

THE DANI & ANNA GHIGO COLLECTION

PART I

SOUTH EAST ASIAN,
HIMALAYAN & INDIAN
WORKS OF ART

King Street

11 May 2016



CHRISTIE'S





*Certain artefacts emit such a wave of energy,
of communication, that I dispute the term
'objects', rather these are presences*

Dani Ghigo



LONDON · KING STREET

THE DANI & ANNA GHIGO COLLECTION

PART I

SOUTH EAST ASIAN, HIMALAYAN & INDIAN WORKS OF ART

Wednesday 11 May 2016

AUCTION

Part I: South East Asian, Himalayan & Indian Works of Art
Wednesday 11 May 2016 at 10.30 am

Part II: Oriental Carpets, European Furniture, Works of Art &
Tapestries, Chinese, Japanese & South East Asian Works of Art
Thursday 12 May 2016 at 10.30 am

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	6 May	9.00 am – 4.30 pm
Saturday	7 May	12 noon – 5.00 pm
Sunday	8 May	12 noon – 8.00 pm
Monday	9 May	9.00 am – 4.30 pm
Tuesday	10 May	9.00 am – 8.00 pm

*Please note there will be no viewing on Wednesday 11 May

AUCTIONEERS

William Robinson & Romain Pingannaud

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as
GHIGO-13482

AUCTION RESULTS

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[25]



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dustjacket
Lots 252 & 374

front cover
Lot 82

opposite
Lot 81

back cover
Lot 48

CHRISTIE'S



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COLLECTION**

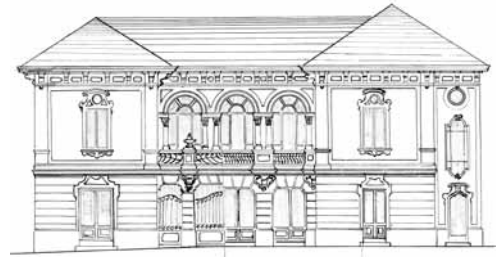
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THE DANI AND ANNA GHIGO COLLECTION

Introduction by William Robinson



I first met Dani Ghigo when he visited the Christie's carpet sale held in conjunction with the London International Conference on Oriental Carpets in 1984. A short man with lively bustling manner, it was his eyes that caught my attention, sparkling, twinkling from within the confines of his thick framed glasses. He was very animated and at the same time definitive in his views, especially when talking about his works of art. While on that occasion he was talking about carpets, his interests were broad and very clearly defined, as his stands at various prestigious art fairs demonstrated. A typical view would have a 17th-century Turkish carpet on the floor, a Louis XIV Boulle marquetry bureau plat against the wall, behind which was a feuilles de choux tapestry. On the bureau would be a spectacular Ming blue and white charger, while flanking the ensemble one could find two Thai late medieval sandstone heads of Buddha. The entire display was very elegant, very classic, but with a strongly oriental flavour.

A visit to his gallery was an invitation into his much more crowded natural habitat. The flavours were the same, but in far greater quantity, jostling with each other for your attention. Any visit started with a look through the albums. These were phenomenal – what an unbelievable stock he had! After a while, as this viewing through the album progressed, you became aware that this was not necessarily his current stock; it was the roll-call of the magnificent pieces he had handled. It was hugely impressive, as was the breadth of his knowledge in these very different areas.

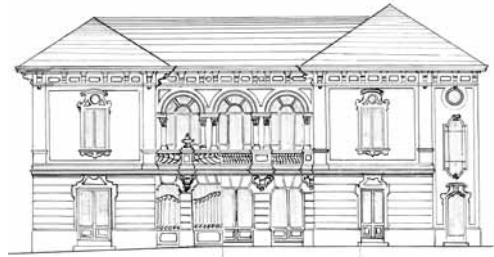
Behind the whole edifice was his lovely wife Anna who kept the records. When Dani was engaged in conversation he would suddenly call out Anna's name followed by a question about a particular work of art. Anna would take out one of a series of small notebooks, every surface covered by dense scribbles, and almost immediately would give the precise answer, occasionally thereby contradicting one of Dani's more enthusiastic claims. She was also an excellent cook, welcoming visitors warmly into their elegant early 19th century house in the fashionable hills on the south side of the river above Turin. Her vitello tonnato served on quaintly démodées antique porcelain plates will always remain a particularly fond memory. She was always attentive, never ruffled, a wonderfully benign calming presence in the excitable and dynamic world of her husband.

Dani gathered his material from far and wide, from local Piedmontese sources, international auctions, and on buying trips to Central and Southeast Asia. When he first began travelling to the region in the 1970s it was mainly an escapist destination for the slightly younger generation, so he was buying at a time when there was little competition and so such trade was welcomed. Once his treasures arrived in Turin, they were placed in his private museum, the extent of which was completely hidden from all visitors. It is a real pleasure for me that Christie's have been asked to handle the sale of this very individual Italian connoisseur and his wife.



THE DANI AND ANNA GHIGO COLLECTION

Introduction by Elena & Paola Ghigo



Sometimes passion influences a lifetime... Dani Ghigo met Anna at high school, the daughter of a collector of antique carpets, from whom (not knowing yet where life would take him) he bought his first carpet, a small Shirvan, which he liked so much and that he never wanted to sell. A few years later, he decided to marry Anna and turned his hobby into a career. Officially starting out in 1954 at the via Cavour, Turin, he later moved the gallery to Corso San Maurizio, and for more than fifty years it has been a place dedicated to his incurable 'addiction' to antiques and similarly 'afflicted' friends and clients.

First and foremost our father was a collector, a passionate researcher who travelled the world discovering works of art and visiting museums, while our mother took care of clients in Turin. The love of art, especially oriental art, was his *raison d'être*. In addition to the study of religions and philosophies of the Far East, he had a passion for sculpture, in particular Khmer and Gandhara; conversely, she was always fascinated by rugs and carpets.

They loved their work and their continuous research; they shared everything with clients and friends – clients often became friends and vice-versa – and for them the value of cultural discussion would always outweigh any economic aspect. Indeed, our father believed it was necessary to split the profit with the buyer, who at the end of the transaction had to leave the gallery with his piece satisfied and happy. Each item labeled GHIGO ANTICHITÀ was accompanied by a certificate of authenticity, and he was always

delighted to re-purchase 'old friends', irrespective of the passage of time. Our father used to say that as he was so dedicated to his works of art, when anyone bought one of his items, it was like buying a piece of himself, of his expertise and his passion.

Different kinds of people used to pop in to the gallery, sometimes just for a chat, to view a new arrival or to leaf through books and catalogues. Those who have had the chance to meet our parents know how much they were willing to take care of their customers' needs. Not everything was for sale: the vase with the DG monogram bought from Accorsi, the Tibetan kapala, the Burmese Shariputra monk – which was our mother's favorite – were part of their private collection: the monk was lent to a client, who fell in love with it, and who had it for as long he needed it, but it was never sold to him.

"Dani's ethics are different from anybody else's" a friend declared: he certainly knew him very well.

Our parents always lived with hundreds of items: both in the gallery and especially in the house on the hill in Turin with us, their children. Some of our best memories are of Sunday mornings when we used to look through books full of photos together and spend time searching for new positions in the house to display their objects so they could be seen from a fresh perspective – objects that could reveal a world and which had always a story to tell. Our father used to say these pieces were more than just objects, they were 'presences'.



Dani and Anna Ghigo with
Giovanni and Marella Agnelli





1

A GREY SCHIST FRAGMENT OF BUDDHA
GANDHARA REGION, 2ND/3RD CENTURY

Carved standing, wearing a pleated monk's robe, the face with serene expression, heavy lidded eyes under arched eyebrows, *urna*, elongated earlobe, the wavy hair combed into the *ushnisha*, large halo behind, on stone stand, with collection label 'Eskenazi, no. 6595'

17 in. (43 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired *circa* 1985.





2

2

A GREY SCHIST GABLE

GANDHARA REGION, 2ND/3RD CENTURY

Carved with three scenes, the lower one with Buddha seated on a throne, his right hand in *vitarkamudra* and flanked by a pair of disciples, the central scene with the meditating Buddha flanked by another pair of disciples seated within a niche flanked by a pair of kneeling worshippers, the upper scene with a standing Buddha with two companions, on stand 17¾ in. (45 cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

PROVENANCE:

Acquired in London, 12 November 1982.

This stele is sculpted as a false gable used to decorate a Buddhist *stupa*. It was placed at the base of the dome. A hole in the centre of the gable shows where it was attached. It is composed of a trefoil arch, now partly damaged, the shape of which recalls a shrine hall under a vaulted roof. The present relief illustrates three episodes of the life of the historical Buddha; scenes that were very popular depictions during the earlier phase of Buddhism and part of the earlier Hinayana doctrine of Buddhism. This suggests a second half 2nd or early 3rd century date for the present piece. For another false gable see W. Zwalf, 'A Catalogue of the Gandhara Sculpture in the British Museum', London, 1996, vol. II, pl. 251.

3

THREE GREY SCHIST BRACKETS IN THE FORM OF LIONS

GANDHARA REGION, 2ND/3RD CENTURY

Each carved in the form of a roaring lion with profuse mane, one with the head turned to the right, the others standing frontally, two on modern stands 7½ in. (19.5 cm.), 8 in. (20.5 cm.) and 4⅞ in. (12.5 cm.) high (3)

£3,000-5,000

\$4,300-7,100

€3,800-6,200

PROVENANCE:

All acquired in London, 4 March 1981.

These brackets were most likely part of the architectural decoration of a *stupa*, perhaps used as supports for floral garlands offered by devoted followers of the Buddha. These lion representations might refer to Buddha himself as he was born in the *shakya* or 'lion' clan.



3



4

A GREY SCHIST HEAD OF BUDDHA

GANDHARA REGION, 2ND/3RD CENTURY

The head finely sculpted with serene expression, heavy lidded downcast eyes below arched eyebrows running into his nose-bridge, *urna*, a faint smile plays around his lips, the elongated earlobes and wavy hair combed into the *ushnisha*, on stand

5⅞ in. (15 cm.) high

£3,000-5,000

\$4,300-7,100

€3,800-6,200

PROVENANCE:

Acquired in London, 4 March 1981.



5

FOUR GREY SCHIST FRAGMENTARY FRIEZES

GANDHARA REGION, 2ND/3RD CENTURY

Comprising a large frieze carved with two registers, the main with three scenes depicting a *stupa*, the departure of the Buddha and the meditating Buddha, each between columns, a row of worshippers under arches above; a frieze carved with standing figures under arches around the empty seat of the Buddha; a frieze with three worshippers; and a frieze with two small figures flanking the empty seat of the Buddha, under arches; each mounted

14⅞ in. (36 cm.); 17¼ in. (44 cm.); 8 in. (20 cm.) and 13¾ in. (35 cm.) wide (4)

£3,000-5,000

\$4,300-7,100

€3,800-6,200

PROVENANCE:

Acquired in London, 12 November 1982, and 16 September 1985.



4

5





6

A FINE GREY SCHIST BUST OF BUDDHA
GANDHARA REGION, 2ND/3RD CENTURY

Finely carved with serene expression, the eyes with heavy eyelids and downcast glance, the mouth gently smiling, his ears with elongated lobes, his hair combed and pulled into the *ushnisha*, wearing a pleated robe, a section of the halo at the back with remains of red pigment, on stand 18 in. (46 cm.) high

£40,000-50,000

\$57,000-71,000
€50,000-62,000

PROVENANCE:

Acquired in 1978.

This bust of Buddha is of the finest quality. Originally, this large detached figure would have been placed in a shrine or in the courtyard of a Buddhist monastery. The figure was most likely represented standing as his pleated monastic robe covers both shoulders, a common feature of standing Buddha figures. Buddha figures started to appear in the late second century when the Mahayana form of Buddhism gained popularity. The worship of the Buddha was encouraged and culminated in an ever-growing demand for his icons. His simple pleated dress and wavy hair combed over the low cranial protuberance suggest a third century date. For a comparable Buddha figure with similar hairstyle see P. Pal, *Art from the Indian Subcontinent: Asian Art at the Norton Simon Museum*, Norton Simon Art Foundation, Pasadena 2003, vol. I, pl. 19.



7

7 A SANDSTONE STELE DEPICTING VISHNU

CENTRAL INDIA, RAJASTHAN, 12TH
CENTURY

Carved, seated in *lalitasana* on a pedestal within
a niche, his four hands holding various attributes,
wearing a *dhoti*, bejewelled, his face with serene
expression, almond-shaped eyes below arched
eyebrows, topped with the *kiritamakuta*
13 in. (33 cm.) high

£2,000-4,000

\$2,900-5,700
€2,500-5,000

PROVENANCE:

Acquired in the 1980s.



8

8 TWO PHYLLITE STONE STELES DEPICTING BUDDHA AND VISHNU

NORTHEAST INDIA, PALA PERIOD, CIRCA
10TH CENTURY

The Buddha carved seated on a lotus base placed
on a throne, his right hand in *bhumisparshamudra*,
flanked by a pair of bodhisattvas, mounted; the
four-armed Vishnu standing in *samabangha*
on a lotus base, his arms resting on the head of
female and male dwarf figures, wearing a *dhoti*,
bejewelled, a section of a halo behind, on stand
The Buddha 8¾ in (22 cm.)
Vishnu 21¼ in. (54 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

The Buddha acquired in London, 3 September
1973.

