



INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

TUESDAY 13 SEPTEMBER 2016

AUCTION

Tuesday 13 September 2016 at 2.00 pm (Lots 201-289)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm

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William Robinson (#2017522)

The department would like to thank Lexi Harounian, Jeff Watt, and Himalayan Art Resources for their expertise and assistance in preparing this catalogue.

Front cover: Lot 222 Inside front cover: Lot 217 page 116: Lot 218 Back cover: Lot 229

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A GILT BRONZE FIGURE OF A STANDING TARA

NEPAL, 14TH CENTURY 51/4 in. (13.3 cm.) high

\$15,000-20,000

PROVENANCE:

with Heeramaneck Galleries, New York. Acquired by the current owner from the above in 1965.

DUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24184

202

A GILT BRONZE FIGURE OF VASUDEVA-KAMALAJA

NEPAL, 13TH/14TH CENTURY

Inlaid with hardstones 8¾ in. (22.2 cm.) high

\$40,000-60,000

PROVENANCE:

with Doris Wiener, New York.

Acquired by the current owner from the above in the 1960s.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24171

This finely rendered early Nepalese figure of Vasudeva-Kamalaja is the composite image of Vishnu (on the proper right) and Lakshmi (on the proper left). Examples of this iconographic composite are rare and technically challenging, requiring the artist to capture two deities in one cohesive form. Sophisticated casting, incorporating each deity's unique traits - such as the longer *dhoti* or the slightly longer hair beneath the crown on Lakshmi's side - distinguishes one deity from the other.

This figure of Vasudeva-Kamalaja exemplifies the bold yet elegant corporeal sensibility of early Malla sculpture, achieved by a contrast between the powerful frontal stance and the soft rendering of a substantial yet languid physique. An example with similar stylistic traits is the Vishnu in the Heeramaneck Collection at Los Angeles County Museum of Art (M.72.1.8: see P. Pal, *The Art of Nepal*, California, 1984, p.110, fig.S31). The proportions of this Vishnu are similar, with thick, solid hips and thighs topped by a slightly tapered waist beneath broad shoulders. The treatment of the details, such as the simple armlets, earrings and flower pattern on the *dhoti* found in both figures also points to the early Malla period. The elegant rendering of features combined with the masterful illusion of a supple surface in the present example make it a classic example of Newari craftsmanship.





A GILT BRONZE FIGURE OF YESHE DORJE

MONGOLIA, ZANABAZAR SCHOOL, 18TH CENTURY

4 in. (10.1 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired by 1975.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24151

204

A GILT BRONZE FIGURE OF SHADBHUJA MAHAKALA

TIBET, 18TH CENTURY

3½ in. (8.8 cm.) high

\$4,000-6,000

PROVENANCE:

with Frank Caro, New York. Acquired by the current owner from the above in 1965.

PUBLISHED:





A RARE GILT BRONZE FIGURE OF GUHYAKALI NEPAL. 15TH CENTURY

15 in. (38.1 cm.) high

\$120.000-180.000

PROVENANCE:

Acquired by 1975.

EXHIBITED

Nepal: Where the Gods are Young, Asia House Gallery, New York, 1975

PUBLISHED:

P. Pal, *Nepal: Where the Gods are Young*, New York, 1975, p.104, cat.72 Himalayan Art Resource (himalayanart.org),

item no. 24155

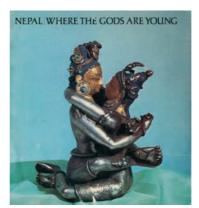


At once fierce and elegant, the present figure of Guhyakali is the tantric emanation of Kali, also known as "secret Kali," and one of the Eight Mother Goddesses and Nine Durgas. While beloved in Nepal, her image is seldom depicted, making the present example extremely rare. Her counterpart is Pasupati, a manifestation of Shiva as Lord of the Animals and the national god of Nepal. Rising from Shaiva and Shakta literature, Guhyakali combines the strength of the divine mother with Shaivite tantric power; in this embellished and animated example, her expression remains poised and serene at the center of tiered wrathful animal heads. She strides upon prostrate figures on a base lined with heads of deities with her dog mount, perhaps a symbol of her absent counterpart, Shiva as Bhairava, gazing up at her.

This very example was published by Dr. Pal as a rare iconographic representation, and is also one of the earliest known sculptural images of the goddess. Singular representations of Guhyakali combine the deity and her counterpart with the presence of animal heads and the dog. A painting of Guhyakali from the Zimmerman Collection, exhibited and published alongside the present example in Dr. Pal's *Nepal: Where the Gods are Young* (no.72, pp.105, 130), also depicts the fully articulated goddess: with multiple animal heads, standing upon a tiered base, and surrounded by a retinue of Shaivite deities.

Other examples depict Guhyakali in union with Shiva, such as a Nepalese fourteenth-century image from the J. and M. Meijer Collection, as well as an eleventh/twelfth-century Tibetan bronze figure at the Los Angeles County Museum of Art (M.84.221.7). A sixteenth-century image of the couple at the Museum of Fine Arts, Boston (25.481), displays similarly elaborate casting details and iconographic composition. The couple stands atop prostrate figures over a tiered base, the lower tiers lined with figures of Shaivite deities similar to those along the base of the present example.

These few other known sculptural and painted examples support Guhyakali as a prominent and longstanding goddess who is worshiped within a specific tantric cult practice. The rarity, large size, and quality of the present example suggest it was was likely commissioned by the Hindu elite in Nepal.



P. Pal, Nepal: Where the Gods are Young, New York, 1975, p.104 and cover





A GILT BRONZE FIGURE OF AMITABHA BUDDHA

NEPAL, 14TH CENTURY

51/4 in. (13.3 cm.) high

\$15,000-20,000

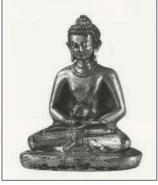
PROVENANCE:

with Heeramaneck Galleries, New York. Acquired by the current owner from the above in 1966.

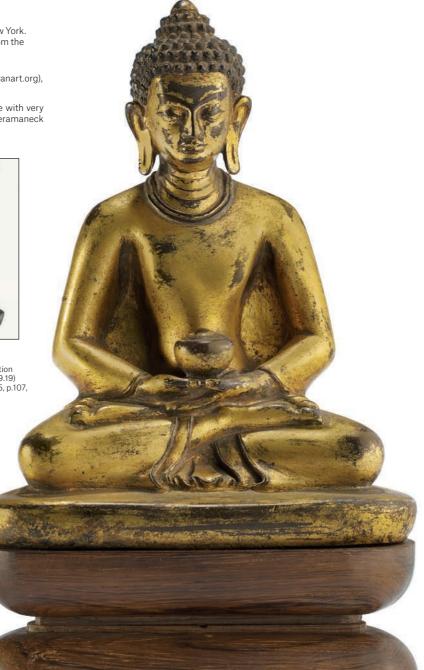
PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24157

Compare with an earlier example with very similar modeling from the Heeramaneck Collection (illustrated below).



A Buddha with a Bowl, 12th/13th century, Nepal Nasli and Alice Heeramaneck Collection Los Angeles County Museum (M.78.9.19) P. Pal, *Art of Nepal*; Los Angeles, 1985, p.107, fig.S28





A GILT BRONZE FIGURE OF VASUDHARA

NEPAL, 14TH CENTURY 3 in. (7.6 cm.) high

\$12,000-18,000

PROVENANCE: Acquired by 1975.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24149

209

A WHITE METAL FIGURE OF TARA

TIBET OR NEPAL, 19TH CENTURY OR LATER 4½ in. (11.4 cm.) high

\$2,500-3,500

PROVENANCE:

Acquired by 1975.

PUBLISHED



A BRONZE FIGURE OF KRISHNA VENUGOPALA

NEPAL, 16TH CENTURY

7 in. (17.8 cm.) high

\$7,000-9,000

PROVENANCE:

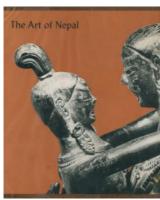
with Heeramaneck Galleries, New York. Acquired by the current owner from the above in 1965.

EXHIBITED:

The Art of Nepal, Asia House Gallery, New York, 1964

PUBLISHED:

S. Kramrisch, *The Art of Nepal*, New York, 1964, p.81, cat.41 Himalayan Art Resource (himalayanart.org), item no. 24150





S. Kramrisch, *The Art of Nepal*, New York, 1964, cover and p.81, fig.41





A BRONZE FIGURE OF YAMANTAKA

TIBET, 18TH CENTURY 7 in. (17.8 cm.) high

\$4,000-6,000

PROVENANCE:

Acquired by 1975.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24153

212

A BRONZE FIGURE OF KALI

NEPAL, 18TH CENTURY 5 in. (12.6 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired by 1975.

PUBLISHED





A BRONZE FIGURE OF PARVATI

SOUTH INDIA, TAMIL NADU, LATE CHOLA OR EARLY VIJAYANAGARA PERIOD, CIRCA 13TH CENTURY

4¾ in. (12.1 cm.) high

\$4,000-6,000

PROVENANCE:

with Heeramaneck Galleries, New York. Acquired by the current owner from the above in 1966.

214

A BRONZE FIGURE OF A SEATED BUDDHA

JAVA, 12TH CENTURY

2½ in. (6.4 cm.) high

\$4,000-6,000

PROVENANCE:

with Heeramaneck Galleries, New York. Acquired by the current owner from the above in 1966.

