscape is executed with a bright palette and a striated sky effect typical of paintings from Jaipur.



## A Guru and Student in the Wilderness

Kangra or Guler, circa 1850

*Opaque watercolor on paper*

*Folio: 11 ¼ x 14 ½ in. (28.6 x 35.9 cm.)*

*Image: 8 ½ x 11 ½ in. (20.6 x 28.3 cm.)*

### Provenance:

Emporium D'Art & Craft, Red Fort, Old Delhi, India.

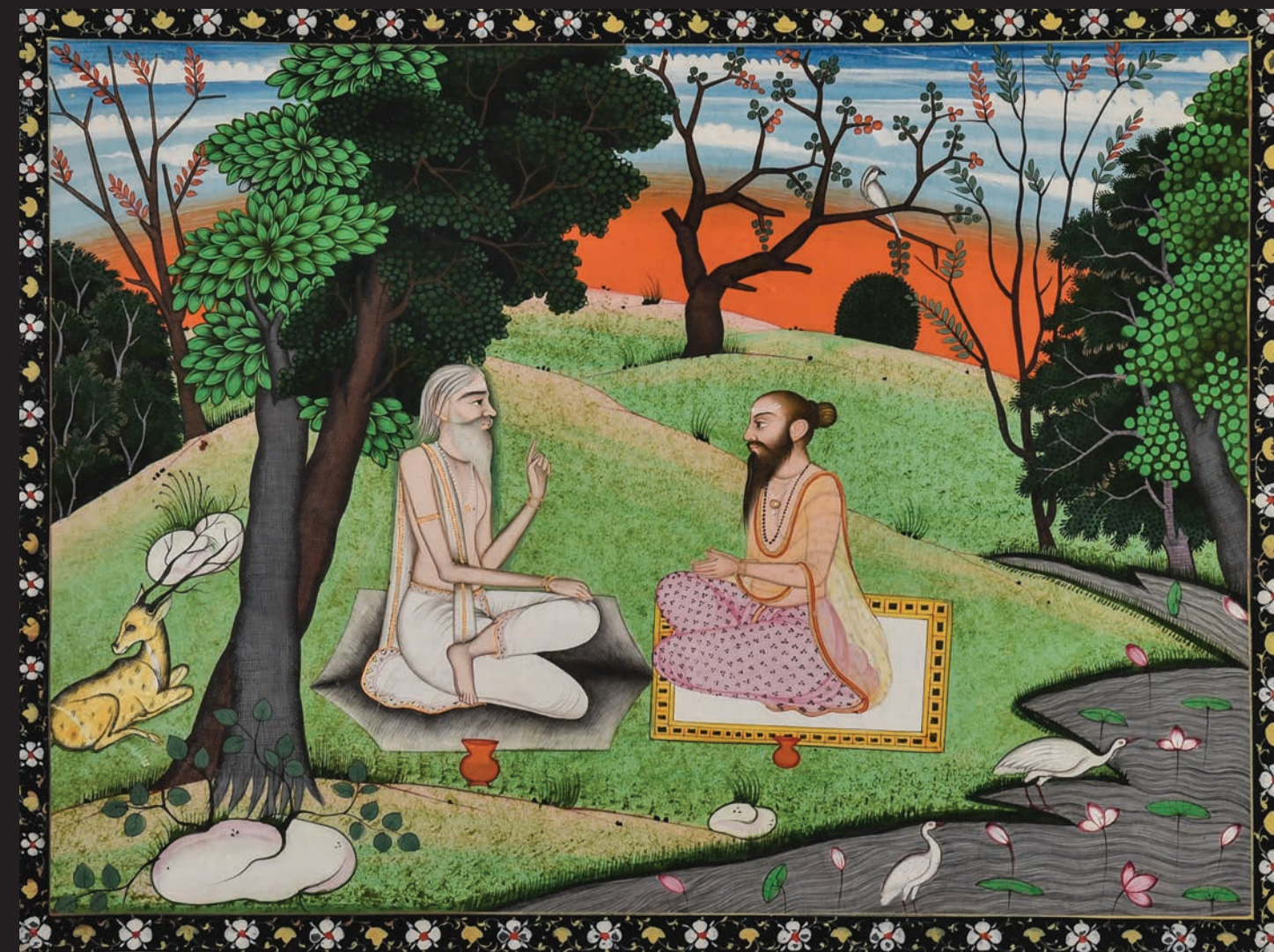
Private collection, Philadelphia, acquired 1 December 1978.

Christie's New York, 18 September 2013, lot 365.

### Exhibited:

Lycoming College Gallery; Williamsport Pennsylvania, 1981.

It was customary for a sage to take a pupil into the wilderness to rid themselves of worldly distractions and meditate in a natural setting. It may be speculated that the older sage here is meant to represent Valmiki and that the student is a portrayal of his disciple Bharadwaja. While the identity of the figures is difficult to firmly establish, the origin of this painting is made clear by the curved horizon line and bold orange band that defines it as well as the floral border and speckled-pink finish to the surrounding folio edges.



## An equestrian portrait of Maharana Bhim Singh of Mewar

Udaipur or Devgarh, mid-19th century

Opaque watercolor heightened with gold on paper

Image: 10 ½ x 9 in.

Folio: x 11 ½ x 9 ⅞ in.

### Provenance:

The collection of Robert O Muller.

### Literature:

Will Heinrich, "Art: Tiny Works Full of Wonder", *New York Times*, 17 August 2019.

Will Heinrich, "Art: Bold Colors from Rajasthan" in "The Week in Arts: An End to 'The Affair'; A Lincoln Center Horror Show", *nytimes.com*, 17 August 2019.

The nimbate Maharana Bhim Singh (r. 1778–1828) of Mewar rides an impressive white stallion, both rider and mount adorned regally in a display of status. Bhim Singh is shown smoking from the golden tip of a hookah carried by a bearer, partially hidden behind his horse. Three other attendants walk alongside, holding a chowrie and a round black royal standard (or *changi*) representing the *maharana's* Mewari and Sisodian lineage, held high as a sunshade. The figural group is powerfully posed against a vigorously painted ground with stylized clouds above. A white crescent moon hovers faintly above representing their devotion to the god Shiva, whom they regularly worshipped at the shrine of Eklingji near Udaipur.

Bhim Singh, the twenty-fifth Maharana of the Mewar Kingdom, was the son of Maharana Ari Singh II and younger brother of Maharana Hamir Singh II. He became ruler at the youthful age of ten, maintaining the position for fifty years until his death. His reign was characterized by strife and uncertainty, continuously having to fend off raids from Maratha, until 1810 when he signed a treaty with the British to circumvent attacks from neighboring kingdoms and impending bankruptcy. The treaty required that the state of Mewar recognize British sovereignty, forgoing their status as an independent region and leaving the *maharanas* to focus on pleasures and serve as ceremonial figureheads (see Ducrot, Daljeet, & Cimino's *Four centuries of Rajput painting: Mewar, Marwar, and Dhundhar*, Milan, 2009, p. 77, ME 61).

A fervent patron of the arts, Bhim Singh had numerous portraits of himself commissioned throughout his lifetime. Along with other unknown court painters, the artist Choka completed many portrayals of Bhim Singh during his time in Udaipur. As a result of this proliferation of portraits, depictions of the Maharana now reside in institutions across the world, making him a widely recognizable character.





### A portrait of the Master Sufi al-Shaykh Abd al-Qadir al-Jilani

Deccan, 19th century

Opaque watercolor heightened with gold on paper

Image: 8 3/4 x 5 7/8 (22.2 x 14.9 cm.)

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

#### Provenance:

Private European collection.

Founder of the Qadiriyyah order of the Sufi faction of Islam, Abd al-Qadir al-Jilani (1077/78-1166) is a highly venerated yet historically ambiguous figure. He is revered as a Sufi, or mystic follower of Islam whose purpose is to pursue truth of divine love and knowledge through a personal relationship with God. After wandering the Iraqi desert for twenty-five years in solitude, he came to Baghdad where he grew to be a known teacher, gaining followers from surrounding regions and converting a number of Jews and Christians.

