







NEPALESE BELGIAN FRIENDSHIP



THE VAN DER WEE COLLECTION OF HIMALAYAN PAINTINGS

Tuesday 15 March 2016

AUCTION

Tuesday 15 March 2016 at 10.00 am (Lots 101-129)

20 Rockefeller Plaza New York, NY 10020

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Monday	14 March	10.00 am - 5.00 pm

The department would like to thank Emma Natalya Stein, Lauren Halilej, Jan van Alphen, Jeff Watt, and Himalayan Art Resources for their expertise and assistance in preparing this catalogue.

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Front cover: Lot 105 Inside front cover: Pia and Louis Van der Wee, 1995 Inside back cover: Lot 102 Back cover: Lot 109

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THE COLLECTION OF LOUIS AND PIA VAN DER WEE



Jean-Pierre Schotsmans, Jeanine Schotsmans-Wolfers, Gilles Beguin, Pia Van der Wee, [unknown], Purna Harsha Bajracharya [?], Louis Van der Wee, in their study room in Antwerp, 1989

When the young Belgian couple, Louis Van der Wee and Pia De Kort, married in 1937, nothing in those pre-World-War-II years predicted that their existence would become linked with something so distant and spiritual as Buddhism and Himalayan Buddhist art.

The 1960's reoriented the life of the Van Der Wees entirely towards art, particularly Asian art. Their newfound friendship with the Director of the Antwerp Ethnographic Museum, Dr. Adriaan Claerhout, played a major role in this new development. The Antwerp Ethnographic Museum was, at that time, a kind of wandering collection. Built up since the mid-nineteenth century with the many 'exotic' goods that arrived with the sailing-and steam-ships in the harbor of Antwerp, the collection was extremely rich and variegated, covering the five continents and including several now world famous masterpieces of African and Asian art. Dr. Claerhout's personal favorite was Asian art, and it was inevitable that, having become known as great art lovers and collectors, the Van der Wees would cross his path. Wanting to support their new acquaintance and the museum, Pia became the first president of the "Friends of the Ethnographic Museum" and endeavored to collect resources and possibilities for new acquisitions.

Just as the Van der Wees were becoming involved with the Ethnographic Museum in Antwerp, the Dalai Lama was fleeing from Lhasa with thousands of Tibetan refugees. Following the news carefully, Pia and Louis felt enormous sympathy for the Tibetan case, and they began researching Tibetan Buddhism and art. While building their extensive library and becoming acquainted with scholars and museum experts in Europe and the United States, they found in Antwerp two other couples that shared the same passion: psychiatrist Dr. Carlos Troch and his wife Betty, and dentist Dr. Leo Verleye and his wife Lieve. This triumvirate of Belgian collectors supported and strengthened each other in the Buddhist way of life and amassed an important collection of Himalayan art. The Trochs collected jewelry, applied decorative arts, and some highly sophisticated sculptures, the Verleyes - guided by the first books on iconography - gathered fine bronze sculptures, and the Van der Wees fell in love with paintings.

In 1962, on the advice of Dr. Claerhout, Pia and Louis bought their first Tibetan thangka in a little shop in Leuze, a village in the Walloons (Southern Belgium). Soon many other paintings followed, acquired from antique dealers in Brussels, Paris, Amsterdam, Germany, and elsewhere. Pia and Louis were intrigued and enchanted by the contents, the subjects, the inscriptions, and the artistic qualities of these thangkas, devoting most of their free time to the study of Himalayan paintings. Their aim was not to get the largest or most expensive works of art, but simply to find paintings they loved, sometimes even for a small detail. In his foreword for the book that Pia and Louis wrote in 1995 about their collection, *A Tale of Thangkas*, Dr. Martin Brauen writes, "One understands clearly that the authors did not build up their collection out of the urge to collect, but rather that they were guided by quite other motives, love and sympathy for Tibetan Culture and for the Religion as a matter of logical consequence. One feels that, for them, Tibetan Buddhism was more than an interesting study-object; it became part of their daily behavior and coloured their thinking and their way of living." Such was the Van der Wees' original and innovative approach to collecting.

The collection grew so vast that two floors of their house were re-installed and arranged around a shrine with Buddhist sculptures and devotional objects. All paintings were hung on the walls in their original brocade frame and offered a spectacular view and atmosphere, as in a small monastery. Pia even refurbished a small room between the two floors and shaped it like a monk's cell with a bed, so that she or Louis could rest there while studying the objects. Living myself just around the corner at the park near their house and having become Asia curator for Dr. Claerhout at the Antwerp Ethnographic Museum in the early 1980s, I became the best of friends with Pia and Louis. We spent many hours together in their collection, and they frequented the museum library and collection like enthusiastic college students.

Two particularly great achievements of Pia and Louis Van der Wee were their careful documentation of their collection, and the hosting of their annual "Antwerp Tibet Symposia" over the course of fifteen years. The "Antwerp Tibet Symposia," began in 1971 by the Van der Wees along with fellow Antwerp collecting couples, the Trochs, and the Verleyes. The Symposia were



Louis and Pia Van der Wee, 19 July 2001

a unique development in the study of Tibetan Art and Religion as these subjects were not yet included in mainstream academic curricula in university settings. The formula for the Symposia was unique: for two days, around twenty scholars from all over Europe gathered in Antwerp at the Van Der Wee family home to hear papers and lectures, immersed in the impressive painting collection. In the evenings, the whole group walked to the nearby house of Dr. Troch where his wife, Betty, famous for preparing Flemish-Burgundic feasts, cooked for all the guests. It was said that for some, Betty's meals alone were the main attraction of the symposia! These symposia lasted from 1971-1986, and the list of contributing scholars became very impressive, including Detlef Ingo Lauf, G.M.D. Ondei, Per Kvaerne, P.H. Pott, Tsering Tashi Thingo, Armand Neven, Gilles Beguin, Jan Schoterman, Jean Eracle, Heather Karmay, Mireille Helffer, and Jeanine Schotsmans. I was lucky to have witnessed the last five symposia and I composed and edited a Liber Amicorum for the celebration of the last Symposium in 1986.

From their early collecting years, the couple had kept a file on each and every object they acquired, indicating the title, the date of acquisition, the price, photographs, publications and exhibitions in which the artwork had appeared or lectures in which it had been mentioned. Some of these files became inches thick and contained complete sets of letters and communication with museums, curators, and scholars, all hand-written or typed on a writing machine as the age of computers was still to come. Some of the files included original letters of Heinrich Harrer, the Dalai Lama, and scholars and curators of museums in America and Europe, including the young Pratapaditya Pal.

These folders formed the basis of *A Tale of Thangkas, Living with a Collection*, published in 1995, and also of an exhibition that I organized in the Ethnographic Museum in Antwerp, (October to December 1995), where the show brought the recognition the collection deserves. And now I am honored to have played a part in bringing part of the collection to auction, where these works can be passed on to the next generation of loving collectors.

Jan Van Alphen, Asian Art Specialist



Pia Van der Wee and Jan Van Alphen, Antwerp, 1988

A PAINTING OF SHAKYAMUNI BUDDHA TIBET, 18TH CENTURY

Finely rendered with the Buddha seated on a lotus base over a lavish throne topped by an ornate peacock canopy, flanked by golden dragons, scaled *makaras* and auspicious accoutrements, surrounded by devotees and bodhisattvas holding offerings, the foreground with a golden stupa at right and devotees receiving the Buddha at left, the sky lush with foliage and clouds from which *apsaras* make offerings

27½ x 17¼ in. (70 x 44 cm.)

\$60,000-80,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Dossenheim, 1970

EXHIBITED:

Lamaistische Kunst, General Bank, Brussels, 15 May - 30 June 1975

Om Mani Padme Hum, Musee Royal de Mariemont, 25 April - 5 October

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

Lamaistische Kunst, 1975, cat.127 J. Eracle, *Om Mani Padme Hum*, 1980, cat.23 Himalayan Art Resources (himalayanart.org), item no.100603

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.18-20, fig.3

The present painting depicts the Buddha post-Enlightenment, when he gains a following and begin to disseminate his teachings. At the center of the throne base is golden-skinned four-faced Brahma, holding aloft a *dharma* wheel and kneeling opposite a white-skinned Indra, who similarly offers a conch shell. The inclusion of these two Hindu deities kneeling before the Buddha conveys the authority of the Buddha's teachings, which they beseech him to share. Five monks seated on either side, three on the left and two on the right, are the Buddha's first followers and propagators of his teachings. They are shown again at lower left, welcoming the Buddha with an alms bowl and preparing his seat.





A PAINTING OF KHEDRUBJE GELEG PALZANG

TIBET, 18TH CENTURY

With Khedrubje seated at bottom right corner, gazing up at a vision of Tsongkhapa seated at front center with a yellow cap, with a sword and book atop lotuses on each side and flanked by disciples, with Atisha, Tsongkhapa and Maitreya seated again in the palatial Tushita heaven above, with Amitabha at top left and Lokeshvara at top right, with Mount Sumeru depicted at bottom center with Outer Yama Dharmaraja at left and a Donor figure at right, all set within a blue sky

40% x 26 in. (104 x 66 cm.)

\$100.000-150.000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Amsterdam, October 1968

EXHIBITED:

Lamaistische Kunst, General Bank, Brussels, 15 May - 30 June 1975

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

in Beijing.