215

A BRONZE HEAD OF BUDDHA

THAILAND, SUKKOTHAI PERIOD, 14TH/15TH CENTURY

11 in. (27.8 cm.) high

\$6,000-8,000

Acquired from Hanzel Auction, Chicago, 1967.



214



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

216

A SILVER-INLAID GILT-BRONZE FIGURE OF MANJUSHRI

TIBET, 16TH CENTURY

Base sealed and incised with a double-vajra 10 in. (25.3 cm.) high

\$50.000-70.000

PROVENANCE:

Acquired by 1975.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24154

Compare the elegant modeling of the body, elongated face, beaded and inlaid jewelry and crown shape with a sixteenth-century bronze figure of Amitayus in the British Museum, 1958.7-19.1 (illustrated right).





A Gilt Copper Figure of Amitayus, 16th century, Tibet, 18.3 cm. high The British Museum, London (1958.7-19.1) U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 440, fig. 118B



A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI

NEPAL, 14TH/15TH CENTURY

An inscription on the verso translates to *Great Bodhisattva* 10½ in. (26.5 cm.) high

\$100.000-200.000

PROVENANCE:

Acquired from Sotheby's London, 21 October 1993, lot 468.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24161

This magnificent sculpture elegantly depicts the moment in which Buddha Shakyamuni achieves enlightenment. Seated in meditation under the Bodhi tree, Buddha maintains his deep introspective state despite Mara's attempts to frighten and distract him. Having overcome all of Mara's threats, Buddha presses a single finger to the Earth to witness his enlightenment.

The Nepalese artists of the fourteenth century were revered for creating sculpture with "a subtle balance between ornamentation and form." The present work embodies the "finesse in the handling of detail with remarkable mastery of sculptural form demonstrating the extraordinary virtuosity of Nepalese artists" (J. Casey, *Divine Presence: Art of the Himalayas*, Barcelona, 2003, p.44). Seated in *dhyanasana* on a double-lotus base, the present figure appears filled with *prana*, the breath of life, his rounded voluminous body emphasizing his spiritual fullness. The square face with elongated almond-shaped eyes centered with a turquoise-inlaid *urna*, hooked nose and small bow-shaped lips are reminiscent of Pala period prototypes. The finely detailed crown and delicately beaded hem of the robe are hallmarks of the Malla period. The thick, lustrous gilding reveals areas of the rich copper surface beneath, a characteristic revered by connoisseurs of Nepalese bronze sculpture.

This figure may be compared for its balanced proportions, rounded modeling, fine details and radiant patina with a fourteenth-century Nepalese Crowned Buddha sold at Christie's New York on 19 March 2014.



A Gilt Copper Figure of Crowned Buddha, 14th century, Nepal, 101/4 in. (26 cm.) high Christie's New York, 19 March 2014, lot 1010, sold for \$509,000





VARIOUS PROPERTIES

218

A SILVER- AND COPPER-INLAID BRONZE FIGURE OF LOWO KENCHEN SONAM LHUNDRUB

TIBET, 15TH/16TH CENTURY

The base with two inscriptions 8% in. (22.2 cm.) high

\$35,000-45,000

PROVENANCE:

Acquired in New York in 2011.

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24162



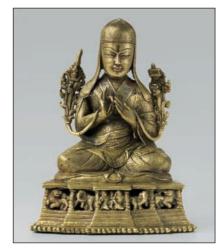
This work has a very extensive inscription encircling the bottom of the base, which translates as follows:

By the assistance of the best virtue, and with the help of the understanding of the complete meanings of buddha's teachings, Leg pei jun nas who practice to understand the insight meaning of Mahayana, I pray to and prostrate to his feet and blessed all the times.

A second inscription is visible at the front edge of the top of the base, just past the lama's robes, which gives his name (glo bo mkhan chen bsod nams lhun grub).

Lowo Khenchen Sonam Lhundrub (*glo bo mkhan chen bsod nams lhun grub*, 1456-1532) was born into the ruling house of Lo Montang (*glo mon thang*, also known as Mustang). He was dedicated to the religious life from infancy, receiving transmissions and teachings of empowerment from famous teachers throughout his childhood. He eventually became the abbot at Tubten Dargyeling for twelve years, and then moved to Ngor Monastery in Tibet. He ultimately returned to Lo, where he continued to propagate the Ngor tradition of the Sakya teachings through writing and ritual instruction there and in neighboring kingdoms. For his complete bibliography, see Himalayan Art Resources (himalayanart.org).

Compare this figure with a similar example from The Sporer Collection (illustrated below). Both have silver- and copper-inlaid eyes and copper lips, and hold lotuses bearing the book and sword, connecting their lineage to Manjushri. The present example is larger than the Sporer example, with a much more extensive inscription. The quality of the casting, the inclusion of inlaid silver and copper, and the substantial size, indicates Sonam Lhundrub was an important teacher worthy of such a fine portrait.



A silver- and copper-inlaid bronze figure of a lama, 16th century, Tibet, 5% in. (15 cm.) high Christie's New York on 15 September 2015, lot 28, sold for \$75,000





A GILT BRONZE FIGURE OF TSONGKHAPA

TIBET, 17TH CENTURY

61/2 in. (15.5 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired from Lempertz, 12 December 2008, lot 180.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24009

The inscription translates as follows: *I prostrate* to victorious royal ba Tsong kha pa

220

A GILT BRONZE FIGURE OF A SEATED MAITREYA

NEPAL, 16TH/17TH CENTURY

inlaid with hardstones, the base sealed and incised with a double-*vajra* 4% in. (12 cm.) high

\$6,000-8,000

PROVENANCE:

with Albert Clayton, London. Acquired by the current owner from the above on 2 May 1946.

PUBLISHED:





A GILT BRONZE FIGURE OF A LAMA, POSSIBLY SANGGYE YARJON

TIBET, 13TH/14TH CENTURY

51/4 in. (13 cm.) high

\$20,000-30,000

PROVENANCE:

Acquired from Christie's New York, 28 March 1996, lot 181.

PUBLISHED



AN IMPORTANT GILT BRONZE FIGURE OF VASUDHARA

222

AN IMPORTANT GILT BRONZE FIGURE OF VASUDHARA

NEPAL, 13TH CENTURY

6½ in. (16.6 cm.) high

\$150.000-200.000

PROVENANCE:

With Spink & Son, London, 1979.
Private Collection, Pennsylvania, 1980-2008.
Collection of Mr. & Mrs. J. Meijer, Netherlands 2009-2013, by repute.
Private Collection, Hong Kong 2013 - 2016.
Acquired by the current owner from the above in 2016.

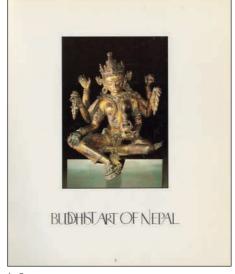
EXHIBITED:

The Art of Nepal & Tibet, Spink & Son, London, 14-31 December 1979

PUBLISHED:

Spink & Son, *The Art of Nepal & Tibet*, London 1979, pp.2-3, fig.1 Himalayan Art Resource (himalayanart.org), Masterworks Collection, item no. 24160





Spink & Son, The Art of Nepal & Tibet, London 1979, title page and p.3



AN IMPORTANT GILT BRONZE FIGURE OF VASUDHARA



222



An Important Gilt Copper Figure of Vasudhara, circa 13th Century, Nepal, 8 in. (20 cm.) high Christie's New York, 21 March 2008, lot 594, sold for \$433,000

Richly cast in gilded copper alloy, this exquisite image of Vasudhara, the goddess of fertility and wealth, embodies the mastery of early Malla period (1200-1482) bronze casting. Post-twelfth-century Nepalese sculpture illustrates an important stylistic shift from the earlier Licchavi period aesthetic (330-880), which was rooted in the full and naturalistic forms of Gupta India. While Licchavi period bronzes are celebrated for their elegantly languorous figures, by the twelfth-century a new sculptural style emerges, characterized by intricate detail and lavish or namentation

The present figure of Vasudhara perfectly embodies this new aesthetic in all its glory. Seated in *lalitasana*, her six arms radiate fluidly from broad shoulders - the lower two relaxed in her lap, the upper four animatedly raised - creating a muscular arch in her back. Her ample bust gives way to a tapered waist and full hips. Her pendant leg, gently resting on a lotus blossom, suggests movement while her proper left leg is delicately tucked beneath her. Her body is both robust and elegant, her posture dynamic and graceful. She is powerful and feminine, formidable and benevolent. The artist of this masterful image perfectly merged the voluminous contours of the early Gupta style with the refined intricacy of his time.

Adding to the present figure's distinctive beauty is her wide, almost rectangular face, which tilts gracefully downwards. Compare the almond-shaped eyes, long aquiline nose and small mouth - features reminiscent of Pala period prototypes - with a twelfth/thirteenth-century bronze figure of Vasudhara in the Patan Museum, Kathmandu (gallery F, case 2, F-4). Like the influence of Gupta art on early Nepalese sculpture, "It has become axiomatic with modern scholars to assert that post-ninth century Nepali art was strongly influenced by the Pala art of eastern India" (P. Pal, Nepal: Where the Gods are Young, New York, 1975, p.14). Both the Patan Museum example and the present work are emblematic of this influence.