Al-Jilani was fifty years-old when he started preaching in Baghdad, likely accounting for his advanced age in this and other miniature paintings. The reach of this Islamic sect was initially regional, but al Jilani's forty-nine sons spread his philosophies through Central Asia, India, and parts of Africa. In the subcontinent, his name is still invoked when contagions like cholera or other epidemics run rampant. Devotees will parade al-Jilani's dark green flag around and recite chants to the saint for relief.

The present painting depicts the Sufi master leaning against a large cushion and wearing a turban that identifies him as a descendant of the prophet. A Diwani inscription within the top border of the folio identifies him. On the verso is calligraphy of a Persian mystical text.



## Two Paithan paintings illustrating the Ramayana

Maharashtra, 19th century

Opaque watercolor on paper

12 ½ x 18 ½ in. (31.7 x 46 cm.)

### Provenance:

Private collection, Ohio.

In a small village called Paithan in Maharashtra, a performative painting style developed under the Chitrakathi caste. Paithan entertainers carried paintings such as the present example across countrysides throughout Maharashtra, northern Karnataka, and parts of Andhra Pradesh, singing songs and telling stories to narrate the images. Sometimes the Chitrakathis would incorporate puppets and mime scenes during their performances—all a form of worshipping the gods.

The scenes captured in the two present paintings likely come from the Ramayana. The first appears to depict Rama, Sita, and Lakshmana's exile from Ayodhya, while the second could be showing the marriage of Sita to Rama. As this was one of the more popular epics, it would have been a favorite for the village audiences.

The Paithan style employs monumental characters that fill the whole page. They are devoid of background elements and there is no concern for depth of field. Scale is consistent from figure to figure, all of which are depicted in profile view. These pieces would have been created in *pothis*, or groups of paintings ranging from twenty to fifty pages. For further examples of this unmistakable painting style, see a set of sixty works in the collection of the British Museum (acc. 2007,3014.1 - 2007,3014.60).



**A. Interior of Itimad ad-Daulahs Tomb**

Company School, 19th century

*Opaque watercolor heightened with gold on paper*

6 ½ x 9 in. (16.5 x 22.9 cm.)

Watermark on paper reads: C Wilmot 1825

**Provenance:**

Estate of Kenneth Jay Lane.

**B. China Building Opposite Agra**

Company School, 19th century

*Opaque watercolor heightened with gold on paper*

7 ¼ x 8 ½ in. (18.4 x 21.6 cm.)

Watermark on paper reads: J Green &amp; Son 1834

**Provenance:**

Estate of Kenneth Jay Lane.

**C. Dome at the Tomb of Akbar**

Company School, 19th century

*Opaque watercolor heightened with gold on paper*

7 x 9 ½ in. (17.8 x 24.1 cm.)

**Provenance:**

Estate of Kenneth Jay Lane.

Company school paintings were generally created by Indian artists to document the country for foreigners. The painting style was often edited to appeal to Western sensibilities, resulting in lovely illustrations of architecture, botanicals, animals, and laborers at their daily jobs. These paintings would then travel back to Europe or the Americas as a way to show those at home what was seen and experienced in the distant East.

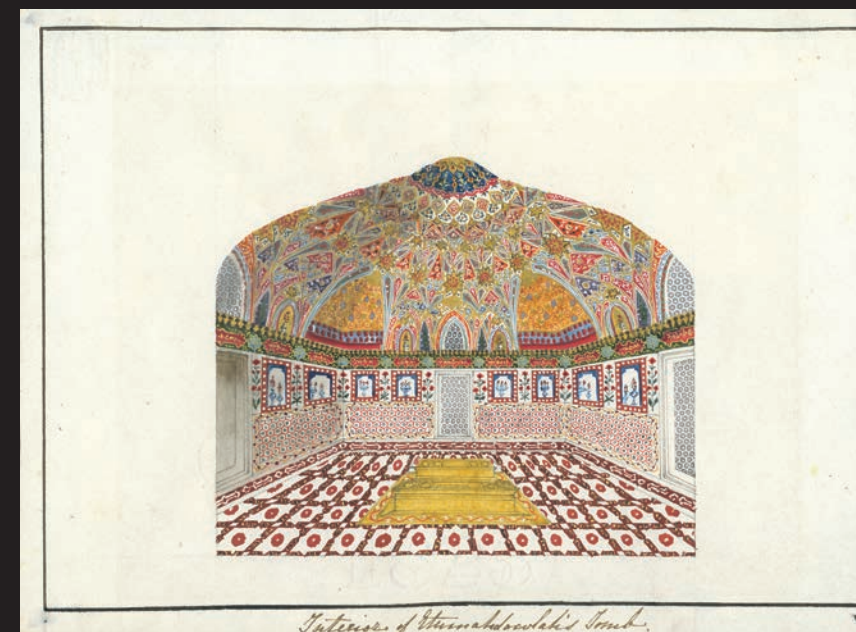
Each of these architectural watercolors depict places in the Mughal capital of Agra, where the Taj Mahal is located. As captioned by the artist, the 'China Building Opposite Agra' refers to Chini Ka Raza—a tomb and funerary monument for the scholar Allama Afzal Khan Mullah, who served as the prime minister to Emperor Shah Jahan. This building was once one of the finest examples of glazed tile-work from the period, coated with *chini* tiles, but has since fallen into disrepair from time and harsh weather.

Located nearby, the Tomb of Itimad-ud-Daulah is a popular monument designed by Emperor Jahangir's wife, Nur Jahan, for her father Mirza Ghiyas-ud-din, later called Itmad-ud-Daulah meaning 'Pillar of the State,' for his service as treasurer under Akbar. It has earned the nickname of 'Baby Taj' as it was the first tomb built entirely from white marble in India. It is said to have inspired the Taj Mahal.

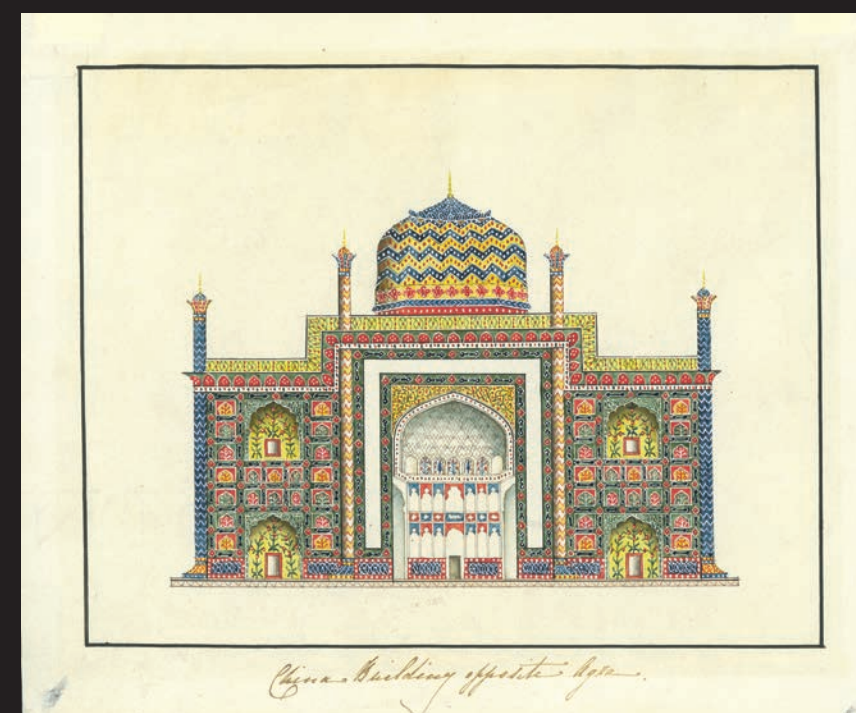
Toward the outskirts of Agra, in a neighborhood known as Sikandra, is the Tomb of Akbar. Although construction was completed under Jahangir, the great Mughal emperor chose the location himself, also designing the gardens and tomb. The facade uniquely faces the rising sun rather than Mecca.

Each of these structures are notable sites of Mughal architecture and enterprise, today standing as a reminder of the former kingdom's glory and creativity.

A.



B.



C.