Lamaistische Kunst, 1975, cat.128

L. and P. Van der Wee, *Rirab Lhunpo and a Narrative of Creation*, Ethnologisches Zeitschrift Magazine, Vol II, 1976. fig.3

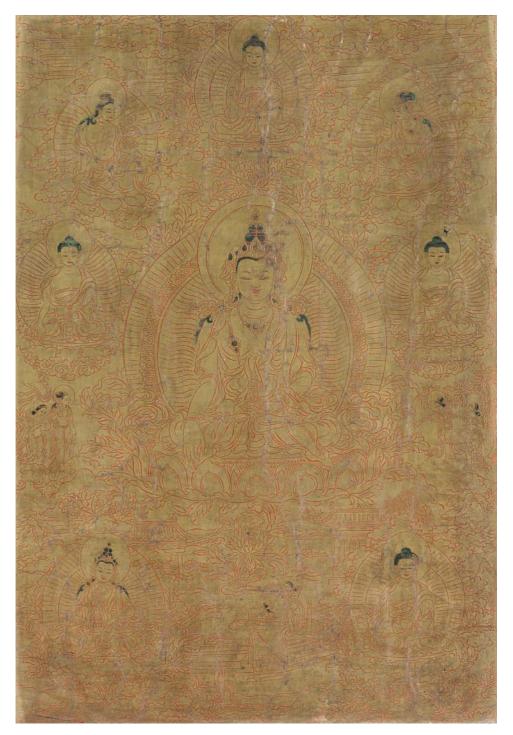
J. Eracle, *Om Mani Padme Hum*, 1980, cat.5 *Dieux et Demons de l'himalaya*, Paris, 1977, p.199, 208, cat. 237

L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.40,43, fig.13 Himalayan Art Resources (himalayanart.org), item no.100611

Tsongkhapa's disciple Khedrubje Geleg Palzang [1385-1438), known to have had five visions of his beloved teacher after his death, is very likely the donor figure at the bottom right corner of the painting. This depiction of Tsongkhapa, emanating from Tushita heaven with a donor or disciple gazing up at him from below, is seen most frequently in seventeenth and eighteenth century Tibetan Gelugpa school paintings. Stylistically, the present work bares great similarity to paintings by the renowned artist, Trehor Namkha Gyan, who is believed to have lived between 1610 and 1690. Known for combining Menri and Khyenri painting style, he used bright colors and bold, stylized landscape to contrast intricately rendered details. Compare the present work with a painting of Marichi also believed to be painted by Gyan. Both paintings display a similar use of a vast blue sky backdrop, stylized landscape and cloud formations, aureole's detailed with radiating gold rays and sensitively rendered figures. Gyan's primary patron was the Third Panchen lama, Lobzang Palden Yeshe (1738-1780) who gifted his paintings to the Qianlong Emperor, many of which remain in the Palace Museum



(detail)



A GOLD-GROUND PAINTING OF BUDDHA AKSHOBYA

TIBET, 18TH CENTURY

Beautifully painted in red on a gold ground, with the central figure seated in *bhumisparshamudra* on a lotus throne, flanked by celestial musicians and surrounded by other deities floating on lotus thrones, a bathing scene in the central foreground

22% x 15% in. (57.5 x 39 cm.)

\$15,000-20,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 2005

PUBLISHED:

Himalayan Art Resources (himalayanart.org), item no.100657

The rare practice of painting on gold ground emerged out of an early tradition where imagery is applied directly onto Chinese gold silk without any surface preparation. Commonly used for images of the Buddha who is said to "shine like a mountain of gold," the use of gold silk and painted gold ground create a quality of illumination which symbolizes the Buddha's pristine nature.

For a similar example of *thangkas* painted with red pigment on a gold ground, see a pair of paintings in the American Museum of Natural History (70.0/6872 & 70.0/6855).

A PAINTING OF TSONGKHAPA

TIBET, 19TH CENTURY

Seated on a lotus base with a manuscript held in his lap and his right hand raised in blessing, flanked by two lotuses bearing the book and a flaming sword, nestled against white flowers amid lavender clouds, further surrounded by scenes from his life annotated in gold inscriptions, the verso with a blessing behind the central figure in gold, handprint consecration and an extensive inscription below.

26% x 17¼ in. (66 x 45 cm.)

\$30.000-50.000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 9 July 1965

EXHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

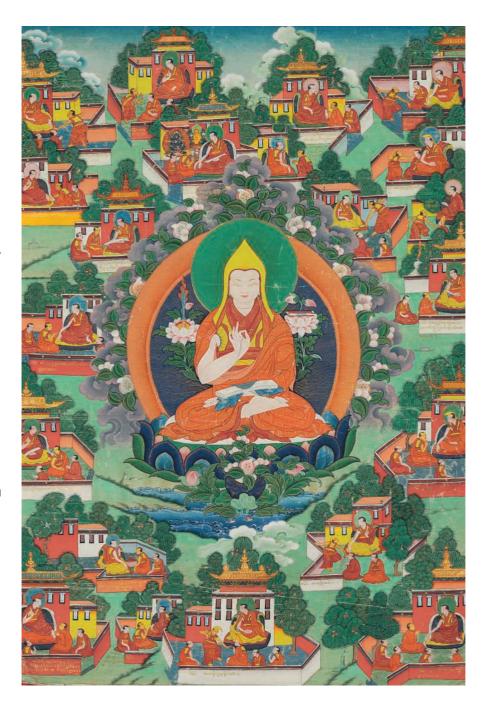
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L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.41-43, fig.12 Himalayan Art Resources (himalayanart.org), item no.100612

This composition is the fourth in a series of fifteen paintings, commissioned by Tsultrim Jampa. The rare gold mantra on the verso, along with the presence of handprints and a long finely written inscription at the bottom, suggest this painting was exceptionally revered. Kathryn H. Selig-Brown explains the importance of the handprints: "Confirmation of direct contact would also mean that, from a religious perspective, each painting is a relic of the lama who touched it and imbued it with his presence. As such it explains why these paintings are exceptionally sacred items for devotees" K. Selig-Brown, (Eternal Presence: Handprints and Footprints in Buddhist Art, 2004, p. 21).



(reverse)







AN IMPORTANT AND EXCEPTIONALLY FINE PAINTING OF VAISHRAVANA

TIBET, 18TH CENTURY

Finely detailed with the radiant deity seated atop a lion, holding a banner in his right hand and a jewel-spewing mongoose in his left, adorned in lavish garments, billowing ribbons and gold jewels, his wide-open eyes and semi-wrathful expression topped with an elaborate crown and backed by a radiant aurole, surrounded by his retinue of eight horsemen with wrathful Vajrapani at top center and flanked by four historical figures, all set against a dark background with swirling clouds, cascading water and blossoming foliage

33% x 22% in. (84 x 57 cm.)

\$550.000-750.000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in The Hague, 1 November 1969

EXHIBITED:

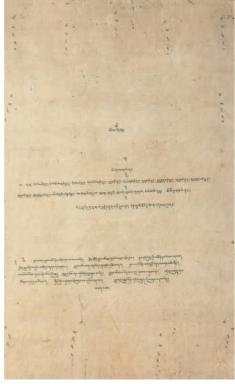
Tibetaans Boeddhistische Kunst, University of Leuven, Belgium, 25 October – 13 November 1982

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED

A. Neven, *Etudes d'art Lamaique et de L'Himalaya*, 1978, p.33, fig.16 L. De Becker, *Tibetaans Boeddhistische Kunst*, 1982, cat.33 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.108-110, fig.53

Himalayan Art Resources (himalayanart.org), item no.100642



(reverse)

This exceptional painting belongs to a set of seven Gelug protector deity paintings, mentioned in the writings on the 18th century Tibetan scholar, Purbu Chog. Only two other paintings from the set are currently known. One, an extraordinary depiction of Magzor Gyalmo, is in the collection of the Rubin Museum of art (P1995.5.1). The other, which depicts Begtse Chen, resides in the Museum der Kulturen, Basel (HAR item no. 3314495). Renowned scholars Jeff Watt and Rob Linrothe discuss this important group of paintings as belonging "to a set of seven paintings produced for the persons at the highest reaches of the monastic culture centered on Lhasa in the second half of the seventieth and the first half of the eighteenth century" (R. Linrothe & J. Watt, Demonic Divine: Himalayan Art and Beyond, 2004, p.168).

Like the Magzor Gyalmo and the Begtse Chen, the Vaishravana displays all the hallmarks of a painted masterwork. Color, form and composition combine to create a dynamic multi-dimensional image on a one-dimensional canvas. With dazzling attention to detail, the master painter excelled in the difficult task of combining large bold blocks of color and form with the most minute and fine detail. Referring to the Rubin Museum, example Watt and Linrothe note, "Art historically, it is remarkable for marrying the idealizing realism of portraiture to graphically fantastic visions of violent themes" (R. Linrothe & J. Watt, *ibid.*, p.168). All three paintings exhibit this rare artistic achievement.

The resplendent *thangka* of Vaisravana riding a lion is one of the finest depictions of the celebrated deity who is both a fearsome protector and benevolent benefactor. Painted in an vibrant golden orange, Vaisravana appears to glow, an homage to his wealth bestowing powers. In his right hand he holds a heavenly banner. In his left, a black mongoose spewing jewels, some of which have landed on the god's lotus throne. He wears richly brocaded black and gold robes accentuated by billowing sashes, one of which is loosely tied around his torso. His robust form is adorned in heavy gold necklaces, anklets, bangles and earrings. His semi-wrathful expression is accentuated by wide open eyes with brilliant white pupils which gaze intensely to his lower left. His elaborate gold crown is embellished with an image of Garuda at the center and his tilted head surrounded by a fiery halo. His entire body is backed by a radiant double aureole, as he sits dynamically atop his white lion who looks up at him in devotion.

Above, Vaisravana is flanked by two of his eight horseman: the black-skinned Atavaka on the left and the white-skinned Manibhadra on the right. The remaining six horseman form a semi-circle below, with Purnabhadra on the left, followed by Samjneya, Jambhala, Bija Kundalin, Kubera and Panchika on the right. A radiant altar of jewel offerings sits between Jambhala and Bija Kundalin. Each of the horseman is engulfed in swirling clouds and flames. Standing at the top center on a disc amidst a black sky is Krodha Vajrapani wearing a tiger skin and wielding a *vajra* in his raised hand. To the far left sits Tri Nomihan Ngagwang Tsultrim (1721-1791), the renowned Geluk translator. Seated next to him in a green shirt is the 14th century scholar Zangskhar Lotsawa holding a text. Lama Sonam Zangpo holding folio book in his outstretched hand is seated on the far right with the 17th century master Ponlob Jamyang seated beside him holding a beaded *mala*. From the intensely vibrant palette, to its bold composition and finely rendered details, this is a rare masterpiece of Tibetan painting.