While there are various iconographic forms of Vasudhara throughout South Asia, the six-armed seated image is most prevalent in Nepal, where she is celebrated as a goddess of fertility and the land. Compare the elegant proportions and fine modeling of the present figure with another Nepalese gilt bronze Vasudhara of similar size, also from the thirteenth century, sold at Christie's New York on 21 March 2008 (illustrated left).



A POLYCHROMED BLACK STONE FIGURE OF A DAKINI, **POSSIBLY SIMHAMUKHA**

TIBET, 16TH/17TH CENTURY

6 in. (15.2 cm.) high

\$25,000-35,000

PROVENANCE:

with Rudi Oriental Arts, New York. Acquired by the current owner from the above in the 1960s.

Himalayan Art Resource (himalayanart.org), item no. 24168

Compare with a related stone figure of Vajravarahi, another wrathful female deity, dated slightly earlier (illustrated below). Both feature dynamic figures standing in energetic poses and carved in the round, backed by openwork flaming halos to highlight the figure from all sides. While a large corpus of bronze figures of wrathful subjects exists, examples in stone are far rarer, making those such as the present work highly coveted. For two other stone figures, see P. Pal, Tibet: Tradition and Change, 1997, pp.106-9 and 112-13. In each, the central figure is similarly carved in the round and backed by an openwork aureole. Even more unusual is the amount of polychromy retained in the present example.





A rare black stone figure of Vajravarahi, 15th century, Nepal, 81/8 in. (20.6 cm.) high Published in P. Pal, Himalayas, an Aesthetic Adventure, 2003, p.227-228, fig.148 Christie's New York on 14 September 2010, lot 73, sold for \$92,500





A GILT BRONZE FIGURE OF YAMANTAKA

SINO-TIBETAN, 18TH/19TH CENTURY

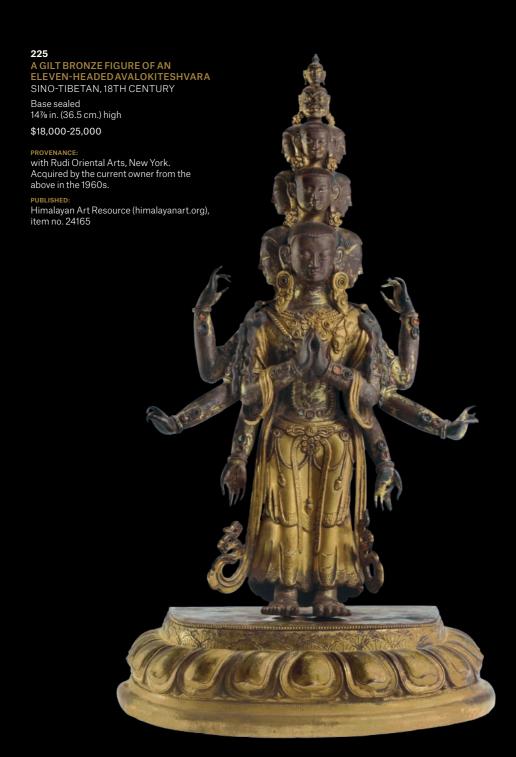
Base sealed and incised with a double-*vajra* 15¾ in. (39.9 cm.) high

\$8,000-12,000

PROVENANCE:

with Rudi Oriental Arts, New York. Acquired by the current owner from the above in the 1960s.

PUBLISHED:







A BRONZE FIGURE OF AN ENTHRONED BUDDHA

NEPAL, 16TH/17TH CENTURY Base sealed and incised with a double-vajra

7¾ in. (18.8 cm.) high \$20,000-30,000

PROVENANCE:

with Rudi Oriental Arts, New York. Acquired by the current owner from the above in the 1960s.

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 24167

Nepal has a celebrated revival tradition whereby later artists emulate earlier styles. The present figure is an example of this tradition. Here, the artist has reinterpreted an earlier image, such as the eleventh century bronze figure of a seated Buddha, illustrated below. The present example retains the principle features of the earlier work: a single figure seated on a rectangular base backed by a halo. However, in the present example the artist has made slight alterations, such as removing the smaller secondary halo and shortening the length of the ribbon on the base to add two small elephants. These subtle changes represent both the personal aesthetic of the artist and the stylistic trends of the time.



A Bronze Figure of Buddha, 11th century, Nepal Collection F. Neustatter, Los Angeles P. Pal, *The Arts of Nepal Vol 1: Sculpture*, Netherlands, 1974, p.184



A GRAY SCHIST FIGURE OF A SEATED BUDDHA

GANDHARA, 2ND/3RD CENTURY 18% in. (48 cm.) high

\$40,000-60,000

PROVENANCE:

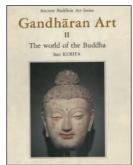
Acquired in Tokyo in the 1960s.

EXHIBITED:

Mayuyama Ryusendo Gallery, *Gandharan Stone Sculptures*, Tokyo, 13-18 April 1984 *Gandharan Stone Sculptures*, Museum Yamato Bunkakan, Nara, Japan, 1985

PUBLISHED:

Mayuyama Ryusendo Gallery, *Gandharan Stone Sculptures*, Tokyo, 1984, no.5 The Museum Yamato Bunkakan, *Gandharan Stone Sculptures*, Japan, 1985, p.50, no.46 I. Kurita, *Gandharan Art II: The World of the Buddha*, Tokyo, 1990, p.97, fig.249





I. Kurita, *Gandharan Art II: The* world of the Buddha, Tokyo, 1990, cover and p.97





A MONUMENTAL GRAY SCHIST FIGURE OF A BODHISATTVA

GANDHARA, 2ND/3RD CENTURY

78¾ in. (200 cm.) high

\$600,000-800,000

PROVENANCE:

Acquired from Sotheby's London, 27 April 1995, lot 188



P. Pal, Indian Sculpture Vol. 1, Los Angeles, 1986, p.167, cat.no.S45

The present figure is extraordinarily large and beautifully carved. making it one of the most rare Gandharan figures in circulation. Note how the diaphanous dhoti falls in thin pleats against the lower body, subtly outlining the firm legs and bent left knee. In contrast, the voluminous shawl is wrapped over the left shoulder, dipping artfully across the thighs and then rising up to wrap around the right arm, displaying the artist's mastery of the medium as he describes the softness of the drapery against the well-defined flesh. The muscular torso has a naturalistic sense of definition and depth. further enhanced by the intricately detailed necklaces and amulets, and fully embodying the virility of youth. His handsome, youthful face has a moustache, indicating his accumulated wisdom, and he is crowned with an elaborate ieweled turban, signifying his royal stature. The artist has also taken great care to render magnificent details of ornamentation. The flat torque at the neck is composed of numerous small elements, and the beads on the multi-stranded necklaces are finely and lavishly rendered.

This figure compares favorably with a well-known example of a Bodhisattva formerly in the Heeramaneck Collection, and now on view at the Los Angeles County Museum of Art (M.83.105.1, published in A. Heeramaneck, Masterpieces of Indian Sculpture from the Former Collection of Nasli M. Heeramaneck, Italy, 1979, cat.no.11, and P. Pal, Indian Sculpture Vol. 1, Los Angeles, 1986, p.167, cat.no.\$45, illustrated below). Comparing the two shows the present figure to be taller and more naturalistically described; for example, note how the present figure's broad shoulders slope gently in a realistic manner.

The left forearm of the present example is missing, however based on the insertion points in the arm and directly below, one can be reasonably sure this arm was lowered and holding something – either a waterpot, identifying him as Maitreya, or a garland, as with the Heeramanack example, which Dr. Pal has identified as Avalokiteshvara. With majestic poise, the present bodhisattva stands as a classic example of the highly-skilled carving for which Gandharan sculptors from this period are known.



ANOTHER PROPERTY

230

A GRAY SCHIST FIGURE OF A STANDING BUDDHA

GANDHARA, 2ND/3RD CENTURY

38½ in. (97.8 cm.) high

\$100,000-200,000

PROVENANCE:

Sotheby's London, 19 October 1995, lot 188. Private collection, Argentina, acquired from the above.

The two devotees kneeling on either side of this beautifully carved figure of Buddha are extremely rare. These figures are backed by halos, denoting their divine status as Indra and Brahma. While narrative scenes are usually relegated to the base or to accompanying friezes, there are few examples in which narrative figures accompany the main figure in the same plane. The proportions and style of the devotees can be compared to those in a figure of Maitreya at the British Museum (1904.12-17.1: see W. Zwalf, A Catalogue of the Gandhara Sculpture in the British Museum, London, Vol I pp.99-100, Vol II p.40, fig. 55).







231 A MOTTLED RED SANDSTONE HEAD OF VISHNU

INDIA, MATHURA REGION, KUSHAN PERIOD, 2ND/3RD CENTURY

14 in. (35.6 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired from Sotheby's New York, 2 June 1992, lot 58.

232 A TERRACOTTA HEAD OF ARTEMIS

GANDHARA, 4TH CENTURY

7¼ in. (17.8 cm.) high

\$8,000-12,000

PROVENANCE:

Collection of Willard Clarke, Hanford, California. with Spink & Son, London. Acquired by the current owner from the above on 29 May 1985.





233

233

A GRAY SCHIST FRIEZE OF TWO BODHISATTVAS

GANDHARA, 2ND/3RD CENTURY 17¾ in. (43.2 cm.) high

\$8,000-12,000

PROVENANCE:

with Spink & Son, London. Acquired by the current owner from the above on 29 May 1985.