**A gray schist head of a bodhisattva****Ancient region of Gandhara, 2nd-3rd century***13 in. (33 cm.) high*

Art Loss No. S00156710

**Provenance:**

Private collection, Belgium, acquired in the 1960s, by repute.

The bodhisattva's serene expression belies strong features and bow-shaped lips reminiscent of classical Greek sculpture. His broad forehead offset with a small circular *urna* is his most overt Buddhist feature. His precious jewelry, mustache and elaborate hairstyle are typical of bodhisattvas, who are always richly attired. His ears, now lost, would have hung distended with the weight of heavy earrings. His wavy hair is drawn into a split chignon by a pearl- and rectangular-beaded ornament; a hairstyle typically reserved for the future buddha Maitreya.

The sculpture is made of schist, a widely used material in the Gandharan period, which allows for detailed carving, as exemplified by the deep definition of the hair and jewelry. The features of this sculpture are representative of bodhisattvas from the early Gandharan period. Compare this head to that of a large standing figure of Maitreya at the Metropolitan Museum of Art (acc. 13.96.17).

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 7774.**



**A small gray schist relief of Hariti**  
Ancient region of Gandhara, 2nd-3rd century  
6 ½ in. (16.5 cm.) high

**Provenance:**

Christie's Amsterdam, 8 May 2001, Lot 614.

Hariti is depicted seated, wearing long, flowing robes and holding a lotus flower in her right hand. She is identified by the cornucopia in her left hand, a symbol of abundance and nourishment influenced by the Greek goddess of Fortune, Tyche, who was often depicted with one herself. This interaction between Buddhist and classical artistic conventions is typical of art from the Gandhara civilization, a large Indo-Greek kingdom in modern-day Afghanistan and Pakistan. Gandharan art is well known for its stone sculptures made with *kanjur* or schist covered in paint or plaster, the remnants of which can be seen on this piece.





### A carved sandstone Jina

Northwestern India, Gujarat, 11th-12th century

17 1/4 x 14 x 8 1/4 in. (43.8 x 35.6 x 21 cm.)

Art Loss No. S00156654

#### Provenance:

Sotheby's, New York, 2 June 1992, lot 72.

The Estate of David Swope, New York.

In the Jain religion there are twenty-four perfected beings who fill a role comparable to buddhas and bodhisattvas in the Buddhist context—guiding devotees to liberation from the cycle of reincarnation. Their images are central to Jain practice. Jinas or 'victors' (also referred to as *tirthankara* or 'ford-crossers') are always depicted in one of two positions: seated in meditation like the present or standing in the yogic pose *kayotsarga* (or 'dismissing the body'). The broad shoulders, short neck and narrow waist of this seated jina convey his meditative equipoise.

This superlative example of Jain sculpture is idealistically modeled with soft tubular limbs, finely carved curls, a stylized *shrivasta* or celestial mark at the chest, and foliate motifs embedded in the palms and soles. The foliate motif is elaborated upon in the cushion, which is likely intended to reference the bejeweled cushion of the historical founder Mahavira (c. 480-408 BCE).

As Key Chapple notes with reference to a similar, but later example in the Virginia Museum of Fine Arts, the ornate cushion on which he is seated emphasizes both his status as a revered being as well as his ability to flourish even after surrendering all attachments (see Diamond (ed.), *Yoga: The Art of Transformation*, Washington, D.C., 2013, pp. 132-135). He sits in meditation wherein no violence can be envisaged. In turn, meditating on him diverts the spirit away from earthly desire and affliction and towards the transcendent (Van Alphen, *Steps to Liberation*, Antwerp, 2000, p. 43).





Jainism flourished in Western India between the tenth and twelfth centuries, with many temples commissioned under the Solanki and Pratihara dynasties. The apex of craftsmanship is embodied in the Dilwara temples on Mount Abu itself. Judging from the piece's size and quality, it would likely have served as a central devotional image of a smaller temple, or an icon housed in a shrine on the outer perimeter of a larger temple like this. The present sculpture is a masterwork from this period; its excellence exemplified by the energy in his flexed toes, the fleshy finish of the stomach, and his charming countenance.

Stylistically, this sculpture bears close resemblance in almost all respects to a jina attributed to the second half of the twelfth century found in Gujarat and now held in the British Museum (OA 1915.5-15.1). However, the present figure's fuller face and more naturalistic hips and waistline suggest a slightly earlier date of production, as archaeological records seem to show a general movement towards greater abstraction in the twelfth century. This trend can be observed by contrasting two standing jinas from Ladol, Gujarat now in the Lalbhai Dalpatbhai Museum: an eleventh-century figure of Parshvanath (#222) and a figure of Shantinath dated to 1269 (#218; see *ibid.*, pp. 30-31). This development is similarly present when contrasting a jina attributed to the first half of the eleventh century in the Metropolitan Museum of Art (acc. 1992.131) with the aforementioned example in the Virginia Museum of Fine Art (acc. 2000.98), dated to 1160. The earlier sculptures' sigmoid hairline, round face, ushnisha, earlobes, and waist closely resemble the present.



### A stone stele depicting a benevolent *yaksha*

Northeastern India, Pala period, 10th-11th century

25 in. (63.5 cm.) high

#### Provenance:

Sotheby's New York, 29 March 2006, lot 207.

This dwarfish figure, in a short dhoti, richly clad in heavy jewelry, a sacred thread or *yajnopavita*, and a tall crown, is a *yaksha*. Yaksha are semi-divine nature spirits with a variety of manifestations in the Hindu context, adopted and transformed by Mahayana and Tantric Buddhists. In the context of Tantric Buddhism, from which the present example emerges, yaksha are often benevolent attendants of buddhas and bodhisattvas. The present yaksha stands on a lotus pedestal, holding a fruit or bud in his right hand and a lotus in the left. *Vidyadharas* or 'knowledge-bearers' preside over him in the clouds above, while attendants (also bearing lotuses) stand at his sides.

While exact identification of this figure is not possible, the origin of the sculpture is apparent. Gray schist steles of this size and compositional style were typical products of the Pala Empire in Northeastern India. The ties for the yaksha's diadem which billow out from rosettes behind each ear are a stylistic trope that seems to have begun with Pala sculpture. His cone-shaped crown adorned with triangular petals and a rounded finial point to its tenth- or eleventh-century date of creation.



### A stone stele of Shiva and Parvati (*Uma-Maheshvara*)

Northeastern India, Pala period, 11th-12th century

10 3/8 in. (25.4 cm.) high

Art Loss No. S00145631

#### Provenance:

From a private European collection, acquired in the 1980s, by repute.

The divine couple depicted here is referred to as 'Uma-Maheshvara', as the god and goddess demonstrate their loving union in this affectionate display. The present sculpture was created according to a standardized convention: Shiva (Maheshvara) sits atop a lotus in *rajalalitasana*, the posture of royal ease, with Parvati (Uma) on his left thigh. Shiva holds a partially-opened blue lotus in his upper right hand while his lower right lovingly raises his consort's chin. His lower left hand wraps around Parvati's waist, gently touching the bottom of her left breast. Parvati holds a mirror and wraps her opposite arm around Shiva's shoulder where her delicate hand rests. Shiva's left hand holds a large trident in a strong grip. Their pendant legs are supported by Nandi and a lion, respectively. A devotee is depicted to their lower left.

While the present stele is somewhat formulaic in terms of iconography, it is enhanced with subtle details in the deities' countenances that convey desire. Moreover, the animal vehicles or *vahana*, participate in the scene, staring playfully and adoringly at their two masters. This small stele is carved with significant depth and, evidently, with great care. Many similar Pala-period images of Uma-Maheshvara can be found in the Patna Museum, where they are described as originating from Bihar.



### A black stone stele of Vishnu

Northeast India, Pala period, 12th century

30 ½ x 15 x 4 ½ in. (77.5 x 38.1 x 11.4 cm.)

Art loss No. S00155106

#### Provenance:

Private collection, Germany, acquired in the 1990s, by repute.