A PAINTING OF USHNISHASITATAPATRA

TIBET, 18TH CENTURY

The bodhisattva of one thousand heads, arms and eyes astride at center, backed by an aureole of flames with a parasol at top, with Taras, Ushnishavijaya, Panchen Lama Tenpay Nyima, Shakyamuni Buddha, and Prajnaparamita seated above and the Three Mahakala Brothers below

381/4 x 257/8 in. (97 x 66 cm.)

\$18,000-25,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Amsterdam, October 1968

EXHIBITED

Tibetaans Boeddhistische Kunst, University of Leuven, 25 October - 13 November 1982

PUBLISHED:

L. De Becker, *Tibetaans Boeddhistische Kunst*, 1982, cat.21 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.83-84, fig.38

Himalayan Art Resource (himalayanart.org), item no. 100629

Compare with a similar depiction of Ushnishasitatapatra with one thousand faces, one thousand hands, one thousand legs and ten thousand eyes, in the Rubin Museum of Art (F1996.18.1).

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A GOLD-GROUND PAINTING OF PADMASAMBHAVA

TIBET, 19TH CENTURY

Beautifully painted in red, black, and gold on a gold ground, the Lotus-Born Guru is seated atop a double-lotus throne backed by a radiating aureole, wielding a vajra in his right hand and skullcup in left, with a *khatvanga* resting against his left shoulder, draped in voluminous robes, his face with wideopen eyes and delicate bow-shaped lips highlighted by a thin moustache and elongated ears with round earrings, his headdress with upturned sides and long hair cascading over his shoulders, with two disciples flanking him in the foreground, set in a foliate landscape

22% x 18% in. (58 X 46 cm.)

\$25,000-35,000

PROVENANCE

The Van Der Wee Collection, Belgium, acquired in Antwerp, 4 June 1969

EXHIBITED:

Lamaistische Kunst, General Bank, Brussels, 15 May - 30 June 1975 De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHE

A. Neven, *Etudes d'art Lamaique et de L'Himalaya*, 1978, fig.13 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, p.24, fig.5

Himalayan Art Resources (himalayanart.org), item no.100605

Gold-ground *thangkas*, called *serthang*, are derived from an early practice of applying pigment directly onto Chinese gold silk. The figures and designs are drawn with ink or vermilion on the gold background, with fine details sometimes also highlighted in gold. These *thangkas* are primarily used to depict peaceful, long-life deities & fully enlightened Buddhas and are highly prized for their refinement and rarity.

A PAINTING OF MAGZOR GYALMO MONGOLIA, 18TH CENTURY

The goddess with a fierce expression seated on a flayed skin atop a mule prancing in a sea of blood and surrounded by flames, with the blue *makara*-headed Makaramukha to her right holding a serpent and the reins of the mule, with the red lion-headed Simhamukha to her left, with the four goddesses of the seasons above and below seated atop animals, with Vajradhara seated at top center flanked by seated lamas, with an offering at below center flanked by banners, all set within a mountainous landscape and cloud-filled skies

27% x 19¼ in. (69 x 49 cm.)

\$30,000-50,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Antwerp, 4 July 1973

EXHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.106-107, fig.52 Himalayan Art Resources (himalayanart.org), item no.100641

The "Glorious Goddess" also known as the "Queen who Repels Armies," belongs to the larger class of enlightened protector deities known as Shri Devi. In her present form as Magzor Gyalmo, she is regarded as a wrathful emanation of the peaceful goddess Sarasvati. Here she is depicted blue-black in color with one face and two hands. She holds aloft a *vajra*-tipped staff in the right hand and a skullcup in the left placed in front of her heart. She rides side-saddle atop a mule across a sea of blood, shaded by a peacock feather parasol.

Compare the present work with another depiction of Magzor Gyalmo in the Asian Art Museum San Francisco (HAR item no.69433). In both works, the fierce goddess is finely rendered amidst a lush composition of subsidiary figures, sensory offerings and a mountainous landscape accentuated by a multitude of flames.







AN IMPORTANT AND FINE PAINTING OF CHAMSING BEGTSE CHEN

TIBET, 19TH CENTURY

Beautifully painted with the red-skinned deity trampling over a horse and prone figure on a sun disc over a lotus base, holding various implements in his six hands, adorned with bone ornaments, a garland of freshly severed heads, a green snake and elephant skin, each of his three faces with a skull tiara, surrounded by smoke and flames, with protector deities above and below

37% x 26 in. (95 x 66 cm.)

\$500,000-700,000

PROVENANCE:

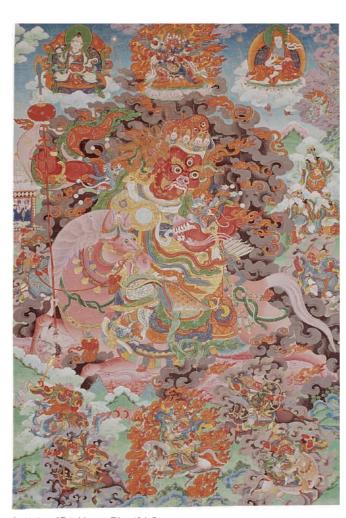
The Van Der Wee Collection, Belgium, acquired in Brussels, 12 January 1969

EVUIDITED

Lamaistische Kunst, General Bank, Brussels, 15 May - 30 June 1975 Om Mani Padme Hum, Musee Royal de Mariemont, 25 April - 5 October 1980 De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

J. Eracle, Om Mani Padme Hum, 1980, cat.55
L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.104-107, fig.51
Himalayan Art Resources (himalayanart.org), item no.100640



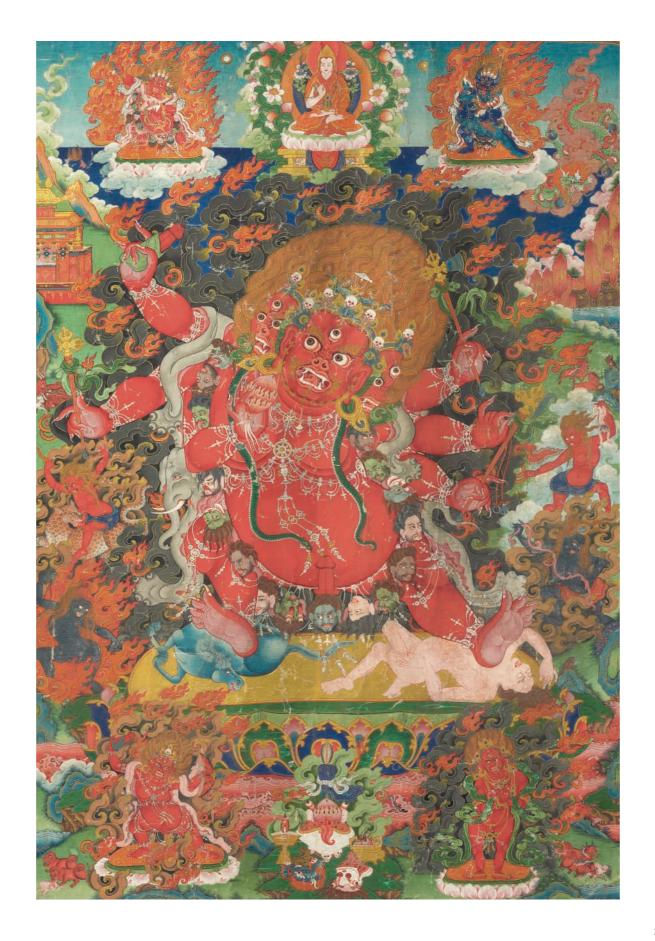
A painting of Tsiu Marpon, Tibet, 19th Century Zimmerman Family Collection

At the top of the brocade mount, on the verso, is an inscription which reads *g.yas bshi pa lcam sring gsang sgrub*, translating to "left four, Brother and Sister, Secret Accomplishment." Based on this inscription, iconography and corresponding texts, the deity is identified as "Chamsing Secret Accomplishment," or a secret form of the wrathful Begtse Chen. "Left four" is the placement instructions for hanging this painting within the larger set.

Chamsing is wrathful in appearance and ithyphallic. In his right hands, he holds a heart, an ax and a red phallus. In his left hands he holds a hook, lasso and hammer. The figures on which he tramples are identical to those found in the iconography of the non-secret form of Begste Chen. He is flanked by his four red and blue attendants, the one at upper left riding a leopard. At top center is Lama Tsongkhapa seated on a lion throne, with red Hayagriva at left and blue Heruka Vajrabhairava embracing Vajravetali at upper right. Hayagriva also appears in Begtse Chen's iconography. At bottom left is a wrathful red male figure, also holding a phallus aloft, a shield in his other hand, and wearing a human skin. At bottom right is a wrathful red female figure, with hands at her heart, wearing a green scarf and gold ornaments. Again, these two figures are similar to the two attendants of Begtse Chen.

Chamsing also bears a strong resemblance to Lha Chenpo, the tantric Buddhist form of the Hindu god, Shiva. Both figures are depicted red in color, nude, ithyphallic and hold phalluses in their upraised right hands.

In A Tale of Thangkas (p.105), the Van der Wees identified only one other painting that may belong to this remarkable painting set - a painting of Tsiu Marpon from the Zimmerman Family Collection which that they saw in Dieux et démons de l'Himâlaya, the prestigious exhibition in Paris (1977, pp.197-198,201, cat.no.224 and HAR item no.85150). It is of identical measurements, with identical brocades, and "with colors and shades that referred to the hand of one and the same artist." Indeed, the strands of hair, red curlicues of wisdom flames and quality of line in the beard and other facial hair of the two central figures are remarkably similar. The wrathful figures at the top of both paintings are also similarly rendered, and stand on the same type of redand-gold disc over their lotus bases. The animals are also nearly identical; compare the pink beasts in the lower left quadrant of the Zimmerman painting with the red beasts in the bottom left corner of the present painting. These and other similarities support the Van der Wees instinct that these two superlative works are from the same paintings set. The quality of the line, rich palette and large size indicate these two paintings were part of a very important commission.