Vishnu sold Christie's, London, 7 June 1978, lot 157.



8

9

9 A SANDSTONE FRIEZE AND A MARBLE FRIEZE

CENTRAL INDIA, 12TH CENTURY

The sandstone frieze carved with three niches,
each with couple between columns, two dancing
figures between the niches, a register of lion
masks and floral garland at top; the marble frieze
carved with two four-armed seated figures, each
within an arched niche flanking a large *makara*
issuing flowering tendrils

16½ in. (41 cm.) and 15½ in. (39 cm.) wide (2)

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Each acquired in London, 30 October 1985.



9



10

A MOTTLED RED SANDSTONE HEAD OF A JAIN TIRTHANKARA INDIA, MATHURA REGION, GUPTA PERIOD, CIRCA 3RD CENTURY

Carved with rounded face and serene expression, his almond-shaped eyes under curved eyebrows, his hair worked in rows of tight curls, with elongated earlobes, on wood stand
8½ in. (20.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired *circa* 1982.

This small but rare head once belonged to the figure of a *Jina*, one of the saviours of the Jain religion. The absence of cranial protuberance indicates that it is not a figure of Buddha. The mottled red stone as well as the style of the carving both point at the Mathura region as the geographical origin. It appears that Jain images were very popular in the Mathura region during that period, even more than images of the Buddha himself.



10

11

A FRAGMENTARY STUCCO HEAD OF BUDDHA GANDHARA REGION, 4TH/5TH CENTURY

Delicately modelled with a serene facial expression, with heavy eyelids below arched eyebrows, smiling lips, wavy hair rising into the *ushnisha*, on stand
15½ in. (38.5 cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired in London, 1980s.



11

12

A RED SANDSTONE HEAD OF SURYA CENTRAL INDIA, RAJASTHAN, 11TH CENTURY

Carved with almond-shaped eyes below arched eyebrows, his hair in cascading curls, with elaborate headdress sculpted in high-relief with various ornaments including *kirttimukha* and swaying tassels, on stand
15 in. (38 cm.) high

£5,000-7,000

\$7,200-9,900
€6,300-8,700

PROVENANCE:

Christie's, London, 13 June 1979, lot 243.



12



13

13

TWO BLACKSTONE FIGURES OF DANDA AND PINGALA
NORTH INDIA, 13TH/14TH CENTURY

Each standing on a base, one holding a pen, the other a manuscript, each dressed in a *dhoti*, bejewelled, the faces with severe expression, almond-shaped eyes and beard, the hair intricately combed and secured with a tiara, a kneeling couple at their feet
17 in. (43 cm.) high

(2)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired in London, 2 April 1982.



14

14

A SANDSTONE MALE TORSO
CENTRAL INDIA, 12TH CENTURY

Carved in *tribhanga*, wearing a *dhoti* secured around the waist with a beaded belt, wearing necklaces and an armlet, on stand
18½ in. (46 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired in London, 2 April 1982.



15

15

A SANDSTONE STELE OF VISHNU
CENTRAL INDIA, 12TH CENTURY

Carved in high relief, the figure of Vishnu standing in *samabhanga* on a plinth, his principle hands in *varadamudra* and sporting the conch, the secondary hands with the *cakra* and the club, his head framed by a flamed halo, his feet flanked by four attendants, the upper section with a pair of *gandharvas*, on stand
26 in. (66 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired in London, 4 March 1981.

16

**A POLYCHROME WOOD FIGURE OF A
BODHISATTVA**

NEPAL, CIRCA 18TH CENTURY

Standing in *samabhanga*, both hands stretched along his body, wearing *dhoti*, sash around his hips, scarf draped around his shoulders, another across his chest, bejewelled, his face displaying a serene expression, downcast eyes below arched eyebrows running into his nose-bridge, *urna*, elongated earlobes with ear ornaments, his hair combed in a chignon and secured with an elaborate tiara, the backside with a cavity containing relics, on wood stand

29½ in. (74 cm.) high

£7,000-10,000

\$10,000-14,000

€8,800-12,000

PROVENANCE:

Acquired *circa* 1980.





17

17

A GILT-BRONZE FIGURE OF MANJUSHRI

TIBET, LATE 15TH CENTURY

Seated in *vajrasana* on a lotus base, his right hand brandishing a sword, the left holding a stem of a lotus flowering along his upper arm supporting the manuscript, wearing a *dhoti*, the jewellery set with turquoise beads, his face with meditative expression, sealed

5½ in. (13.7 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired circa 1980.

18

A GILT-BRONZE FIGURE OF AKSHOBHYA

TIBET, LATE 15TH CENTURY

Seated in *vajrasana* on a lotus base, set to the front with a small *vajra* emblem, his right hand in *bhumisparshamudra*, the left resting on his lap, wearing a monk's robe, his hair secured by a crown, resealed

5½ in. (14.2 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired circa 1978.



18



19

A GILT-BRONZE FIGURE OF PADMASAMBHAVA
TIBET, 18TH CENTURY

Seated with legs crossed on a lotus base, his hands holding a *vajra* and *kapala*, the trident resting against his shoulder, dressed in various garments and wearing his specific headdress, traces of facial cold gilding, unsealed 4¾ in. (12.2 cm.) high

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Acquired *circa* 1973.



20

A GILT-BRONZE FIGURE OF MANJUSRI
TIBETO-CHINESE, EARLY 19TH CENTURY

Seated in *vajrasana* on a lotus base, brandishing a sword in his right hand, wearing a *dhoti*, his face with a serene expression, unsealed 4¾ in. (11 cm.) high

£1,500-2,000

\$2,200-2,800
€1,900-2,500

PROVENANCE:

Acquired before 1990.



21

A BRONZE FIGURE OF A DANCER
TIBET, 18TH CENTURY

Standing in dancing posture on lotus base, the right hand raised, the left resting on his hip, wearing various garments, shoes and turquoise inlaid earrings, his head with helmet with avian finial, sealed 4¼ in. (10.8 cm.) high

£1,000-1,500

\$1,500-2,100
€1,300-1,900

PROVENANCE:

Sotheby's, London, 29 April 1974, lot 52.

Sotheby's, London, 25 November 1980, lot 26.



22

A GILT-BRONZE FIGURE OF A DEITY SEATED ON A RAM
TIBET, 18TH CENTURY

His arms raised, wearing a mantle, the ram with an attribute 5¼ in. (13.5 cm.) high

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Acquired *circa* 1978.



23

A BRONZE TRIAD OF AVALOKITESHVARA FLANKED BY MANJUSHRI AND VAJRAPANI

TIBETO-CHINESE, 19TH CENTURY

Avalokiteshvara standing in *tribhanga* on a lotus base placed on a stepped throne, his right hand in *varadamudra* and the left holding the stem of a lotus flowering along his shoulder, wearing *dhoti*, bejewelled, his face with serene expression and his hair combed in a chignon, flanked to his right by Manjushri holding the sword and Vajrapani to his left with the *vajra* and a large flaming lobed mandorla behind

11½ in. (29.5 cm.) high

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

Acquired *circa* 1973.



25

A BRONZE FIGURE OF MAITREYA

TIBET, 17TH CENTURY

Seated in *bhadrāsana* on a throne, both feet resting on a lotus flower, the hands in *dharma cakramudra* originally holding the stems of lotuses flowering along his shoulders, one supporting the *kalasha*, wearing monastic robe, his face displaying a serene expression with downcast eyes, *urna*, faint smiling lips, hair rising into the *ushnisha* and topped with the lotus-bud, unsealed

7¼ in. (18.2 cm.) high

£2,000-3,000

\$2,900-4,300
€2,500-3,700



24

A STONE STELE OF BHAIRAVA AND HIS CONSORT

NEPAL, 17TH CENTURY

Both carved seated on a lotus base, Bhairava holds his consort seated on his left knee, holding various attributes, framed by a flaming halo at the back, on stand

5½ in. (14.3 cm.) high

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Acquired *circa* 1970.



26

A PARCEL GILT-BRONZE PLINTH

NEPAL, 19TH CENTURY

Of trapezoidal form, cast to three sides with two bands containing various animals and figures on scrolling ground, the top originally set with a figure, three kneeling figures, including a serpent

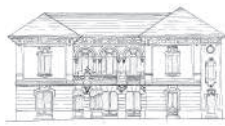
15½ in. (39 cm.) long

£2,000-4,000

\$2,900-5,700
€2,500-5,000

PROVENANCE:

Acquired *circa* 1976.



27

A GILT-BRONZE FIGURE OF SYAMATARA
TIBET, LATE 16TH CENTURY

Seated in *lalitasana* on a lotus base, her right hand in *varadamudra*, the left in *vitarkamudra*, wearing a *sari*, bejewelled, her face displaying a serene expression, her hair combed in a high chignon topped with a small figure of a Buddha, unsealed
5½ in. (14.2 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:
Acquired *circa* 1973.



28

A GILT-BRONZE FIGURE OF AMITAYUS
TIBET, 15TH CENTURY

Seated in *vajrasana* on a lotus base, both hands supporting the *kalasha*, dressed in a *dhoti*, jewellery set with turquoise beads, his face displaying a serene expression, unsealed
4½ in. (11.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:
Christie's, London, 4 June 1974, lot 62.



29

A BRONZE FIGURE OF VAJRASATTVA
TIBET, 16TH CENTURY

Seated in *vajrasana* on a lotus base, the hands holding *vajra* and *ghanta*, dressed in a *dhoti*, with jewels, his face with serene expression, sealed
5½ in. (14 cm.) high

£1,000-1,500

\$1,500-2,100
€1,300-1,900

PROVENANCE:
Acquired in the late 1970s.



30

A BRONZE FIGURE OF VAJRAPANI
TIBET, 15TH CENTURY

Standing in *alidhasana* on serpents crawling over the base, his right hand brandishing the *vajra*, wearing a necklace of severed heads, his face with a wrathful expression, unsealed
4½ in. (10.5 cm.) high

£3,000-4,000

\$4,300-5,700
€3,800-5,000

PROVENANCE:
Acquired *circa* 1976.



31

31

A BRONZE FIGURE OF BHAIRAVA

NEPAL, 18TH CENTURY

Standing on an elephant-headed figure, his principle hands holding the *kartrika* and *kapala*, the other arms radiating around his body, his face with wrathful expression and flaming headdress, framed by a flaming halo behind 4 $\frac{7}{8}$ in. (12.3 cm.) high

£2,000-3,000

\$2,900-4,300

€2,500-3,700

PROVENANCE:

Acquired circa 1974.

32

A GILT-BRONZE GROUP OF FIVE BUDDHIST DEITIES

NEPAL, EARLY 20TH CENTURY

On pierced plinth, each on lotiform base, including Vajrasattva, Syamatara, Lokeshvara, Syamatara and Vasudara, each holding their respective attributes, their faces with serene expression, the reverse of the plinth cast with inscription in Newari script 12 $\frac{1}{4}$ in. (31 cm.) wide

£1,500-2,000

\$2,200-2,800

€1,900-2,500

PROVENANCE:

Acquired circa 1980.



32



33

33

A BRONZE FIGURE OF CHAMUNDA

NEPAL, DATED 1944

Seated in crouching posture on a pair of human figure reclining on the lotus base, her principle hands holding *kapala* and in *vitarkamudra*, the other six arms radiating around her body, the hands with the prescribed attributes, wearing *sari*, bejewelled, emaciated body and face, with severe expression, her hair combed in a chignon and secured with a tiara decorated with skulls and topped with a pair of flags, inscription in *Newari* script along the rim of the base 10 in. (25.4 cm.) high

£2,000-3,000

\$2,900-4,300

€2,500-3,700

PROVENANCE:

Sotheby's, London, 3 December 1979, lot 233.



34

A GILT-BRONZE FIGURE OF SADAKSHARILOKESHVARA
TIBET, EARLY 16TH CENTURY

Seated in *vajrasana* on a lotus base, his principle hands in *anjalimudra*, his secondary hands holding rosary and lotus flower, dressed in a *dhoti*, jewellery set with turquoise, his face with a serene expression, unsealed
5½ in. (13.9 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired *circa* 1981.



35

A GILT-BRONZE FIGURE OF MAITREYA
TIBET, LATE 15TH CENTURY

Seated in *vajrasana* on a lotus base, both hands in the *dharmacakramudra*, two lotuses flowering along his upper arms, one cast with the *kalasha*, his jewellery inset with turquoise beads, sealed
6¼ in. (16 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired *circa* 1972.



36

36

A GILT-BRONZE FIGURE OF A LAMA
TIBET, LATE 15TH CENTURY

Seated with crossed legs on a lotus base, his hands holding the stems of lotus flowering along his shoulder, supporting a sword and a manuscript, dressed in a monk's robe, his head shaved, unsealed
5½ in. (13 cm.) high

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

Acquired *circa* 1978.