234

A GRAY SCHIST FIGURE OF A SEATED BUDDHA

GANDHARA, 2ND/3RD CENTURY 18 in. (45.7 cm.) high

\$15,000-20,000

PROVENANCE:

with Spink & Son, London. Acquired by the current owner from the above on 6 July 1987.





235 A BLACK STONE STELE OF SURYA

NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY 20 in. (50.8 cm.) high

\$8,000-12,000

PROVENANCE:

with Spink & Son, London. Acquired by the current owner from the above on 16 May 1986.

A BLACK STONE STELE OF BUDDHA

NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY

13½ in. (33 cm.) high

\$10,000-15,000

PROVENANCE:

with Spink & Son, London. Acquired by the current owner by the late 1980s.





A BLACK STONE FIGURE OF GANESHA

NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY

20 in. (50.8 cm.) high

\$30,000-40,000

PROVENANCE:

Acquired by the current owner in London on 9 July 1987.

238

A BLACK STONE FIGURE OF DURGA SEATED ON A LION

NORTHEASTERN INDIA, PALA PERIOD, CIRCA 11TH/12TH CENTURY 21¼ in. (53.3 cm.) high

\$25,000-35,000

PROVENANCE:

with Galerie Samarcande, Paris. with Spink & Son, London. Acquired by the current owner from the above on 29 May 1985.





240

A BLACK STONE COLUMN WITH VISHNU

INDIA, RAJASTHAN, 12TH CENTURY

17½ in. (43.2 cm.) high

\$6,000-8,000

PROVENANCE:

with Spink & Son, London.

Acquired by the current owner from the above on 6 July 1987.

241

A BUFF SANDSTONE FIGURE OF GANESHA

INDIA, RAJASTHAN OR MADHYA PRADESH, 10TH/11TH CENTURY

16¾ in. (40.6 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired by the current owner in London on 9 July 1987.

239

A BLACK STONE HEAD OF VISHNU NORTHEASTERN INDIA, PALA PERIOD, 11TH/12TH CENTURY

1214 in. (30.5 cm.) high

\$8,000-10,000

PROVENANCE:

Acquired from Property of the late Mr. Robert Payne, Sotheby's New York, 20-21 September 1985, lot 247.







242

A PAIR OF GILT- AND RED-LACQUERED WOODEN **MYTHICAL ANIMALS**

TIBET, 18TH/19TH CENTURY

10 in. (25.4 cm.) high

\$10,000-15,000

PROVENANCE:

with Spink & Son, London.

Acquired by the current owner from the above on 29 May 1985.

Himalayan Art Resource (himalayanart.org), item no. 24158

243

A PINK SANDSTONE RELIEF OF A LOTUS INDIA, UTTAR PRADESH, GUPTA PERIOD, 5TH CENTURY

14 in. (35.6 cm.) high 19½ in. (48.3 cm.) wide

\$6.000-8.000

PROVENANCE:

Acquired in London on 9 July 1987.



244

A POLYCHROMED WOODEN PANEL OF DURGA SLAYING A DEMON

INDIA, KERALA, 17TH CENTURY 44 in. (111.8 cm.) high 29¾ in. (73.7 cm.) wide

\$20,000-30,000

PROVENANCE:

Acquired by 18 August 1987.





245

A BLACK STONE FIGURE OF DURGA MAHISHASURAMARDINI

KHMER, PRE-ANGKOR PERIOD, 7TH CENTURY

32¾ in. (81.3 cm.) high

\$30,000-50,000

PROVENANCE:

with Spink & Son, London, by 2 November 1999. Acquired from Christie's New York, 20 September 2000, lot 154.

The present figure is a very rare example of this goddess from the pre-Angkor period. Durga is shown as a benevolent beauty, with broad shoulders, a smooth torso with a slightly nipped-in waist, and columnar limbs, the elegance of which is emphasized by the lustrous color of the stone.

This figure is stylistically similar to two other seventh-century figures. Compare with a Harihara, now at the Musée national des Arts asiatiques-Guimet (MG 14910, see H. Jessup and T. Zéphir, Millennium of Glory, Washington, 1997, p.164-5, cat.no.16). Both the Durga and the Vishnu side of the Harihara wear sampots in which the graceful pleating that models the curve of the legs is suggested by simply incised lines and a rippled hem. The second comparable is a very similar figure of Durga, now at the National Museum of Vietnamese History in Ho Chi Minh City (BTLS 5552, see J. Guy, Lost Kingdoms, New Haven, 2014, p.138, cat.65). Both goddesses wear a tall mitre and a long sampot incised to indicate pleats. The present example appears more powerful due to her broad shoulders, appropriate for the battle against the buffalo demon that she has just won.

See lot 250 for a slightly earlier example, in gray sandstone.

A SANDSTONE FIGURE OF VISHNU KHMER, PRE-ANGKOR PERIOD, PHNOM DA STYLE, LAST QUARTER 16TH CENTURY

15¾ in. (38.1 cm) high

\$60,000-80,000

PROVENANCE:

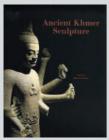
with Chinese Porcelain Company, New York, by 1994.

EXHIBITED:

Ancient Khmer Sculpture, Chinese Porcelain Company, New York, 12 October - 12 November 1994.

PUBLISHED:

M. Lerner, *Ancient Khmer Sculpture*, New York, 1994, p.2







M. Lerner, Ancient Khmer Sculpture, New York, 1994, cover, p.2, and illustration





A GROUP OF FIFTEEN INDIAN BRONZES

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, CIRCA 15TH CENTURY

Including figures of the Ganesha, Parvati, Krishna, and Ambika 1% in. (3.9 cm.) high, the smallest 5% in. (15 cm.) long, the largest (15)

\$12,000-18,000

PROVENANCE

Acquired by the family of the current owner before 22 March 1983; thence by descent.





SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, CIRCA 15TH CENTURY

6% in. (17 cm.) high

\$10,000-15,000

Acquired by the family of the current owner before 22 March 1983; thence by descent.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



249

A GRAY SANDSTONE FIGURE OF DURGA MAHISHASURAMARDINI KHMER, PRE-ANGKOR PERIOD, PHNOM DA STYLE, 6TH CENTURY

\$20.000-30.000

2014 in. (51.5 cm.) high

PROVENANCE:

with Beurdeley & Cie, Paris.

Acquired by the family of the current owner from the above on 7 March 1985: thence by descent.

It is rare to find a sculpture of the demon-slaying goddess from the pre-Angkor period, especially in such a collectible size. Compare with a slightly smaller figure from the Collection of Mr. and Mrs. John D. Rockefeller 3rd, dated a century later, and now at Asia Society, New York (illustrated below). The Rockefeller figure has a striated dhoti, while the present example has a smooth garment, focusing the attention on the body, and emphasizing the gently rounded breasts and supply belly. See lot 246 for another example, in black stone.



A gray sandstone figure of Durga, pre-Angkor period, late 7th century, Khmer, 16½ in. (43 cm.) high Collection of Mr. and Mrs. John D. Rockefeller 3rd Published in Sherman E. Lee, Asian Art: Selections from the Collection of Mr. and Mrs. John D. Rockefeller 3rd, Part II, New York, 1975, p.27, cat.no.16

A BRONZE FIGURE OF BUDDHA

THAILAND, MON-DVARAVATI PERIOD, 8TH/9TH CENTURY

211/4 in. (54.6 cm.) high

\$30,000-50,000

PROVENANCE:

Acquired by the family of the present owner on 24 January 1968; thence by descent.

Bronze figures of Buddha from this period are very rare, and this one even more so due to its large size. Compare with a partially intact eighth-century figure of Buddha, now at the National Museum of Cambodia. Phnom Penh (Ga5412, see H.Jessup and T.Zéphir, Millennium of Glory, Washington, 1997, pp.150-1, fig.5). Both wear the heavy uttarasanga over one arm, leaving the right shoulder bare. The garment models the body similarly in both examples, the hem undulating slightly around the pectoral muscles, and closely sheathing the body to reveal the flesh of the belly below rounding out slightly above the dhoti. Jean Boisselier has hypothesized that the drapery flowing around the wrist is a chronological marker. dating the present work no earlier than the eighth century.

Another closely related figure in silver alloy, now at The Metropolitan Museum of Art (see J. Guy, Lost Kingdoms, New Haven, 2014, p.210, cat.120), is nearly as complete as the present example, missing only the left foot. Both figures have similarly rendered hems on their garments, and identical gestures, though reversed. They also have the markedly arched eyebrows and the high, pointed usniishas that are characteristic of Mon-Dvaravati Buddha images from this period.



A GROUP OF FIVE KHMER BRONZES

KHMER, ANGKOR PERIOD, BAYON STYLE, 13TH CENTURY

Comprising a kneeling figure, a figure of Vishnu on Garuda, a figure of Vishnu, a dancing Apsara and a dancing Yogini 10 in. (25.4 cm.) high, the largest 2% in. (6.5 cm.) high, the smallest

\$18,000-25,000

Acquired by the family of the current owner before 22 March 1983; thence by descent.









A SANDSTONE HEAD

KHMER, ANGKOR PERIOD, ANGKOR WAT STYLE, 12TH CENTURY

4½ in. (11.4 cm.) high

\$3,000-5,000

PROVENANCE:

with Dickran Kelekian, Paris. Cleveland Museum of Art (29.990), 1929-1963.

with William H. Wolff, New York. Acquired by the family of the current owner from the above on 25 February 1964; thence by descent.