A PAINTING OF TSANGPA KARPO

TIBET, 18TH CENTURY

Finely detailed with Tsangpa Karpo at center, riding a horse and wielding a sword and banner, with Indra rGya-byin and Monbu Putra to his right and Pehara and Putra Nagpo to his left, with Tsangpa Karpo depicted again seated below center flanked by Rahula and Dam-chen Dorje Pegpa, with Padmasambhava seated above, all set within a verdant landscape with birds and dogs

2434 x 141/2 in. (63 x 37 cm.)

\$6,000-8,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Paris, 9 June 1967

EXHIBITED

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.26-27, fig.7

Himalayan Art Resources (himalayanart.org), item no.100607

Though depicted with a great deal of variation, Tsangpa Karpo is most commonly shown seated atop a horse, with a white conch shell resting on his head. He is very close in appearance to the worldly protector, Chingkarwa, who also sits on a horse, but rather than a conch shell, his head is wrapped in a white cloth.



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A PAINTING OF GUHYASAMAJA

TIBET, 19TH CENTURY

The blue deity seated at center on a lotus throne, in embrace with Sparshavajra and backed by a halo and aureole, clockwise from upper left from Guhyasamaja is Atisha, Avalokiteshvara, Vajradhara, Nagarjuna, with Bengtse at bottom right corner, Vaisravana and Mahakala, all set within a verdant landscape and cloud-filled skies

28¾ x 19½ in. (73 x 49.5 cm.)

\$25,000-35,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Brussels, 23 June 1966

EXHIBITED:

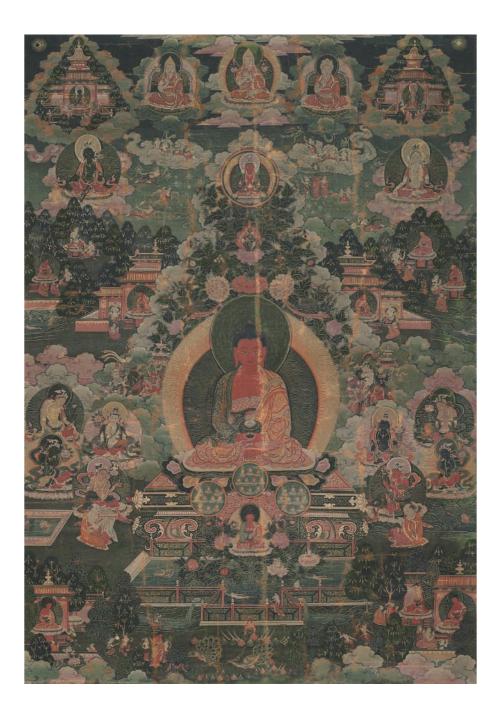
De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.62, 65, fig.25

Himalayan Art Resources (himalayanart.org), item no.100619

Guhyasamaja is a Buddhist meditational deity that originates from the Guhyasamaja root text, created in the 4th-5th century and ascribed to the sage Asanga. He was greatly favored by the Gelugpa school, founded by Tsongkhapa who received the Guhyasamaja teachings as part of his formation. Three forms of the deity exist, including Akshobhyavajra, Manjuvajra, and Lokeshvara. The present example is Akshobhyavajra his blue form. Compare the present work with a similarly dated painting of Guhyasamaja in the Rubin Museum of Art (RMA #F1997.26.3).



A PAINTING OF AMITABHA

TIBET, 18TH CENTURY

Exquisitely detailed with Amitabha seated on a throne and backed by a nimbus and aureole, flanked by bodhisattvas Avalokiteshvara in white and Mahasthamaprapta in blue, surrounded by groups of retinue figures and animals, all set within a landscape with rivers, trees, and a cloud-filled sky, with blessing behind central figure on verso

28¾ x 20½ in. (73 x 51 cm.)

\$30,000-50,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Paris, October 1973

EXHIBITE

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.73-74, fig.31

Himalayan Art Resources (himalayanart.org), item no.100624

Compare with a *thangka* of Amitabha in the Rubin Museum of Art (P1994.21.3). Both paintings display an exceptionally lush composition with emphasis on the verdant landscape. The central figures are both painted with special attention paid to their richly embroidered robes. The attendant figures are also rendered with an exceptional fineness, the rounded forms creating a languidness reminiscent of figures from the Ajanta wall murals. The three lamas seated at the top of the Van der Wee *thangka* are painted with portrait-like sensitivity. It is likely that the figure on the right is a portrait of Changkya Rolpai Dorje (1717-1786), a principle Buddhist teacher in the Qing court, a close associate of the Qianlong emperor and an important intermediary between the imperial court and inner Asia.

A PAINTING OF SHADBHUJA MAHAKALA

TIBET, 18TH CENTURY

With blue Mahakala at center with a fierce expression, trampling a White Ganapati and holding various implements in his six hands, surrounded by fire, with the four *yaksha* ministers in the foreground and animals in a verdent landscape in the middle ground, a cloud-filled blue sky above with Vajradhara at top center, flanked by two Mahasiddhas to his right and a Mahasiddha and lama to his left, with blessings inscribed in gold on the verso

17¾ x 11¾ in. (45 x 30 cm.)

\$80,000-120,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Brussels, 26 November 1965

EXHIBITED

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED

A. Neven, *Etudes d'art Lamaique et de L'Himalaya*, 1978, pp.26-27, fig.11 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.96-97, fig.45 Himalayan Art Resources (himalayanart.org), item no.100635

Shadbhuja Mahakala, known as the "Great Black One with Six Hands," is a wrathful emanation of the god Avalokiteshvara. Exquisitely depicted here with one face and six hands, the principle pair of hands hold a curved knife and skullcup in front of his chest, the upper hands wield a skull *mala* and a trident while also gripping the feet of a flayed elephant skin stretched over his back, and the lower hands hold a damaru drum and lasso. He wears a tiger skin secured with a blue sash low on his waist. A garland of freshly severed heads, each with a unique expression of anguish, cascades down his body and dangles over a subdued elephant-headed figure on which he stomps. A sash with a foliate motif encircles his shoulders, while green ribbons billow around his waist and legs. His deep blue body is richly adorned in shimmering gold and beaded jewelry. His ferocious expression heightened by three bulging eyes, bared fangs and tufts of flaming facial hair - even his tongue curls up like a flame. His lush fiery mane is secured by a skull diadem with a Buddha delicately seated at the top. His whole being is surrounded by a halo of flames symbolizing the fires of pristine awareness.

The secondary figures have also been rendered with an exceptionally high level of refined detail. The top register which includes three Mahasiddhas and a lama surrounding Vajradhara at center, are each painted with a portrait-like sensitivity. Similarly, the wrathful figures below, each engulfed in an aureole of flames, demonstrate the mastery of the artists' hand. Compare the quality of line and vivid palette with another 18th century example of Shadbhuja Mahakala in the Rubin Museum of Art (HAR item no. 65787). In both examples, the figures appear to be emerging out of the richly layered composition. The deep blues and vivid oranges, heightened by gold details, further add to this dynamism.





A PAINTING OF CHAKRASAMVARA AND VAJRAVARAHI

NEPAL, DATED 1513

The blue-skinned Chakrasamvara with four faces striding in *alidhasana* over two prone figures on a lotus base backed by a flaming mandala, his principal arms holding a *vajra* and bell and wrapped around Vajravarahi, with various implements in his ten radiating arms and wearing a tiger skin and several garlands, she holding a curved knife aloft and wearing a bone apron, surrounded by lineage and protector deities, with donors in the bottom and an inscription below

381/8 x 26 in. (97 x 66 cm.)

\$200,000-300,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in April 1978

EXHIBITED

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED

Himalayan Art Resources (himalayanart.org), item. no.100618 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.60-63, fig.24

The worship of the Buddhist deity Chakrasamvara, which translates as *Wheel of Bliss*, began in Eastern India in the 9th and 10th centuries as part of the Anuttarayoga Wisdom (mother) classification of Vajrayana Buddhist Tradition. Many scholars contend that Samvara arises out of a pre-Buddhist deity, as the presence of a third eye and the crescent moon in his hair, as well as his accoutrements, including a trident, *damaru*, outstretched elephant skin and the head of Brahma, are all associated with the god Shiva. One of the most popular deities in Himalayan Tantric Buddhism, Chakrasamvara can appear in several dozen different forms, from simple to complex, peaceful to wrathful. Therefore, it is necessary to rely on the descriptive literature in the Sanskrit and Tibetan languages to differentiate between the forms. Adding to the complexity, there are more than fifty different traditions of these forms in Tibetan Buddhism. They are meant to emphasize different types of meditation practice that are suited for specific types of emotional and psychological characteristics in the tantric practitioners who take on these intricate practices.

Chakrasamvara, who is blue in color, has four faces and twelve hands. The color of his faces are specific to the Krishnacharya tradition: the main face is blue, proper right face is white, proper left face is red, and the back face is yellow. He holds a *vajra* and bell at center, then clockwise from top right: outstretched elephant skin, skullcup, golden lasso, the four-faced head of Brahma, a *khatvanga* (held in the crook of his left arms), and on the left, the elephant skin again, curved knife, axe, trident, and *damaru* (drum) against his right upper arm.

Both he and Vahravarai wear golden crowns, and trample red Kalaratri and black Yama on the base, and are surrounded by the blazing flames of pristine awareness. Within the flames are the four directional yoginis – starting at upper left and clockwise, Rupini (yellow, indicating south), Khandarohe (red for west), Lama (green for north) and Dakini (blue for east) – with their matching vases of elixir. Immediately outside the flames, against the dark blue-black background, are the eight cemeteries, with Kalachakra at upper left and Hevajra at upper right. Finally, the top and bottom registers include retinue figures, with Manjushri at center bottom and Vajracharya at far left. The donors are in the lower right corner.