37

A GILT-BRONZE FIGURE OF SYAMATARA
TIBET, LATE 15TH CENTURY

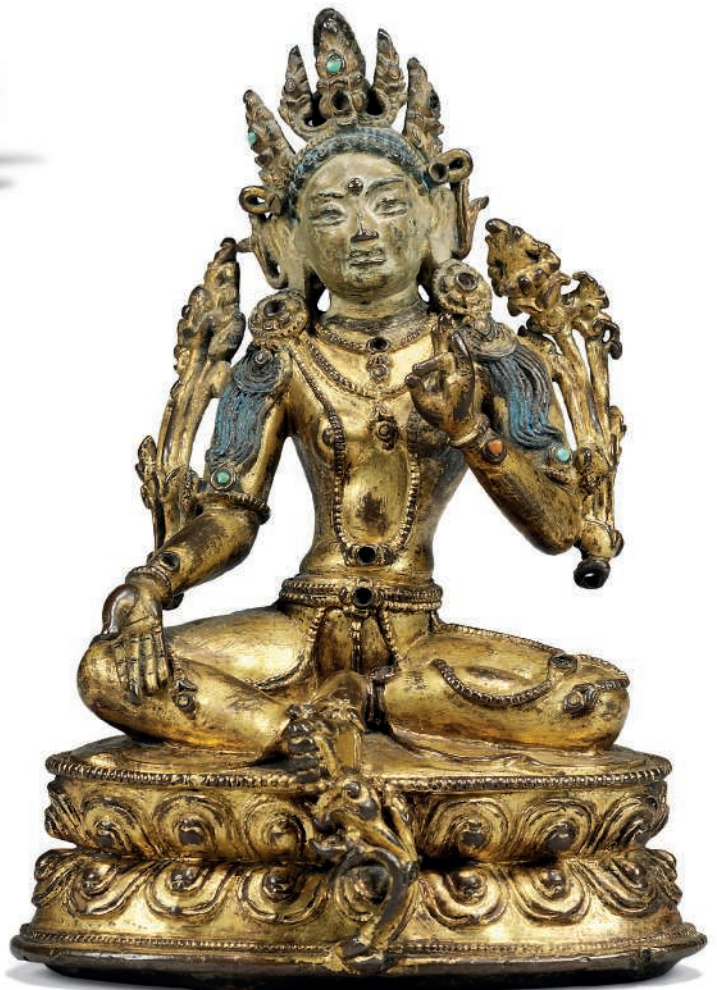
Seated in *lalitasana* on a lotus base, her right hand in *varadamudra*, her left hand in *vitarkamudra*, wearing a *sari*, bejewelled, lotus flowering along her arms, her face with serene expression and wearing an elaborate headdress, sealed
5½ in. (14 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired *circa* 1973.



37



38
A BRONZE FIGURE OF AMOGHAPASHA
 NEPAL, 17TH CENTURY

Standing on a short plinth, his principal hands showing *abhayamudra* and holding the *kalasha*, the others radiating around his body, wearing a *dhoti*, bejewelled, wearing an elaborate headdress
 5 $\frac{7}{8}$ in. (15 cm.) high

£2,500-3,500

\$3,600-5,000
 €3,200-4,400

PROVENANCE:
 Acquired *circa* 1981.



39
A BRONZE FIGURE OF LAKSHMINARAYANA
 NEPAL, 16TH CENTURY

Cast as half-Vishnu half-Lakshmi, standing on a lotus base, the principle hands holding lotus and *kalasha*, the others radiating around and holding attributes, wearing the respective headdresses of the male and female deities
 5 $\frac{3}{4}$ in. (14.5 cm.) high

£6,000-8,000

\$8,600-11,000
 €7,500-10,000

PROVENANCE:
 Acquired in 1979.



40
A GILT-BRONZE FIGURE OF AMOGHAPASHA
 NEPAL, 17TH CENTURY

Standing in slight *tribhanga* on a lotus base, his principle hands in *abhayamudra* and holding a *kalasha*, the others radiating around his body, wearing a *dhoti*, bejewelled, his head wearing an elaborated headdress and framed by a flaming halo
 8 $\frac{1}{4}$ in. (21 cm.) high

£4,000-6,000

\$5,700-8,500
 €5,000-7,500

PROVENANCE:
 Christie's, London, 18 July 1974, lot 64.



41
A GILT-BRONZE FIGURE OF TARA
 NEPAL, 17TH CENTURY

Standing in slight *tribhanga* on a lotus base, both hands holding the stems of two flowering lotuses, wearing a *sari*, bejewelled, her face with serene expression and her hair with intricate jewellery, a flamed halo behind, the base inscribed
 5 $\frac{5}{8}$ in. (13.6 cm.) high

£3,000-5,000

\$4,300-7,100
 €3,800-6,200

PROVENANCE:
 Acquired *circa* 1980.



42

42

A RARE GILT-BRONZE FIGURE OF A BON DEITY

TIBET, LATE 15TH CENTURY

Seated in *vajrasana* on a lotus base with both hands in *dhyanamudra*, his chest cast with the *aum* character, his face with a serene expression, jewellery inset with turquoise, resealed
3½ in. (8.6 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Sotheby's, London, 3 December 1979, lot 148.



43

43

A GILT-BRONZE FIGURE OF VISHNU SEATED ON GARUDA

NEPAL, 17TH CENTURY

Cast on a lotus base, the four-armed Vishnu holding various attributes, Garuda with both hands in *anjalinudra*, framed by a large flaming halo behind
4¾ in. (12 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Christian Humann, Pan-Asian Collection; Christie's, New York, 1 December 1982, lot 9.



44

44

A GILT-BRONZE FIGURE OF A LAMA

TIBET, LATE 15TH CENTURY

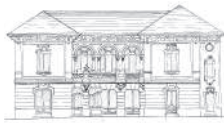
Seated with legs crossed on a lotus base, his right hand in *vitarkamudra*, his left hand resting on his lap, dressed in various garments, his cold-gilded face displaying a serene expression, resealed
4½ in. (11.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired in 1979.



45

A GILT-BRONZE FIGURE OF VAJRAPANI

TIBET, 16TH CENTURY

Standing in *alidhasana* on a lotus base, his feet resting on serpents, his right hand brandishing a *vajra*, the left in *tarjanimudra*, his face with wrathful expression, wearing a tiger skin, *channavira* and snake ornament, resealed 4¼ in. (12 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired *circa* 1978.



46

A PARCEL GILT-BRONZE FIGURE OF

DHARMADHATUVAGISHVARA

NEPAL, LATE 18TH CENTURY

Seated in *vajrasana* on a lotus base, his principle hands in *dharma cakramudra*, the other ten arms radiating around his body and the hands holding the prescribed attributes, wearing *dhoti*, his four faces displaying a serene expression, the hair combed in a chignon secured with a tiara and his two-armed consort seated in relaxing posture on his lap 10 in. (25.4 cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired *circa* 1980.



47

A FINE SILVER-INLAID BRONZE FIGURE OF THE SA.SKYA.PA LAMA SAMS.MED.YON. DRAM.CHON

TIBET, 16TH CENTURY

Seated in *vajrasana* on a lotus base, his right hand in *vitarkamudra*, the left resting on his lap supporting the *ratna*, wearing a monk's robe, its border finely incised with scrolling tendrils, his face displaying a serene expression with silver-inlaid downcast eyes, smiling lips and a shaven hairdo, the base with inscription in dBu.med script giving his name, resealed
7¼ in. (18.4 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired in London, 4 March 1981.



48

A FINE SILVER-INLAID BRONZE FIGURE OF RATNASAMBHAVA
WESTERN TIBET, 15TH CENTURY

Seated in *vajrasana* on a pedestal, with his right hand lowered in *varadamudra* and the left resting on his lap, wearing *dhoti*, bejewelled, his face displaying a serene expression with silver-inlaid downcast eyes, *urna*, smiling lips, elongated earlobes with ear ornaments, his blue-coloured hair combed in a chignon and secured with a tiara decorated with a pair of floating ribbons, sealed

12 $\frac{5}{8}$ in. (32 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

Ratnasambhava is one of the five cosmic Buddhas who are considered to be spiritual emanations of the Adi-Buddha. Each of them was given certain virtues by the primordial Buddha. The third, Ratnasambhava, is the Buddha of the Precious Birth and is able to turn avarice into the wisdom of equality. His right hand is granting wishes. He presides over the South; his element is earth, his sense is smell and his colour is yellow. It seems that he was the least popular of the group of five cosmic Buddhas as statues of him are rare. For another example see M.R. Rhie and R.A.F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, pl. 143.

PROVENANCE:

Acquired *circa* 1975.



49

49

A PARCEL GILT-BRONZE FIGURE OF CAKRASAMVARA
NEPAL, 17TH CENTURY

Standing in *pratyaldhasana* on a lotus base, holding his consort, his principle hands holding *vajra* and *ghanta*, the other arms radiating around his body, his four faces with severe expression, framed by flamed halo, the base with inscription

6¾ in. (17 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Sotheby's, New York, 19 March 1986.



50

50

A COPPER FIGURE OF MANJUSHRI
NEPAL, LATE 15TH CENTURY

Seated in *vajrasana* on a lotus base with both hands in *dharma cakramudra*, pair of lotuses flowering along his upper arms, one supporting the manuscript, wearing *dhoti*, bejewelled, his face with serene expression, downcast eyes below arched eyebrows, *urna*, his hair combed in a chignon and secured with a tiara, traces of gilding, unsealed

6¼ in. (16 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired circa 1974.



51

51

A GILT-BRONZE FIGURE OF SARVABUDDHADAKINI
TIBET, 16TH CENTURY

Standing in *pratyaldhasana* on a pair of figures reclining on the lotus base, her right hand holding the *karttrika*, the left supporting the *kapala*, wearing skirt, bejewelled, her face with severe expression, protruding eyes, open mouth with fangs, elongated earlobes with ear ornaments, her hair combed backwards and secured with a tiara decorated with skulls, unsealed

8⅞ in. (22.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

52

**A SILVER-INLAID PARCEL-GILT BRONZE FIGURE OF
EKADASHALOKESHVARA**
TIBET, 18TH CENTURY

Standing in *sambhanga* on a lotus base, his principle hands in *anjanimudra*, the others radiating around his body, wearing a *dhoti*, bejewelled, his eleven heads with serene expression, the eyes inlaid with silver, framed by a flaming halo, resealed
8 $\frac{7}{8}$ in. (22.5 cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Christian Humann, Pan-Asian Collection; Christie's, New York, 1 December 1982, lot 49.



52

53

A COPPER-EMBOSSED FIGURE OF MAHAKALA
TIBETO-CHINESE, EARLY 19TH CENTURY

Standing in *alidhasana*, both hands in *tarjanimudra*, wearing a tiger skin skirt, *channavira*, bejewelled, his face with wrathful expression, his red-coloured flaming hair decorated with a snake and a half-*vajra*, on perspex stand
14 $\frac{3}{4}$ in. (37.5 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired circa 1980.



53

54

A GILT-BRONZE FIGURE OF EKADASHALOKESHVARA
TIBETO-CHINESE, LATE 18TH CENTURY

Standing in *sambhanga* on a lotus base with the principle hands in *anjanimudra*, the other six arms radiating around his body, the hands holding various attributes, wearing a *dhoti*, scarf draped around his shoulders with its streamers encircling the arms and the finials curling up, bejewelled, most of his eleven faces with serene expression, seal removed
9 $\frac{1}{4}$ in. (23.5 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired circa 1980.



54



55

55

A GILT-BRONZE FIGURE OF AMITAYUS
TIBET, 16TH CENTURY

Seated in *vajrasana* on a lotus base, his hands holding the *kalasha*, wearing a *dhoti* and jewellery inset with turquoise beads, his face with serene expression, the blue-coloured headdress topped by a small figure of Buddha Amitabha, resealed

7 in. (18 cm.) high

£8,000-12,000

\$12,000-17,000

€10,000-15,000

PROVENANCE:

Acquired *circa* 1970.

56

A GILT-BRONZE FIGURE OF BHAIJAGURU
TIBETO-CHINESE, EARLY 16TH CENTURY

Seated in *vajrasana* on a lotus base, his right hand holding the *myrobalan* fruit, his left supporting the alms bowl, wearing a monk's robe, his face with serene expression, blue-coloured hair and *ushnisha*, sealed

5¼ in. (13 cm.) high

£8,000-12,000

\$12,000-17,000

€10,000-15,000

PROVENANCE:

Acquired *circa* 1980.



56



57

A GILT-BRONZE FIGURE OF BUDDHA
TIBETO-CHINESE, LATE 18TH CENTURY

Seated in *vajrasana* on a blanket covering a throne, both hands resting on his lap in *dhyanamudra*, dressed in a monastic robe, his face with serene expression
6¾ in. (17 cm.) high

£7,000-10,000

\$10,000-14,000
€8,800-12,000

PROVENANCE:

Acquired *circa* 1973.