Vishnu stands in powerful *samabhanga* or equipoise, holding a mace and discus in his upper hands and a conch shell and a lotus bud in his primary hands. He is flanked by Lakshmi and Sarasvati behind which are smaller figures known as *ayudha purushas*—anthropomorphic forms of the weapons Vishnu wields (the conch and chakra also appear atop their heads). Vishnu is richly adorned with a festooned belt, a thick sacred thread, elaborate necklaces, bracelets, armlets, and earrings, and a tall conical crown with foliate petals and beads. His broad shoulders are accentuated by a tapered waist and soft bulging belly. His elongated torso is supported by muscular legs covered in a finely incised *dhoti*, elegantly knotted at the left hip.

Vishnu and his attendants appear before a finely decorated background of stone, presenting a great deal of three-dimensional power; with heavily stylized elephants, *sarabha*, *makara*, foliage, *apsara* and *kirtimukha* framing the central figure. The sensuous modeling coupled with the confident and assured treatment of form suggests a master Pala artist was involved in the creation of this work. This finely-grained schist is typical of Bihar or Bengal as is the style in which it is executed, with brilliant use of negative space. There is great depth of relief in each detail, particularly the devotees emerging from lotus blossoms at the very bottom of the sculpture.



**A silver-inlaid bronze figure of Ganesha**

Himachal Pradesh or Uttar Pradesh, 10th century

4 1/8 in. (10.4 cm.)

**Provenance:**

The collection of Simon Digby.

**Literature:**

John Siudmak, *Indian and Himalayan Sculpture and Thankas from the Collection of the Late Simon Digby*, London, 2011, pgs. 20-21, no. 9.

This traditionally depicted four-armed Ganesha is somewhat unusual in its inclusion of two flanking musicians, which are typically reserved for his dancing form. The figure on the proper right is beating a drum while the figure on the left strikes a pair of cymbals. The silver-inlaid eyes, mandorla and decorative supporting elements atop the stepped base suggest a provenance of northern India. In the regions surrounding the Sultej river, many of the arts of Kashmir were absorbed, but retained in a more folkish style. The deep grooves that give volume to Ganesha's ears are a stylistic choice frequently made in the sculptures of Himachal Pradesh (see M. Postel, et al., *Antiquities of Himachal*, Bombay, 1985, fig. 27, fig. 29, fig. 122, fig. 124). The mandorla itself, with circular details surrounding the outer band and triangular ornaments atop the crossbar below, is reminiscent of works from Uttar Pradesh (see *ibid*, fig. 174.).



### A bronze figure of a female retinue figure

Indonesia, Eastern Javanese period, Ngandjuk, 975-1050

3 5/16 (8.4 cm.) high

#### Provenance:

With J. Polak, Amsterdam, by 1973.

The estate of Professor John W. Wilkins.

Esoteric Mahayana Buddhism was well grounded in the Indonesian archipelago by the seventh century, largely due to the influence of maritime trade. By the late tenth century eastern Java was an important center of patronage. The present bronze almost certainly comes from the most well-known hoard of Javanese sculptures, found in 1913 in the village of Chandirejo, in Nganjuk district in Eastern Java (see Lerner and Kossak, *The Jewel in the Lotus*, Metropolitan Museum of Art, 1991, p. 200). Many of the ninety-or-so sculptures ended up in museum collections, but some were immediately sold to private collectors and the present fell in that category.

Each example is cast with identical crowns, curled tendrils of hair atop their shoulders, ornamented necklaces, multiple armbands, waistbands, and double-lotus bases with a narrower bottom lip. Their crowns are distinct: conical and multi-tiered with triangular petals surrounding them and a balllike detail at the center.

Many of these figures, including those at the Metropolitan Museum of Art (acc. nos. 1987.142.5; 1987.142.5.7; 1987.142.8; and 1987.142.5.9), have been identified as figures of the early Vajrayana practice of the Vajradhatu or 'Diamond Realm' mandala. In the context of the Vajradhatu Mandala, the present figure's iconography matches that of the offering goddess of amorous dance, Vajralasya, who resides in the southeast corner of the immediate retinue, between Ratnasambhava and Akshobhya (see S. Kossak and J. Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1999, cat. no. 45). As such, the present figure is a rare and important example of this deity.



Photograph by J. Polak, 1970s.



### A bronze figure of Manjushri or Avalokiteshvara

Indonesia, Central Java, 9th-10th century

5 ¼ in. (13.3 cm.) high

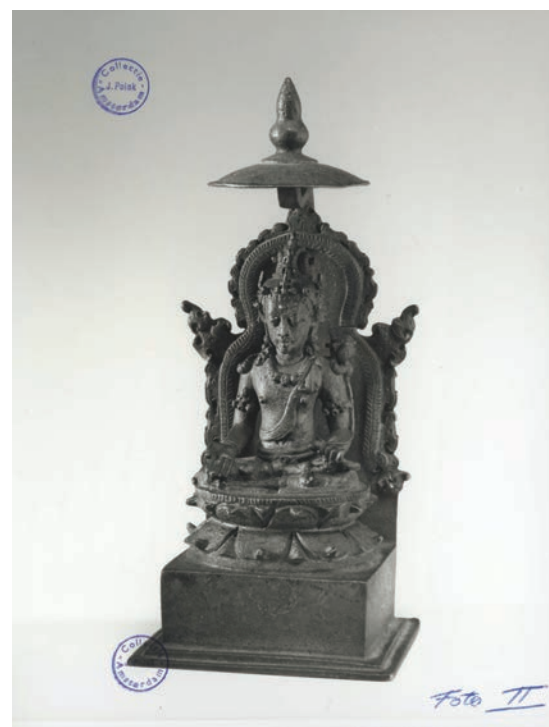
#### Provenance:

With J. Polak, Amsterdam, by 1981.

The estate of Professor John W. Wilkins.

The religious text atop the lotus at the figure's proper left as well as the figure's *vajrasana* posture and the effigy of a buddha within the ornamented chignon identify this figure as either Manjushri or Avalokiteshvara. The bodhisattva was likely part of a larger set, as many small Javanese bronzes are. The influence of southeastern Indian and Sri Lankan art is especially apparent in the early stages of artistic development in central Java from which this came.

Despite the small size of this bronze, the details are exquisitely executed. The negative space behind the bodhisattva's back is a difficult feat of casting which indicates the work of a highly experienced artist. Compare the sash-like sacred cord, foliate arm bands, curled hair tendrils, heavy eyelids, flaming aureole, rounded canopy, and bodily proportions to a very similar bronze figure of Shri Devi dated to the ninth century in the Metropolitan Museum of Art (acc. 1987.142.219).



Photograph by J. Polak, 1970s.





## A bronze figure of Skanda

Southern India, Tamil Nadu, Chola period, 11th century

26 ¾ in. (68 cm.) high

Art Loss No. S00156712

### Provenance:

An important Italian collection.

A finely cast processional Chola bronze, the mighty deity Skanda stands tall in the posture of Shiva Vinadhara Dakshinamurti. This portrayal of Shiva depicts the destroyer god with four arms as player of the *vina*, although there is no known sculptural example including the actual *vina*. The present work can be identified as Skanda rather than Shiva Vinadhara based on the attributes that he holds: a *vajra* in the back left hand, and a spearhead in the back right hand. Shiva Vinadhara holds a deer and an axe, and is frequently depicted with his characteristic snake. Subsequently, this stylization of Skanda is extremely rare. He is typically shown as a child with his parents Shiva and Parvati, or as the god of war riding into battle on his peacock. While it is uncommon to see Skanda in the posture of Shiva Vinadhara, two later Tamil Nadu sculptures of Skanda located at the Thanjavur Art Gallery portray the deity with four arms, holding a *vajra* and spearhead in this fashion (see The Digital South Asia Library, University of Chicago).

The present example likely dates to the beginning of the eleventh century, a prosperous time within the Chola dynasty. The empire flourished under the rule of the great emperor Rajaraja (r. 985-1014) and his son, Rajendra (r. 1012-1044). The two kings led the expansion of

Chola territory throughout South India, into the Maldives and a large portion of Sri Lanka. Congruently, Skanda, 'God of War', reached the height of his popularity and was adopted as the patron saint of the ruling class sometime during the eleventh century (see V. Dehejia, *Art of the Imperial Cholas*, New York, 1990, p. 49).