253

TWO BRONZE FIGURES OF MAITREYA

PRE-ANGKOR PERIOD, PRAKON CHAI STYLE, 8TH/9TH CENTURY

(2)

8¼ in. (21 cm.) high, the smaller 10¼ in. (26 cm.) high, the larger

\$15,000-20,000

PROVENANCE:

Collection of H. R. H. Prince Bhanubandhua Yugala by 1965.

Acquired by the family of the current owner before 22 March 1983; thence by descent.





A BRONZE FIGURE OF BUDDHA IN PARINIRVANA

33 in. (84 cm.) long

\$8,000-12,000

PROVENANCE

Acquired from Sotheby's London, 24 April 1997, lot 166.

255

A BRONZE FIGURE OF A SEATED BUDDHA

THAILAND, SUKKOTHAI PERIOD, CHIEN SEN STYLE, 15TH CENTURY

29½ in. (75 cm.) high

\$15,000-20,000

PROVENANC

Acquired from Sotheby's New York, 17 June 1993, lot 140





A SILVER-INLAID BRASS SHRINE OF A TIRTHANKARA INDIA, RAJASTHAN,

CIRCA 16TH CENTURY

With a *nagari* inscription incised on the verso 11 in. (28 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired from Sotheby's New York, 30 November 1994, lot 272.

257

A STUCCO HEAD OF A BODHISATTVA

GANDHARA, 2ND/3RD CENTURY 6% in. (17 cm.) high

\$3,000-5,000

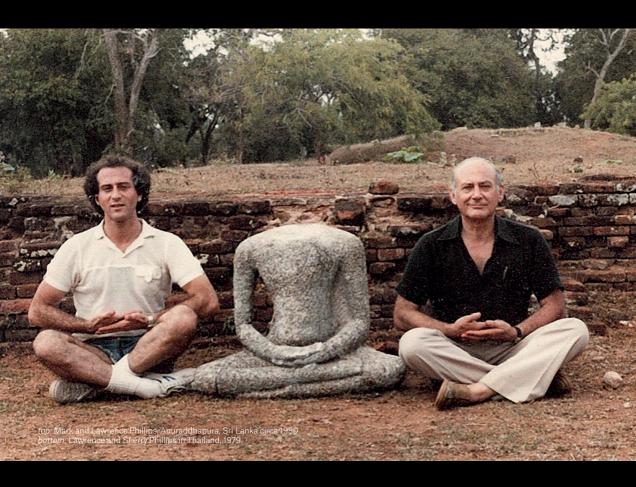
PROVENANCE:

Acquired from Sotheby's New York, 30 November 1994, lot 286.



257

PROPERTY FROM THE COLLECTION OF LAWRENCE AND SHIRLEY PHILLIPS



orn in 1917, Larry and Shirley Phillips both developed a passion for South and Southeast Asian art during their travels in Asia in the late 1960s and 70s. With a garment business based in Hong Kong, Larry and Shirley explored the beauty of countries such as Sri Lanka, Cambodia, Laos and Indonesia, returning to their Long Island home with treasures from their travels. As their knowledge and eye for the art developed, they grew their passion into a business, becoming dealers in Asian fine arts and selling works to The Metropolitan Museum of Art, The Los Angeles County Museum of Art, The Art Institute of Chicago, The British Museum and The Stuttgart Museum.



A BRONZE FIGURE OF JAMBHALA

JAVA, 9TH/10TH CENTURY

5½ in. (13 cm.) high

\$7.000-9.000

PROVENANCE:

Richard Benedek Collection, New York. Acquired by the current owner by 1974. Property from the Sherry and Lawrence Phillips Collection, Christie's New York, 25 March 2004, lot 150. Bonhams New York, 17 March 2014, lot 94.

PUBLISHED:

S. Little, "Images of the Buddha from the Michael Phillips Collection," *Arts of Asia*, Jan-Feb 2013, p.111, fig.28

For another tenth-century example with the deity seated atop a high throne with pierced base, see a figure of Vajrasattva in the Rijks Museum, Amsterdam, illustrated below.



A Silver and Bronze Figure of Vajrasattva, 10th/11th century, East Java Rijks Museum, Amsterdam (inv. no. 1970-2) J. Fontein, *The Sculpture of Indonesia*, Washington, 1990, p.222





260 A BRONZE HEAD OF BUDDHA THAILAND, AYUTTHAYA PERIOD, CIRCA 14TH CENTURY 8% in. (22.5 cm.) high

\$10,000-15,000

PROVENANCE

Acquired by 20 May 1975. Property from the Sherry and Lawrence Phillips Collection, Christie's New York, 25 March 2004, lot 180.

259

A BRONZE FIGURE OF BUDDHA THAILAND, LATE MON-DVARAVATI STYLE, 10TH/11TH CENTURY 12% in. (31.5 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired by 1974.

Property from the Collection of Mr. and Mrs.

Lawrence Phillips, Christie's New York,
23 September 2004, lot 55.

Bonhams New York, 17 March 2014, lot 97.

PUBLISHED:

S. Little, "Images of the Buddha from the Michael Phillips Collection," *Arts of Asia*, Jan-Feb 2013, p.9, fig.23





A BRONZE FIGURE OF A FLYWHISK BEARER

SRI LANKA, POLONNARUVA PERIOD, CIRCA 10TH CENTURY

8% in. (21.3 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired by 1974.

Property from the Sherry and Lawrence Phillips Collection, Christie's New York, 25 March 2004, lot 38. Bonhams New York, 17 March 2014, lot 91.

PUBLISHED

S. Little, "Images of the Buddha from the Michael Phillips Collection," *Arts of Asia*, Jan-Feb 2013, p.107, fig.14

262

A SANDSTONE PILLAR WITH ASCETICS

KHMER, ANGKOR PERIOD, ANGKOR WAT STYLE, 12TH/13TH CENTURY

291/4 in. (74.2 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired by 1973.

Property from the Sherry and Lawrence Phillips Collection, Christie's New York, 25 March 2004, lot 170.





A SANDSTONE HEAD OF A FEMALE INDIA, RAJASTHAN OR MADHYA PRADESH, CIRCA 11TH CENTURY 9½ in. (24 cm.) high

\$20,000-30,000

PROVENANCE:

Property from the Collection of Mr. and Mrs. Lawrence Phillips, Christie's New York, 17 September 2003, lot 32.

264

A TERRACOTTA HEAD OF A YOUTH GANDHARA, CIRCA 5TH CENTURY 9 in. (22.8 cm.) high \$10,000-15,000

PROVENANCE:

with John Sparks, London, 1976. Property from the Collection of Mr. and Mrs. Lawrence Phillips, Christie's New York, 17 September 2003, lot 33.





A SANDSTONE FIGURE OF A SEATED BUDDHA PRE-ANGKOR PERIOD, ANGKOR BOREI STYLE, 7TH CENTURY

19 in. (48.2 cm.) high

\$30,000-50,000

PROVENANCE:

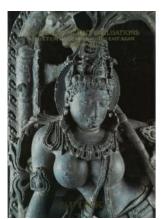
with Spink & Son, London, by 1996. Christie's Amsterdam, 2 November 1999, lot 135.

PUBLISHED:

Spink & Son, Legacies of Ancient Civilisations: A Selection of Indian and South-East Asian Works of Art, London, 1996, no.35

S. Wattanavrangkul, *Outstanding Sculptures of Buddhism and Hindu Gods*, Bangkok, 2003, p. 136 S. Little, "Images of the Buddha from the Michael Phillips Collection," *Arts of Asia*, Jan-Feb 2013, p.108, fig.16

Angkor Borei was an important early center of Buddhism and Buddhist temple construction before the establishment of the Khmer Empire. The present figure is characteristic of Angkor Borei sculpture, as seen in the subtle protuberance of the *ushnisha* and the large snail-shell curls. Sculpture from this early period exhibits the naturalism and grace that echoes the treatment of the body in Gupta-period India, where ornamentation is minimized to emphasize the smooth volume of the form. Note how the thin drapery closely follows the body, gently modeling the belly. For another example from Angkor Borei, this one a standing figure exhibiting the same facial features and treatment of the body, see H. Jessup and T. Zéphir, *Millennium of Glory*, Washington, 1997, pp.146-7, fig.no.2.





Spink & Son, Legacies of Ancient Civilisations: A Selection of Indian and South-East Asian Works of Art, London, 1996, cover and p.18



INDIAN PAINTING



266

LADY AT HER TOILET

INDIA, RAJASTHAN, BUNDI, CIRCA 1770-1780

Borders with large silver flecks. Verso with aniline dye stamp, "The Curious House Regd. [?] Jaipur.7.[India]."

Opaque pigments, silver and gold on paper 12% x 9 in. (32 x 23 cm.)

\$2.000-3.000

The facial features and large silver flecks echo a famous Ragamala series from the same kingdom, painted by Mia Sheikh Fullah in 1738; see *Dipak Raga* from the Doris Wiener Collection, sold at Christie's New York on 20 March 2012 (lot 260), for \$122,500.

267

A LADY IN A CHARIOT

INDIA, RAJASTHAN, BUNDI, CIRCA 1780

Opaque pigments and gold on paper 634 x 9 in. (17 x 23 cm.)

\$4,000-6,000

PROVENANCE:

Private collection, Massachusetts, since 1970s.

This folio is from a well-known and widely dispersed series on life in the *zenana*. For two others, see The British Museum (1966,0725,0.10 and 1966,0725,0.11).