58

TWO IMPRESSIVE PAINTED WOOD FIGURES OF *BODHISATTVAS*
CHINA, EARLY MING DYNASTY (1368-1644)

Each similarly carved standing and wearing long robes with *ruyi*-shaped collars, tied at the waist with a tasselled belt, and an elaborate crown around their high-looped hair, the larger with traces of red, black and white paint remaining, and the other with blue, red, white and sepia

(2)

£30,000-50,000

\$43,000-71,000

€38,000-62,000

PROVENANCE:

Nuri Farhadi Inc., New York, acquired in 1974.

EXHIBITED:

Seconda Mostra Mercato dell'Antiquariato, Palazzo Nervi, Turin, 8-25 April 1983.

LITERATURE:

Antiquariato, no. 182, June 1996, p. 53.



These two magnificent wood sculptures represent *bodhisattvas*, the enlightened deities of Buddhism. Although the identifying attributes signified by the hand gestures are missing, they would likely have formed part of a larger group of figures in the retinue of a Buddha or major *bodhisattva*. Such arrangements exist as early as the Tang dynasty (618 – 906), as evidenced by the east hall of the Foguang Temple in Shanxi Province, where iconographically similar figures are seen flanking seated Buddha figures (see A. Howard, et al., *Chinese Sculpture*, New Haven, 2006, p. 373, fig. 4.16). Such attendant *bodhisattvas* were well represented in the Chinese Buddhist pantheon up through the Ming dynasty (1368 – 1644), before they gradually receded in official popularity with the Qing endorsement of Tibetan-style Buddhism.

Stylistically, the heavy folds of the robes, obscuring the features of the body, and the fleshy jowls of the face, represent a Ming revival of an earlier Song dynasty (960 – 1279) style. The unusual *ruyi*-form collar or mantle is



also found in other figures from this period: compare with a slightly earlier example from the Yuan dynasty (1260 – 1368), currently in the British Museum, and illustrated by Sun Di, ed. *Comprehensive Illustrated Catalogue of Chinese Buddhist Sculptures in Overseas Collections*, vol. 7, Beijing, 2005, p. 1412. A variation of the *ruyi*-shaped collar is seen in a Ming-dynasty figure of the bodhisattva, Simhanandalokeshvara, in the Metropolitan Museum of Art, illustrated by D. Leidy in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, p. 157, cat. no. 40. The tall, 'beaded' crown is also typical for Yuan and Ming figures of bodhisattvas, as seen in the British Museum example and in a pair of Yuan-Ming-dynasty standing bodhisattvas from the Kaohsiung Museum of Fine Arts, illustrated in *Ancient Chinese Sculptural Treasures: Carvings in Wood*, Kaohsiung, 1998, pp. 62-65, cat. nos. 9 and 10.



59

A LARGE MICA-INLAID, GILT DRY-LACQUER FIGURE OF BUDDHA

BURMA, MANDALAY PERIOD, LATE 19TH CENTURY

Seated in *vajrasana* on a raised pedestal, his right hand in *bhumisparshamudra*, his left resting on his lap, wearing a *samghati*, adorned with a jewelled cape and multiple necklaces all inlaid with mica and coloured glass, his face with gently smiling mouth, wearing an elaborate crown inlaid with polychrome glass and mica, with flaming ornaments to each side
47½ in. (121 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000



~60

A RARE GILT AND RED LACQUERED BRONZE FIGURE OF A PRINCELY LADY

BURMA, MANDALAY PERIOD, 19TH CENTURY

Cast, seated on a red rectangular base, with her legs tucked under her, both hands resting on her legs, wearing a robe set with mica and coloured glass, she wears a pointed headdress, bejewelled, the face with mother-of-pearl inlaid eyes and meditative expression
37 in. (94 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000



~61

A MICA-INLAID, GILT AND BLACK DRY-LACQUER FIGURE OF BUDDHA

BURMA, MANDALAY PERIOD, LATE 19TH CENTURY

Seated on a high plain pedestal with his right hand in *bhumisparshamudra*, the left resting on his lap, wearing *samghati*, with long sash falling to the front of the pedestal, bejewelled, profusely inlaid with mica and coloured glass, his face with serene expression mother-of-pearl inlaid eyes below arched eyebrows, elongated earlobes and his head topped with a crown

46 in. (117 cm.) high

£7,000-10,000

\$10,000-14,000

€8,800-12,000



~62

A MICA-INLAID, GILT AND BLACK DRY LACQUER FIGURE OF BUDDHA

BURMA, MANDALAY PERIOD, LATE 19TH CENTURY

Seated in *vajrasana* on a pedestal, his right hand lowered in *bhumisparshamudra*, the left resting on his lap in *dhyanamudra*, wearing *samghati*, bejewelled, profusely inlaid with mica and coloured glass, his face with serene expression, mother-of-pearl inlaid downcast eyes below arched eyebrows, elongated earlobes with ear ornaments, curled hair rising into the *ushnisha* and topped with a stylized lotus-bud

50 in. (127 cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

PROVENANCE:

Acquired in Bangkok in 1981.

LITERATURE:

J. Beurdeley, *Il Sud-est Asiatico*, Turin, 1986, p. 48.



63

A SANDSTONE HEAD OF BUDDHA

THAILAND, MON-DVARAVATI PERIOD, 9TH CENTURY

Carved, with downcast eyes under heavy eyelids and arched eyebrows, the pouting lips gently smiling, the hair worked with large curls rising to the *ushnisha*, the ears with elongated earlobes, on stand 14½ in. (37 cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 30 June 1979.



64

A SANDSTONE HEAD OF BUDDHA

THAILAND, MON-DVARAVATI PERIOD, 9TH CENTURY

Gently modelled with heavy-lidded eyes gazing downwards beneath arched brows, broad nose, and bow-shaped lips, with pendulous earlobes, the hair drawn up and rising into the *ushnisha*, on wood stand 16¼ in. (41 cm.) high

£5,000-7,000

\$7,200-9,900
€6,300-8,700

PROVENANCE:

Acquired in Bangkok, 30 June 1979.



65

AN IMPRESSIVE SANDSTONE BUST OF BUDDHA

THAILAND, MON-DVARAVATI PERIOD, 9TH CENTURY

Carved, wearing a thin *samghati*, his face with elongated earlobes, the hair worked in bulging curls, arranged in rows rising towards the *ushnisha*, the back with an almond-shaped halo decorated with scrolling flames, on plinth 33 in. (84 cm.) high

£10,000-15,000

\$15,000-21,000
€13,000-19,000

Although this unusually large torso lost its carved face, the flat body, form of the head and the large hair curls rising into a very low *ushnisha*, as well the decorated halo, suggest that the figure was sculpted in the Dvaravati period in Thailand in the eighth or ninth century. This impressive piece was most likely commissioned by an important monastery or donor and executed by a Mon sculptor.

PROVENANCE:

Acquired in June 1979.



66

A BRONZE HEAD OF BUDDHA
THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast with serene expression, incised downcast eyes below arched eyebrows, with elongated earlobes and tight curled hair rising into an *ushnisha*, on marble stand 10½ in. (27 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired in Bangkok, 8 June 1973.



67

A BRONZE HEAD OF BUDDHA
THAILAND, LANNA PERIOD, 16TH CENTURY

His head with a serene facial expression, with downcast eyes below arched eyebrows running into his nose-bridge, elongated earlobes and curled hair rising into the *ushnisha*, on stand 4¾ in. (12.5 cm.) high

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

Acquired in Bangkok, 14 June 1986.



~68

A BRONZE HEAD OF BUDDHA
THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast with serene facial expression, downcast mother-of-pearl inlaid eyes below arched eyebrows, with elongated earlobes and tight curled hair rising into the *ushnisha*, surmounted by a flame, on stand 9½ in. (24 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired in Bangkok, 12 June 1973.



69

A BRONZE HEAD OF BUDDHA
THAILAND, LANNA PERIOD, 16TH CENTURY

Cast with serene expression, incised downcast eyes below arched eyebrows running into his nose-bridge, faint smiling lips, his hair with large curls rising into the *ushnisha* and topped with a flame 11 in. (28 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200



70

A GILT-BRONZE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, KAMPHENG PHET STYLE,
LATE 16TH CENTURY

Cast with serene expression, the incised downcast eyes below arched eyebrows running to his nose-bridge, with elongated earlobes, curled hair and *ushnisha*, traces of gilt and red lacquer, on wood stand
11½ in. (29 cm.) high

£12,000-18,000

\$18,000-26,000

€15,000-22,000

PROVENANCE:

Acquired from a private collection, Turin, Italy, 1980.

LITERATURE:

Il Mercato dell'Arte, Padua, no. 5, April 1985, p. 25.

71

A BRONZE FIGURE OF BUDDHA

THAILAND, LANNA PERIOD, 16TH CENTURY

Cast, seated in *sattvasana* on a lotus base placed on a pedestal, his right hand in *bhumisparshamudra*, his left resting on his lap, wearing a monastic robe, his face with serene expression, his hair worked in tight curls rising to the *ushnisha*, surmounted by a separate cast flame

21¼ in. (51.5 cm.) high

£4,000-6,000

\$5,700-8,500

€5,000-7,500



72

73

A PARCEL GILT-LACQUERED BRONZE FIGURE OF PHRA MALAI

THAILAND, RATANAKOSIN PERIOD, EARLY 19TH CENTURY

Visiting Hell, cast standing on a lotus base, wearing *samghati* and alms bowl around his right shoulder facing various emaciated figures and animals, the central figure surrounded by severed heads, the front of the base with a skeleton

17¾ in. (45 cm.) high

£3,000-5,000

\$4,300-7,100

€3,800-6,200

PROVENANCE:

Acquired in Bangkok, 11 June 1973.

The scene represented here is the Thai legend of the monk Phra Malai visiting the hungry souls in Hell. They asked him to tell their relatives on earth to make merit on their behalf and to refrain from doing evil deeds. This legend was popular during the Ratanakosin period. The present example is a particularly well-executed piece illustrating this legend. J. Boisselier illustrates a related piece in *La sculpture en Thaïlande*, Fribourg, 1987, pl. 141.



71

72

A GILT-LACQUERED BRONZE FIGURE OF BUDDHA SHAKYAMUNI

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast seated in *bhadrasana* on a separate throne, both hands resting on his lap, wearing a *samghati*, his face with serene expression, with downcast eyes, smiling lips, elongated earlobes and tight curls rising into his *ushnisha*, 17½ in. (43.5 cm.) high

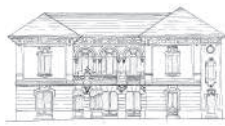
£3,000-5,000

\$4,300-7,100

€3,800-6,200



73



74

A RARE BRONZE FIGURE OF PHRA SANGAJAYA

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Sitting in a relaxed posture with his legs in *sattvasana* on a lotus base, both hands supporting his prominent belly, wearing a *samghati*, his face with serene expression, elongated earlobes and curled hair dress 17¾ in. (45 cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 20 March 1972.

This unusual bronze statue depicts the well-fed monk Phra Sangajaya who lived at the time of Buddha Shakyamuni. A legend explains the reason behind his plumpness. It is said that the monk was so handsome that he attracted much unwanted female attention; he asked to be made less attractive, so that he could concentrate better on the Buddhist teachings. As visible in the present figure, his wish was granted. According to Carol Stratton figures of Phra Sangajaya are usually placed in a small hut to the front or side of a temple (*Buddhist Sculptures of Northern Thailand*, Chiang Mai, 2004, fig. 12.24, p. 321). A comparable bronze example sold at Christie's, Paris, 11 December 2013, lot 352.



75

A BRONZE FIGURE OF BUDDHA

THAILAND, CHIEN SENG PERIOD, 15TH CENTURY

Cast, seated in *sattvasana* on a lotus base placed on a plain pedestal, his right hand in *bhumisparshamudra*, his left resting on his lap, wearing a *samghati*, his face with serene expression, his hair worked in tight curls rising to the *ushnisha* surmounted by a flame 20⅞ in. (53 cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 26 October 1973.



76

76
A SANDSTONE FIGURE OF BUDDHAMUCHALINDA
 THAILAND, LOPBURI PERIOD, 13TH CENTURY

Carved seated in *sattvasana* on the coils of a large snake, originally seven-hooded and curling over the figure's head, both hands in *dhyanamudra*, wearing a *samghati*, the face with serene expression, downcast eyes, smiling mouth and curled hair rising to the *ushnisha* and topped with a lotus bud, traces of lacquer, on stand

28 in. (71 cm.) high

£7,000-10,000

\$10,000-14,000
 €8,800-12,000

PROVENANCE:
 Acquired circa 1982.



77

77
A SANDSTONE FIGURE OF BUDDHAMUCHALINDA
 THAILAND, LOPBURI PERIOD, 13TH CENTURY

Seated in *vajrasana* on the coils of a snake with his heads serving as canopy, both hands in *dhyanamudra*, wearing *samghati*, his face with serene expression, the earlobes with pendulous earrings, the curled hair rising into the *ushnisha*, on wood stand

25¼ in. (64 cm.) high

£6,000-8,000

\$8,600-11,000
 €7,500-10,000

PROVENANCE:
 Acquired in Bangkok in the 1970s.