Bronze casting under Rajaraja was highly advanced, accounting for some of the finest of all Indian bronze work. While pinpointing the origin of this Skanda is a challenging task, there are some notable similarities between the current work and other works from the Temple at Thiruvankadu (a small village near the coast in the Thanjavur district) which have certain dating. A figure of Vrishabhavahana and Uma Paramesvari were placed in the Thiruvankadu Temple in 1011 and 1012 respectively, as documented by accompanying inscriptions within the temple (see *ibid*, p. 78). These two magnificent pieces share a square jawline and a round, especially lifted buttocks with the present figure of Skanda—common features that can be traced across various bronzes created for the temple at Thiruvankadu (see R. Nagaswamy, *Masterpieces of Early South Indian Bronzes*, New Delhi, 1983, pp. 52-57, pl. 17-31).







Similarities between Uma Paramesvari and Skanda can be seen in their accessories as well: the conical *jatamuktas* (or matted dreadlocks) contain four almost-identical motifs on each side, as do the armbands on both figures, and elongated earlobes. A figure of Kannappan from Thiruvankadu dating between 975 and 1012 CE sports a square jawline and raised buttocks in line with other bronzes from the region, while the locks of hair falling at the top of his back, resembling Skanda's hairstyle, are more cropped and defined than sculptures from other locales made around the same date (see *ibid.*, pp. 115-116, pl. 108-110). The stance of these bronzes from Thiruvankadu in typically show the figures leaning on one leg, with a hip popped dramatically to the side, creating a long curve rather than a rigid line from standing straight up (see Dehejia, V. *Art of the Imperial Cholas*, 1990, p. 75, pl. 57 and p. 85, pl. 66). Finally, the stylization of the *dhoti's* texture among these bronzes, wherein the lines accentuate the thighs and trace the buttocks in a flattering way, is an apparent feature employed in the creation of this Skanda.

The similarities between Skanda and the bronzes created in Thiruvankadu are certainly worth acknowledging, but without concrete evidence one cannot be definite about where this bronze masterwork was conceived. The superior craftsmanship of Skanda lends itself to the claim that it was likely made in the Rajaraja style, characterized by a fluent outline and slim torso, although it could have been created under Rajendra, whose sculptors rivaled that of his father's (see *ibid.*, p. 66 and p. 83 as well as ch. 2 of this book for more).

### A bronze figure of Sambandhar

Southern India, Tamil Nadu, Chola period, 10th century

17 ½ in. (45 cm) high

Art Loss No. S00156749

#### Provenance:

From an important Italian collection.

The child saint Sambandar stands here with his proper-left arm outstretched and leg lifted to represent his devotion to Shiva. Sambandar, who lived in the seventh century, is traditionally the favorite of sixty-three *nayanar* or Shaivite saints that were widely venerated in southern India. He came to be a *nayanar* when he was just three years old while visiting a temple with his *brahmin* father. The father left Sambandar in a courtyard to take a ritual bath when he heard the boy's cries. When his father returned to him, the child was smiling and holding a golden cup with milk running from his mouth. When asked where it came from, Sambandar gestured toward the image of Shiva and Parvati in the temple, and burst into song and dance in adoration of the deities.

The right hand of the present image points upwards towards the heavens to show reverence to Shiva and his partner in an expression of *bhakti* or devotion. Sambandar is known for traveling far and wide praising Shiva, and is credited with writing thousands of hymns which came to form the beginning of the Tamil Shaivite canon. Despite his prolific piety, he died at a young age and is thus celebrated in that form here.

The present sculpture is a wonderful example of the soft movement and musculature captured by Chola artists. The lightness of Sambandar's pendant leg and fingertips are most apparent. His narrow face with a long nose and small lips is telling of the early time of its origin. Compare these facial features to a bronze image of Sukhasana at the Government Museum of Chennai (acc. 199) dated to the tenth century as well as an image of Nataraja at the Art Institute of Chicago (acc. 1965.1130).



### A bronze figure of the goddess Meenakshi

Southern India, Tamil Nadu, Chola period, 12th-13th century

7 ½ x 3 x 2 ½ in. (19.1 x 7.6 x 6.4 cm.)

#### Provenance:

The Estate of David Swope, New York, probably acquired in the 1960s.

The goddess Meenakshi was the ancient Pandyan queen of Madura and bride to Sundareshvara, an incarnation of Lord Shiva. The previous ruler and his queen could not produce an heir, so they prayed to the gods and created a fire to honor them. Out of this fire came a three-year-old girl, an answer from the gods, who had three breasts. It was foretold that she would be a great warrior and only the one who could best her in battle could be her husband, at which time her third breast would fall off. When her father died, she ascended the throne, and ventured out to battle with neighboring kings to find the one who could defeat her.

She finally came upon Mt. Kailash and encountered Shiva in the form of Sundareshvara, whereupon her third breast promptly vanished from her body. He instructed her to return to Madura and make arrangements for their marriage, as he would arrive a few days later. Once the wedding was planned, they were married by Vishnu. Their wedding is celebrated every year in Madurai during the Chithirai festival, when sculptures of the deities are strewn with flowers and paraded through the streets.

Depictions of the goddess are relatively uncommon and tend to come from South India, as it has been speculated that she was originally a local Dravidian goddess whose provenience was reinvented for its incorporation into Hinduism. She is typically shown in royal dress since she was a queen during her lifetime, and holds a parrot on her right hand.

The present image is especially fine in detail given its size. Despite centuries of patination and wear, definition to every detail remains—in her elaborate ornamented hairstyle, wide eyes and narrow lips, nuanced jewelry, multi-banded and festooned belt with the suggestion of a *kirtimukha*, the textured skirt that covers her legs, and the billowing ribbons at each hip. Compare the facial features, overall style, and quality of this small bronze image to a larger example of a thirteenth-century Chola bronze at the Norton Simon Museum depicting Devase-na (acc. F.1973.01.13.S).



### A bronze figure of Parvati

Southern India, Tamil Nadu, Vijayanagara period, 14th century

25 x 8 ½ x 7 ¼ in. (63.6 x 21.6 x 18.4 cm.)

Art loss No. S00155103

#### Provenance:

Spink & Son Ltd., London, 1980s, by repute.

Marc Zimmerman, California.

Sotheby's New York, 16 & 17 September 1998, lot 40.

Private collection, Germany.

The present work dates to the fourteenth century, amidst the early years of the Vijayanagar empire. Just as during the Chola period, sculptures this size were commissioned for temple worship, but made to be portable for large processions. Poles would be inserted into the holes at the base of the sculpture to equip them for public *darshan*.

Parvati, known as Uma in southern India, is an incarnation of ultimate feminine power, the bride of Shiva and mother to Ganesha and Skanda. Parvati is commonly associated with outstanding virtue, representing Hindu traditions of domesticity, asceticism, and devotion.

The present figure of bronze Parvati, cast in a solid copper alloy, has pronounced curves and spherical breasts which are highly representative of the Vijayanagar style. Her sharp facial features and wide eyes are also characteristic of the period and can be seen on a very similar example of the same date at the British Museum (acc. 1966,0419.1). The British Museum Parvati demonstrates the same stylization of necklaces, arm-bands, hair ornaments, and a complex belt with delicate ends, some looped and some hanging in a natural fashion. Both sculptures emulate the greatest Chola-period examples in their attention to detail.



**A bronze figure of Parvati**

South India, Tamil Nadu, Vijayanagara period, 15th-16th century

3 in. (7.6 cm.) high

**Provenance:**

Private Florida collection, acquired 1965-67, by repute.

Bonham's San Francisco, 17 December 2018, lot 340.

This bronze figure of Parvati is modeled with exceptional naturalism, from the exaggerated waist and slightly bulging belly to the curve of the torso and shoulders. Her right hand is raised in a gesture of protection and fearlessness while her left hand rests next to her body. The relaxed position and iconography of this seated Parvati matches that of a larger fifteenth-sixteenth century bronze Parvati at the Detroit Institute of Arts (acc. 64.98). While the present work is miniature, it is equally as elegant.