268

KRISHNA EMBRACES THE GOPIS

INDIA, MAHARASHTRA, 1760

With page numbers in the margins and extensive text on the verso Opaque pigments and gold on paper 5×12 in. $(13 \times 30.5$ cm.), image $7\% \times 15\%$ in. $(19.5 \times 39.3$ cm.), folio

\$3.000-5.000

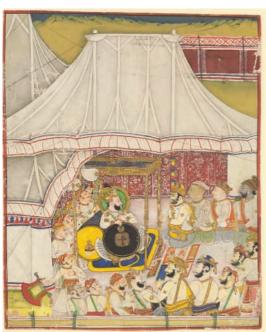
266







269



KRISHNA AND RADHA PLAY PARCHEESI INDIA, DECCAN, HYDERABAD, CIRCA 1760

The verso with a short inscription in *devanagari*; a typed label with "No. 7," possibly from an exhibition; and two circular collection stamps, one illegible and the other in aniline dye reading "Huzur Office, Miraj Junior State." Opaque pigments and gold on paper $10 \times 7 \frac{1}{2}$ in. $(25.7 \times 19 \text{ cm.})$, image $14 \times 10\frac{1}{2}$ in. $(34.8 \times 26.5 \text{ cm.})$, folio

\$2,000-4,000

PROVENANCE:

Acquired from Sotheby's London, 16 April 1984, lot 64.

270

MAHARAJA RAM SINGH II (1827-1865) HOLDING DURBAR AT CAMP

INDIA, RAJASTHAN, KOTAH, CIRCA 1840-50

Opaque pigments and gold on paper 13 x 10½ in. (32.8 x 26.7 cm.)

\$2,500-3,500

EXHIBITED:

Indian Painting: Mughal and Rajput and a Sultanate Manuscript, P&D;Colnaghi & Co Ltd, London, 1978

PUBLISHED:

T. Falk, et al., *Indian Painting: Mughal and Rajput and a Sultanate Manuscript*, London, 1978, p.62 and 101 (illus), cat.no.71

271

A PICCHVAI OF THE DANA LILA

INDIA, RAJASTHAN, 19TH CENTURY

Opaque pigments, silver and gold on cloth 8234 x 6814 in. (210 x 173.4 cm.)

\$15.000-20.000

PROVENANCE:

Acquired from Christie's New York, 21 September 2007, lot 318.

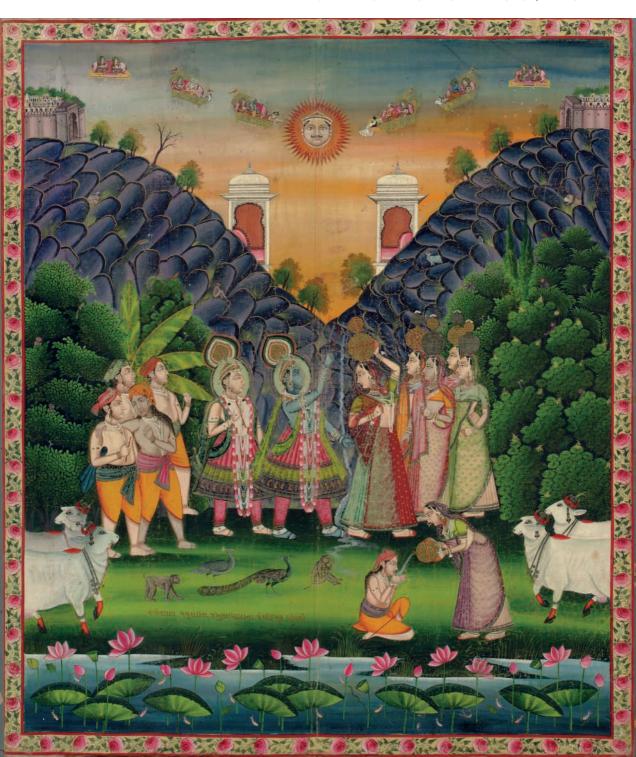
EXHIBITED

Pichvaï: ou les peintures dédiées au culte de Krishna, Galerie Ariane Dandois, Paris, 17-29 October 1977

PUBLISHED

Galerie Ariane Dandois, *Pichvaï: ou les peintures dédiées au culte de Krishna*, Paris, 17-29 October 1977, pp. 24-25

In the *Dana Lila*, which means "Taking of a Toll," Krishna playfully tips yoghurt from the *matka* on top of the gopi's head, tentatively identified as Radha, that she and her companions are carrying to the market. This is one of the many different games that Krishna plays to win Radha's attention, and all of the forest animals and celestial couples look on as witness to their courtship. The inscription at bottom is translated to "naghina lal Mathur radhas (a)njusarapalana Shri Krishna panyasi."





272 AN ILLUSTRATION TO A RAGAMALA SERIES

INDIA, MANKOT, CIRCA 1720-30

Opaque pigments on paper 7% x 7% in. (19.9 x 19.4 cm.), painting 8% x 8¼ in. (22.2 x 21.3 cm.), folio

\$10.000-15.000

The square format of this painting is common in Mankot Ragamala painting during the late 17th and early 18th century; see for instance a painting of Asavari Ragini in the Metropolitan Museum of Art. New York (18.85.1). dated circa 1710, and two works in the Victoria and Albert Museum, London, Alhaiya Raga (IS.26-1954) and Vinoda Ragini (IM.66-1930), both dated to 1710-20. For a painting with a related subject, see Desakh Putra of Bhairav Raga in the Los Angeles Museum of Art (M.83.105.10; K. Ebeling, Ragamala Painting, Basel, 1973, p.277). The precise identification is sometimes difficult and the inscription in the upper border seems to identify this raga as Goda Putra.

273

FOLIO FROM A DISPERSED HAMIR HATH SERIES: HAMIR PREPARES FOR BATTLE

INDIA, GULER, CIRCA 1800-1810

With dark blue floral margin and pink border speckled with red, and an overleaf with text

Opaque pigments and gold on paper $7\% \times 10\%$ in. (18.4 x 26.9 cm.), image 10×13 in. (25.5 x 33.4 cm.), folio

\$5,000-7,000

Hamir Hath was the ruler of Ranthambore who, in 1301, refused to surrender Ranthambore Fort to Sultan Ala-ud-Din Khilji. This paintings series relates the story of his downfall. For other folios from the same series, see W.G.Archer, *Indian Paintings from the Punjab Hills*, New York, 1973, Vol.1 p.162, no.56 and Vol.2 p.116, no.56; Daljeet and R.M.Cimino, *Four Centuries of Rajput Painting*, Italy, 2009, p.226, cat.P17; Victoria & Albert Museum (IS.453-1950), Los Angeles County Museum of Art (M.75.114.5), and one sold at Christie's South Kensignton on 10 June 2013 (lot 282).



AN ILLUSTRATION TO A RAGAMALA SERIES: BHAIRAVA RAGA

INDIA, MANKOT, CIRCA 1720-1730

Opaque pigments on paper 8×6 in. $(20 \times 15.2$ cm.), painting $10 \times 7\%$ in. $(25.5 \times 20.4$ cm.), folio

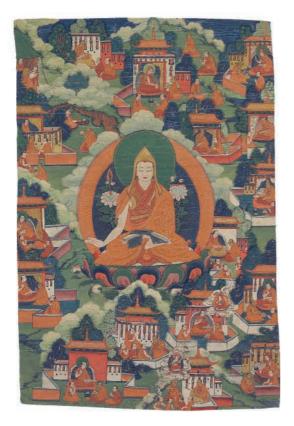
\$12,000-18,000

The iconography is very close to that of Bhairava Raga as appearing in Klaus Ebeling, *Ragamala Painting*, Basel, 1973, cat.307, p.275. The three-headed Shiva wears a snake necklace, riding his Brahmin bull, Nandi, and carries in his four hands a rosary, a trident, a beggar's bowl and a hand drum. He is worshipped by a devotee standing in front of him. The absence of the leopard skin on the present figure is the only noticeable difference.

The figure of the devotee is very close to depictions of Raja Man Dhata of Nurpur, who was a devout Hindu. For his portrait depicting him as a yogi (circa 1690-1700), see D. Diamond, et al., *Yoga: The Art of Transformation*, Washington DC, 2013, p.167, cat.no.11A.

For two closely related paintings of a single divinity standing against a bright yellow ground, see a depiction of the Goddess Annapurna (L.V. Habighorst, *Blumen, Baume, Gottergarten in indischen Miniaturen*, pp.116-119, cat.86, and sold at Sotheby's London, 8 April 1975, lot 166) and a depiction of Brahma riding his crane vehicle in the Howard Hodgkin collection (Andrew Topsfield, ed., *Visions of Mughal India: The Collection of Howard Hodgkin*, Oxford, 2012, p.128, no.52 and p.18, illus. p.129). Both are attributed to Mankot, circa 1730.

HIMALAYAN PAINTING





VARIOUS OWNERS

275

A THANGKA OF TSONGKHAPA

TIBET, 18TH CENTURY

Opaque pigments and gold on cloth 25% x 17% in. (65 x 44 cm.)

\$8,000-12,000

PUBLISHED

Himalayan Art Resource (himalayanart.org), item no. 24170

This elegant depiction of the revered Buddhist teacher Tsongkhapa, is the sixth in a set of fifteen thangkas which chronologically depict his life and teachings. Beautifully rendered with vibrant pigments and gold, this work is a beautiful example of the stylistic achievements of the period.