78

78
A SANDSTONE FRAGMENT OF THE WHEEL OF DOCTRINE
(DHARMAKAKRA)
 THAILAND, MON-DVARAVATI PERIOD, 7TH/8TH CENTURY

Carved in deep relief, showing two spokes of the wheel with floriated finials, topped by a band carved with four-petalled flowers between beaded stripes, the top with stylized cloud motifs, the reverse with similar decoration, mounted

19 in. (48 cm.) high

£4,000-6,000

\$5,700-8,500
 €5,000-7,500

PROVENANCE:
 Acquired in Bangkok, 15 February 1974.

The Wheel of Doctrine is one of the earliest aniconic and most important symbols of the Buddha before the beginning of the Christian era. Amongst the Buddhist followers in South East Asia, the Mon people in Thailand actively used this symbol from the seventh to the ninth century. These wheels are carved on both sides and placed on pillars in the vicinity of a *stupa*. For a complete example in the Museum of Bangkok, see, J. Boisselier, *La sculpture en Thaïlande*, Fribourg 1987, pl. 58; J. Guy, *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*, New Haven and London, 2014, p. 212, published another complete stone wheel.



79

79

A SANDSTONE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Carved with serene expression, with downcast eyes below arched eyebrows, with thin smiling lips, elongated earlobes touching his shoulders, tight curled hair and *ushnisha*, on wood stand

15 in. (38 cm.) high

£3,000-5,000

\$4,300-7,100

€3,800-6,200

PROVENANCE:

Acquired in Bangkok, 16 November 1972.



80

80

A SANDSTONE FIGURE OF BUDDHAMUCHALINDA

THAILAND, LOPBURI PERIOD, 13TH CENTURY

Seated in *sattvasana* on a triple coiled snake, its seven heads originally forming a canopy, both hands resting on his lap in *dhyanamudra*, wearing *samghati* leaving his right shoulder bare, his face with serene expression with downcast eyes below ridged eyebrows, smiling lips, elongated earlobes and his hair combed into the *ushnisha*, traces of gilt, red and black lacquer, on wood stand

35 in. (90 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired in the 1970s.

The iconography of Buddhamuchalinda is taken from a specific event in the life of Buddha Shakyamuni happening within six weeks of his Enlightenment at Bodhgaya in north India. It tells the story of the serpent king Muchalinda who emerged from his subterranean abode and extended his large hood over the meditating Buddha in order to protect him during his meditation as a storm broke out. This image became very popular in Thailand and Cambodia during the twelfth and thirteenth centuries. A comparable example is in the Walters Art Gallery, Baltimore and is published by H.W. Woodward, Jr. in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, p. 112.



81

A MONUMENTAL BRONZE HEAD OF BUDDHA
THAILAND, SUKHOTHAI PERIOD, 14TH CENTURY

The serene face with elongated downcast eyes, slightly smiling lips, and modelled chin, the pendant earlobes turned up at the tips, the curled hair surmounted by the *ushnisha*, the flame lacking, on wood stand
14¼ in. (36 cm.) high

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Acquired in the 1980s.

This superb cast head of Buddha Shakyamuni shows him with a sublime inner calm. The deep spiritual feeling is enhanced by the natural patina of the bronze itself. It epitomizes the finest images of the Buddha produced in the Sukhothai kingdom of central Thailand during the fourteenth century. This style is characterised by an ovoid face with arched eyebrows that flows into the nose-bridge ending in a downward point, by snail-shaped curls and curled tips of the elongated earlobes. H.W. Woodward, Jr. discusses a similar example in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, no. 53. A seated Buddha from the Sukhothai period in the National Museum of Ayutthaya is published in J. Boisselier, *La sculpture en Thaïlande*, Fribourg, 1987, pl. 92.



82

A MONUMENTAL BRONZE HEAD OF BUDDHA
THAILAND, LAN NA PERIOD, 15TH CENTURY

The head cast with a serene expression, with inlaid downcast eyes below arched eyebrows, with pierced elongated earlobes, curled hair and *ushnisha*, traces of gilt and red lacquer, on wood stand
17¾ in. (45 cm.) high

£50,000-70,000

\$72,000-99,000
€63,000-87,000

PROVENANCE:

Acquired from a private collection, Italy, 29 March 1987.

The present Buddha's rounded face depicts arched eyebrows, the mouth turning up at the sides, the chin marked by an oval line and pierced elongated earlobes, with his hair arranged in large snail-shaped curls. All of these curving lines form an harmonious composition producing one of the best examples of sculpture of the Lan Na period. This kingdom was one of the most powerful states of Northern Thailand and actively supported the Buddhist faith. A comparable Lan Na example is in the National Museum of Bangkok and published in J. Boisselier, *La sculpture en Thaïlande*, Fribourg, 1987, pl. 111.



~83

A FINE BRONZE FIGURE OF BUDDHA

THAILAND, CHIENG SEN PERIOD, 16TH CENTURY

Seated in *sattvasana* on pedestal, his right hand in *bhumisparashamudra* the left resting on his lap, wearing *samghati* leaving his right shoulder bare, his face with solemn expression, mother-of-pearl inlaid downcast eyes below arched eyebrows, pierced elongated earlobes, curled hair rising into the *ushnisha* surmounted by a lotus bud

33 in. (84 cm.) high

£30,000-40,000

\$43,000-57,000

€38,000-50,000

This imposing bronze figure of Buddha Shakyamuni shows him in one of the most popular postures in Thailand, namely as the conqueror of the demon Mara or god of desire (*maravijaya*). His muscular body places this image in the art school of northern Thailand. The lotus bud topping his head emphasises this attribution. Most likely the figure was created in the Chieng Sen Region in the Lan Na kingdom during the sixteenth century. A comparable Buddha is depicted by Carol Stratton in *Buddhist Sculptures of Northern Thailand*, Chiang Mai, 2004, p. 278, fig. 9.87.



~84

A BRONZE FIGURE OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast, seated in *sattvasana* on a lotus base placed on a pedestal, his right hand in *bhumisparshamudra*, the left resting on his lap, wearing a *samghati*, his face with serene expression, downcast eyes inlaid with mother-of-pearl below arched eyebrows, with elongated earlobes, the hair finely worked in tight curls rising to the *ushnisha* topped with a flame, traces of gilt and black lacquer 34 $\frac{1}{2}$ in. (88 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

PROVENANCE:

Acquired in Bangkok, 10 November 1973.

This large figure of the seated Buddha Shakyamuni is a fine example of the late school of the Ayutthaya period. It shows archaic elements that were characteristic of the end of this period. The Buddha's facial expression has become more impersonal than similar figures from previous periods. His face displays a high forehead with strong arched eyebrows. This is one of the hallmarks of Buddha images from neighbouring Laos. It is therefore very probable that the present example was cast in the north part of the Ayutthaya kingdom. The technical quality of the cast of the figure is of the highest level.



85

A BRONZE HEAD OF BUDDHA PARÉ

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast with serene expression, incised downcast eyes below arched eyebrows running into the nose-bridge, faint smiling lips, the hair coiffed into a chignon and secure with a crown with scrolling tendrils, on wood stand 15¾ in. (40 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired in the early 1970s.

LITERATURE:

G. Mondadori, *Dell'antiquariato italiano*, Exh. cat., no. 2, 1982, p. 489.



86

A BRONZE HEAD OF BUDDHA PARÉ

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast, with serene expression, his downcast eyes below arched eyebrows, with gently smiling mouth, the elongated earlobes bearing bulbous earrings, wearing a crown cast with intricate scrolling flowers, remains of gilding, on wood stand 15 in. (38 cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 1972-1973.



87

A SANDSTONE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

The head carved with serene expression, downcast eyes below arched eyebrows, faint smiling lips, tight curled hair rising into the *ushnisha*, on wood stand 11½ in. (29 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired in Bangkok, 12 September 1972.



88

A SANDSTONE HEAD OF BUDDHA

THAILAND, SUKHOTHAI PERIOD, 15TH CENTURY

Finely carved with downcast eyes with heavy eyelids below arched eyebrows, with faint smiling lips, the hair worked in tight curls, on wood stand 13¼ in. (33.5 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired in Bangkok, 25 September 1972.



89

AN IMPRESSIVE BRONZE FIGURE OF THE RECLINING BUDDHA
THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Cast, lying on his side, resting on a plinth, his right hand supporting his head, a cushion beneath the head, wearing *samghati*, his face with serene expression, incised eyes below arched eyebrows, curled hair rising to the *ushnisha*, on stand

28¾ in. (73 cm.) long

£8,000-12,000

\$12,000-17,000

€10,000-15,000

The present figure of the reclining Buddha is extremely rare. Although the concept of the Buddha in *parinirvana* was popular in Thai Buddhism, very few examples of this size found their way to public and private collections outside Thailand. When the Buddha felt that he was near the end of his life he asked his disciple Ananda to make him a bed in a garden, near the city of Kushinagara, under a Shala tree. It was also under a Shala tree that Buddha was born. He rested on his right side looking to the West. On his bed he had discussions with his disciples and during the night of his death he meditated until he felt it was time to enter *parinirvana*, and passed away. Legends relate that the earth trembled, gods appeared to pay him homage and trees started to blossom. A small example is in the Walters Art Gallery, Baltimore and published by H.W. Woodward, Jr. in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, no. 80. See also p. 223 in the same publication for an image of a life-size example *in situ*.

90

A GILT AND RED-LACQUERED BRONZE BUDDHAPADA
(FOOT IMPRINT OF THE BUDDHA)

THAILAND, RATANAKOSIN PERIOD, 19TH CENTURY

The rectangular base cast with a large foot imprint on top, the centre with a stylised sun emblem and various rows of squares containing each an emblem on animal, the top section with five rows of three concentric circles representing the toes, the border cast with petals

70⅞ x 31½ x 12.5/ 8 in. (180 x 80 x 32 cm.)

£3,000-5,000

\$4,300-7,100

€3,800-6,200

This large bronze footprint of the Buddha is one of the aniconic symbols of Buddha, popular in the early days of Buddhism before depictions of the Buddha were known. The footprint of the Buddha represents the spreading of his teachings. This particular symbol was known in Thailand from the fifteenth century onwards. This example is one of the largest *buddhapadas* known outside Thailand. For an earlier example, see J. Boisselier, *La sculpture en Thaïlande*, Fribourg, 1987, pl. 131. Carol Stratton illustrates a wood example in *Buddhist Sculptures of Northern Thailand*, Chiang Mai, 2004, p. 302.





~91

A GILT-BRONZE FIGURE OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, 17TH CENTURY

Standing in *samabangha* on a plinth, his right hand in *abhayamudra*, his left arm stretched along his body, wearing *uttarasanga* and *sanghati*, his face with serene expression, with mother-of-pearl inlaid eyes, elongated earlobes, the curled hair rising to the *ushnisha* surmounted by a flame, on wood base 45½ in. (116 cm.) high

£15,000-20,000

\$22,000-28,000

€19,000-25,000



~92

A GILT-BRONZE FIGURE OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, KAMPHENG PHET STYLE, LATE 16TH CENTURY

Cast standing in *samabangha* on a lotus base, both arms lowered, wearing an *uttarasanga* and *sanghati* secured with a belt, his face with a serene expression, mother-of-pearl downcast eyes below arched eyebrows running into his nose-bridge, elongated earlobes, tight curled hair rising into the *ushnisha*

45¼ in. (115 cm.) high

£12,000-18,000

\$18,000-26,000

€15,000-22,000

93

A SANDSTONE FIGURE OF BUDDHA

THAILAND, LOPBURI PERIOD, 14TH CENTURY

Standing in *samabhanga*, his right hand placed against his breast in *abhayamudra* while the left is stretched along his body, wearing *uttarasangha* and *samghati* covering both shoulders and secured with a belt, his face with meditative expression, almond-shaped eyes below ridged eyebrows, faint smiling lips, elongated earlobes and his curled hair rising into the *ushnisha*,
on stand
66½ in. (168 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

PROVENANCE:

Acquired before 1982.

This monumental sandstone figure of Buddha is typical of the Lopburi period in Thailand which is strongly influenced by Khmer art of the thirteenth century. These pieces are often of large size, wearing the *samghati* and adorned with jewellery. They are also characterised by the right hand raised to their chest with their palm turned outward. Their left arm is stretched along their body. Two further examples are published by J. Fontein in, *The Art of Southeast Asia: The Collection of the Museum Rietberg Zurich*, Zurich, 2007, pls. 27 and 28.





94

A FINE BRONZE HEAD OF BUDDHA

THAILAND, SUKHOTHAI PERIOD, 15TH CENTURY

Cast with a serene expression, incised downcast eyes below arched eyebrows, smiling lips, with pierced elongated earlobes, curled hair and *ushnisha*, on wood stand

13 in. (33 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

The spiritual transcendence of Buddha Shakyamuni has been well captured by the artist. In deep meditation with his eyes half-closed, the Buddha shows great serenity. A deep brown natural patina enhances this. The tip of the nose slightly pointed downwards and up-curling extended earlobes place this head in the Sukhothai tradition. The articulated lips suggest a more northern art school influence. C. Stratton illustrates a comparable Buddha in *Buddhist Sculptures of Northern Thailand*, Chiang Mai, 2004, p. 187, fig. 7.78.