### A bronze figure of Durga

Southern India, Kerala, 14th century

6 1/8 x 3 3/4 x 2 2/3 in. (15.6 x 9.5 x 6.8 cm.)

**Provenance:**

The Estate of David Swope, New York, probably acquired in the 1960s.

In the second of three stories of the *Devi Mahatmya*, the fourth and penultimate part of the *Markandeya Purana*, Devi in her present form Durga kills the buffalo demon Mahishasura. The gods gave rise to her fierce form in order to defeat him. Thus, she was born full-grown and beautiful—an expression of the amazing cosmic power of the great goddess.

Durga is depicted here with eight arms, brandishing weapons of the various gods. Mahishasura is portrayed beneath her in the form of a bull's head, demonstrating her victory over him. There is ample detail to each element despite the figure's size. Notably small, yet complex details include her *makara* earrings and her many life-like hands. Her flamelike aureole, comprised of beaded bands and leaflike flourishes surrounding the edges, is typical of Kerala sculpture as is her ample ornamentation. Both qualities are shared by a thirteenth-century bronze figure of Shiva from Kerala in the Metropolitan Museum of Art (acc. 1979.508).



### A bronze shrine of Tirthankara Anantanatha

Western India, Rajasthan, dated 1491 *Samvat* (1434 CE)

7 in. (18 cm.) high

#### Provenance:

*Art & Textiles of the Islamic & Indian Worlds Including Works from the Collection of the Late Simon Digby;*

Christie's South Kensington, 7 October 2011, Lot 313(1).

This bronze shrine depicts Anantanatha, a Jain *tirthankara* or spiritual teacher of the dharma. Each *tirthankara* is accompanied by a symbol or emblem to help worshippers distinguish between similar figures, usually located on the shrine's pedestal. As such, he can be recognized by the falcon emblem in the Svetambara Jain tradition, as seen here, and alternatively by the porcupine emblem according to the Digambara Jain tradition.

Born to king Simhasena and Queen Suyasa of Ayodhya, his elongated earlobes denote his wealthy upbringing. He is depicted in a typical fashion, with silver-inlaid eyes and *shrivasta*, seated in the lotus position. Compare the present shrine with a very similar *tirthankara* at the Metropolitan Museum of Art (acc. 65.73.1) which shares many iconographic details.



51

**A bronze figure of Ganesha**

South India, 15th century

*2 ¾ x 2 x 1 ¾ in. (7 x 5.1 x 4.4 cm.)*

**Provenance:**

The Estate of David Swope, New York, probably acquired in the 1960s.



52

**A gilt-bronze figure of Nandi**

Nepal, 14th-15th century

*5 in. (12.7 cm.) long*

**Provenance:**

Sotheby's New York, 16 & 17 September 1998, lot 179.





**A gilt-bronze figure of Kala Bhairava**

Nepal, 16th-17th century

*4 in. (10.2 cm.) high***Provenance:**

Sotheby's New York, 27 March 1991, lot 103.

Bhairava, a fierce manifestation of Shiva, is one of the most important deities in Nepal. During the Indraajatra festival of Nepal, devotees drink beer or wine funneled through the gaping mouths of Bhairava masks. Here he is depicted in a standard fashion, with fangs and bulging eyes atop a supine figure, with his right leg pinning down its head and his left, its legs. His physical figure is youthful, well proportioned, and rotund. His principal hands hold a skull cup while his additional four arms radiate around his body, holding a trident staff and the head of Brahma. The present figure closely resembles the large, heavily-worshipped image of Kala Bhairava in Kathmandu's Durbar Square.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)), item no. 7771.**



## A silver figure of Vajrapani

Tibet, 13th-14th century

4 1/4 in. (10.8 cm.) high

### Provenance:

Private European collection.

Vajrapani or Chakna Dorje, originally a peaceful bodhisattva in the Mahayana tradition, has a wrathful manifestation within the Vajrayana Buddhist tradition. The present form of Vajrapani is understood as the keeper of all the tantras, the 'Lord of Secrets' or 'Ghuyapati' (Skt.). The bodhisattva chooses to take this form for the sake of liberating others with the power of this appearance. His buddha effigy symbolizes his status as a fully enlightened protector of the dharma.

The pot-bellied Vajrapani, or 'bearer of the thunderbolt', stands in a powerful lunge on a lotus base, his right hand brandishing a *dorje*, the left in the threatening mudra, wearing a tiger skin and draped with a serpent in a shawl-like fashion. Serpents also hang from his earrings, around his neck, and adorn his wrists and ankles.

The present figure is highly unusual in terms of material and quality. The silver composition tells us that this was a significant commission. Despite the fact that the metal is softer than copper and greatly susceptible to abrasion through centuries of handling, sharp details remain: the head and hands of the tiger skin and much of the chasing work defining its fur, the buddha effigy and the flamelike hair with curled tufts at each end, as well as the many stippled serpent ornaments with lifted heads.

The flat lotus petals surrounding this slightly stepped base with beaded rims is a distinct feature of bronze sculpture from the Pala Kingdom of Northeastern India, which is carried forward in early Tibetan sculpture as well as in later Pala-revival-style sculptures emerging from the sixteenth through eighteenth centuries in Tibet and China. The present sculpture is an example of the early Tibetan type. The inward-facing serpents that secure the gathered tufts of hair on either

side of Vajrapani's buddha effigy ostensibly originated in Kashmir and proliferated through Pala prototypes. This early Tibetan convention seems to have become non-standard by the fifteenth century, but is present here and is wonderfully articulated. The face of Vajrapani, with wide bulging eyes and a broad nose (which likely had an aquiline form now worn from handling) closely resembles that of a twelfth-century black stele of a four-armed Mahakala at the Metropolitan Museum of Art (acc. 2015.500.4.17) as well as that of a thirteenth-century bronze figure of Black Jambhala in the Rubin Museum of Art (acc. C2002.41.1; see Himalayan Art Resources item no. 65174).

Despite the apparent influence of early Northern Indian Vajrayana imagery, Vajrapani's well-expressed musculature, especially apparent in his legs, is a feature that may be owed to a Kathmandu Valley artist's hand or their active influence in Central Tibet at the likely time of this commission. Strong similarities in physique between the present figure and a gilt-bronze figure of Vajrapani at the Rubin Museum attributed to the thirteenth- or fourteenth-century Khasa Malla Kingdom support this possibility (acc. C2005.34.30; see Himalayan Art Resources item no. 65571). The Yuan emperor Kublai Khan's appreciation and patronage of Newar artistry within China and its environs at the end of the thirteenth century certainly led to a greater fusion of styles under the Tibetan umbrella. The present sculpture, thus, reflects an ode to the Pala style and possibly, to Newar techniques.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)), item no. 7773.**





## Buddha Shakyamuni and the Thirty-five Buddhas of Confession

Western Tibet, Ngari Prefecture, Guge Kingdom, 15th century

Mineral pigments on cloth

45 x 35 in. (114.3 x 88.9 cm.)

### Provenance:

Private collection, Germany.

The historical buddha Shakyamuni presides over this large assembly of buddhas, tantric deities and lamas. Shakyamuni is depicted holding a begging bowl and with his proper right hand in the earth-touching gesture, in recognition of his defeat of Mara and his achievement of enlightenment. His closest disciples, Maudgalayayana and Shariputra, flank him. Four buddhas performing the teaching gesture appear in red nimbuses within the negative space between Shakyamuni and the *torana*, or gateway-like throne back, around which the remainder of the retinue is depicted. Guhyasamaja Akshobhavajra and Vajrabhairava, each with consort, are depicted atop floating lotuses between the buddhas on either side of Shakyamuni's head. Within the foliate-filled mandorla that surrounds the buddha's body are two teachers in pandit hats. The blue-shirted figure is Atisha (982-1054), progenitor of the early Kadampa tradition of Tibetan Buddhism, and the other may be Suvarnadvipa.