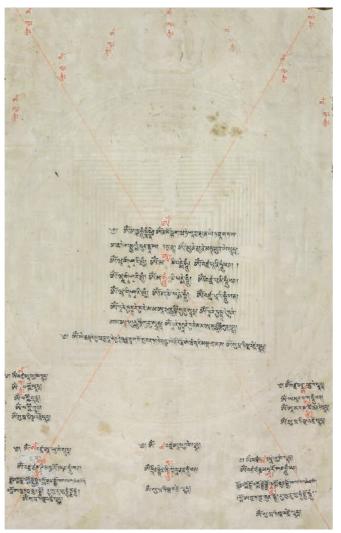
A PAINTING OF AVALOKITESHVARA MANDALA

TIBET, 19TH CENTURY

The sixteen-level mandala with Shakyamuni Buddha at top center flanked by Atisha to the left and Dromton to the right, with Avalokiteshvara at top left corner and Prajnaparamita with a Gelugpa teacher below, Green Tara in the top right corner with Krodha Tara and Arya Nagarjuna below, with a wrathful deity at below center with yellow Yama Dharmaraja and blue Achala to the left, and Garuda and Shri Devi to the right, all set in a blue cloud-filled sky with landscape below

26% x 18½ in. (67 x 47 cm.)

\$120.000-180.000



PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Antwerp, 14 November 1964

EXHIBITED:

Tibetaanse Kunst, 1969, Zurich 8 - 30 March, Luzerne 17 April - 11 May, Geneva 31 May - 33 June

Lamaistische Kunst, General Bank, Brussels, 15 May 1975 - 30 June 1975 Om Mani Padme Hum, Musee Royal de Mariemont, 25 April - 5 October 1980 Mandala, Museum of Ethnology, University of Zurich, August 1993 De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PURI ISHED:

Tibetaanse Kunst, 1969, cat.64
Lamaistische Kunst, 1975, cat.125
J. Eracle, Om Mani Padme Hum, 1980, cat.59
L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.123-124, fig.59
Himalayan Art Resources (himalayanart.org), item no.100647

This exquisite mandala of Avalokiteshvara depicts the sixteen levels of deities and teachers progressing from the inside out. Stylistically, the present work can be compared to a slightly earlier mandala of Chakrasamvara, in the Asian Art Museum of San Francisco (B60D50). Both works display a vibrantly painted composition in which the central mandala circle is set against a horizon separating heaven and earth. The figures in the upper registers float on lotus cushions and clouds in a blue sky. The primary figures at top center are backed by halos, surrounded by lush greenery, and flanked by two figures who peer down at the scenery below. The wrathful figures at the bottom are set against a verdant landscape and backed by nearly identical flame aureoles. However, the present work is unusual in its highly geometric composition, which has replaced the more commonly used style of the Chakrasamvara Mandala. Here the inner levels of the mandala create a visual pattern which seems to vibrate with energy. This aniconic imagery. heightened by contrasting colors, reads as an optical illusion whereby the viewer becomes absorbed into the seemingly three-dimensional form.

During the exhibition "Mandala" in Zurich in 1992, this painting was equipped with special looking-glasses for the viewers. Surprisingly, a real three-dimensional picture appeared, almost like special effects in a film. Depending on how it is viewed, the squares either appear as an ascending series of pyramidal roof edges, or as a steep step-well. The *thangka* was the subject of much discussion on the meaning of the unusual visual composition. These different comments and interpretations are not surprising since according to the Van der Wee's own research, the mandala belongs to the realm of the Anuttarayoga Tantra, a very esoteric text. Its name is usually translated as "Unsurpassable Union," or "Highest Yoga Tantra." It gave rise to practices that required the guidance of a highly qualified guru. Among the various ritual techniques and meditation practices, architectural models of intricate stupa structures play a role. Therefore this thangka could be one of the many meditation aids that were designed in this tantric tradition.

(reverse)





A PAINTING OF A REFUGE FIELD

TIBET, 19TH CENTURY

The lineage line with blue Samantabhadra seated in yab-yum at top center, flanked by Chenrezig on the left and Amitayus on the right, and the principal deity, blue Guyhasamajra in embrace with his red counterpart seated third from bottom center, flanked by Chakrasamvara on the left and Vajravarahi on the right, with various lineage figures and protector deities set amidst a mountainous landscape and cloud-filled skies, the verso with inscription and hand and fingerprint consecration

2134 x 1534 in. (57 x 40 cm.)

\$8,000-12,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Kathmandu, February 1973

EXHIBITED

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.56-58, fig.22

 $Himalayan\,Art\,Resources\,(himalayanart.org), item\,no.100617$

The handprints and fingerprints on the verso are likely from a high lama or Buddhist master, suggesting its religious significance. Kathryn H. Selig-Brown writes about this type of consecration: "In Buddhism, as in other religions, when a revered person has touched or come into contact with something, that object reverberates with a residue; the object becomes a relic" (K. Selig-Brown, Eternal Presence: Handprints and Footprints in Buddhist Art, 2004, p.13).

For a stylistic comparison see the refuge field thangka in the Rubin Museum of Art (HAR no. 65861).



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A PAINTING OF A REFUGE FIELD

TIBET, 19TH CENTURY

With Shakyamuni Buddha seated at center, surrounded by three groups of teachers above him, with teachers of Shakyamuni's instruction to the left and teachers of Manjushri's instruction on the right, with various deities, siddhas and lamas below, with Vajrapani at bottom center flanked by Manjushri and Avalokiteshvara, with *Om Ah Hum* inscribed in red on the verso

25% x 16½ in. (65 x 42 cm.)

\$20,000-30,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in London, April 1968

EXHIBITED

Tibetaans Boeddhistische Kunst, University of Leuven, Belgium, 25 October – 13 November 1982

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED

L. De Becker, *Tibetaans Boeddhistische Kunst*, 1982, cat.34 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.28-31, fig.8

Himalayan Art Resources (himalayanart.org), item no.100608

A refuge field is a depiction of the hierarchical grouping of the teachers and deities in a particular lineage intended to assist practitioners with the accruement of Buddhist merit.

A PAINTING OF THE MAHABODHI VIHAR TIBET 19TH CENTURY

Finely detailed depicting a large golden multitier stupa, the lower tier with Machig Pelha seated at center flanked by a dancing Ganapati and Pandara Sarasvati, the second tier with the Buddha Shakyamuni flanked by Sariputra and Maudgalyayana, the third tier with Vajradhara flanked by Mahasiddhas Tilopa and Naropa, the roof composed of tiers of Buddhas and topped with a single Buddha seated within a golden stupa surmounted by an umbrella, with four of the eight Mahabodhissatvas seated on either side, all set amidst a mountainous and cloud-filled landscape with white flora, groups of seated figures backed by nimbuses and aureoles, and clusters of monastic buildings, with an extensive description at bottom

29% x 21% in. (76 x 55.5 cm.)

\$8.000-12.000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 23 August 1966

EXHIBITED:

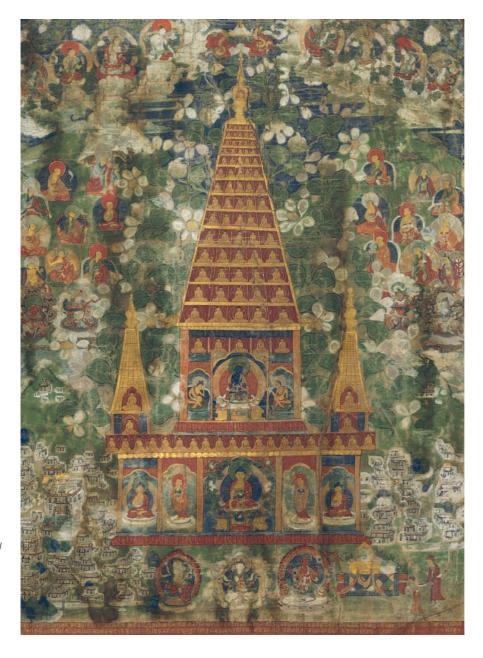
'Tibetische Kunst, Zurich, Geneva, Lucerne and Frauenfeld, 1969 De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

Tibetische Kunst, 1969, cat 57 L. and P. Van der Wee, "A Tibetan Thanka," Oriental Art, Vol. XV. no. 4, Winter 1969, pp.1-5 A. Neven, 'Jalons et actualites des arts,' February 1976 no.21 p.7

A. Neven, Etudes d'art Lamaique et de L'Himalaya, 1978, p.20, fig.4

L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.16-19, fig.2 Himalayan Art Resources (himalayanart.org), item no.100602



The present example is a pilgrimage souvenir painting inspired by a trip to the Mahabodhi temple in Bihar, India. One of the oldest temples, erected where Gautama Buddha first achieved enlightenment, it has endured numerous repairs over the centuries. As there is no formal composition for the depiction of stupas, Tibetan artists are allowed freedom with their architectural representation. The winding Bodhi tree and monastery complexes in this example demonstrating imaginative artistry. It can be assumed, however, that the depiction here was inspired by the stupa's form at the beginning of the 19th century. The inscription on the bottom reads: "This thangka was dedicated in the Nepal era 923 (1803 AD) on the third day of the light moon half, on a Sunday in jyestha. The donors are Tuladhara Krishna Dhana, Tuladhara Dharma Laxmi and Krishna Mati, living Tunekhe Neta, Kantipura, Nepala. This thangka was dedicated to the late grandfather Purnasiddhi and grandmother, Dineswari. The religious idea for ordering the painting of the subject came to his mind while Krishna Dhana stayed in Lhasa, where he was on business and was a member of the Lhakampala. The name of the thangka is Bodha-Gaya."

A PAINTING OF THE SEVENTH DALAI LAMA, KALSANG GYATSO

TIBET, 18TH CENTURY

The seventh Dalai Lama seated on a rocky throne with lions in the grotto below, holding a *vajra* and *ghanta*, backed by an aureole surrounded by twisting dragons and clouds, surrounded by various figures and animals in a verdant landscape

24¾ x 16% in. (63 x 43 cm.)