PROVENANCE:

Acquired in Amsterdam in 1973.



95

A MONUMENTAL BRONZE HEAD OF BUDDHA
THAILAND, AYUTTHAYA PERIOD, KAMPHENG PHET STYLE,
LATE 16TH CENTURY

The head cast with a serene expression, with downcast eyes below arched eyebrows, with faint smile playing around his lips, elongated earlobes, curled hair and *ushnisha*, traces of gilt and black lacquer, on Perspex stand
15¾ in. (40 cm. high)

£20,000-30,000

\$29,000-43,000
€25,000-37,000

This fine over lifesize head of the Buddha shows him in deep meditation having overcome the attacks of the demon Mara, god of desire, and his troops to prevent him from reaching Enlightenment. These large heads were cast separate from their bodies and set together with plugs that often resulted in minimal damage to the neck rim. The natural bronze patina adds to the beauty of this majestically cast Buddha head.

PROVENANCE:
Acquired circa 1973.



96

96

A BRONZE FIGURE OF THE STANDING BUDDHA PARÉ

CAMBODIA, KHMER, ANGKOR WAT PERIOD, LATE 12TH CENTURY

Standing in *samabhanga* on a small plinth, both hands raised in *abhaya mudra*, wearing *uttarasanga* and *samghati* covering both shoulders, secured with a belt set to the front with a large clasp, his face displaying a serene expression with almond-shaped eyes below ridged eyebrows, *urna*, faint smiling lips, elongated earlobes with earrings, his hair drawn into a conical-shaped chignon covered with a sheath and secured with a tiara, on wood stand 15 in. (38 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired in Bangkok, 6 August 1973.

Early representations in South East Asian art of Buddha Shakyamuni generally depict him without ornamentation as he had renounced the worldly values of wealth and beauty for spiritual perfection. From the tenth century onwards, the concept of the transcendental Buddha emerged, lavishly adorned with jewellery and crowns, alongside the rise of Vajrayana Buddhism in north India. After the beginning of the twelfth century, this iconographic subject became very popular in the Khmer idiom as it mingled perfectly with the Khmer concept of king-god (*devaraja*). The enigmatic expression of the face, the elongated body and the *abhaya mudra* or 'do-not-fear' gesture, displayed by both hands, suggest that it is an Angkor Wat image rather than a Lopburi example and dates to the twelfth century. For another example see, P. Pal, *Art from Sri Lanka and Southeast Asia: Asian Art at the Norton Simon Museum*, Pasadena, 2003, vol. 3, p. 116.

97

A GILT-BRONZE FIGURE OF BUDDHA

THAILAND, LANNA PERIOD, 15TH CENTURY

Cast, seated in *sattvasana* on a lotus base, his right hand in *bhumisparashamudra*, his left resting on his lap, wearing a *samghati*, his face with serene expression with downcast eyes below arched eyebrows, the hair worked in tight curls rising to the *ushnisha* topped with a flame 20 7/8 in. (53 cm.) high

£7,000-10,000

\$10,000-14,000
€8,800-12,000

The Buddha is majestically represented in *maravijaya* on a lotus throne with his right hand showing the 'earth touching' gesture. He pleaded to the earth goddess to witness the conquering (*vijaya*) of the demon Mara, the god of desire, with his armies who wanted to prevent him from reaching Enlightenment. This hand gesture is often used in Thai art as it embodies the most important moment in the life of the Buddha. This particularly fine bronze is harmoniously cast with balanced proportions. The remains of the gilding add to its striking beauty. Carol Stratton depicts a comparable Buddha in *Buddhist Sculptures of Northern Thailand*, Chiang Mai, 2004, p. 242, fig. 8.155.



97

98

A RARE BRONZE FIGURE OF BUDDHA

THAILAND, SUPHANBURI PERIOD, 13TH/14TH CENTURY

Cast, standing in *samabhanga*, both hands stretched along his body, wearing *uttarasangha* and *samghati* secured with a large belt, the face with ecstatic expression, with almond-shaped eyes under ridged eyebrows, strongly smiling lips and elongated earlobes, the curled hair rising to the *ushnisha* and topped with a lotus bud, on wood stand
24¾ in. (63 cm.) high

£25,000-30,000

\$36,000-43,000
€32,000-37,000

PROVENANCE:

Acquired in Bangkok, December 1979.

This rare large bronze figure represents the founder of Buddhism, Gautama Siddharta. He stands majestically with both arms at his sides touching the border of his *samghati*. He wears no jewellery, a common feature of representations of the Buddha in early Thai art. His face displays a strong influence from twelfth century Khmer art as well the 13th-century Mon tradition from Haripunjaya in the Lamphun province. This specific stylistic group was formerly known as U Thong A style. As most of these Buddhas were found in the Suphanburi region of Central Thailand, the latter name became more commonly used in the literature. This type of Buddha figure was popular between the thirteenth and the fifteenth century. Other examples show a plain band between the forehead and hairstyle, small hair-curls, low *ushnisha* and topped with a lotus-bud. They are often represented with relatively large feet. The simpler execution of this example with rather low cranial protuberance suggests a slightly earlier variant of the type. A comparable standing Buddha is published in J. Listopad, *Early Thai Sculpture reappraised: Thirteenth-Sixteenth Century*, in *Art from Thailand* by R.L. Brown (ed.), Mumbai, 1999, p. 53. H.W. Woodward, Jr. illustrates an example in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, no. 47.



A MONUMENTAL BRONZE HEAD OF BUDDHA
THAILAND, CHIENG SEN PERIOD, 15TH CENTURY

The head cast with serene expression, incised downcast eyes below arched eyebrows, with elongated earlobes, curled hair and *ushnisha*, traces of gilt, flame lacking, on marble base
16¼ in. (41 cm.) high

£20,000-30,000

\$29,000-43,000
€25,000-37,000

PROVENANCE:

William Wolff Gallery, New York, acquired circa 1974.

Buddha Shakyamuni is the embodiment of spiritual compassion and this bronze head demonstrates this quality in the most exquisite way. His full and round face with lowered eyes below arched eyebrows touching the nose-bridge, contoured lips and slightly smaller hair-curls suggest that it was cast in the city of Chieng Sen in the Lan Na kingdom. A slightly larger gilt-bronze example from Chieng Sen is published by St. von der Schulenburg, E. Hessel, K. Schmidt and M. Wagner K (eds.), *Buddha: 108 Encounters*, Cologne 2015, pl. 54. H.W. Woodward, Jr. illustrates an example in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, no. 75.



~100

A GILT-LACQUERED BRONZE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD, KAMPHENG PHET STYLE,
LATE 16TH CENTURY

Cast with serene expression, with mother-of-pearl inlaid downcast eyes below arched eyebrows, with faint smiling lips, pierced elongated earlobes, curled hair and *ushnisha*, flame associated, on wood stand

£12,000-18,000

\$18,000-26,000

€15,000-22,000

PROVENANCE:

Acquired in Bangkok in 1973.







101

A FINE AND LARGE GILT AND BLACK-LACQUERED BRONZE FIGURE OF BUDDHA
THAILAND, AYUTTHAYA PERIOD, 16TH/17TH CENTURY

Seated in *vajrasana*, with his right hand in *bhumisparshamudra*, the left resting on his lap in *dhyanamudra*, wearing a *samghati* leaving his right shoulder bare, his face displaying a serene expression with downcast eyes below arched eyebrows running into the nose-bridge, faint smiling lips, elongated earlobes and his curled hair rising into the *ushnisha* and topped with a lotus bud
38½ in. (97 cm.) high

£30,000-40,000

\$43,000-57,000
€38,000-50,000



102

A MONUMENTAL BRONZE HEAD OF BUDDHA

THAILAND, CHIEN SEN PERIOD, 15TH CENTURY

Finely cast, the serene face with downcast eyes, heavy eyelids under arched eyebrows, the hair finely worked in rows of curls, pulled together at top towards the *ushnisha*, old collection label, on stand
16½ in. (41 cm.) high

£25,000-35,000

\$36,000-50,000
€32,000-44,000

The larger than life-size and superbly cast head of the historical Buddha shows him with a sublime inner calm resulting from his deep spiritual compassion. This is enhanced by the green patina of the bronze. The voluminous face, with its snail-shaped curls, is a fine testimony of the casting workshops of the city of Chien Sen in the Lan Na kingdom in North Thailand.

PROVENANCE:

Sotheby's, London, 19 July 1973, lot 10.



~103

A BRONZE FIGURE OF THE BUDDHA PARÉ

THAILAND, AYUTTHAYA PERIOD, LATE 16TH CENTURY

Standing in *samabhanga* on a separate cast lotus base placed on a shaped pedestal, his right hand in *abhayamudra*, the left stretched along his body, wearing *uttarasangha* and *samghati* secured with a belt, bejewelled, his face displaying a serene expression with mother-of-pearl inlaid downcast eyes below arched eyebrows running into his nose-bridge, his hair shaped in a chignon covered with a crown and secured with a tiara cast finely with scrolling tendrils, on stand
54¼ in. (138 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

The figure of Buddha in royal attire became popular in the sixteenth century during the Ayutthaya period. The kingdom was founded in 1350 and flourished until it was invaded and destroyed by the Burmese in 1767. Hinayana Buddhism flourished and the temples were profusely decorated with statues. This particularly well cast crowned Buddha takes its inspiration from earlier types that were less ornamented and showed a slightly rounder face. Its workmanship is of high quality, and its beauty enhanced by a fine natural patina. H.W. Woodward, Jr. illustrates another example in *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection: The Walters Art Gallery*, London, 1997, no. 248.





104

A RARE AND MONUMENTAL SANDSTONE HEAD

CAMBODIA, KHMER, BAKHENG PERIOD, 10TH CENTURY

Probably a *yaksha*, finely carved with a wrathful expression, with bulging eyes below arched eyebrows, his mouth with pouting lips showing his fangs, his right ear with circular ear ornament, his cascading curls secured with a crown and topped with a conical cover, on stand 17 in. (43 cm.) high

£15,000-20,000

\$22,000-28,000
€19,000-25,000

PROVENANCE:

Acquired in Bangkok during the 1970s.

This head displaying a wrathful expression is difficult to identify as a result of the existing damage, particularly as it lacks its body and hands which could once have held attributes. However it is very probably the head of a *yaksha*, displaying a demonic aspect with protruding eyes and fangs. These supernatural beings were originally associated with local spirits that inhabited plants and trees. Their figures can be found near temples for protection. A comparable head is published in P. Garnier, G. Nafilyan, J. and C. Cres, *Khmer Art in Reserve*, Marseille, 1997, p. 113. A complete though bronze example is illustrated by S.E. Lee, *Ancient Cambodian Sculpture*, New York, 1969, pl. 14.



105

**A LARGE AND RARE SANDSTONE FIGURE OF A
GUARDIAN (DVARAPALA)**

CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

Carved standing in martial posture, wearing a short striated *sampot* secured with a belt, the back with fine details, his torso bare but adorned with a large necklace, his face with wrathful expression, the moustache above pouting lips, his fangs out, the bulging eyes under arched eyebrows, the hair combed into a chignon, on stand
39¾ in. (101 cm.) high

£30,000-40,000

\$43,000-57,000
€38,000-50,000

PROVENANCE:

Torso acquired in Bangkok, 17 October 1972.

Head acquired between 1972 and 1974.

This rare, fierce-looking door guardian or *dvarapala* once stood with his companion at the entrance gate of a temple complex. Their terrifying faces ward off intruders and protect the sanctuary. He probably held an attribute, such as a club. The first freestanding guardians apparently date from the tenth century. The present figure shows a short *sampot* draped high on the hips and secured with a simple belt, following the Baphuon tradition. His hair is combed in a chignon, in a style well known for this period. Existing examples from later periods are more rigid and less animated. A later example is published by N. Dalsheimer, *Les collections du musée national de Phnom Penh: L'art du Cambodge ancien*, Paris, 2001, pl. 67.





106

106

A SANDSTONE BUST OF LOKESHVARA

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

With bare torso, his principal hands holding a lotus flower and a flask, his upper right hand with the rosary, his face with meditative expression, pouting lips, elongated earlobes, his hair rising into a chignon set to the front with a minute figure of Buddha Amitaba, fitted with modern rod

16 3/4 in. (41.5 cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 18 July 1975.

107

A SANDSTONE FIGURE OF VISHNU

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved standing in *samabhanga*, on a rectangular base, his right upper hand holding the *cakra*, he wears a *sampot* secured with a belt, with bare chest, his face with enigmatic expression, almond-shaped eyes and finely carved lips, he wears a crown decorated with stylised floral motifs, on wood stand

27 1/2 in. (70 cm.) high (without tapering pin)

£7,000-10,000

\$10,000-14,000

€8,800-12,000

PROVENANCE:

Acquired in the 1970s.