The remainder of the floating figures in the top half of the composition are the Thirty-Five Buddhas of Confession, which are described in *The Sutra of Three Heaps* within the twenty-fourth chapter of *The Jewel Mound Sutra* titled 'The Definitive Vinaya.' According to the sutra, the mere names of these buddhas have the power to purify defilements, particularly failures to adhere to the bodhisattva vow. The sutra describes the proper process of confession and prostration. Here, the confessional buddhas take on the appearances described in Nagarjuna's commentary, *The Bodhisattva's Confession of Ethical Downfalls* (note that there is more than one Nagarjuna in Buddhist histories and they are sometimes conflated). An idealized donor scene with Jambhala at the right represents those who would be carrying out this practice. Above the donors sit five Gelukpa lamas.

To the donors' left appear Virudhaka, Dhritarashtra, and three peaceful tantric deities; to their right appear Vaishravana, Virupaksha, Shadbhuja Mahakala and Yama Dharmaraja. The sixteen arhats with attendant Dharmatala appear below the buddhas in the right and left margins of the composition; the uppermost arhats sit just below and beside the feet of either *makara* within the *torana*.

Iconographic details point to the fifteenth-century origin of this painting, just as its stylistic details do. The way each buddha is depicted with a round halo intersecting a mandorla just above the figure's shoulders is typical of this period. Many other stylistic features of buddhas painted in this time and place are reflected in the central image of Shakyamuni: his very-spherical *ushnisha*, pronounced widows peak, faint urna, thin arched brows, wide eyes, narrow mouth, pendulous earlobes, and three distinct neck folds. The well-known fifteenth-century *Shakyamuni* in the *Bhadrakalpa* Giuseppe Tucci collected on one of his trips to Guge in 1933 or 1935 (see Himalayan Art Resources item no. 19003) is part of the same milieu, as is a painting of the present subject in the Virginia Museum of Fine Arts (see Himalayan Art Resources, item no. 31303). Each of these bears a close resemblance to buddhas within the fifteenth-century murals of the White Temple at Tholing Monastery, which were referred to at the time of creation as *Kache Luk* ("kha che lugs") or the style of Kashmir. The Tucci painting is, in fact, inscribed with this description beneath the silk frame (see Klimburg-Salter, *Discovering Tibet: The Tucci Expeditions and Tibetan Paintings*, Milan, 2015, Cat no. 2, pp. 88-92). The stylistic descriptor refers to the influence of Kashmiri artists working in the region since the late tenth century, when







the kingdom of Guge-Purang was founded.

The present form of *Kache Luk* certainly represents the Tibetan evolution of a style originally associated with Kashmir, the foundation of which can be seen most vividly in the well-intact murals of Alchi painted in the eleventh and twelfth centuries. The famous translator and lama, Rinchen Zangpo (958–1055), is credited with beginning the tradition of commissioning Kashmiri artists for the Western Tibetan monasteries he founded—which included Tholing. Elements of the earlier *Kache Luk* can therefore be seen in the much-earlier parts of the Tholing complex: the Red Temple and the Golden Temple. The White Temple is devoid of elements that can be more directly associated with the Sassanian Persian influence that pervades the murals of Alchi as well as these parts of the Tholing monastic complex.

In the present work, pointed petals on the crowns of Guhyasamaja Akshobhyavajra and the tantric buddhas atop Shakyamuni's throne may intentionally refer to the earlier *Kache-Luk* murals and the three-dimensional mandala figures that surround them at Alchi, Tabo, Nako and Poo (the latter three also located along Sultej River at the heart of the western Tibetan kingdom). The billowing sleeves of the kings of the cardinal directions also mirror those earlier styles. Exaggerated proportions, high-contrast shading of physical features, and large billowing ribbons have, however, been exchanged in the present work for a more naturalistic, while flatter, approach. Other stylistic features pointing to the present

painting's fifteenth-century origin include several Indo-Nepalese techniques introduced to Tibet through Newar artists active in the more central regions during the second dissemination of Buddhism in Tibet (tenth-twelfth centuries). The predominantly red palette, *pa-tra* or scrollwork motif within Shakyamuni's mandorla, and representation of *naga* are the most apparent.

A fifteenth-century origin for the present painting is also logical given the small number of Gelukpa lamas depicted herein. Tibetan histories state that in the early fifteenth century the Gelukpa tradition was brought to Western Tibet by lama Ngawang Drakpa (specific life dates unknown) and that the tradition was adopted at Tholing and Tsaparang immediately after. It is this somewhat enigmatic figure who is credited with the construction of the White Temple; he became the abbot of Tholing as well as the surrounding monasteries of Guge. Knowing Ngawang Drakpa came from central Tibet, we can surmise that he sought to introduce contemporary styles from that region too. It follows that the small clouds scattered between buddhas, throughout the upper part of the composition, resemble those within the famous murals at Gyantse (in south-central Tibet, completed within the first quarter of the fifteenth century) to which the greatest Nepalese artists are known to have contributed.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)), item no. 7761.**

**A bronze figure of Kala Jambhala**

Nepal, 16th century

*4 ¼ in. (10.8 cm.) high***Provenance:**

Private collection, New York.

Kala Jambhala, or Black Jambhala, originated in India and was widely popularized in Nepal and Tibet. Standing with his right leg bent at the knee atop a supine figure and with his left leg thrust to the side, he holds a skullcup in his proper-right hand and a mongoose in his left, symbolizing his power to destroy human greed and bestow good fortune. He is similarly adorned in serpents to symbolize his conquering of avarice. The present sculpture is made of a copper-rich alloy apparent in its reddish tone, pointing to its Nepalese origin; this is corroborated by wide, yet soft facial features common to the late Malla sculptural styles.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 7770.**



## Magzor Gyelmo

Tibet or Mongolia, 18th century

Mineral pigment on cloth

14 ½ x 10 ¼ in. (36.8 x 26 cm.)

### Provenance:

Kunstaal van Lier, Amsterdam, prior to 1945.

Tobias, Fischer & Co., New York.

The Collection of Helen and Joe Darion, New York, by February 1968 (no. P-2).

Magzor Gyelmo or 'The Queen Who Repels Armies' is the primary protector of Tibet and of the Dalai Lamas. Her association with the Gelukpa hierarchs is represented here in the inclusion of a yellow-hat lama at the top center of the composition.

The wrathful emanation of the enlightened female Dorje Yangchenma (or Vajra Sarasvati in Sanskrit) appears at the center of this packed composition, emerging from the smokey clouds that surround her and her retinue. She sits upon a mule, trampling a sea of blood, clutching a club in her proper-right hand and a blood-filled *thod-pa* or skull cup in her proper-left. She totes her five magical weapons in stride: a bundle of curses, a sack of skin filled with diseases, dice for *mo* or divination, a ball of thread, and a tally stick or *dram-shing*.

The queens of the four seasons reside in each of the four corners of the composition: The Queen of Summer atop a buffalo, the Queen of Autumn atop a stag, the Queen of Winter atop a camel, and the Queen of Spring atop a mule. Leading her mule ahead is the *ma-kara*-headed dakini Makaravakra and the lion-headed dakini Simhavaktra.

Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 7769.





### A small bronze figure of Vajrasattva

Tibet, 14th century

3 ½ in. (9 cm.) high

#### Provenance:

Cees van der Plog, 1995, by repute.

Bonham's Hong Kong, 2 Oct 2018, lot 132.

Vajrasattva or 'The Vajra Being' is a direct embodiment of the adamantine dharma of Tibetan Buddhism. He holds a *vajra* or *dorje* in his proper-right hand, symbolizing his mastery of Tantric Buddhist method, and a bell or *drilbu* in his left to indicate his primordial wisdom. Vajrasattva is the ultimate teacher and has immense purification power.

While this bronze sculpture of Vajrasattva is petite in size, it is aesthetically powerful: with a soft face, lifted chest, and lifelike hands and feet. By the twelfth century, Tibetan artists mastered bronze casting technology as sophisticated as that of the Pala Empire, and by the fourteenth, Pala artists were no longer active in Tibet (von Schroeder, *Buddhist Sculptures in Tibet, Vol. II: Tibet & China*, Hong Kong, 1990, p. 1092). This present sculpture demonstrates how the late-Pala style of northeastern India was absorbed into a central-Tibetan style that defined the 'Monastic period'. The simple three-petal diadem with flared ties at the ears securing the flat band at the back of the head is typical of this sculptural milieu.

Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 61643.



## Abhayakaragupta

Tibeto-Chinese, 18th century

Mineral pigment on cloth

39 ½ x 23 ½ in. (100.3 x 59.7 cm.)

### Provenance:

Private New York collection, acquired in the 1960s, by repute.  
Thence by descent.

The subject of this painting, Abhayakaragupta, can be described as a Panchen Lama pre-incarnation. The Vajrayana Buddhist teacher who lived in the eleventh century was a prolific scholar who served as the abbot of the great monastic college and monastery Vikramashila at its height, authored the earliest known system of biographies of the Eighty-four Mahasiddhas, and much more.

The Panchen Lamas are a political and religious incarnation lineage identified by the Fifth Dalai Lama, beginning with his closest tutor Lobsang Chokyi Gyaltsen (1570–1662). The Panchen Lamas recognized in their lifetimes acted as the abbots of Tashilhunpo Monastery of Shigatse in Tsang Province (Central Tibet). The later-devised Tashilhunpo lineage of incarnations (distinct from that of the central Gelukpa administration of Tibet known as the ‘Ganden Phodrang’) begins with figures who were posthumously recognized and refers to Kedrub Geleg Pal Zangpo (1385–1438) as the first Panchen Lama.

The present painting is the fourth of thirteen compositions depicting the Tashilhunpo lineage of Panchen Lama incarnations, designed at Narthang Monastery in Tsang Province and widely disseminated in the form of woodcuts by the mid-eighteenth century. Abhayakaragupta is depicted among Vajrayogini at top left, the siddha Ratnasambhava at top right, and Mahakala Panjaranatha at bottom right.

While the present painting almost certainly began with the block print itself, the great detail seen in the finished product is attributable to the anonymous eighteenth-century Chinese painter. The origin of this artwork is thus distinguished by his hand, as well as the mounting style and what appears to be an original textile, decorated with the traditional *fu* or winged bats which denote good fortune.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 7718.**



**A soapstone figure of Mahakala Panjaranatha****Tibet, 17th century***3 3/8 in. (8.6 cm.) high; with base 4 1/2 in. (11.4 cm.) high***Provenance:**

With John Eskenazi, by repute.

Private East Coast collection, by 2015, by repute.

This soapstone image of Mahakala, known in Tibetan as Gurgyi Gonpo or 'Lord of the Pavillion,' is the main *dharmapala* of the Sakya tradition. His image has been wielded as protection by Tibetan Buddhists for centuries. His squat and his two arms are indicative of his manifestation. The remnants of pigment, often applied to wrathful deities to enhance their frightening features, are still visible. While there are losses to this sculpture throughout, the original garland of severed heads is intact.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 7772.**





## Four-armed Mahakala with Consort

Tibet, 18th-19th century

Ground mineral pigment on cloth

30 x 21 1/2 in. (76.3 x 54.4 cm.)

### Provenance:

The Mactaggart Collection.

Bonhams Hong Kong, 3 Oct 2017, lot 28.

Private collection, California.

Teachers, worldly deities, protectors, and wrathful retinue figures coalesce in this cloud and flame-filled composition, replete with gruesome charnel ground scenes and white-clad *ngagpa* practicing within. A four-armed blue-black protector and his consort trample a supine human corpse with a pained expression at center, demonstrating their power to destroy ego. The central figure holds a blazing sword and bloody heart in his two proper-left hands and a skullcup and trident in his right, identifying him as a form of Mahakala or Gonpo Nagpo Chenpo. His dwarfish and big-bellied body is partially concealed by the backside of his female counterpart, who holds a curved knife and skull cup (unseen). Their sexual embrace is depicted here in an explicit manner, atypical among other traditional depictions of this figure. Below Mahakala and his consort, groups of blood-thirsty animals await the flesh of his fierce retinue's mortal victims while an assembly of humans and demigods observe.

This particular form of Four-Armed Mahakala was transmitted from Ga Lotsawa to the great terton or treasure revealer, Nyangrel Nyima Ozer (1136-1204), who modified the meditation script to better suit Nyingma practice. As such, the human figures at the top of the composition, surrounding Padmasambhava at center,

are Nyima Ozer's lineage. The retinue figures here are telling of this specific identity. The Nyingma protector Rahula stands out the most with his many heads, his serpentine lower half, the wrathful face that constitutes his belly, and the thousand eyes that cover his otherworldly appearance. Shingkong, the lion-faced, blue bodied protector on the opposite side, is also unusual to see beside Four-Armed Mahakala (see Jeff Watt, [himalayanart.org](http://himalayanart.org), set 4200).

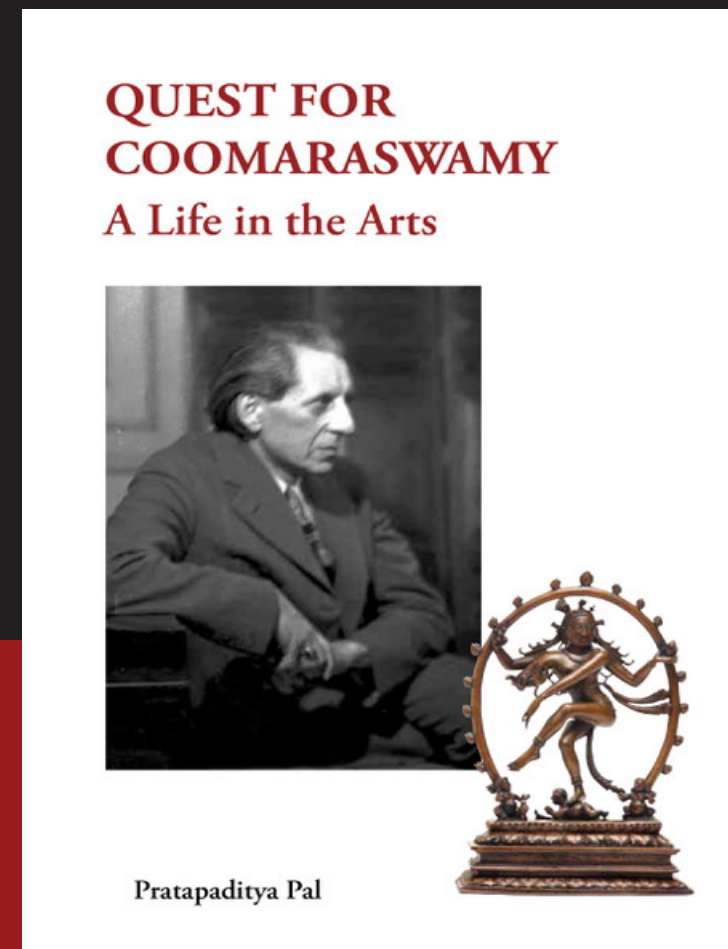
The present image of the enlightened four-armed protector with his consort and retinue is particularly dynamic—with a packed and complex composition that reflects the forcefully purifying enlightened activity of the deities. This visual support is clearly intended for an advanced practitioner with the wisdom to grasp subversive imagery and the ability to hold the copious aesthetic details in their mind's eye. Outside its traditional context the painting sustains great visual impact. The anonymous artist should be lauded for the creative and unique approach to this meditative formula.

**Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)),  
item no. 2424.**



# The much awaited biography by Dr. Pratapaditya Pal

*Quest for Coomaraswamy: A Life in the Arts* is an intimate biography of an icon of Indian art by Dr. Pratapaditya Pal, successor of Coomaraswamy as the keeper of the Indian collection in the Museum of Fine Arts, Boston. Since 1967, Dr. Pal has played a dominant role as the leading authority on the arts of the Indian subcontinent and the Himalayas. An author of over sixty acclaimed books, Dr. Pal is a prolific scholar and an engaging public speaker.



Please email orders to: [ashis.bayeux@gmail.com](mailto:ashis.bayeux@gmail.com)

Include quantity of copies, shipping address and phone number.

\$34.95 + \$6.50 Shipping for Single copy US orders.

Paypal or Mail check to: Bayeux Arts, 2403, 510-6 Ave. S.E., Calgary, Canada, T2G1L7



ISBN 978-1-7337900-1-7



9 781733 790017 >