\$80,000-120,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Cologne, December 1977

EXHIBITED

De Taal Van de Thangka, Antwerp, 1995

PUBLISHED:

U. Von Schroeder, *Oriental Art*, Winter 1972, p.327 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection,* 1995, pp.80-83, fig.35 Himalayan Art Resources (himalayanart.org), item no.100627

This unique *thangka* is part of a seven-painting set depicting the secret tantric tradition of the seventh Dalai Lama, Kalsang Gyatso. Here the Great Seventh is depicted as a *mahasiddha*, a master of yogic practice who through *sādhanā*, attains the realization of *siddhis*, psychic and spiritual abilities and powers. This particular form, wearing only a tiger skin and adorned in bone ornaments, is called "Heruka appearance" and is meant to personify the winged deity, Heruka. Seated in a dynamic pose he is surrounded by *siddhas* in various yogic postures, with five female figures making offerings for a ritual feast at lower left and a figure in meditation at bottom right.

The six other depictions within the seven-set composition include:

- Khasarpani Avalokiteshvara
- Siddha Figure
- Monastic Figure
- Chakrasamvara
- Kalachakra
- (Unknown Figure)

Only two other depictions of Kalsang Gyatso as a *mahasiddha* are known. The first is in the Museum der Kulturen, Basel (HAR item no. 3314532). The second resides in the Tibet House Museum, New Delhi (HAR) item no. 71960). Based on one original template upon which all future paintings are produced, the iconographic details of each of these three paintings are nearly identical. This practice of faithfully reproducing an image, both with regards to iconography and painting style, allows the artist to stay true to the purity of the original depiction, maintaining an accurate art historical lineage. With elegance and exquisite detail, these three paintings illustrate this complex and rich Buddhist narrative.

The soft almost pastel palette of the present work accentuates the sumptuous landscape within which various vignettes are dispersed. The beautiful juxtaposition of the verdant landscape with finely rendered figures creates a richly multi-dimensional composition. Compare with six paintings of *mahasiddhas* in the Museum der Kulturen, Basel with similarly animated figural scenes set against elaborate landscape (R. Linrothe, *Holy Madness: Portraits of Tantric Siddhas*, 2006, p.234-241).



A PAINTING OF RAKTAYAMARI MANDALA

TIBET, 15TH CENTURY

With red Yamari embracing Vajra Vetali at center, surrounded by the four principle directional deities including red Raga Yamari at top center (west), green Irshya Yamari at right (north), white Moha Yamari below center (east) and yellow Matsarya Yamari (south) on the left, all within multiple geometric forms, gates and lotus petals within a circle of colored flames, the upper register depicting from left, the primordial buddha with various Indian gurus, including Virupa, and seated lamas of the Raktayamari lineage, the bottom register with Bhrahma and Laxmi seated on a goose at center flanked by various deities from the outer retinue

20% x 16% in. (53 x 43 cm.)

\$200,000-300,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Belgium, April 1966

FXHIRITED

De Taal Van de Thangka, Antwerp, 1995

PUBLISHED

L.P. Van der Wee, A Complete Thangka has a mounting and two rods, Oriental Art, 2000, Vol. XLVI, No.4 L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.121-122, fig.58 Himalayan Art Resources (himalayanart.org), item no.100646

This beautifully painted *thangka* of red Yamari, the emanation of the Bodhisattva Manjushri and the enemy of death, was a subject of particular interest for the Van der Wees. Its early date, deep palette, multiple *yab-yum* representations and the variety of figures in the upper and lower registers were extremely fascinating to them. While they were convinced of the Tibetan origin, they felt the style contained aspects of Nepalese painting from the period. Compare with another mandala of Raktayamari from the Zimmerman Family Collection (P. Pal, *Art of the Himalayas, Treasures From Nepal and Tibet*, 1991, p.152, cat no.85). Both works display similar compositions and palettes, as well as exceptional attention to detail. Stylistically, Dr. Pal writes that the Zimmerman painting "is a fine example of Sakyapa-style painting showing strong Nepali influences" (P. Pal, *ibid.*, p.152), a statement that supports the Van der Wees' assumption that their painting also has a stylistic connection to Nepal.

The technical aspects also caught the attention of the Van der Wees. Mrs. Van der Wee did her own research on the original lower rod, still present at the bottom of the painting: "It is painted red with on the front middle part a golden *triratna* drawing and golden lines curving towards the outer blue painted ends. It also has a groove in which the lower part of the plain blue canvas mounting was inserted." She noticed that the rod was not only grooved but was hollow inside. The canvas slid through the groove and attached in a loop around a thin stick that kept the cloth in place inside the rod. The Van der Wees' unending interest in every detail of their collection and natural inclination towards research compelled them to untangle many mysteries and questions that were posed by their collection.





A SILK EMBROIDERED THANGKA OF MAHOTTARA HERUKA

TIBET, 19TH CENTURY

The winged fierce deity with eight legs, twenty-one heads and forty two arms each holding a small figure of Buddha, standing in embrace with Buddhakrodesvari, on a lotus throne and backed by flames

20% x 18¼ in. (53 x 46 cm.)

\$3,000-5,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Amsterdam, October 1969

EXHIBITED

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED

L. P. Van der Wee, Tibetan Appliqué Hangings in European Collections, *The Bulletin of the Needle and Bobbin Club*, vol. 58 p.35-36, fig.4 L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.64-67, fig.26

Himalayan Art Resources (himalayanart.org), item no.100620

Heruka Mahottara is the supreme deity of the Eight Herukas. With an extremely wrathful demeanor, the winged god appears maroon in color with twenty-one faces, forty-two arms and multiple legs. A comparable painted *thangka* is in the Brooklyn Museum of Art (36.751).



122

A SIDPAHO PAINTING

TIBET, 19TH CENTURY

The large golden turtle with the nine numerical squares, *sme-ba*, at center, surrounded by the eight Chinese trigrams, *pa-kua*, encircled by the zodiac cycle, flanked by ribbons of the trigrams on either side and with planets of the week days underneath, with the *kalachakra* in the upper lefthand corner and the nine *sme-ba* in the upper righthand corner, with Manjushri seated at top center

15% x 10% in. (39 x 27 cm.)

\$3,000-5,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Kathmandu, Nepal, November 1975

XHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.144-146, fig.67

Himalayan Art Resources (himalayanart.org), item no.100655

The Sidpaho painting is a collection of astrological, calendar and primary element symbols arranged in a composition intended to be both an instructional tool and auspicious talisman. The central image depicts a yellow tortoise, who is an emanation of the bodhisattva Manjushri, stretched around a mandala-like geometric composition with a circle of nine colored squares, each containing an auspicious number at the center. It is believed that all who view this painting will receive good fortune.



A PAINTING OF PADMASAMBHAVA

TIBET, 19TH CENTURY

Padmasambhava seated in *dhayanasana* on a lotus throne, backed by a nimbus and rainbow halo, holding a *vajra* in his right hand and a skullcup containing offerings in his left, with a *khatvanga* resting against his left shoulder, flanked by his two primary female disciples, Mandarava to his right and the royal mother Yeshe Tsogyal to his left, with the Buddha Amithaba seated directly above, all set within a verdant landscape and blue skies

181% in x 1234 in. (46 x 32.5 cm.)

\$8,000-12,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in Antwerp, 10 May 1967

EXHIBITED:

Lamaistische Kunst, General Bank, Brussels, 15 May - 30 June 1975 De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

Lamaistische Kunst, 1975, cat.132

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.22-23, fig.4

Himalayan Art Resources (himalayanart.org), item no.100604

Padmasambhava is considered one of the principal early teachers to bring Buddhism to Tibet in the 8th century. He is depicted in numerous forms representing the outer, inner and secret aspects of his spiritual being. He is also known by various names, which generally follow the chronology of his life. One of the most important figures to interact with Padmasambhava was his principle Tibetan companion Yeshe Tsogyal, who is considered a manifestation of Saraswati.



124

A PAINTING OF VISHNU

NEPAL, 17TH CENTURY

The four-armed deity standing in a temple structure at center, flanked by Lakshmi and Garuda on either side, with seated devotees outside the temple, surrounded by other four-armed gods with eight *nagas* in a sea below and donors identified by inscription at the bottom

35 x 20½ in. (89 x 52 cm.)

\$5,000-7,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired in February 1978

EXHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, *A Tale of Thangkas: Living with a Collection*, 1995, pp.141-143, fig.66 Himalayan Art Resources (himalayanart.org), item no.100654

Compare with an 18th century painting of Vishnu Shrine with a very similar iconographic composition (P. Pal, *The Arts of Nepal, Vol II: Painting*, 1978, pl.120).

BON PAINTING

The important Bon religion of Tibet descends from the ancient beliefs of the region before the arrival of Buddhism in the eighth century. Focusing on spirits associated with natural elements as well as transcendental meditational deities and wrathful protectors, Bon was easily assimilated into Buddhism. Aspects of Buddhist tradition also evolved in Tibet through the continued influence of Bon belief and ritual practice. There is no distinct tradition that can be labeled "Bon Art." Rather, painted or sculptured representations of Bon deities were elaborated within the various Himalayan regional artistic traditions—a thangka of the Bon founder, Tonpa Shenrab, from 17th century Tibet is consistent with the elegance of 17th century Tibetan style (Lot No. 126); a bronze figure of Kunzang Akhor from 13th century Nepal shares the exquisite craftsmanship of Newari artistic productions affiliated with other religious traditions (Lot No. 244). Although Bon and Buddhist iconography share many similarities, such as the central-figure composition of paintings, certain important features distinguish the two. For example, the practice of featuring Tibetan letters as sacred symbols is unique to Bon. Whereas Buddhism favors even numbers and symmetry, Bon tradition shows a preference for asymmetry and odd-number sets. While both religions pay homage to deities in wrathful as well as peaceful aspects, Bon artworks include a noteworthy pantheon of highly fierce protector gods, often with animal heads or dramatically rendered animal vehicles (Lot Nos. 125, 128, 129). Also unique to Bon is the left-turning symbol of the Yundrung, which conveys the tradition's Everlasting Truth.