108



107

108

A SANDSTONE FIGURE OF VISHNU

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

Carved standing in *samabhanga*, wearing a *sampot* tied around the waist, his face with enigmatic expression, pouting lips, with elongated earlobes, wearing a pointed crown, the reverse with finely carved details, originally carved with four arms, on wood stand

15 1/2 in. (38.5 cm.) high

£4,000-6,000

\$5,700-8,500

€5,000-7,500

PROVENANCE:

Acquired in Bangkok, 7 March 1978.



109

A SANDSTONE MALE TORSO

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Standing in *samabhangha*, wearing a striated *sampot* secured with a belt and a double fish-tail shaped sash falling to the front, with bare torso, on wood stand
16¾ in. (42 cm.) high

£7,000-10,000

\$10,000-14,000
€8,800-12,000

PROVENANCE:

Acquired in Bangkok in the 1970s.

110

TWO SANDSTONE FIGURES OF VISHNU

CAMBODIA, KHMER, ANGKOR WAT AND BAYON PERIOD, 12TH AND 13TH CENTURY

Each carved in standing posture, parts of the four arms still present, wearing a striated *sampot* secured with a belt and sash falling to the front terminating in a fish-tail shaped finial, bare torso, the face with serene expression and the hair combed in a chignon secured with a tiara, each on wood stand
18½ in. (46.5 cm.) and 15½ in. (39.5 cm.) high (2)

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 17 October 1972 and 16 November 1972.

111

A SANDSTONE MALE TORSO

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Standing in *samabhangha*, wearing a *sampot* secured with a belt and with double fish-tail shaped sash falling to the front, with bare torso, on wood stand
14½ in. (36 cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired in Bangkok, 17 October 1972.

112

A SANDSTONE MALE TORSO

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

Standing in *samabhangha*, the striated *sampot* secured with an elaborate belt with textile hanging over a double fish-tail shaped sash, bare upper torso with finely carved necklace, on stand
14½ in. (36 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired in Bangkok, 17 October 1972.



109



110



111



112

113

A SANDSTONE FIGURE OF LAKSHMI

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Standing in *samabangha*, wearing a long striated *sampot* secured with a belt, a short sash falling to the front, with bare torso, bejewelled, the serene face with almond-shaped eyes below ridged eyebrows, pouting lips, hair gathered in a chignon and secured with a tiara, on wood stand
28¾ in. (73 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

PROVENANCE:

Acquired in Bangkok in the 1970s.

This figure is probably that of Lakshmi, the wife of the Hindu god Vishnu. It is a fine example of the best of the sculpture of the Angkor Wat period. This period is often overlooked due to its archaistic style. It is argued that pieces from this period lack the sensuality of the previous Baphuon period and miss the spirituality characteristic of those of the succeeding Bayon period. However, this example is particularly well executed with fine jewellery carved in shallow relief. Lakshmi's face shows an impersonal and detached gaze fitting a celestial deity. A lacquered stone example is on display in Musée Guimet, Paris and published in P. Baptiste and T. Zephir, *L'Art Khmer dans les Collections du Musée Guimet*, Paris, 2008, front cover and pl. 68.





114

114

A SANDSTONE TORSO OF VISHNU

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Finely carved, standing in *samabhanga*, wearing a striated *sampot*, secured with a belt falling into a double fish-tail shaped sash, bare-chested, the shoulders showing the start to the four arms, old label, on wood stand 21¼ in. (55 cm.) high

£8,000-12,000

\$12,000-17,000

€10,000-15,000

PROVENANCE:

Acquired in Bangkok, 17 November 1972.

LITERATURE:

Bolaffi Arte, no. 29, year IV, April/May 1973, p. X.

115

A SANDSTONE MALE TORSO

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved standing, wearing a striated *sampot* secured with a belt and a double fish-tailed sash falling to the front, the reverse with butterfly-shaped knot around the waist, with bare chest 19¾ in. (50 cm.) high

£7,000-10,000

\$10,000-14,000

€8,800-12,000

PROVENANCE:

Acquired in London, 30 March 1973.



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116

A SANDSTONE TORSO OF VISHNU

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Standing in *samabhanga*, wearing a *sampot* secured by a belt with central fish-tail shaped sash falling to the front, the backside finely carved, on wood stand 27½ in. (53 cm.) high

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

Acquired in Bangkok, 1974.

117

A SANDSTONE LINTEL SECTION

CAMBODIA, KHMER, BAPHUON PERIOD,
11TH CENTURY

Carved in high relief, the figure of dancing Krishna wearing a striated *sampot*, standing between the loops of a large meandering tendril, on stand 17¾ x 19¾ in. (45 x 50 cm.)

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired in Bangkok, on 30 June 1979.



118

A FINE SANDSTONE LINTEL SECTION

CAMBODIA, KHMER, BAKHENG PERIOD,
10TH CENTURY

Finely carved with a meandering five-headed naga, his body decorated with scrolling palmettes, a dancer stands before the naga's head, three other dancers are perched on the naga's body, on a ground of flaming palmettes, on stand 19 in. (48 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired in Bangkok, 12 June 1973.

EXHIBITED:

Antique Fair, Palazzo Nervi, Turin, 1985.



119

A SANDSTONE LINTEL SECTION

CAMBODIA, KHMER, BAPHUON PERIOD,
11TH CENTURY

Finely sculpted in high relief with a divinity dancing on the *kirttimukha* holding a curling volute, surrounded by scrolling motifs 35¾ in. (90 cm.) wide

£5,000-7,000

\$7,200-9,900
€6,300-8,700

PROVENANCE:

Acquired in the 1970s or early 1980s.





120

A FINE POLISHED SANDSTONE FIGURE OF UMA CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

Standing in *samabangha*, on rectangular base, bare torso, with long striated *sampot* secured with a plain belt and along fish tail shaped sash in front, the face with enigmatic smile, with almond-shaped eyes below rigid eyebrows, the hair combed, plaited, forming a chignon secured with a beaded string, on stand 26 in. (66 cm.) high

£50,000-70,000

\$72,000-99,000

€63,000-87,000

PROVENANCE:

Acquired from Doris Wiener Gallery, New York, November 1974.

The Baphuon period is generally considered the highpoint of Khmer art. The figures of gods from this period are handsome and well built, and those of goddesses are sensual and graceful. This fine figure is probably Uma, the wife of Shiva. Her elegant, naturalistic appeal embodies the ideal of feminine beauty with her narrow shoulders, slender waist, and small breasts. The unknown artist sculpted this sacred image in total command of form and line while emphasising the tactile quality of the polished surface. It is sensitively set-off against the refined treatment of the wrapping and tying of her *sampot*, secured with a simple plain belt. Her face shows the well-known enigmatic gaze, not distracted by her surroundings. Another Baphuon female divinity is published by H. Ibbitson Jessup and T. Zephir (eds.), *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*, Thames and Hudson, New York, 1997, pl. 66. For another fine example see P. Pal, *Art from Sri Lanka and Southeast Asia: Asian Art at the Norton Simon Museum*, Norton Simon Art Foundation, Pasadena, 2003, vol. 3, p. 189.





121

121

A LARGE SANDSTONE MALE TORSO

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

Carved in *sambhanga*, wearing a striated *sampot* secured with a belt, the chest bare, on wood stand 32¾ in. (83 cm.) high

£15,000-20,000

\$22,000-28,000
€19,000-25,000

EXHIBITED:

Antiques Fair, Palazzo Nervi, Turin, 1983.

The Mahayana school of Buddhism became state religion under King Jayavarman VI (r. 1181-*circa* 1218) and brought with it new artistic concepts during the Bayon period (late 12th/early 13th century). The period saw the construction of numerous buildings and many statues were carved for these sanctuaries. Sculptures of the period reflect a more earthly, realistic and a certain human ideal of beauty. They express a more lifelike ideal with a hint of muscularity, as this sandstone torso perfectly demonstrates. A complete statue of the bodhisattva Lokeshvara demonstrating a similar voluminous body is published in N. Dalsheimer, *Les collections du musée national de Phnom Penh: L'art du Cambodge ancien*, Paris, 2001, pl. 67.

122

A SANDSTONE HEAD OF BUDDHA

CAMBODIA, POST ANGKOR PERIOD, 14TH/15TH CENTURY

Finely carved, the face with serene expression, downcast eyes under arched eyebrows, with elongated earlobes, the hair worked in tight curls rising to the *ushnisha* surmounted by a lotus bud, remains of black lacquer, on wood stand 17¼ in. (44 cm.) high

£7,000-10,000

\$10,000-14,000
€8,800-12,000

PROVENANCE:

Acquired before 1978.



122

123

A SANDSTONE FRAGMENT FROM A FEMALE DEITY

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved in standing posture, wearing a striated *sampot* secured with a belt finely decorated with palmettes and rosettes, a long sash hangs from the belt ending in a fish-tail ornamented finial, on wood stand 16¾ in. (42.5 cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired in Bangkok, 16 November 1972.



123

124

A SANDSTONE MALE TORSO

CAMBODIA, KHMER, BAYON PERIOD,
13TH CENTURY

Carved standing in *samabhanga*, wearing a short *sampot* secured with a large belt decorated with floral motifs and a row of tiger claw motifs, the chest finely modelled, the neck adorned with an elaborate necklace formed of multiple rows supporting a large floral medallion, on wood stand

23¾ in. (60.5 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

PROVENANCE:

Acquired in Bangkok, 8 June 1973.

This impressive bejewelled male torso is of the finest quality and was executed by artists from the Bayon period. Once a larger than lifesize god, his precise identity is lost, as he lacks attributes. The torso is idealistically sculpted with his muscles slightly emphasised, a feature characteristic of the Bayon period. The jewellery is finely executed and the short *sampot* secured with an elaborate belt. *Khmer Art in Reserve* (P. Garnier, G. and J. Nafilyan and C. Cres, Marseille, 1997, p. 3) shows a slightly earlier stone figure of the bodhisattva Lokeshvara with similar muscular body and decorated with a broad necklace.





125

A RARE SANDSTONE STELE

CAMBODIA, KHMER, ANGKOR WAT, 12TH CENTURY

The accolade-shaped stele carved in high relief with Shiva seated on the bull Nandi with a kneeling worshipper to the front, flanked by Brahma dancing on the three-headed elephant, both sides with a seated *rishi* each with *yogapatta* around their lower body, the reverse with Vishnu reclining on the serpent within the primeval waters, a lotus rising from his navel, Lakshmi caressing his feet, on wood stand
16½ in. (42 cm.) wide

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Acquired in Bangkok, 16 November 1972.



126

A SANDSTONE STELE WITH A GUARDIAN

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

The rectangular stele with a standing *dvarapala*, his left hand holding a club, his right arm raised, wearing a *sampot*, with bare torso, his face with severe expression, his hair rising into a chignon, standing beneath a lobed pointed arch, on wood stand
23¼ in. (59 cm.) high

£5,000-7,000

\$7,200-9,900
€6,300-8,700

PROVENANCE:

Acquired in Bangkok, 6 August 1973.



127

A SANDSTONE LION

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

The front of the lion carved with roaring face, the open mouth showing teeth and fangs, with flaring nostrils and bulging eyes, bordered with the curls of the mane also covering the chest, on stand
26 in. (66 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired in Bangkok, 12 June 1973.



128

A SANDSTONE LINGAM

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved in three sections, with square base, octagonal central section and rounded top section, weathered
18 in. (46 cm.) high

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Acquired in Bangkok, 28 August 1974.



129

A SANDSTONE HEAD OF A MALE DEITY

CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

Carved with serene expression, gently smiling lips and almond-shaped eyes under ridged eyebrows, his hair finely worked in tresses pulled into a chignon on top of the head secured with a beaded string, with elongated earlobes, on stand
7 $\frac{7}{8}$ in. (20 cm.) high

£7,000-10,000

\$10,000-14,000
€8,800-12,000

PROVENANCE:

Acquired in the early 1980s.



129

130

A SANDSTONE HEAD OF A MALE DEITY

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved with a faint smile playing around his lips, with almond-shaped eyes below ridged eyebrows, wearing an elaborate crown, his hair worked in a stylised chignon, on wood stand
7 $\frac{1}{2}$ in. (19 cm.) high

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

Acquired in Bangkok, 13 September 1972.



130

131

A SANDSTONE HEAD OF VISHNU

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved with enigmatic expression, with gently smiling and pouting lips, almond-shaped eyes below ridged eyebrows, wearing an elaborate crown carved with rosettes, on wood stand
11 in. (28 cm.) high

£7,000-10,000

\$10,000-14,000
€8,800-12,000

PROVENANCE:

Acquired in the 1970s or early 1980s.



131



132

A FINE AND LARGE POLISHED SANDSTONE LINGAM

CAMBODIA, KHMER, PROBABLY BAKHENG PERIOD, CIRCA 10TH CENTURY

The square lower section supporting an octagonal central section, the rounded top with cylindrical section, the end realistically incised, offerings have formed patches of staining, on stand
24 $\frac{5}{8}$ in. (62.5 cm.) high

£15,000-20,000

\$22,000-28,000

€19,000-25,000

PROVENANCE:

Acquired before 1982.