276

A THANGKA OF A BUDDHA

TIBET, 18TH CENTURY

Opaque pigments and gold on cloth 29% x 20 in. (75.5 x 50.7 cm.)

\$6,000-8,000

PUBLISHED:

Himalayan Art Resource (himalayanart.org), item no. 23568

Samantabhadra Buddha is at the top center and is flanked by two Tibetan teachers on each side. The central Buddha is surrounded by two monk attendants and six smaller Buddhas above, some of which are identifiable: Akshobhya, Maitreya, Medicine Buddha and Amitabha Buddha. The white figure with four arms at the bottom center is Chaturbhuja Lokeshvara, with a red dakini to his right side and wrathful blue figures on both sides.



THANGKA OF TIBET
BEYOND LIFE AND DEATH

테트 볼 심과 죽음을 넘어서

PROPERTY FROM THE MUSEUM OF KOREAN BUDDHIST ART

The following thirteen lots are Himalayan paintings from the Museum of Korean Buddhist Art in Seoul, several of which have been published in the Museum's catalogue *Thangka of Tibet: beyond Life and Death* in 2005.

All lots are sold without reserve.









(c)

•277

A GROUP OF FIVE THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Bhaishajyaguru

(b): Shenlha Okar

(published, pp.90-91, cat.29)

(c): Amitabha Buddha

(d): Heruka with consort

(e): Thousand-armed Avalokiteshvara

Opaque pigments on cloth $23\% \times 16\%$ in. (59 x 42 cm.), the smallest $39\% \times 29\%$ in. (101 x 75 cm.), the largest

\$15,000-20,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005



(e)

(5)





(a) (b)





(c) (d)





·278

A GROUP OF SIX THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Accumulation of the Field of Merit

(b): Mo Lha

(published, pp.78-79, cat.24)

(c): Buddha Shakyamuni with life stories (d): Mandala of Vajrabhairava

(published, pp.14-15, cat.1)

(e): Vajrayogini

(published, pp.52-53, cat.15)

(f): Vaisravana

Opaque pigments on cloth 22½ x 18 in. (57 x 46 cm.), the smallest 47½ x 8¼ in. (121 x 21 cm.), the largest

(6)

\$10,000-15,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005





(a) (b





(c) (d)

.279

A GROUP OF FIVE THANGKAS TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Vajrabhairava

(published, pp.48-49, cat.13)

(b): Eleven-headed Avalokiteshvara (published, pp.44-45, cat.11)

(c): Amitabha Buddha

(d): Amitayus Buddha

(e): Dorje Drolo

(published, p.68, cat.20-2)

Opaque pigments on cloth 22×16 in. $(56 \times 41$ cm.), the smallest $45\% \times 32\%$ in. $(116 \times 83$ cm.), the largest (5)

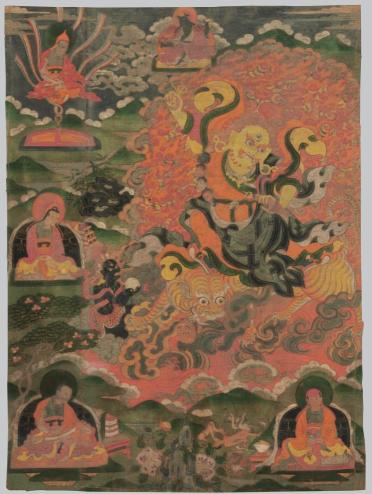
\$20,000-30,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005







(b) (a)





(c)





·280

A GROUP OF SIX THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Buddha Shakyamuni with life stories

(b): Vajrapani

(published, p.51, cat.14)

(c): Shakyamuni Buddha (published, pp.18-19, cat.2)

(d): Amitayus Buddha

(e): Ushnishavijaya

(published, pp.80-81, cat.25)

(f): Padmasambhava

Opaque pigments on cloth 24¾ x 17¼ in. (63 x 44 cm.), the smallest $34\% \times 23\%$ in. (87 x 59 cm.), the largest (6)

\$18.000-25.000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005





(a) (b)





(c) (d)

·281

A GROUP OF FIVE THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

- (a): Amitabha Buddha in the Pureland
- (b): Eleven-headed Avalokiteshvara (published, pp.42-43, cat.10) (c): Shadakshari Avalokiteshvara
- (published, pp.40-41, cat.9)
- (d): Shakyamuni Buddha
- (e): Tsongkhapa

Opaque pigments on cloth $17\frac{1}{2} \times 12\frac{1}{8}$ in. (44.5 x 31 cm.), the smallest 431/4 x 281/4 in. (110 x 72 cm.), the largest (5)

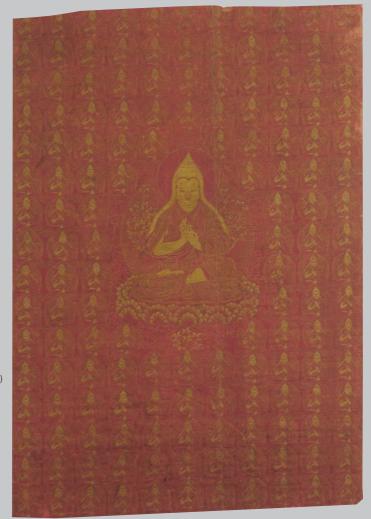
\$15,000-20,000

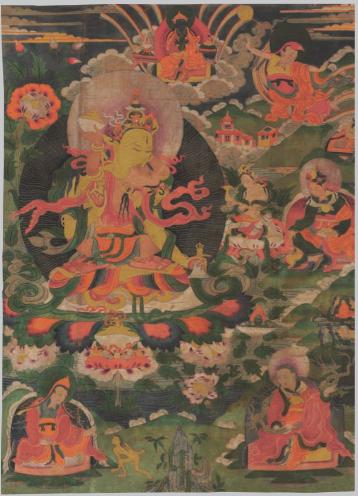
PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005





•282

A GROUP OF TWO THANGKAS TIBET, 18TH CENTURY OR LATER

Depicting:
(a): Vajrasattva
(published, pp.66-67, cat.20-21)
(b): King of Shambhala
(published, p.69, cat.20-3)

Opaque pigments on cloth 22 x 16½ (56 x 42 cm.), each

(2)

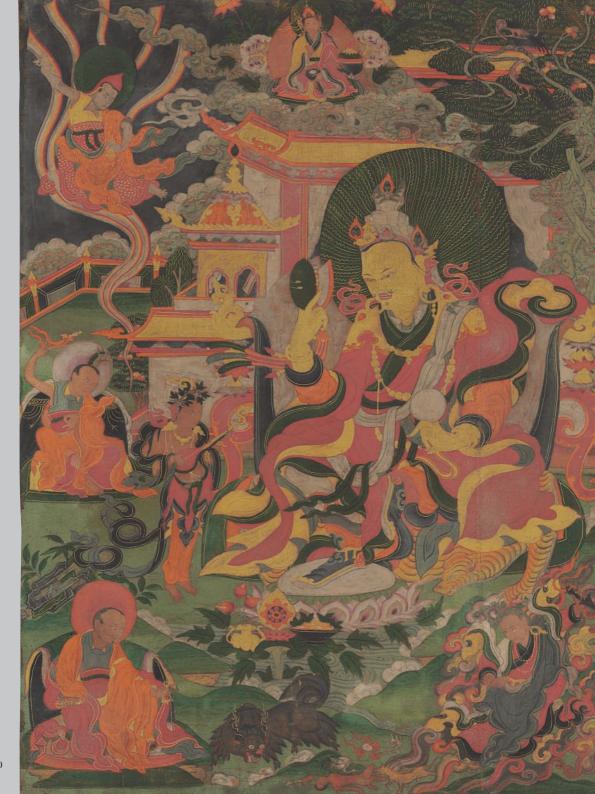
\$12,000-18,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005







(a) (b)





(c) (d)





(e)

·283

A GROUP OF SIX THANGKAS TIBET, 18TH CENTURY OR LATER

Depicting

(a): Accumulation of the Field of Merit

(b): Footprints

(c): Tsongkhapa

(published, p.62-63, cat.18)

(d): Tsongkhapa

(e): Vajrasattva

(f): Amitabha Buddha in Pureland

Opaque pigments on cloth $25\% \times 16\%$ in. $(65 \times 42$ cm.), the smallest $37\% \times 19\%$ in. $(95 \times 50$ cm.), the largest

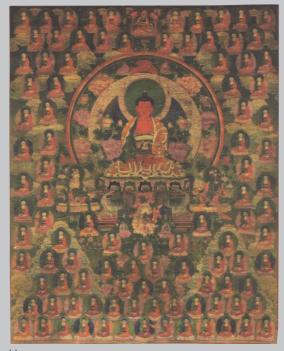
\$8,000-12,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005





(a)





(d)

(c)



(e)

·284

A GROUP OF FIVE THANGKAS TIBET, 18TH CENTURY OR LATER

Depicting:

- (a): Amitabha Buddha
- (b): Amitabha Buddha in Pureland
- (c): Vajrasattva with consort
- (d): The 5th Dalai Lama, Lobzang Gyatso
- (e): Mahakala

Opaque pigments on cloth 21% in. x 16% in. $(55 \times 43$ cm.), the smallest 32% x 23% in. $(83 \times 59$ cm.), the largest

PROVENANCE: Acquired in the 1980s.