125

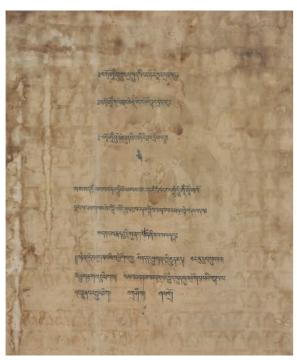
A PAINTING OF TONPA SHENRAB

TIBET, 17TH CENTURY

The green-skinned central figure seated on a lotus base over a stepped throne with a vase on either side and an elaborate dragon-and-makara throne-back, his hands in bhumisparshamudra, wearing red and orange robes with a green sash tied around his torso, flanked by a Yundrung scepter crowned with a jewel on the left and an attendant on either side, surrounded by 250 Enlightened Ones in various colors, with donors and monks at bottom left, identified by inscription, the verso also with an extensive inscription

34% x 27½ in. (88 x 70 cm.)

\$30,000-50,000



(reverse)

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 1995

EXHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.130-132, fig.62

P. Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, 1996, pp.50-51, pl.9

Himalayan Art Resources (himalayanart.org), item no.100650

This painting would have belonged to a set of four compositions of the Four Transcendent Lords. At the bottom center is a wrathful deity, the guardian of the door to the sacred enclosure, blue in color, with nine faces and eighteen hands. To the left is yellow Jhambala next to a large bowl filled with offerings of jewels and elephant tusks. Further left are three lamas, possibly the ones who consecrated the paintings set. They are identified by inscription as (left to right) Khyungpo Yungdrung Gyaltsen, Khyungpo drangsong Yeshé Tsültrim, and Yangtön Rinchen Lhündrup. Seated amongst them is a family – a layman, laywoman and child – who are likely the donors and commissioned the consecration as well.

The inscription on the verso includes a series of mantras, and then the following:

May there be good fortune in the country in which this icon dwells,
May there be great blessing in that fortunate region,
May disease afflicting men and cattle be averted,
May rain fall at the right time,
May the crops and livestock always be good,
May all sentient beings possess perfect happiness!

Compare with a similar work in the collection of Dr. Richard Ernst (P. Kværne, *The Bon Religion of Tibet*, 1996, pp.42-43, pl.4) and in the Rubin Museum of Art (P1996.20.33), which also shows the founder of the Bon religion seated on an elaborate lotus throne with a high back which is entwined with serpentine creatures. Flanked by two attendants and two snow lions the central figure is surrounded by two hundred and fifty Enlightened Ones densely arranged in rows against a blue ground.



A PAINTING OF TAGLA MEMBAR

TIBET, 18TH/19TH CENTURY

The wrathful red deity with a fierce expression, with three eyes and flaming hair, holding a golden wheel in his right hand and nine swords in his left, richly jeweled and adorned with an animal skin and garland of freshly severed heads, backed by the flames of pristine awareness and surrounded by peaceful and wrathful retinue figures

39 x 26 in. (99 x 66 cm.)

\$80,000-120,000

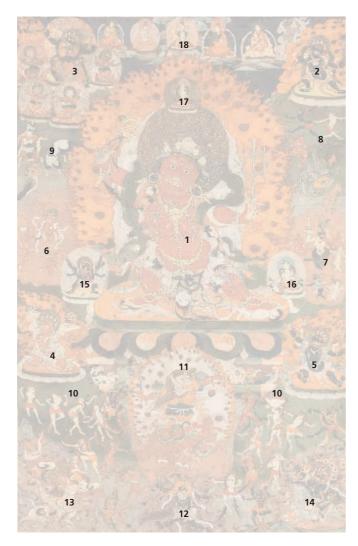
PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 1996

DUBLICHED

P. Kvaerne, The Bon Religion of Tibet: The Iconography of a Living Tradition, 1996, pp.124-125, pl.39

Himalayan Art Resources (himalayanart.org), item no.100656



Tagla Membar, the "Flaming Tiger Deity," is a direct disciple of Tonpa Shenrab, who is shown as a diminutive figure at the top of his hair. Tagla Member functions as a protector of Bon practitioners against overzealous Buddhists. See the annotated diagram for identification of the figures.

Five-Fold Manifestation of Tagla

- 1. Tagla Membar
- 2. Black Razor Takla
- 3. White Razor takla, wearing gold armour
- 4. Piercing Bon, Red Blood-Face
- 5. Officer, Red Blood-face

Four Groups of Wrathful Beings

- 6. (east) the host of drisa
- 7. (north) the host of *nojin* Also known as the Five Female Mamo Mind Emanations, each wearing a shawl and their multicolored leader holding a stupa and *purbhu*.
- 8. (west) the host of luwang
- 9. (south) thehost of shinje

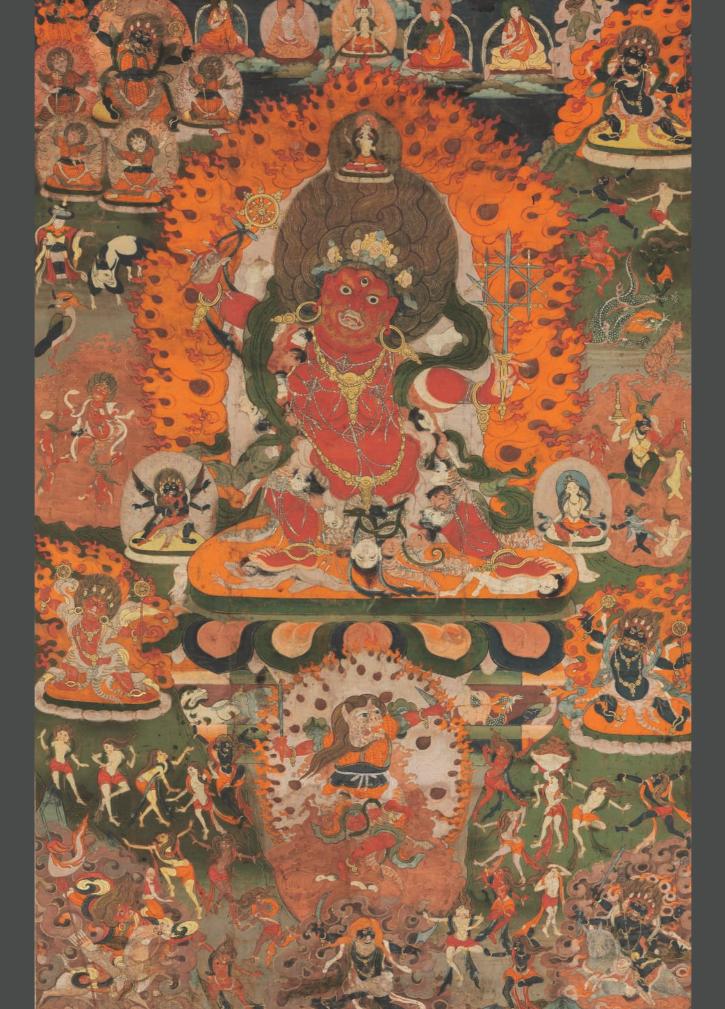
Between these four groups are four animals – a tiger, dragon, white yak and garuda – which also signify the four directions.

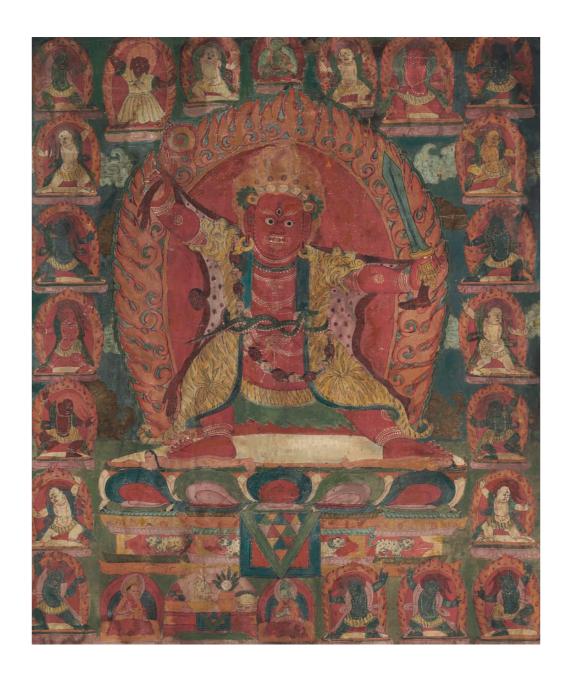
Other Wrathful Beings

10. The Eighteen Haughty Ones, Dregpa Chogye

Protectors of the Bon Religion

- 11. Takdong Marpo ("Red Tiger Face") dancing in a sea of blood, wearing orange armor and holding a sword and *purbhu*
- 12. Ponya Tongdu Marnag ("The Messenger, Dark-red Demon of Emptiness")
- 13. Dragtsen ("Cliff-tsen")
- 14. Sipai Gyalmo ("Queen of the Created World")
- 15. Sangtra in embrace
- 16. Dangmai Lhamo ("The Pellucid Goddess")
- 17. Maseng Karpo (The White Lion of Speech")
- 18. Gyalwa Dupa with four lamas





A PAINTING OF TAGLA MEMBAR

TIBET, 18TH CENTURY

The red deity wearing a sleeved tiger skin robe secured by a snake around his waist, holding aloft a human slayed skin, elaborately adorned with pears and a crown of skulls, backed by a flaming aureole, surrounded by demons, with two lamas seated on either side of an offering table, with clouds in the background

20% x 17% in. (53 x 44 cm.)

\$10,000-15,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 1995

EXHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.133, 135, fig. $\!63$

P. Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, 1996, pp.122-123, pl.38

Himalayan Art Resources (himalayanart.org), item no.100651

In this painting of The Flaming Tiger Deity, Tonpa Shenrab is depicted at top center. Sourrounding the main figures are the Eighteen Haughty Ones (Dregpa Chogye). In the bottom row are two monks who flank a table laden with offerings. The verso has a partially effaced inscription, consisting of mantras and a series of Yundrung.



A BLACK-GROUND PAINTING OF A BON DEITY

TIBET, 19TH CENTURY

The central figure seated on a large swooping bird holding a vase aloft and adorned with a skull tiara and a sash of peacock feathers, all against golden flames with three skullcup offerings against a body of water in the foreground.