This fine and rare polished lingam is the phallic emblem of Shiva. It also represents an abstract symbol of the Hindu trinity with Brahma (the creator) standing for the square base, Vishnu (the preserver) for the mid-section and the phallic-shaped domed top for Shiva, both the destroyer and the creator. In Indian philosophy it also symbolises the cosmic pillar that connects heaven and earth, an understanding adopted by Hindu followers in South East Asia. The anatomically realistic incised decoration suggests that the piece was executed in the tenth century. A very similar and finely polished stone lingam is illustrated in *L'Art khmer dans les collections du musée Guimet*, P. Baptiste and T. Zephir, Paris, 2008, pl. 37. Various examples are illustrated by P. Pal in *Art from Sri Lanka and Southeast Asia: Asian Art at the Norton Simon Museum*, Pasadena, 2003, vol. 3, p. 173.

133

AN IMPRESSIVE AND RARE SANDSTONE PILLAR WITH A DVARAPALA

CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

With rectangular section, the figure of the guardian carved in high relief within a niche with arched top, standing on a flat base, his left hand resting on his hip, the right along his body, wearing a *sampot* secured with a belt, bare torso, his face with serene expression, wearing a crown, the pillar with stepped base, the sides with drilled holes

59 in. (150 cm.) high

£30,000-40,000

\$43,000-57,000

€38,000-50,000

PROVENANCE:

Acquired in Bangkok, 4 October 1980.

EXHIBITED:

Seconda mostra mercato dell'antiquariato, Turin, 8-25 April 1983.

This rare pillar carved with a *dvarapala* would have been placed together with its companion at either side of the entrance to a temple. One would have shown a more friendly face while the other would have a fiercer expression. The left hand rests on his hip, his right leg is slightly bent, as if stepping towards an intruder. A comparable *dvarapala* is illustrated in M. Giteau and D. Gueret, *L'Art Khmer: Reflet des civilisations d'Angkor*, Paris, 1997, p. 72.





134

A FINE SANDSTONE FEMALE TORSO

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

Carved standing in *samabhanga*, wearing a striated *sampot* secured with a belt incised with oval rosettes, a fish-tail shaped sash falling to the front, the bare chest with well-modelled breast, originally with four arms, on wood stand 28¾ in. (73 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

PROVENANCE:

Acquired in the 1970s.

This female torso is a good illustration of the archaistic style, with dry and slightly stiff modelling that characterises sculptures from the Angkor Wat period of the 12th century. The skirt's long sash ending in a fishtail shape almost touches the border of the *sampot*, which is a hallmark of examples from this period. In later examples the belt is carved with a different motif, formed of a double row of ovals enclosed by two strings of small beads, as visible on the present statue; although this female torso stands apart from the abundant and often stereotyped production of this period. For a comparable example kept in the Musée Guimet see P. Baptiste and T. Zephir, *L'Art Khmer dans les Collections du Musée Guimet*, Paris, 2008, pl. 66.





135

A SANDSTONE FIGURE OF UMA

CAMBODIA, KHMER, POSSIBLY KHLEANG PERIOD, LATE 10TH CENTURY

Finely carved standing in *samabhanga*, wearing a *sampot* secured by a belt knotted to the front, a sash falling over the *sampot*, the reverse finely carved with fish-bone motifs, bare-chested, the face with enigmatic expression, with pouting lips, the hair combed into a tall chignon secured with a string, on wood stand

32 in. (81 cm.) high

£20,000-30,000

\$29,000-43,000

€25,000-37,000

PROVENANCE:

Acquired in early 1972.

A related example to the present figure is in the Norton Simon Museum, Pasadena and published by Dr. P. Pal in, *Art from Sri Lanka and Southeast Asia: Asian Art at the Norton Simon Museum*, Pasadena, 2003, vol. 3, pl. 144. Both share the same idiom such as the naturalistic elegance, slightly flat general carving, broad hips and *sampot* secured with a simple belt knotted to the front. The sash falling to the front between her legs does not reach the border of the *sampot* as is often the case with later examples. Nor has the *sampot* around her hips reached the articulated shape of the later Baphuon period. Furthermore her breasts are gently swelling and placed close to each other while later examples see female figures with more prominent and firm breasts. This sculpture probably dates from the late tenth century and the late Khleang period as it only shows very early characteristics of the Baphuon period.





136

A SANDSTONE TORSO OF A FEMALE DEITY

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

Carved, standing in *samabhanga*, wearing a *sampot* secured around the waist with a belt, the upper section folding over the belt at the front, decorated with a fish-tail shaped sash, the right ankle with bangles, the upper body with well-modelled breasts, wearing an elaborate necklace, on stand
21½ in. (55 cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Acquired in Bangkok, 12 September 1981.

137

A FINE SANDSTONE LION

CAMBODIA, KHMER, KOH KER PERIOD, 10TH CENTURY

Carved in squatted posture on a rectangular plinth, his head with open mouth showing teeth and fangs, with bulging eyes, the curls of the mane cascading down the back, with upturned tail carved over his back
28½ in. (72 cm.) high

£15,000-20,000

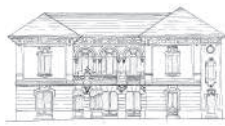
\$22,000-28,000
€19,000-25,000

PROVENANCE:

Acquired in Bangkok, 18 October 1973.

This exquisite lion figure once graced a temple compound. The lion was not indigenous to Cambodia and the artist had to base his designs on drawings, smaller sculpted examples or just his imagination. The lion was considered an emblem of royalty. The concept came from ancient India where pillars supported by seated lions already existed before the Christian era. Stone lions in Khmer art can be encountered in various poses, seated, standing, walking and even rearing up. This strong example, with its long tightly-curved mane, can be dated to the Koh Ker period, rather than the more flowing manes of successive centuries. A later and larger example is illustrated in P. Pal *Art from Sri Lanka and Southeast Asia: Asian Art at the Norton Simon Museum*, Pasadena, 2003, vol. 3, pl. 170.





END OF PART I

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 +44 (0)20 7839 9060.

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 Live™

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. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ 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 bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

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 reject any bid.

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his 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, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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 LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

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 post 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, TAXES AND ARTIST'S RESALE ROYALTY

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 £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **Λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

- 4% up to 50,000
 - 3% between 50,000.01 and 200,000
 - 1% between 200,000.01 and 350,000
 - 0.50% between 350,000.01 and 500,000
 - over 500,000, the lower of 0.25% and 12,500 euro.
- We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

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 five 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 five 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 sale 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 five 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, in 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.
- (i) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation 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 14 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 **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** 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 amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh 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 Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
 - (iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
 - (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
 - (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom 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, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

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 the buyer.

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 90th day following the date of the auction or, if earlier, the date the **lot** 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 in writing.

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 F3 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly 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) to 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.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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 you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING
1 TRANSPORT AND 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 before you bid. 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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.
- (b) **Lots made of 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. 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), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). 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) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

- (h) **Watches**
(i) 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 one year of the date of the sale. 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**.

I 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 LIVE™, 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 (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.

J 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 LIVE™ 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 England and Wales. 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 following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON
WWW.CHRTISTIES.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 **buyer'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:** 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 section 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 notice.
- 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 in 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 section 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** is auctioned.
- 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.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered ‘in bond’ only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. 'No VAT amounts or Import VAT' will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

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'.

- Christie's has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part.
See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else.
See Important Notices and Explanation of Cataloguing Practice.
- λ Artist's Resale Right.
See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions.
See Section H2(b) of the Conditions of Sale.
- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin.
See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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 △ 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.

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.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

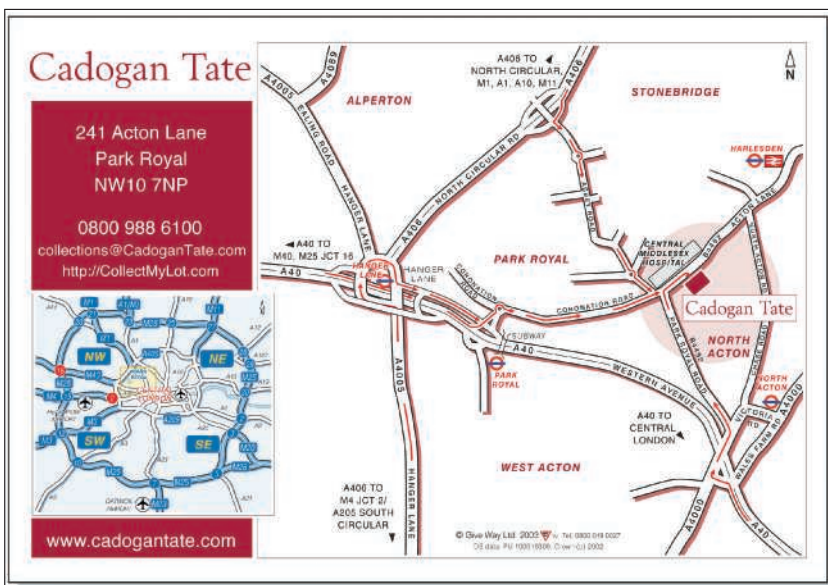
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

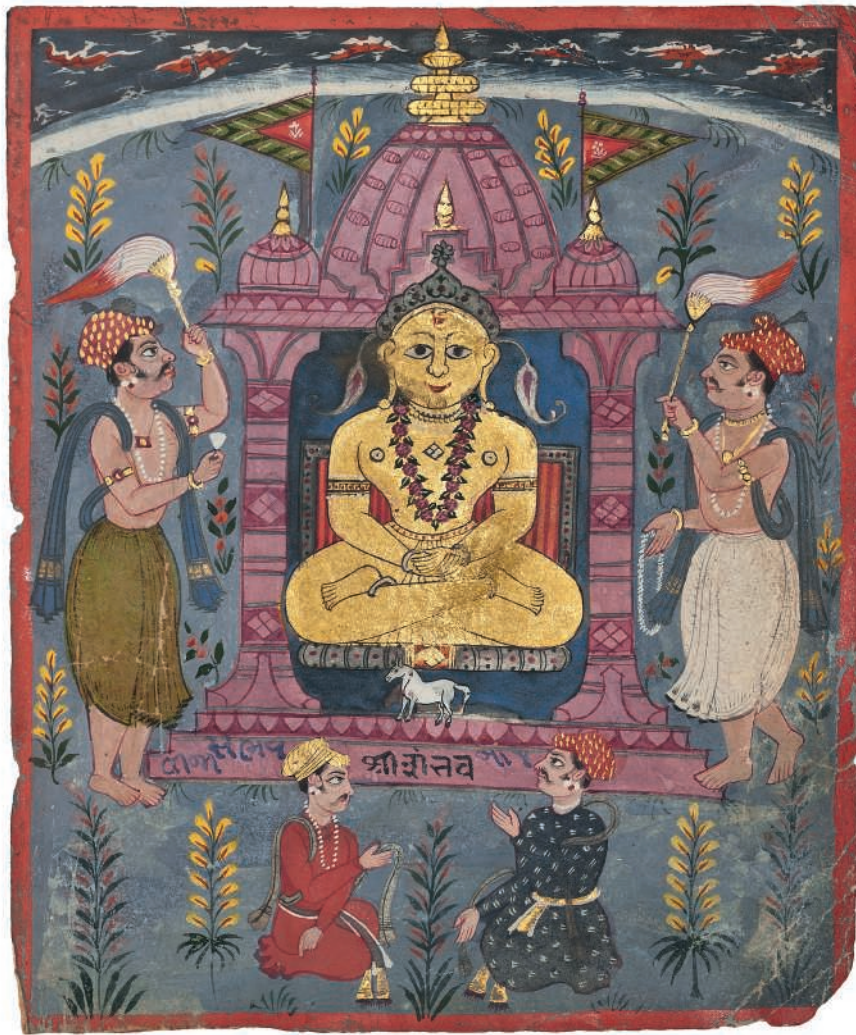
These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,
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London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com



TIRTHANKARA SAMBAHAVANATHA
GUJARAT, INDIA, 17TH CENTURY
6¼ x 5¼in. (15.8 x 13.4cm.)
ESTIMATE: £1,500-2,000

**ARTS & TEXTILES OF THE
ISLAMIC & INDIAN WORLDS**

London, South Kensington, 22 April 2016

VIEWING

16-21 April 2016
85 Old Brompton Road
London SW7 3LD

CONTACT

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE DANI & ANNA GHIGO COLLECTION PART I

WEDNESDAY 11 MAY 2016 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: GHIGO

SALE NUMBER: 13482

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UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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A MASSIVE PAIR OF FAMILLE ROSE 'WATER MARGIN' VASES
DAOGUANG PERIOD (1821-1850)
54½ in. (138.5 cm.) high
ESTIMATE £60,000 TO £80,000

CHINESE CERAMICS, WORKS OF ART

London, King Street, 10 May 2016

VIEWING

6-9 May 2016
8 King Street
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