(b)

(c)





(e)

·285

A GROUP OF SIX THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Amitabha Buddha

(b): Vajrabhairava with Vajra Vetali

(c): Tara

(d): Mahakala

(e): Green Tara

(f): Thousand-armed Avalokiteshvara

Opaque pigments on cloth $15 \times 11\%$ in. (38.2 x 29 cm.), the smallest $44\% \times 28\%$ in. (113 x 72 cm.), the largest

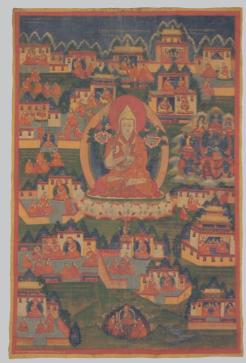
\$6,000-8,000

PROVENANCE:

Acquired in the 1980s.

(f)

(6)



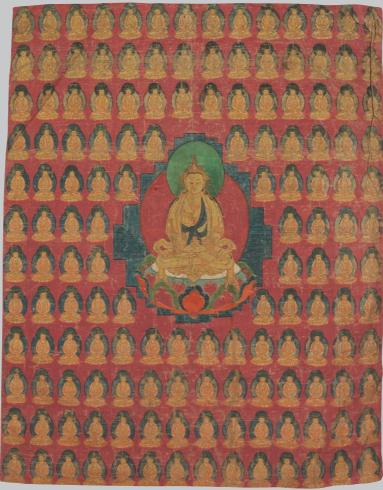


(a) (b)





(c) (d)



(e)

·286

A GROUP OF FIVE THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Tsongkhapa (b): Vajrabhairava with Vajra Vetali

(c): Amitabha Buddha

(d): Green Tara

(e): Amitayus Buddha

Opaque pigments on cloth $14\frac{1}{2}$ x $10\frac{1}{2}$ in. (37 x 27 cm.), the smallest $31\frac{1}{2}$ x 25 in. (80 x 64 cm.), the largest

(5)

\$10,000-15,000

PROVENANCE:

Acquired in the 1980s.



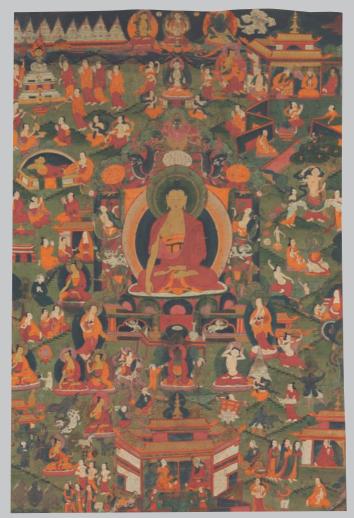


(a) (b)





(c) (d)



(e)

.287

A GROUP OF FIVE THANGKAS TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Heruka

(b): Amitabha Buddha (published, pp.28-29, cat.6)

(c): A Mandala

(d): Tonpa Shenrab

(e): Shakyamuni Buddha

Opaque pigments on cloth $16 \times 11\%$ in. (41 x 30 cm.), the smallest $39\% \times 29$ in. (100 x 74 cm.), the largest

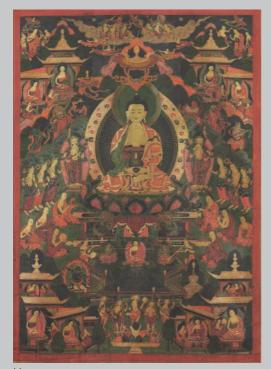
\$10,000-15,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005









(b)

(c)





(f)

·288

A GROUP OF SIX THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Amitabha Buddha in Pureland

(b): Padmasambhava

(c): Mandala of Eleven-headed Avalokiteshvara

(d): Accumulation of the Field of Merit (published, pp.56-57, cat.16)

(e): Amitayus with consort

(f): White Tara

Opaque pigments on cloth $19 \times 13\%$ in. (48.5×34 cm.), the smallest $31\% \times 22\%$ in. (81×58 cm.), the largest

\$12,000-18,000

PROVENANCE:

Acquired in the 1980s.

PUBLISHED

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005









(c)

(b)



·289

A GROUP OF FIVE THANGKAS

TIBET, 18TH CENTURY OR LATER

Depicting:

(a): Amitabha Buddha in Pureland

(b): Buddha Shakyamuni with life stories

(c): The 1st Karmapa, Dusum Khyenpa

(published, pp.70-71, cat.21)
(d): The God of Females among the five personal gods

(e): Ushnishavijaya (published, pp.82-83, cat.26)

Opaque pigments on cloth 13 x 101/4 in. (33 x 26 cm.), the smallest 33% x 24% in. (86 x 63 cm.), the largest

PROVENANCE:

Acquired in the 1980s.

PUBLISHED:

(5)

Thangka of Tibet: Beyond Life and Death, Museum of Korean Buddhist Art, Seoul, 2005

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**

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- (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

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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 lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes

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7 IFWFI I FRY

- (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
- (d) For jewellery sales, estimates are based on the information in any gemmological report. 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, you are responsible for any general service, change of battery, or further repair work that may be necessary. 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(f).

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- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence. national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial
 - (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 at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder 4 BIDDING accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party

5 BIDDING IN PERSON

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

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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 Writte 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

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3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option: (a) refuse any bid:

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

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

5 RIDDING 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 hid increments. The usual hid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), 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 mail and/or email after the auction we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in pers as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buver's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$100,000, 20% on that part of the hammer price over US\$100,000 and up to and including US2,000,000, and 12% of that part of (g) The benefit of the authenticity warranty is only the hammer price above US\$2,000,000.

2 TAXES

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

WARRANTIES 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 anvone else

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty (b) It is given only for information shown in
- UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO ... " in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion

- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical or which was likely to have damaged the lot.
- 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
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the nurchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate; (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 2.1 days of the date of the sale
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b) (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

PAYMENT 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
 - the hammer price: and (ii) the buyer's premium; and

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT, Payment is due no later than by the end of the
- 7th calendar day following the date of the auction (the "due date") (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an
- invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence. (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in
- (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978.
- for international transfers, SWIFT: CHASUS33. (ii) Credit Card.

one of the following ways:

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

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 626, 4020 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
- We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks You must make these payable to Christie's Inc.
- and there may be conditions (v) Checks You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts
- from a US bank. (d) You must quote the sale number, your invoice number and client number when making a payment All payments sent by post must be sent to: Christie's Inc. Post-Sale Services,
- 20 Rockefeller Center, New York, NY 10020 (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

- The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) When you collect the lot: or
- (b) At the end of the 7th day following the date of the auction or, if earlier, the date the 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate. in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

5 KEEPING YOUR PROPERTY

obligations to us: and

If you owe money to us or to another Christie's Group company as well as the rights set out in E4 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

1 COLLECTION

- Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction (a) You may not collect the lot until you have made full and clear payment of all amounts due to us
- (b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.
- (c) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New Vork sales tay for the lot
- (d) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- (a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can: (i) charge you storage fees while the lot is still at our saleroom: or
 - (ii) remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 6/16 2480. See the information set out at www.christies. com/shipping or contact us at Art Transportfy@

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(f) Gold

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

Watche

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. Christic's will remove and teatin the strap prior to shipment from the sale site. At some sale sites, Christic's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot fer of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

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

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 lability 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, finess for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a
- buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs 1(3) 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 videouped, you may make arrangements to make a telephone or written bid or bid on Christic's LIVEFW 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 writer 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, No single to remedy the exercise of that or any other right or remedy and prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction whereof on having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 1, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus 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: 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:
- or manufacturer;

 (ii) a work created within a particular period or
 culture, if the **lot** is described in the **Heading** as
- a work created during that period or culture; (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

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

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

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom 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 prangraph F1(s), 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

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

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

reserve: the confidential amount below which we will not sell a **lot**. saleroom notice: a written notice posted next to

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

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.

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

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

Δ

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

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

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

o 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 o 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 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

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Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..

In Christie's qualified opinion probably a work by the artist in

whole or in part.

*"Studio of ..."/ "Workshop of ...

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

*"Circle of '

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

*"Follower of ..

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

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

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

of the artist "Signed ..."/"Dated ..."/

"Inscribed

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

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

"With inscription . In Christie's qualified opinion the signature/

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

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

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

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

STORAGE AND COLLECTION

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ALL lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

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are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christle's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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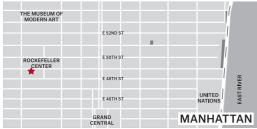
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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings			
1-30 days after the auction	Free of Charge	Free of Charge			
31st day onwards: Administration	\$100	\$50			
Storage per day	\$10	\$6			
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased Lots				

All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.

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

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INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

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

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

(e.g. US\$4,200, 4,500, 4,800) US\$5,000 to US\$10,000

Above US\$200,000

U\$\$10,000 to U\$\$20,000 by U\$\$1,000s U\$\$20,000 to U\$\$30,000 by U\$\$2,000s U\$\$30,000 to U\$\$50,000 by U\$\$2,000, 5,000, 8,000

by US\$500s

at auctioneer's discretion

(e.g. U\$\$32,000, 35,000, 38,000) U\$\$50,000 to U\$\$100,000 by U\$\$5,000s U\$\$100,000 to U\$\$200,000 by U\$\$10,000s

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

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- I agree to be bound by the Conditions of Sale printed in the catalogue.
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Please tick if you prefer not to receive infor I HAVE READ AND UNDERSTOOD THIS WRITT		

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