15¾ x 13 in. (40 x 33 cm.)

\$6,000-8,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 2005 $\,$

PUBLISHED

Himalayan Art Resources (himalayanart.org), item no.100658

The tradition of black-ground paintings comes out of an early practice of using cremation ground ash to create a black surface used specifically for wrathful imagery. The present work which is finely painted in gold on a black background with minimal ornamentation and landscape is called *nag thang*, or black scroll. In the Tantric Buddhist system each color relates to a particular type of deity. While white is equated with peaceful gods, black or dark blue is associated with those who are wrathful or fearsome.

A PAINTING OF WALCHEN GEKHO

TIBET, 19TH CENTURY

The central figures striding in embrace on a lotus base over an animal throne, backed by the flames of pristine awareness, surrounded by multiple deities on their own lotus bases and with guardian kings in the foreground, the verso with handprints in red and a partial inscription

34¼ x 22 in. (87 x 56 cm.)

\$30,000-50,000

PROVENANCE:

The Van Der Wee Collection, Belgium, acquired by 1995

EXHIBITED:

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995

PUBLISHED:

L. and P. Van der Wee, A Tale of Thangkas: Living with a Collection, 1995, pp.134-136, fig.64

P. Kvaerne, The Bon Religion of Tibet: The Iconography of a Living Tradition, 1996, pp.98-99, pl.30

Himalayan Art Resources (himalayanart.org), item no.100652

Walchen Gekho, Sangwa is a principal meditational deity within the highest classes of Bon esoteric teachings. The fierce blue god is vibrantly depicted here with nine faces, eighteen hands and four legs. Each of his wrathful faces has three eyes and a gaping mouth with bared fangs. The faces extend upward in tiers, with three white faces on the right, three blue faces in the middle and three red faces on the left. The uppermost head is that of a Garuda. The pyramid of heads is surrounded by a mass of flaming hair. The eighteen hands hold weapons and various objects and are backed with Garuda's outstretched wings. He stands in powerful embrace with the red goodness Logbar Tsame engulfed by the flames of wisdom. Their elaborate throne which is supported by animals, is adorned with a lush multi-colored lotus blossom. Numerous Bon deities and human teachers are illustrated in the heavenly realm above, while various members of Walchen Gekho's wrathful retinue dance and stand guard throughout the sky and verdant landscape below. See the annotated diagram for identification of the figures.

The hand prints on the verso likely belong to a local Lama from the Amdo region of East Tibet where this painting would have originated. For a comparable example of Walchen Gekho see a painting in the Rubin Museum of Art (HAR 65649).



- 1. Welchen Gekho, The "Father"
- 2. Logbar Tsame, The "Mother"
- 3. The Five Great Garudas, each characterized by a different color
- 4. Ati Nuwer
- 5. Kuchi Mangke
- 6. Shenlha Wokar
- 7. Tonpa Shenrap
- 8-13 Welgi Trochen Drug (The Six Great Penatrating Fierce Gods):
- 8. East: Welmo Karser Bar
- 9. North: Welmo Ngojang Bar
- 10. West: Welmo Marnag Bar
- 11. South: Welmo Yuwo Bar
- 12. Above: Welmo Tingnag Bar
- 13. Below: Welmo Marmug Bar

Each goddess has three faces and six arms, and is clad in a tiger-skin loincloth

- 14. Ati Muwer
- 15. Kuchi Mangke

16-21 The Six Youths:

16. Truple Khye'uchung Shiwe Ku (The Magic Little Youth with the Body of Peacefulness) 17. Gyepe Ku (The Magic Little

Youth with the Body of Expansion)
18. Wanggi Ku (The Magic Little
Youth with the Body of Power)

19. Dragpo Ku (The Magic Little Youth with the Body of Ferocity)20. Dortabchen (The Magic Little Youth with the 'Method of Throwing

out' of the Lord of Death)
21. Namkhe Khye'uchung

Zidangchen (The Little Youth of the Sky with the Radiance of *zi*)

22-24 Leki Trowo Zhi (The Four Fierce Gods of Action):

22. Luyi Chamching Chusin Dong (The Unique *lu* partner with the Face of a *makara*)

23. Tseyi Chamchig Lechema (The Unique Life-partner, Performer of Action)

24. Lusin Nagmo Lechema (The Black Female *lu* Demon, Performer of Action)

25-29 The Five Gekho:

25. Gekho Dzomen Tiki Dag

26. Gekho Ringnam Trulmo

27. Gekho Sisum Kundul

28. Gekho Sisum Kundul

29. Kulha Gekho Wopung

30-33 The Four Door-Keepers of the Four Directions:

30. East: driza, (tiger-face)

31. North: nojin, (dragon-face)

32. West: luwang, (wolf-face)

33. South: shinje, (bear-face)

34-37 The Four Kings of the Four Quarters

Protectors of the Doctrine:

38. Nyipangse

39. Draplamo

Lamas:

40. Tridem Chaggi Charuchen

41. Zhangzhung Takna Gyalpo



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21 OCTOBER

Islamic

LONDON, SOUTH KENSINGTON

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LONDON, KING STREET

9 NOVEMBER

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Chinese Ceramics.

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If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVETM

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/ livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies. com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written hid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us

by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$100,000, 20% on that part of the hammer price over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the hammer price above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES 1 SELLER'S WARRANTIES

- For each lot, the seller gives a warranty that the seller:
 (a) is the owner of the lot or a joint owner of the lot
 acting with the permission of the other co-owners
 or, if the seller is not the owner or a joint owner of
 the lot, has the permission of the owner to sell the
 lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read

- the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The authenticity warranty applies to the
- Heading as amended by any Saleroom Notice.

 (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration:
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the hammer price; and
 - (ii) the buyer's premium; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer

 JP Morgan Chase Bank, N.A.,
 270 Park Avenue, New York, NY 10017;
 ABA# 021000021; FBO: Christie's Inc.;
 Account # 957-107978,
 - for international transfers, SWIFT: CHASUS33.

 (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to $\pm 1\,212\,636\,4939$ or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction or, if earlier, the date the Iot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately

- on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount vou owe us.

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- (a) You may not collect the lot until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.
- (c) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (d) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies. com/shipping or contact us at ArtTransportNY@ christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) Endangered and protected species Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may

not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the

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

(f) Gold

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

(g) Watches

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

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

OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale: or
 - (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to IAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the IAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having

jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buver's premium and do not reflect costs. financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer:
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material. authenticity warranty: the guarantee we give in this

agreement that a lot is authentic as set out in paragraph E2 of this agreement. buyer's premium: the charge the buyer pays us along

with the hammer price. catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom

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

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

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

Heading: has the meaning given to it in paragraph E2. lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

0

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

•

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

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

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ : Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

° Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol "next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol *•

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..

In Christie's qualified opinion probably a work by the artist in whole or in part.

whole or in part.
*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ...

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

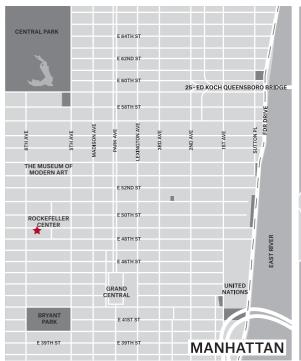
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



GOVERNORS ISLAND EAST RIVER BOOKLYN BROOKLYN

Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 nycollections@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

Hours: 9:30 AM - 5:00 PM

Monday-Friday except Public Holidays

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62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 nycollections@christies.com Main Entrance on Corner of Imlay and Bowne St Hours: 9:30 AM - 5:00 PM Monday-Friday except Public Holidays

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KEY TO ABBREVIATIONS: KS: London, King Street

NY: New York. Rockefeller Plaza

PAR: Paris

SK: London, South Kensington

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE VAN DER WEE COLLECTION OF **HIMALAYAN PAINTINGS**

TUESDAY 15 SEPTEMBER 2016 AT 10.00 AM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: WEE SALE NUMBER: 12893

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s US\$1,000 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s by US\$200, 500, 800 US\$3,000 to US\$5,000

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000 by US\$500s US\$10,000 to US\$20,000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s

US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000 by US\$5,000s US\$100,000 to US\$200,000 by US\$10,000s Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale-Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

	12893		
Client Number (if applicable)	Sale Number		
Billing Name (please print)			
Address			
City	State Zone		
7.1.1	5		
Daytime Telephone	Evening Telephone	Evening Telephone	
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Please tick if you prefer not to receive info	ormation about our upcoming sales by e-mail		
have read and understood this W ritten B id Form at	nd the Conditions of Sale — Buyer's Agreement		
Signature			

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

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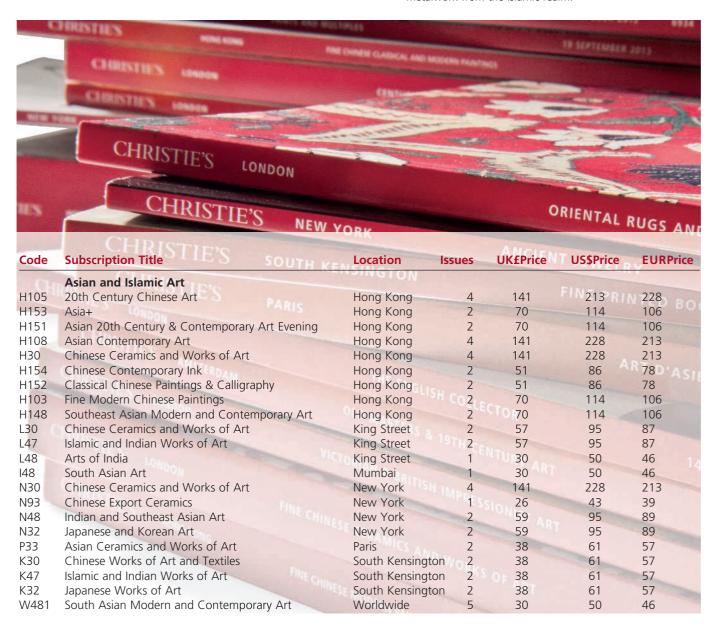
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